ART AS EDUCATION: REDEFINING A LIVE ART PRACTICE AS A PEDAGOGICAL TOOL, AND ITS PERCEPTION AND PLACE IN THE LEARNING ENVIRONMENT

by

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Volume One of Two

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Declaration

This thesis is submitted to Arts University Bournemouth and the University of the Arts London, in support of my application for the degree of Doctor of Philosophy. It has been composed by myself and has not been submitted in any previous application for any degree.

Within my thesis report, I present artworks produced by students during the action research projects, used as examples that are analysed.

A performance presented alongside the written report for this PhD research study is my true work. It was scripted by myself, and was presented in a symposium on the fifth of February 2022, which I organised in collaboration with Chapel Arts Studios (Andover) for the purpose of discussing and disseminating this research's findings. I invited a limited public audience onsite (respecting Covid-19 restrictions) and an extended online audience. The event was attended by my supervisory team (on-site and online) and by both examiners (online).

A film of the performance has been edited for dissemination of findings—a collaboration between myself and film-maker Jack Ruthenberg.

ABSTRACT

My research study examines and tests how the pedagogical elements of live art have the potential to contribute to young people's development and to play a transformative role in secondary education. It uses a methodology underpinned by a constructivist epistemology that promotes knowledge construction through disruption. The problem that this research addresses is revealed through the rising crisis for art under the STEM curriculum (Science, Technology, Engineering, Maths, excluding the arts). Moreover, a focus on attainments generates a counterproductive anxiety for students, and for teachers who are driven to 'teach to the test' (Giroux, 2017, p.9). This transpires through contemporary educationalist discourse in the field of critical pedagogy. These issues demonstrate a need for change that motivated this research study, in which live art acts as an agonistic tool in secondary education.

An investigation of past pedagogic art projects, which began with Beuys' teaching performances in the 1960s, highlights the tensions that this practice brings to education. The rise of social art from the 1960s onwards presents the artistic context in which the radical stance of live art as a shifting practice has developed. Criticality, resistance, and disruption emerge as pedagogical elements. My research study tests their potential impact within educational contexts. This live art methodology becomes embedded in an action research investigation in schools as a democratic and self-reflexive enquiry. Elements that contribute to young people's development are revealed through a diffractive qualitative methodology that considers a 'more-than-human assemblage' (Hickey-Moody and Willcox, 2019, p.1).

The final presentation of findings in a performance reveals the role of live art as an episteme that provokes self-reflexivity. My immersion in the secondary education system authorised the integration of this live art practice in the art curriculum (UK). An artistic manifesto is proposed as an alternative art syllabus that incites and respects individual freedom. The sustainability of this radical practice was questioned when embedded in the mainstream education system that relies on discipline and order. The final discussion considers embodiment, vulnerability, and unpredictability as elements that can transform the perception of assessments in education—a consideration of creative modes of self that supports responsibility, self-construct, and agency for learning to be-in-the-world.

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Dedications

I wish to dedicate this work, first to my son Elliot: I am sorry that I could not change education early enough for you and hope that you will find your path. To my daughter Lilly for her continuous support and her trust that I could do this. You were both my inspiration all along.

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KEY TERMS

Agency: In this research study, the process aims to promote the development of individual and social agency to authorise the student voice to come through and promote self-construct.

Agonism: A political concept developed in the 1960s that considers the potential for conflicts to become productive, discussed extensively by French political critic Chantal Mouffe (2007).

Creative Pedagogy: The science and art of creative teaching that includes a systematic approach to the creative experience as a learning method.

Diffractive Methodology: A qualitative mode of research analysis that uses a post-representational, new materialist approach to examining a field, which considers data as an assemblage of multiple interpretive possibilities. This is reflected in the works of Gilles Deleuze and Felix Guattari (2019); Karen Barad (2003, 2007); Anna Hickey-Moody and Tara Page (2016), used for reading insights across different fields and perspectives enriched by differences.

Drama: In the context of this thesis, the term is used extensively by students and school staff to describe the students ups and downs, leading to behavioural issues, and considered by education as disruptive to learning.

Efficacy: In this research study, the term efficacy is used not as a positivist measurement but rather as the acknowledgement of a process that has been verified through evidence of the impact of an experience.

Exposition: Throughout the thesis, my use of the French term ‘exposition, or ‘expose’, also used by Carole Gray, Julian Malins, and Maxine Bristow (2018, p.111), emphasises the process of knowing rather than exhibiting and presenting a fully resolved artwork.

Inter-action: This defines the connective dynamics at stake when the self and others engage within an environment. In this thesis, I use this hyphenated spelling to reference the new materialist discourse of Barad (2007) and Fels (2004).

Intersubjectivity: In this research project, the term describes a mode for students to practice and construct their identity through the other (Gerber et al., 2012), used as a mirror for the self, and also as a reflection of society. The term is used to describe the entanglement of multiple lifeworld within the space of the sessions.

Intra-action: A notion known as a new materialist approach to learning (Barad, 2007) that considers the individual as a dynamic entity that continuously adapts to the environment.

Intrinsic Values/Instrumental values: In this research study, the intrinsic versus instrumental values of the arts are discussed against the debate around a search for measurable outcomes, driven by a need for accountability in current educational and political systems.

Learning Capital: This notion is examined extensively in the works of Joseph Beuys, developed in the 1960s, and 1970s. For Beuys, 'The concept of art must replace the degenerate concept of capital' (Beuys in Harlan, 2007, p.27). In my educational approach, I abide by an understanding of a learning capital that embraces process itself as a gain thus putting less accent on the artefact as a product that evidences learning.

Lifeworld: Anne Buttimer's notion of lifeworld (1976)—also frequently used by German philosopher Jürgen Habermas (1981)— is used in this thesis to express a holistic approach of the child that considers one's life experience, along with being-in-the-world, and the way the present is experienced. Lifeworld is always used in a singular form by Buttimer, and by myself in this thesis.

Molecular/Molar: Both molecular and molar identities are part of Deleuzian methodology. The molecular is described as a singular experience whilst the molar represents a combination of experiences. Together they constitute what Deleuze calls a 'plane of immanence' (Deleuze, 2005) that is examined as a whole.

Neoliberalism: A term that was first raised at the end of the nineteenth century and resurged in the twentieth to describe a market-driven economy aimed at profit and disregarding plurality and diversity. In the context of this study, the term describes an education system that is increasingly individualistic and based on the production of a workforce. This thesis report includes critiques and debates by educationalists, Paulo Freire, Ken Robinson, Elliot Eisner, Henry Giroux, and Gertz Biesta, and by Chantal Mouffe, who proposed, in response, the notion of agonism.

Not-knowing: An element of an artist's methodology that motivates actions towards the search for new knowledge.

Praxis: Pierre Bourdieu uses the term 'Praxis' (1990, 2002) to define his social theory of object and knowledge construct through a continuous reconstruction of empirical reality, rather than through 'logos'. This term used in the arts denotes a self-reflexive attribute: practitioners act to gain understanding (Panayotopoulos, 2015 pp. 329-342). In this thesis, live art acts as a pedagogical praxis when considered a means to investigate notions of self, otherness, and identity.

Rhizomatic–Rhizomic Mapping: This term is used in Deleuzian methodologies to describe a map that does not describe a specific journey from A to Z, but presents instead multiple entries to show experimentation, and can be folded onto itself to create new forms of understanding. 'A map is a rhizome: 'a map has multiple entryways, as opposed to the tracing, which always comes back "to the same"' (Deleuze and Guattari, 2019, p.12; Hickey-Moody, 2015, p.189).

Situation: A situation is defined by Dewey as the combination of previous lived experiences, with an experience as a moment in time thus expressing the continuity of experience where learning is considered as a process, not an outcome (Dewey, 1938, p. 35-44; Kolb, 1984, p.27)

Students: My choice to use the term 'students' rather than 'pupils', throughout the research shows a political positioning beyond an age-related classification, an emphasis on the independent voice and agency of all learners in the education system.

CHAPTER 1:

INTRODUCTION

> Things don't really have a contour. We draw a contour to define a point of focus for a moment of observation, in order to analyse what happens in that space.
>
> (Dave Dixon, Dec 2017, *1 a.m.* A reflexive discussion extract, Chapel Arts Studios)

Having to draw the contour of my practice to frame the aims and objectives for this research led me to identify with live art as a practice that prioritises process and collaborative actions. Live artist Joshua Sofaer defines it as a 'radical', 'autonomous', 'fluid' performative visual art practice that is socially engaged (Sofaer and the Live art Development Agency, LADA, 1999). This position inspired my research question and guided the selection of action research as a democratic methodology that aims to improve one's practice, as defined by Jean Mc Niff and Jack Whitehead (2012, p.1). I chose to situate this work in education—a recognition of the pedagogical tensions attached to my generative live art approach. As a main question, this research asks:

> What are the pedagogical elements of a live art practice, how are these perceived by institutions, and how might these be employed in secondary education to provide a valuable alternative tool for young people's learning development?

To answer this, pedagogical elements of live art practices were identified to generate an emergent theorisation for this research study—a characteristic of grounded theory defined by Barney Glaser and Anselm Strauss (1967, pp.2-3). These elements are tested through action research cycles, showing their potential as alternative tools for young people. New hypotheses, and recommendations for an emergent methodology are presented in this report.

To address the main question, the following sub-questions were defined:

> 1. What place and shape could live art take as an alternative learning tool for young people's development, and what purpose could it serve that is not currently met by the curriculum?
>
> 2. What tools can be designed to prompt engagement and promote a mnemonic experience?

3. In what ways does a live art practice become an agonistic tool for learning and experiencing a productive form of conflict?

I introduce this thesis report with a performative extract transcript[1] reflecting how a life experience—a childlike faith in the not-knowing, an adolescent's belief in the power of agency, and an adult's artistic sensitivity and intuition—have defined twenty-seven years of practice working as an artist in a range of social contexts, including the field of education that inspired this research. This first chapter sets the tone, the mood and the rationale for the emergence of the research question. A second section of Chapter 1 presents my ontological position and the agonistic stance that drives this research study. A third section presents the structure of this thesis report.

1.1 ORIGIN AND RATIONALE

1.1.1 Origin

Memories

[Start of performative presentation extract]:



Figure 1-1: *Conflit des Syndicats*, 1968 to 1979, St Nazaire. Photograph by Jean Pierre Rey., Curtesy of Archive du Travail, Nantes, France.

[1] Extract from my final performance, discussed in Chapter 7

May 1976: I am 6 years old. I hear on the radio the news of the bad effects of E-numbers on children. Maman talks a lot about it with her friends. I decide to gather *my* friends to create banners. The following day, under the proud eyes of papa, I organise a march in my street to demand sweets without colouring.

December 1979. I have not seen Papa for two months, we spend our weekends protesting in front of the factory gates, in the cold. We light braziers to keep warm. I wonder if he will return for Noel. I am told he is ok, inside, holding strong. My nine years old self can sense that this never-ending strike will leave a long-term impact on him, and on all of us. He did not speak of it again until he passed away.

In the early part of this research, I came across a documentary revealing a shocking truth; *Le Laboratoire*-by Nadine Mahe-2014, the daughter of another victim. From 1967 to 1981, the unions had been subjected to a psychological war, designed and initiated by a former Nazi collaborator, then employed as executive director by the French government. Papa was the union's representative for over fifteen years. In 1981, the unions won their long battle for the reinstatement of seven unlawfully dismissed workers. The price he paid was never spoken of. He had, nonetheless, made a difference to others and to the working-class condition.

But why do I tell you this story?

I tell it because I believe that every socially engaged work (including education) begins with a personal story. The story that we don't tell but that drives us on, deep inside. The story that drove *them* to participate, the story that convinced the *others* to commission *it*, to fund *it*, to authorise *it*, and make *it* happen. The stories that

will intertwine through the creation of work. Stories that will make the relationship we create genuine, honest and worthy of all our attention. The stories that create *our* individual reality, *our* vision, *our* truth.

Our stories collide, and in the magic of the clash, new knowledge emerges from our differences. Social art invites a constant travelling between being, making and reflecting with others. It is a process of co-action, validating our emotional world and moving it, out there, to form an expression that becomes of-this-world.

To transform the world.

It is an art that crosses the boundaries between social, political, ethical and aesthetic forms to the point of unease and discomfort— always placed on the edge. As François Matarasso puts it; it is *a Restless Art* (2019, p.25).

This fluttering position encouraged me to identify the conflicts, tensions and challenges I faced as places of resistance that may produce knowledge. I found commonalities between this work and the field of education; I embraced the unease and discomfort and placed my practice on the edge, in the middle of the tensions that a constantly changing education presents, to see how I, artist, could transform it.

(My Presentation at Truth-Dare event for educators, artists and arts organisations, Chapel Arts Studio and NewReds, October 2017, and a part of my final performance).

Growing up

A brief overview of my journey denotes how a tendency to learn by experience and to self-educate led me to become an artist-educator. Born in the midst of the French socio-political activism of the 1970s, I was naturally inclined to acting towards social change and the shaping of a more equitable world. My father was politically active, both as a union leader and as a socialist councillor for his town, always dedicated to the community. My mother shared her time between an engagement in the PTA (parent-teacher association) and other social, religious, and political activism. In her youth, she wanted to be a teacher, but was directed towards accountancy. She soon married and had children, took part-time employment, and never ceased to read and study throughout her life. Whilst following our educational journey, she developed interests for alternative pedagogies presented by Maria Montessori, Célestin Freinet, and Rudolph Steiner[1], but did not have the confidence to send us to the schools that applied them. I grew up with a strong awareness that these methods existed and dreamt of receiving such education.

As the third daughter of four children, I learnt at an early age that performing to the crowd with wit, humour, provocation, adaptability, and spontaneity was a survival mode. I navigated my French secondary education with little interest, although I did well in most subjects. During adolescence, I hovered between several options including foreign languages and sciences before selecting a middle path of math, philosophy and foreign languages—my French *Baccalaureat*. Art was not an option in my college, but I practiced, in turn, dance, violin, drama and circus skills as hobbies. Craft activities were part of our home life, as we learnt to make do and mend. At the age of thirteen, I taught myself how to design and make my own clothes.

At fifteen my mental health deteriorated. By seventeen, I was fully disengaged with college education. Instead, I spent my school days in a café, discussing philosophy and politics, writing for the students' college journal, and organising protests to change an education that had failed to capture my interest. At this time, I requested a move to an emerging independent college, Le Lycée Experimental (LXP), which promoted a student-led education inspired by Freinet's self-educative methods, and Steiner's philosophy (2011, 1916). Fearing the uncertainty of this college's performance, my parents rejected this option. The education system at the time showed no concern for my mental health, nor questioned a possible learning need or preference that may have affected my lack of motivation and attendance. I

[1] Discussed in Section 2.4.3.

was classified in turn as *difficile* (difficult), *perturbatrice* (disruptive), and *reveuse* (dreamy) or simply *absente*, by teachers. I rescued my year with a last-minute binge revision and secured a pass.

My first year at university was disastrous as I was wrongly directed towards the study of business and foreign languages. Two weeks into the course, I adopted the bench of the nearby café as a hub, and taught myself drawing skills and history of art, to study fashion design the following year. The next few years of my life led me from studying and working in the fashion industry to taking a second, and more open, fine art degree, during which I realised that art was to become a pathway to transforming my life, and the world around me.

1.1.2 Rationale: Defining the Problem

The question of definition is one that I long resisted. Over twenty-seven years, my multidisciplinary practice has used visual and performative processes, spread across artistic media such as painting, drawing, mixed-media installations, consultancies, and performance. I operated in collaborative contexts including art-and-health, art-and-criminal-justice, and art-in-education. Nevertheless, my projects all showed relational qualities and phenomena that stemmed from making and creating. Each work produced a human experience that generated dialogic learning opportunities.

From Art Practice to Educational Struggle

My research question emerged from my personal experience of commissioned projects for young people in educational and social contexts, during which I have repeatedly faced challenges ranging from difficulties in timetabling to serious lack of funding. Low prioritisation by schools highlighted the difficulties of the education system to clearly assess and justify the values of these practices. Whilst shaping this research, I have worked as a supply art teacher in secondary education, during which time I witnessed and experienced the disengagement of young people with a curriculum that they struggled to relate to their lives. I noticed the most disruptive students and their performative responses, which I saw as an expression of subjectivity that needed a different platform to emerge as positive, rather than a negative behaviour to be reprimanded.

The Problem

I reflected on the potential of the students' disruptive attitude as a creative energy. Remembering my own path as *perturbatrice* and *activiste*, I empathised with their disengagement. I realised how the soft skills that art can develop, such as 'cognitive abilities, confidence, motivation, problem-solving and communication skills', highlighted by Geoffrey Crossick and Patrycja Kaszynska in the AHRC Cultural Values Report (2016, p.8), did not reach full potential in the current art curriculum. I observed how the pressure of meeting exam targets generated a counterproductive anxiety for students, as well as for teachers who are pushed to 'teach to the test' (Giroux, 2017, p.9; Willetts, in Jozefkowicz, 2006). In arts subjects, both GCSE and A level courses are designed to meet standards set by exam boards. The visual examples presented by the exam board cause misinterpretation, and a narrowing of art as outcome—a view which produces a fear of failure that supresses the benefit of the soft skills, crucial to the adolescent's learning journey.

My research study builds on from Peter Abbs' assertion that education has drifted from concerns for a sensory embodied aesthetic towards the teaching of technical skills that seek perfection and likeness (1987, p.xi). Moreover, it supports Nicholas Addison and Lesley Burgess' view that the notion of aesthetic needs to move away from this modernist interpretation, inherited from materialist canonical interpretation of eighteenth-century philosophy (2015, p. 45). Instead, introducing live art in secondary education proposes to develop an approach that dismantles the notion of mistake and judgement to favour a process grounded in immediate sensory experience (Abbs, 1987, p.57; Addison and Burgess, 2015, p.45).

Extracting the possibility of failure and directing the focus towards the production of an outcome instrumentalises art (Matarasso, 2008, p.9; Biesta, 2017, p.54). This thesis argues for an art education that relies on more 'complex' and 'subtle' results that emerge from an engagement with art that embraces risk-taking to allow young people to find their voice (Matarasso, 2019, p.5). It investigates formative art processes that support young people to face contemporary challenges and prepare them to 'think deeply and critically' about the world (Flossie, 2019, p.33), in the world. My aim is to help students develop a 'response-ability' that emerges from individual and collective agency—an enactive mode of learning (Sacks, S. and Beuys, in Beuys and Harlan, 2014, p.x). My perspective as a live artist led me to examine how live art activities unfolding through processes that use liveness, presence, embodiment,

improvisation, disruption and responsiveness[1] as tools, offer scope for implementing individuation and developing learners' agency in radical ways for secondary education.

My Use of the Term 'Radical'

I chose to refer to this practice as *radical* within secondary education as a commitment to pushing against the narrow confine of education systems that restrict notions of visual art as representational practices (Abbs, 1987, p.57; Addison and Burgess, 2015, p.45; Biesta, 2017, p.54; Matarasso, 2008, p.9). By calling this educational practice *radical,* I abide by Ernst von Glasersfeld's radical constructivist understanding of knowledge construct as a 'theory of active knowing' that is always emergent (1996, p.25) and thereby breaks from established standardised educational models. For Glasersfeld:

> constructivism needs to be radical and must explain that one can, indeed, manage without the traditional notion of Truth.
>
> (Glasersfeld, 1990, p. 21)

This constructivist radicality builds on 'perturbation' and disruption of expected outcomes as a trigger for cognitive change inspired by Jean Piaget's theory of cognition[2] (1970), applied within and emerging from young people's experiences, thus shifting the learner's cognition and the system at once (Glasersfeld, 1996, p.31). Radical constructivism can only serve as a working hypothesis, not as absolute truth (ibid., p. 29). This requires a substantial shift in the thinking of secondary education regarding notions of viability, recognising knowledge rooted in individual stories. My research study uses an action research methodology[3] considered an active process in which people:

> contest and reconstitute irrational, unproductive (or inefficient), unjust, and/or unsatisfying (alienating) ways of interpreting and describing their world.
>
> (Kemmis and McTaggart, 2005, p.567)

[1] Elements of live art are identified in Section 2.2.4.

[2] Discussed in section 2.2.5

[3] Defined in Section 3.2

Its aim (radical constructivist by essence) is to make a contribution to a paradigm shift in education that stems from art, artists, and young people's experience, and hopes to provoke new reflections across all subjects.

The Gap in Education

Currently, live art in education is not explicitly included in the GCSE and A level art curriculum in the UK (DfE, 2013). This art genre needs clarification of its process and of its values to young people's development to find the role it may play, either in the curriculum or as extracurricular activity. Feldman and Matjasko's extensive review of the role of extracurricular activities in young people's development stressed the need for further research to 'consider the mechanism through which activities exert their influence on development' (2005, p.159). Research should aim to provide an insight into the causal relationship between participation and the ways adolescents function (ibid., p.160). Moreover, recent research studies on the values of arts and culture in learning (Crossick and Kaszynska, 2016; Cultural Learning Alliance, 2017, 2018; Creative Schools, Wales, 2015) showed strong evidence of the need for further in-depth research in the field of participatory arts for young people. Chapters 5 and 6 of this thesis reveal the learning mechanisms used by students in this research study to show the impact of live art on young people.

Seventeen years after the founding of LADA (Live Art Development Agency, 1999) in London, UK, to promote and coordinate activity in this field, the creation of the Tate Modern Live Art Collection and the Tate Exchange space (Tate, 2016) recognised the place of live art and participatory art in the art scene. This inclusion gave live art a rightful place in the history of art. The time seemed right for bringing live art to the forefront of questions on deep learning in both fields, live art *and* education. The Tate exhibition spaces inspired my search for a process that would sit between radicality and institutionalisation, navigating tensions between fields of enquiry, and their divergent underpinning. A critical approach to pedagogy marked my entry into the field of education.

An Enriched Mode of Practice

A multidisciplinary form drives this research's investigative framework across fields including live art and performance, politics, educational theory, critical pedagogy, cognitive science, and

adolescent psychology, to create a deeper understanding of the true impact of the practice on young people's developmental process. During the five years of this research, I stepped in and out of my artist identity. I reviewed my practice through a self-reflexive cyclic process (Gibbs, 1988) that was 'enriched by theories, concepts, methods' from the other investigated fields—the promotion of innovative research methodology in education (Stember, 1991, p.4; Whitfield, 2015, p.1) from which emerged new knowledge.

1.2 ONTOLOGICAL POSITION

While conducting research, one must consider the ontology and epistemology that underpin the project, and consequently the development of new knowledge. The choice of a methodology is dictated by the researcher's ontological assumptions, which represent how she perceives her existence in the chosen context (Scotland, 2012, p.9), while the underpinning epistemological context, presented in the contextual review, concerns the ways in which this knowledge is acquired and established (Cohen et al, 2007, p.7).

1.2.1 An Agonistic Stance

The ontological position I adopt in this research is grounded in agonism, a notion informed by a post-structuralist paradigm developed in France in the 1950s and 1960s as a rejection of a binary understanding of knowledge science.

I first encountered the notion of agonism in 2015, during a collaborative residency with Chapel Arts Studios and the Winchester Gallery. Mouffe's agonistic model (2007) was an inspiration for Laboratory of Dissent, our chosen exhibition title. My working group, inter alia, explored the role of the artist as *agitator*, proposing to 'domesticate' rather than 'eradicate' conflicts (Chapel Art Studio Archive, 2015). Mouffe's text served as a starting point to explore matters of identities and institutional politics. Agonism was explored through performative works between artists, audiences, arts institutions and academia. From this work emerged the

French Artist (Figure 1-2), a character that was to haunt my performative practice thereafter and became part of this PhD research study. This childlike agonistic alter ego, a playful displaced disruptor, authorises new forms of interactions with materials, concepts and people, using improvisation, disruption, and a responsiveness to situations that emerge from reflection-in-action[1] (Schön,1983, p. 51).



Figure 1-2: First appearance of the French Artist, Laboratory of Dissent, 2015.

In this research study, I understand art as a dialogic and dialectic process that not only accepts, but also *relies on* responsive approaches to situations; participants' reactions that are unexpected or conflictual are complementary to my process. I consider the radical underpinning of participatory art, and artists' marginal status in society (Schrag, 2013)—a political approach that aims to transform the world, not through the application of predesigned strategies but rather through imagination (Mouffe, 2007, p.4).

Anthony Schrag's analysis of the potential for conflict in participatory live art practice to become productive sheds light on the process I underwent to create a space for freedom. This involved introducing this disruptive practice in education while avoiding instrumentalisation (2015, p. iii). I first navigated the hegemonic consensus of education from an outsider's position as artist, raising unheard voices: an artist's voice *within* the system, and the young person's voice encouraged to rise through criticality. The disruption brought to the status quo

[1] See Section 3.3.3

may bring change to the practice, to the system, and to the participant's life. This form of art nurtures the production of 'critical art' by young people (Schrag, 2015, p.iii) where all voices are considered equally within an existing hegemony, beyond hierarchy, grounded in response-ability and agency. Agonism supports the shaping of a bespoke methodology and project design. This intent, pedagogic by nature, is discussed in Chapter 2.

1.2.2 Artist Versus Teacher

In the context of our western society, artistic practice is underpinned by freedom of expression, of speech, and of action, as well as ethical considerations and sensitivity to context (Deane, 2013). In the context of education, freedom of speech has only recently been granted in higher education (DfE and Williamson, 2021). Freire denounced a 'banking system of knowledge' as a trend of education that relies on the transmission of pre-set content rather than a medium evoking reflection (Freire, 2017, pp.45,53)[1]. This approach reduces pedagogy to a set of strategies and skills to be absorbed by learners (Giroux, 2017, p.4). My research study proposes to introduce a live art practice into the systemic hegemonic framework of secondary education that currently embraces discipline, order, and standardised testing (Robinson and Aronica, 2015, p.159; Biesta and Säfström, 2018, p.545).

My resistance to being called a teacher throughout my career as an artist-educator defined the agonistic stance of my intervention. My approach in this investigation exposes conflicts that are considered, analysed and worked through rather than opposed, a position that otherwise could marginalise and segregate my process. I considered myself a 'spy in education'[2]. Having entered through supply teaching, I embraced my ability to straddle the line with a foot in each camp. The auto-ethnographic stance I adopted retained freedom; I was able to take a teaching position which *I* could perceive as an immersive performance, thus keeping a critical reflexive gaze onto the system, and on my place within it. The contextual review examines conflicting positions that artist-educators have adopted in the face of institutional power, in view of situating this practice's place in education (see Section 2.3.3).

[1] Further explained in Section 2.3.2.

[2] A free-lance artist temporarily teaching.

In the context of this research, students operate within the UK public educational institutions, and are conditioned to act within its boundaries, performing the role that is expected of them—a notion discussed by sociologist Erving Goffman (1990, p.1), philosophers Michel De Certeau (1988, p xvii) and Michel Foucault (1977, p. 26)[1]. My research study examines the participants' and researcher's relationship with boundaries and power relations, where struggles, conflicts, disruptions, and interruptions act as radical learning modes.

1.2.3 What Does this Practice Look Like?

My agonistic stance brought an open mindset to the live art sessions I proposed during an action research study (McNiff, J. and Whitehead, 2012). The cycles of research served to develop a bespoke methodology for integrating live art in the secondary curriculum (presented in Chapter 8). I offered students a free agential generative space in the learning environment for them to discover their place and limitations both within and beyond institutions—a means to construct the self.

The sessions proposed in the action research cycles create space where power is explored and understood as a Foucauldian relational concept (Foucault, 1977, 1980). The live art process may produce a 'pedagogy of dissent' (Hickey-Moody and Page, 2015, p.6) that offers a dialogical mode of working with young people. Negotiation is key to learning. The artist acts as cultural mediator for a 'meaningful' and 'authentic' engagement (Sayers, 2015, p.139)—a space for young people to practice the politics of disagreement and explore 'hegemonic struggles in which artistic practices can play a crucial role' (Mouffe, 2007, p.1). This, I argue, can support the development of decision-making as a 'response-ability' (Sacks and Beuys, in Beuys and Harlan, 2014, p.x). The elements of live art that deconstruct established traditional models, to critique the status quo, to explode conventional ideas of aesthetic through activism, and tend towards a nonconformist mode of art-making (Sofaer, 2011) showed affinity with young people's mode of expression and their conflicting interaction with systemic powers. The introduction of this practice in secondary education appeared to be a match between young participants' natural disruptive tendency, examined by neuroscientist Sarah-Jayne Blakemore (2019, p.6). A disruptive tendency derived from live art became an emergent

[1] Foucault's notion of power is discussed in Chapters 5 and 6.

methodology that could be tested to reveal new knowledge in the contexts of education and live art.

1.3 THESIS STRUCTURE

This thesis is presented in eight chapters. This first chapter introduces the emergence of the research question and its ontology. The next two chapters present the epistemological context and the paradigm within which this research study is situated. Chapter 2 presents an overview of the literature that contributed to placing this research within both the field of live art and the field of education that critically undervalues arts subjects. Drawing from historical and critical theory, this contextual review exposes a political, educational, and ethical stance, underpinned by a radical constructivist approach that examines the potential for conflicts to become productive. Chapter 3 exposes the theory that underpins my choice of an action research methodology, driven by a rigorous systematic mode of enquiry, and analysed through a latent thematic analysis inspired by Virginia Braun and Victoria Clarke, (2006, 2014). A post-structuralist Deleuzian approach underpins my approach to data. An emergent modus operandi presents elements derived from live art that informed the project design. The subsequent chapters respond to one or more of the sub-questions presented earlier (p.16). Chapter 4 examines the place for live art and the negotiations that shaped the project design. It presents tools that I designed for this project and how those were used by students, revealing first findings. Chapters 5 and 6 analyse the impact of live art on students, and their responses to the prompts and activities, in each cycle of research. In Chapter 6, live art became embedded in the A level art curriculum. An analysis of this position reveals further findings. Chapter 7 presents the role of final works as knowledge production. It exposes the shaping and role of my final presentation of findings through performance: a potential radical form of professional development for teachers and artist-educators. Finally, Chapter 8 concludes this thesis report by bringing all findings together and assessing their impact in education, its contribution to knowledge, and its potential application to other educational research.

1.4 ORIGINALITY

The original contribution of this research to education is to propose a new, alternative pedagogical tool that has potential to be integrated in the curriculum, and to help implement creative individualised experiential learning within mainstream education for KS4 and 5 (UK). The originality lies in bringing live art into the secondary education, a practice not currently included. Its positioning in education evolves throughout the research process, but nonetheless remains located in the gaps between the two fields explored: live art and education. This project presents a radical stance as it disrupts the environment that it offers to improve by considering a productive notion of conflict. It affects art education by creating a methodology to develop the learners' motivation, agency, and self-construct. It tests the value of this practice and its potential to contribute to a paradigm shift in education.

Live art practices have found difficulties establishing their value and place within 'curatorial, critical [and educational] art contexts' (Live Art Development Agency, 1999; Lambert, 2014, p.2), but nonetheless have emerged as critical artforms. In this thesis, this critical practice contributes to discussions on learning and to emergent paradigm shifts identified as the 'pedagogical turn', discussed by Kristina Lee Podesva (2007) and Nadine Kalin (2012); the 'social turn', exposed by Claire Bishop, (2006b; 2012, pp.11-40); and the 'ethical turn' examined by Jacques Rancière (2006), in the field of art and knowledge science[1].

In its analysis, the research draws on new materialist theory (Barad, 2007) and post-qualitative diffractive methodologies (Hickey-Moody and Willcox, 2019, p.1) as emergent modes to evaluate the learning that occurs through the 'creative critical interplay that is performance' (Fels, 2014, p.78). It provides a new contribution to understanding adolescents' intrinsic motivation to learn and participate. My concern for the student voice directs this emancipatory practice in education.

Although the concept of live art as a self-reflexive performative artform and research mode may have been trialed by other artists in different contexts, I have found no other study that has used an agonistic practice negotiated *inside* the current secondary education system to

[1] Discussed in Section 2.4.1.

emerge as a critical pedagogical form.

Existing research shows the use of progressive, experiential activities within alternative independent schools, or as pedagogic art projects delivered outside education, in reaction to the system. Other research studies have examined the impact of participatory art on young people through dance or theatre practice (Hickey-Moody et al., 2016; Sansom, 2011; Chappell, 2007).

My research study shows uniqueness in its exploration of subject matter, medium, and environment. It is presented both as an auto-ethnographic and ethnographic investigation grounded in personal values, and an investigation of the convergence and divergence of two fields brought together through praxis (Bourdieu, 1990), examined through the lenses of the contemporary contexts of education, social art practices, and performance studies.

CHAPTER 2:

CONTEXTUAL REVIEW

2.1 CHAPTER STRUCTURE

This contextual review introduces the epistemological context in relation to the fields of education, and of live art that invites criticality and radical elements. Epistemology is concerned with knowledge—what one understands to be true—and how one acquires these understandings (Scotland, 2012, p.9). My research study is in the field of Creative Pedagogy, a concept introduced by Andrei Aleinikov (1989, 2013), defined as 'the science and art of creative teaching' (Jackson, N., 2016, p.7), applicable to all parts of the curriculum, not just the arts. It is underpinned by a constructivist epistemology that embraces the subjectivity of all individuals involved; researcher, participants, interviewees, and focus groups, to form a rich connection of experiences (Cohen et al, 2007, p.8). Constructivism emerged from the progressive stance of the early works of Jean-Jacques Rousseau (1762, 1889) and John Dewey (1897) that considers artistic perspectives in educational contexts as 'giving shape to human powers' (Dewey, 1897, p.18). Moreover, the role that live art and its radical modes can play in revealing and negotiating tensions within education is at the core of this investigation that seeks to promote 'grassroot' transformation (Robinson and Aronica, 2015, p.xx).

Theoretical and Historical Context

The first section presents the theoretical context of this research study which emerged in response to the rising crisis for art in education, exposed through educationalists' voices Biesta (2010, 2017, 2022), Freire (2001, 2017), Giroux (2003, 2015, 2017, 2022), Robinson (2001, 2015) and others. I examine how art is currently valued in societal, cultural, and educational contexts, and the reasons behind the marginalisation of the arts and creativity in education (Robinson and Aronica, 2015).

I introduce contrasted definitions of performance from which emerged a critical 'performative turn', discussed by Barbara Czarniawska (2014, p.7, 12), as a political, ethical, moral and educational shift to which this research study may contribute.

Thereafter, I present the constructivist underpinning of this research rooted in the works of Piaget (1970), Lev Vygotsky (1974, 1978), Seymour Papert (1991), Jerome Bruner (1997) and the radical stance of Glasersfeld (1989, 1990, 1996). A noticeable discrepancy appears between constructivist theory, established within pedagogical debate over the past hundred years, and the current curriculum framework, which still tends to smother students' expression, and restrain democracy in education (Biesta 2017, p.59; Thomson et al., 2018, p.3).

I investigate adolescents' cognitive development and the role that individual and social agency takes in this research to inform the design of my student-led approach.

Finally, experiential learning initiated by Kurt Lewin (1948), and later developed by David Kolb (1984), serves as basis to hypothesise the impact of live art actions on the learner's individual and social development.

Critical Context and Tensions

The second section examines the critical context of this research study from the development of an overtly politicised debate by art critics, to the production of new spaces for encounters through art. Firstly, the contemporary art scene shows how live art practices, which emerged as forms of protest and social activism, are only recently finding recognition within the art scene (Tate, 2019; Sofaer, 2002). A critical investigation of the variation of live art as a marginalised practice shows tensions in endeavouring to negotiate a place and role in society whilst retaining autonomy and aesthetic value (Bishop, 2012; Helguera, 2011; Kester, 2004; Rancière, 2011). Secondly, this research study finds its voice within the field of critical pedagogy (Freire, 2001, 2017; Giroux, 2003, 2015, 2022) as an empirical research that stands alongside educationalists' discourse to open doors for change in education. Thirdly, an examination of the artist/educator's role and place within cultural and educational contexts reveals the conditions needed for live art practices to establish a role and place in mainstream education.

Possible Solutions

Section three focusses on the possible solutions that this live art practice may bring in education. Elements of performance art over history, defining live art as a radical critical pedagogical tool, are revealed through *Performance Studies*, a discipline that emerged in the 1960s, questioning notions of 'embodiment, action, behavior, agency' and identity production (Schechner, 2006, p.2).

I examine how live art in educational contexts has been used as a critical tool. The 'pedagogical turn' discussed by Podesva (2007), Kalin (2012), and others, presents a turn of art disciplines from a 'critic of the institution' towards 'institutional critic' (Fraser, 2005). Artists have become integrated in the very system that they put under question: academia. This literature interrogates the complex status of radicality, integrity, and autonomy when one becomes embedded in a system. I present how tensions may be negotiated by establishing a context that considers time, space and individual and collective needs through a review of live art pedagogic projects that embraced these factors. This informs the feasibility of this study.

I examine examples of alternative educational methods that have made their place operating in the margins of education systems throughout the twentieth century to inform the shaping of my offer of a free democratic creative space in education.

Finally, I define the notion of professionalism and the ethics attached to each field—live art and education—to reveal a potential hybridity that may encourage the validation of this radical practice *within* education.

2.2 EPISTEMOLOGY: THE THEORETICAL AND HISTORICAL CONTEXT

My research study considers pedagogy as a philosophy, looking at how and why learning occurs (Wallace, 2015, p.224), as opposed to a science that measures performances. This entails a political positioning outside the positivist system of education, one that focuses on

qualitative elements. My research study draws on Dewey's pragmatism—a progressive view that defined the process of education 'as an emancipation and enlargement of experience' (Dewey, 1933, p.xvii) that should aim towards 'fostering powers already active in them [learners]' (ibid., p.xiv). Dewey's ideas later developed towards a constructivist concept that considers knowledge construction as a process of adaptation to the world (Kolb, 1984, p.1). In a first instance, I examine the crisis for arts' values within education, as a location and origin of the problem posed in this research. I thereafter present the emergence of performance art and the elements of live art that are pedagogic. Under a constructivist understanding of cognitive developmental processes, I show how these elements may impact on participants.

2.2.1 The Crisis for Art in Contemporary Education

The EBacc (English Baccalaureate) reform seen to be driving students away from arts subjects (NSEAD report, 2016, p. 5), is highly contested. The STEAM curriculum campaign (Science, Technology, Engineering, Art and Maths), supporting the inclusion of art as a main subject rather than STEM (excluding the arts) (Cultural Learning Alliance, 2017), is at the forefront of the debate on cultural values and education (Romer,2016).

Research studies from the field of education in the UK secondary sector, and worldwide, present growing concern for the place of art education. The evidenced decline of entries to arts subjects since 2013 (Johnes and EPI, 2017) supports the recurring claims from educationalists Robinson (2006, 2015, 2018), Biesta (2013, 2017, 2022), and others that the arts are not considered as main subjects in the new shape of the curriculum (Addison and Burgess, 2015, p.57). Robinson argues that the curriculum in secondary education, shaped to meet the GCSE and A level examination criteria, from the age of eleven onwards, seldom responds to the need to develop young people's interest in the arts, or their motivation to learn (Robinson and Aronica, 2015, pp.22-25).

The National Society for Education in Art and Design (NSEAD), the leading national authority for art, craft, and design education in the UK, contributes to setting the Department for Education's national criteria (DfE). NSEAD believes that art education should inspire and provide a curriculum that develops 'personal expression, cultural understanding, creative and practical responses', and promotes 'imaginative risk-taking to provide solutions to our

material, emotional, social and virtual world' (NSEAD, 2014, p.3). These are identified as twenty-first century skills that should define changes in the curriculum to equip learners to respond to a challenging future (Care et al., 2018, p.6; Griffiths and Powel, 2020, p.34). NSEAD requests that education should lead to developing young people as:

> confident citizens and future professionals to the culture, creativity, economic success, leisure, material and emotional wellbeing of our society within both national and global contexts.
>
> (NSEAD, 2014, p.4)

Following consultation with NSEAD, a new version of the curriculum was published by DfE (2013). Nonetheless, NSEAD felt that it still failed to 'meet the needs of children and young people living and engaging in the twenty-first century' (2014). The art curriculum (DfE, 2013) shows a strong focus on developing basic technical skills progressing towards meeting GCSE evaluation and grading requirements, measured against aesthetic canons—an outdated view of the arts (Abbs, 1987, p.xi; Addison and Burgess, 2015, p.45). This, Robinson and Aronica claim, does not match the reality of our diverse contemporary art world, nor of young people's world, led by new technologies and media (2015, p.230). Young people are asked to learn basic art skills to represent the world outside themselves but are not at the centre of what is being taught (ibid.). They find difficulties in relating to an education fragmented by subjects, which separates the need-to-know from its original context and confuses *educating* with *the training* of specific skills (ibid., p.x.i).

In response, NSEAD wrote a manifesto (2014) requesting the recognition of the arts' educational values, through extension of STEM, leading towards the 'STEAM Campaign', by the Cultural Learning Alliance UK. NSEAD reiterated the need to offer an 'inspirational' and 'aspirational' curriculum that considers a new accountability system to 'support rather than restrict' (NSEAD, 2014, p.2) the subject of art. The manifesto requested:

> the dismantling of discount codes in the endorsed GCSE Art and Design specifications to allow freedom of choice unhindered by accounting procedures […] the dismantling of the existing English Baccalaureate as a performance measure to restore a parity of esteem between all subjects.
>
> (NSEAD, 2014, p.6)

Both the debate around the EBacc, driving students away from art subjects (Johnes and EPI, 2017), and the campaign for a STEAM curriculum prompted me to look at the ways live art

might inspire an alternative learning space for the arts to play a new part in young people's development.

2.2.2 Paradigm Shift for the Value of the Arts and Culture

Re-contextualising Arts' Value in Education

The last two decades have seen the development of extensive research, in view of supporting the value of the arts and culture to young people's education and self-development. The risk of 'disappearance of the arts' to the profit of the STEM curriculum (Biesta, 2017, p.53), stimulated my search for a different approach that could re-position a misconceived role and place for the arts in young people's lives. I hereafter examine tensions faced by practices that present art situations as 'life-long learning', where knowledge is not considered as 'absolute, factual and coercive' but rather as 'temporary, provisional, conditional and constantly changing' (Aspin, 2010, p.77).

Intrinsic versus extrinsic value

Two tendencies emerge amongst researchers. On the one hand, the search for measurements aligned to social science defines art as a quantifiable experience, assessed for its impact on other fields (instrumental values). Others argue for an acceptance of art for art's sake (intrinsic value). The AHRC research *Understanding the Value of Arts and Culture*, exposes the long debate between the effects of engagement in the arts, divided between the 'intrinsic values versus instrumental values' (Crossick and Kaszynska, 2016, p.14). It originates in Plato and Aristotle's discourse: Plato presented 'the corrupting nature of art' against Aristotle's view in defense of the arts' benefits. Aristotle's view reemerged in the philosophy of the eighteenth century and the subsequent literature, with Rousseau (1762), and Dewey (1897), pleading for the arts' intrinsic benefits. This is further reflected in Eleonora Belfiore and Oliver Bennett's research findings showing the arts' ability to change people's attitudes towards life, and seek intrinsic values (Belfiore and Bennett, 2007, p.140; Crossick, and Kaszynska, 2016, p.15).

Creative Partnership England (2002 to 2011), Lead Creative Schools, Wales (2016 to 2020), the Cultural Learning Alliance (2017), and Crossick and Kaszynska's research report (2016), have all evidenced the positive contribution of arts subjects on young people. These research findings show consensus that the arts nurture skills such as divergent-thinking and creative

problem-solving, and contribute to developing 'cognitive abilities', 'confidence', 'motivation', 'critical-thinking', and 'communication skills', with an additional health and well-being element that evidences the benefit of long term engagement (Crossick and Kaszynska, 2016, p.8). Additionally, Bram Vanhoutte and James Nazroo's research emphasize a 'multidimensional structure of well-being' that integrates 'cognitive, affective and eudemonic well-being'—the fulfilment of 'pleasure, happiness, and developing one-self', for a 'best fitting empirical solution' (2014, p.1).

Matarasso's report *Use or Ornament? The Social Impact of Participation in the Arts* (1997) marked a shift in the UK's cultural policy, establishing both the social and personal impacts of the arts as boosting 'self-confidence', 'employability' and 'social cohesion' (1997, p.7). The report aimed to devise practical mechanisms through which the social impact of the arts could be assessed (ibid., p.8). The report received strong criticism from academics such as Paola Merli (2002), who denounced the unethical and immoral nature of this instrumentalised approach that used the arts as a means to subjugate working-class communities. However, Matarasso noted that the arts also procured 'deep enjoyment' (1997, p.68)—an intrinsic value. In his response to Merli, Matarasso (2003) stressed the need for art practitioners to carefully consider this intrinsic nature of art as the *motor* that drives participation and address the notion of empowerment within their practice. The impacts of art activities, he insists, *should* remain unpredictable and therefore *should not* be motivated by a social cohesion agenda that requires guarantees (Matarasso, 1997, p.97; 2003, p.343).

In 2015, the Cultural Learning Alliance published *ImagineNation*, a qualitative report highlighting the long-term impact of the arts on young people's learning development and future lives. It clearly demonstrates how art can make a difference in developing the economic prospect and life chances of a student. The report shows that 'arts and culture-based learning promotes the development of transferable skills that lead to improved behaviour' (Cultural Learning Alliance report, 2015, p.1). Participation in the arts was shown to improve chances of leading a healthy lifestyle by 38% as well as making students more employable and resilient (ibid.). David Aspin's research on lifelong learning confirms the need for sustained exposure for a lasting impact:

> the arts have a particularly powerful part to play in … leading the way, in embracing the challenges and changes inherent in the imperative for learning to be an activity engaged in throughout people's lives.
>
> (Aspin, 2010, p.75)

These research studies have all contributed to a recent increased interest in defending the arts' value. The *Arts as a Tool for Learning Across the Curriculum* (ATLAC et al., 2009), programme by University of Aberdeen, tested an 'interdisciplinary approach to learning within the teacher education, to extend the pedagogic repertoire' (Das, Dewhurst and Gray, 2011, p.2). The report highlights the 'increased status of creativity in education' as an international trend that is 'reflected in educational policy documentation' (ibid). Furthermore a series of UNESCO reports (1999, 2006, 2010) stressed the need to consider 'learning in the arts and learning through the arts'(1999), thus emphasising the ability of the arts to develop vital 'transferable, lifelong learning skills' such as 'self-motivation […] curiosity and flexibility' (Das, Dewhurst and Gray, 2011, p.2), and to focus education's efforts towards 'realising the full potential of high quality arts education to positively renew educational systems, to achieve crucial social and cultural objectives'(UNESCO, 2010).

More recently, the *Evaluation of the Creative Learning Through the Arts* programme, Wales (Griffiths and Powel, 2020) stresses the need to consider evidence of development of these soft skills not just at an individual level, but as a collective move that would impact on the learning environment's ethos. The report shows a high motivation from schools to take part. A creative approach to teacher training, embedded in schools, nonetheless, remains assessed by positivist means (ibid., p.111) that brings its sustainability into question. This may only be possible through reimagining the means of measurements, inspired by the field of art itself.

Both an immersive approach and the use of emergent qualitative means of evaluation for the arts are within the ambitions of this research study. The above findings prompted me to explore the potential for this live art practice to find applications in education as professional development for teachers.

All the above research studies highlighted a need that this thesis meets for further in-depth qualitative research for art in education to strengthen its recognition by policymakers. Despite the wealth of evidence for the benefits of art, the debate on the instrumentalisation of the arts for political and social aims remains divisive. My research study explores ways in which one may be able to navigate these contradictions while supporting the arts' value with sound evidence.

A New Paradigm for The Arts' Intrinsic Value

Alongside the enthusiasm for demonstrating instrumental value, a new paradigm has progressively emerged, reconsidering the intrinsic value of engagement in the arts. McCarthy et al.'s research report, demonstrating the social value of art, focussed on the 'intrinsic' benefits' as the 'missing link' in research (2004, p.37). Their report brings a new viewpoint looking into the source of motivation for people to engage in the arts, showing that 'people don't engage in the arts to improve their score in maths or literacy nor to boost the economy' (McCarthy et al., 2004), but rather for the 'aesthetic pleasure', 'enjoyment', and 'captivation' it produces (p.xv). The findings showed the difficulty in evidencing *how* these intrinsic effects are generated. Feldman and Matjasko (2005) in their research of the benefit of extra-curricular activities identified a need to investigate how taking part in the arts impacts on young people's development:

> The field is in need of an overarching theory that pinpoints the mechanisms behind the effects of these activities, that is, a more holistic perspective that highlights … the causal relationship between participation and adolescent functioning.
>
> (Feldman and Matjasko, 2005, p.160)

My research project addresses a gap in knowledge by offering to pinpoint mechanisms that underpin live art actions and their pedagogical elements (see Chapter 5).

Furthermore, the controversial study on *Cognitive Transfer from Arts Education to Non-arts Outcomes* conducted by Project Zero, Lois Hetland, and Ellen Winner highlighted a failure to draw evidence that art education improves academic performances at all (2004, p.37). The authors concluded that art education should be valued for its own sake, thus changing the paradigm of arts and cultural value research. Seeking instrumental values was no longer a satisfying way of approaching the problem thus breaking the dominant hegemony of neoliberal education. Later, Maja Stańko-Kaczmarek's research in psychology, clearly shows how intrinsic motivation—not extrinsic—increases creativity (2012, p. 308). Nonetheless, it remains evident that educational policies still fail to act upon these findings (op. cit.).

What Does this Mean for Art Education?

Alane Starko, in her *Creativity in the Classroom* research project (2010), highlights Vygotsky's belief that adolescence is a time during which the transformation of a child's imagination into

a creative strategy occurs. Imagination and thoughts linked through play develop mental regulation as conscious creation and selection of rules (Starko, 2010, p.54). For Vygotsky:

> the essential attribute of play is a rule that has become an affect […]. Hence it follows that such a rule is an internal rule, i.e., a rule of inner self-restraint and self-determination.
>
> (2016, p.10)

Artistic explorations therefore cannot be based on a systematic measurement of causal relationship, but rather should be considered as affective engagement with deep impacts in relation to metacognitive processes[1] (Starko, 2010, p.54).

From the above literature, the pre-dominance of deep personal values emerged within a debate which had been long dominated by policy makers, rather than paying attention to the process of art itself. In this research study, an in-depth investigation of the cognitive processes at play during adolescence is examined to deepen the understanding of the affective process of art on young participants. The findings exposed in Chapters 5 and 6 encourage a reimagining of the notion of learning through presence, liveness and a redefinition of performativity in education.

2.2.3 Performativity in the Positivist Context of Social Science and Education

Performance as an Economic Value of Education

This section offers a first definition of performance and its variations, showing how a confusion over the term *performativity* and its resistance to clear definition (Sofaer and LADA, 2002) reflects the origin of the value crisis for the arts in education—a contradiction that encapsulates the agonistic stance of this research project.

Jens Hoffman, curator, and Joan Jonas, performance artist and teacher, present a critical review of past performances, in their book-exhibition: *Perform* (2005). The term 'performance', they claim, has been overused in several fields including 'economy, business,

[1] Discussed in Section 2.2.4.

technology, science, medicine' and 'art', often to describe opposing perspectives and meanings (p.11). This practice has gathered interest amongst artists, since the 1960s, for exploring its meaning as process and concept (ibid.). In this section, I introduce a multi-layered interpretation of 'performance', presented by economist Fabian Muniesa (2014) as a discursive contradiction which, in both contexts of education and art, provoked discontent.

Here, I primarily emphasise the problem faced by the current education value system, and a subsequent concern for art education. I introduce briefly an affective, critical, and agential concept of performance to make a comparative reference between a positivist and an affective definition, to pose the problem examined in this research study.

In this thesis, Muniesa's re-reading of Jean-François Lyotard's post-modern view (1979), placed against the discourse surrounding performance art[1], offers to dismantle the hegemony of a performativity defined by a capitalist economy, based on profit-making and production rather than process. My comparative analysis informs a critical construction of the value discourse for art in education, and the issue of performance indicators.

Lyotard first used the term 'performativity' in *The Postmodern Condition,* a report commissioned by the Department of Higher Education (1979), which he defines as an 'industrial logic of optimisation' (Lyotard, 1979; Muniesa, 2014, p.8). Lyotard identified a tendency to view 'performance' and 'performativity' as achievement (instrumentality) and an 'informational commodity indispensable to productive power' (1979). For Muniesa (2014, p.9), and sociologists Luc Boltanski and Eve Chiapello (2005, p.183), this marked a transformation of language in economics; the term 'performance' began to define contemporary capitalism. Muniesa notes how an economic understanding of performance, and performance as a linguistic utterance—a definition that relates to John Austin's first proposition of 'speech act', that considers discursive utterances as both 'performatives' and 'exercitives' (1962, pp.6-7)[2]—became intertwined in Lyotard's theory (1979). This provoked a confusion that marked a 'performative turn' in education that caused discomfort in consequent literature on knowledge science (Czarniawska, 2014, p.7, 12).

Giroux (2003, p.3) and Fisher (2016, p.2) highlight the subsequent growth of a 'culture of fear' in an increasingly neoliberal education system. Consequently, Giroux points out that:

[1] further discussed in Section 2.4.1.

[2] Speech act is further discussed in Section 2.4.1.

> democratic possibilities of schools as genuine sites of learning and democratic values have largely disappeared […]. We live in a society in which the culture of punishment, fear, and intolerance has replaced a culture of social responsibility and compassion.
>
> (Giroux, 2003, p.99-100)

Since then, teaching has moved away from delivering a democratic and free education, towards an obsession with *performance* measurements as a *proof* of learning.

Introducing Performance as Artistic Enquiries in Education

The difficulty of defining performance brought much debate in the arts at the turn of the millennium, a time also qualified as a 'performative turn' that saw the development of performance art as a critical form of art-making (Hoffman and Jonas, 2005, p.12).

Claudia Ruitenberg's definition of performativity, inspired by Jacques Derrida and Judith Butler's philosophical interpretation, sees 'no single meaning that could be called "true" or "original" but rather one that 'is always open to (intentional or unintentional) inscription' (Ruitenberg, 2007, p.260). Butler's definition relates to theatricality in the broader context of real life rather than the restricted framework of stage acting[1].

Additionally, John Freeman defines performance as a work that challenges, develops and sometimes subverts the key conventional codes (2010, p.134). It is a practice concerned with 'interruption, uncertainty and doubt'(ibid.) that sees performativity as the embodiment and presentation of identities, ideas, and concepts which effects are social, semiotic, cultural, and material, a vision that shaped the methodology for this research study (see Chapter 3).

In contrast with Lyotard's definition, Lynn Fels (2004) analyses her position as educator-performer, and questions her ability to deal with the dilemma between a need for perfection (as a measurable outcome) and the wish to develop a more instinctive approach to teaching. She defines performativity as a mode of inquiry in which the researcher or educator engages with participants:

[1] Butler's concept of performativity is examined in Section 2.4.1.

> The challenge for educators is to learn to embrace teaching as pedagogical action that permits cracks to appear in order for learning to happen.
>
> (Fels, 2004, pp.74-75)

This offers a redefinition of education as a 'creative critical interplay' (ibid., p.75) that generates complexity and the freedom to develop learning that is true to the learner.

Managing the Tensions of Performance

In the above contrasted definitions, I have identified the tendency to view 'performance' and 'performativity' as achievement (instrumentality), which led to the search for empirical, cognitive, quantitative evidence rather than affective qualitative attributes. Such definition of performance in education seeks to eradicate uncertainty and differences through standardisation and measurement.

My approach in this project uses a performative mode, identified as live art, considered a practice that associates performativity with a phenomenological approach, and as an embodiment of liberation through art-making (Kaprow, 2003, p.1), rather than a controlled standardised measure.

My search for validation of an emergent art practice within secondary education entailed complex negotiations, to make space for free open work in a potentially resisting context. The negotiations were affected by institutional tensions and dynamics. The performativity that I deployed to earn this place relates to both definitions: on the one hand, I needed to present the value of my professional performance as artist, based on outcomes of past practice, thus referring to instrumental value. On the other, I enacted professionalism through an immersive performance that provoked self-reflexivity within both fields of education and art (an intrinsic motivation to improve). This layered process defined my investigative practice as live art, embedded in a practical action research. Live art is considered a critical immersive practice that emerged in the radical context of the twentieth century art scene, progressively recognised within a twenty-first century art scene that increasingly is participatory. The following section offers a definition of live art through history to reveal the elements that formed my methodology (see Chapter 3).

2.2.4 Defining and Situating Live Art and its Elements

The contemporary term of live art overarches a range of art practices that employ performative and participatory means, focussed on art processes. The term, which 'acknowledge[s] the diversity of live based arts practices' (Sofaer, 2002), only recently began to establish its place in the history of modern and contemporary art. First, the Live Art Development Agency (LADA) was created in 1999, describing live art as:

> a cultural strategy to include experimental processes and experiential practice that might otherwise be excluded from curatorial, [educational] and critical frameworks…
>
> (LADA, 1999)

Cath Lambert and AHRC's research on live art's value (2014) demonstrates its strong social, cultural and political orientation. The report shows that live art faces a struggle in capturing tangible evidence of its impact due to its sensory and fluid nature (2014, p.2). This is a challenge that this research addresses. The critical element that emerged from performative practices over history showed an agonistic turn that Soafer describes thus:

> Live art's relationship with dominant culture is in many ways one of symbiosis. As the margin needs the centre to react to and against, so too dominant culture needs its margins, not only to sustain its position of being at the centre, but also in order to reinvent itself.
>
> (Sofaer, 2011)

The elements of live art that deconstruct established traditional models, to critique the status-quo, to explode conventional ideas of aesthetics through activism, and tend towards a non-conformist mode of art-making (Sofaer, 2011), can be traced in an early twentieth century turn of art practices towards performativity. These artforms became gradually established as 'radical', 'autonomous', political practice that investigate tensions between art and institutional structures, thus interrogating democracy in education (Sofaer and LADA, 1999)—a point that transpires in my action research cycles. This section presents a historical overview of the rise of performative practices and the elements that influenced this research project.

The Emergence of Performance Art

Although the medium of performance has only recently been recognised as an artform per se, performative actions have been used consistently throughout the history of modern art to test new processes, ideas, and concepts. These were later accepted and followed by others to become new art movements such as 'Surrealism, Constructivism, Lettrism, Situationism, Fluxus', and others (Kuenzli, 2006, p.14), thus establishing live artforms as critical catalytic methods that generate innovation.

Dadaism and its controversial multi-modal artform can be considered as the precursor of participatory art (Bishop, 2006a, p.10) that saw intellectuals and artists assemble to promote new modes of thinking about and through art. Its transitional role, however contributed to keeping this performative form in the margin of all movements (ibid.), a position which defines its radicality. Thereafter, the exemplary work of Joseph Beuys' in the 1960s, as a marginal cathartic practice inspired by Steiner's 'anthroposophy'[1], revealed a new position for art to become socially engaged. The evolution of Beuys' practice using social encounters as a means for learning and teaching marked a turn of performance art towards pedagogical forms (Glasersfeld, 1996, p.191). The catalytic aspect of performance is crucial to this research study that seeks to establish live art as a generative conceptual mode of knowledge construct.

DADA: The Birth of Participatory Art

The seminal work of Dada artists and thinkers as pioneers of the performative genre, in 1916, in reaction to a devastating war, deconstructed all traditional forms of art. This section introduces elements of live art that first emerged through DADA's unconventional approach of the time that 'still has a radicality' (Kuenzli, 2006, p.14), thus remaining influential for artists who wish to contest a 'dominant culture' (ibid. p.15). Dada artists such as Tzara, Arp, Ball, Duchamp and others set out 'to destroy traditional values in art' from which emerged a 'pure, childlike' form of expression (ibid.). Dada disrupted a ritualised practice towards a political and philosophical act, as a 'provocative questioning of all values' set 'between chaos and a search for a new order' (ibid., p.17)—tensions that resembled the developmental stages of adolescents, often problematised by adults (Blakemore, 2019, p.6). Dada dismantled the idea of perfection, towards an understanding that everyone is an artist and

[1] A philosophical and spiritual understanding of human behaviours exposed in *Philosophy of freedom* (Steiner, 2011), from which originated the Waldorf Education, discussed in Section 2.4.3.

that everything is art (Kuenzli, 2006, p.14). Practice preceded understanding and knowledge was formed through collaborative actions, a concept which echoed the experiential learning theory that developed from Dewey, Lewin and Kolb's theoretical work[1]. From Dada's deconstruction of art emerged new methods that used physical processes, spatial awareness, visual elements, materials and oral modes of expression, to become known as 'performance art', an artform that blurred distinctions between audience and spectators (ibid.p.18). Dada spread across Europe and the US. In New York, after 1919, the New School of Social Science became a refuge for intellectuals and thinkers escaping the rise of the Nazi regime in Europe. Disciplinary boundaries became fluid and presented a free space for open discussions where artists, social scientists, psychologists, and educationalists (including John Dewey) gathered to develop cross-disciplinary conversations. These influenced the development of a social concept of art (ibid.) towards performative participatory modes that continued to develop—a core concern of this research project.

Fluxus and Beuys

In 1957, Alan Kaprow and John Cage, members of the Fluxus group, started a collaborative process as a continuing form of performance art. In the footsteps of Dada, the Happenings emerged as a response to Jackson Pollock's gestural paintings, which Kaprow saw as a means to bring the artist in the work (Bishop, 2006a, p.102), thus removing the focus on art as object. Their experimental performative process based on unpredictability and sensitivity to the situation, termed 'Chance encounter' (or 'Chance'), was developed and tested by Cage, Kaprow and choreographer Merce Cunningham (1960) as a new form of art that later inspired new pedagogical movements. Their improvisatory process inspired the methodology employed in this research (see Chapter 3).

In the 1960s, Beuys, also a member of Fluxus, became one of the most controversial artists of the second half of the twentieth century when affirming that artists 'have a role to play in society' (DW, 2006). His practice, inspired by Steiner's seminal *Philosophy of Freedom* (1916, 2011) showed that art originates both in personal and social experience, highlighting one's 'response-ability' to awaken to the sensitivity of social justice and actively participate in political and economic life (Sacks and Beuys, in Beuys and Harlan, 2014, p.x). Beuys acted in turn as artist, teacher, shaman, and political and environmental activist, taking on his roles

[1] See Section 2.2.4.

with a 'humanitarian attitude' (ibid.). In the mid 1970s, his creation of the 'Social Sculpture' movement shifted 'the emphasis away from the artist as 'object maker' to focus on his opinions, his personality and his actions' (Bonami, 2005). Beuys' concept presented a call for the democratisation of art and the breaking down of boundaries between real life and art. Beuys' 'extended conception of art' provokes a thinking about, and a reimagining of, the world and its elements through a call 'to pay attention' as a pedagogical approach (Sack, in Harlan and Beuys, 2014, p.ix). Using a wide range of media from drawings, chalk writings, collected objects, to performances, lectures, and sensory and discursive interactions, he generated new social, ethical and political forms of art-making (MOMA, and Rose et al., 1993).

While working as a university professor for Kunstakademie Düsseldorf, Beuys's opening of his lectures to all public at no cost, represented a shift in education, laying the foundation for a critical framework to be developed *within* the system. However, his activities were repressed, and he was dismissed for disrupting the system in 1972. He, thereafter, created the Free International University which, along with his teaching, he declared, was his greatest artwork (Sack, in Harlan and Beuys, 2014, p.ix).

Beuys's propensity for risk-taking, including within his own academic position, demonstrates the depth of his investment in the political practice of freedom (Kaprow, 1993, 2003). His focus on social change and the promotion of values such as agency and democracy, are fundamental to my approach in education[1].

Along with the influence of Dada, Beuys's use of unpredictability, disruption, irony, culture and even humour to shape a dialogic, democratic system for learning became exemplary for this research project. I feel synergy with his identity as artist, teacher, performer, political activist, and social reformer, and have drawn inspiration from his use of materials and his social aesthetic throughout my art practice.

After Beuys, the Establishment of Performance as a Critical Self-Reflexive Artform

Other artists expanded Beuys' pedagogic work through the creation of free schools outside the education system. The 'CFU' (Copenhagen Free University, 2001; Heise and Jacobsen, in Podesva, 2007) provided a free democratic space for learning. The Institut des Hautes Études

[1]Exemplified in Chapter 5 and 6.

en Arts Plastiques, running from 1988 to 1995, was an experimental art school founded by French artist Daniel Buren, inspired by Black Mountain College in Asheville, North Carolina (Davidst and Buren, 2010, p.218). Equally, Walter Gropius, the founder of the Bauhaus School, in Weimar, was notorious for the peculiar holistic pedagogic approach. Later, the Institute of Permanent Creation, was inspired by Robert Filliou and the Fluxus movement, including artists such as Cage, Kaprow, Beuys, Brecht, De Kooning, and others. Their collaboration culminated in the publication: *Teaching and Learning as Performing Arts* (Filliou, 1970).

This pedagogic move of art practices set the tone for new forms of audience participation in the artwork, creating a legacy for a new art genre that is socially engaged and participatory, developed from the 1960s onwards. While this section has presented the historical location of an emergent art genre, the criticality inherent to the establishment of these practices led to a politicised discourse that set the critical context of this review[1]. The next section presents and discusses the constructivist theory developed over the twentieth century, that underpins this research study in education.

2.2.5 Constructivist Approach and Adolescent Developmental Theory

My research study focusses on processes that offer a live learning experience, qualified by Dewey as a 'transaction[s] … between an individual and … his … environment', through manipulation of its elements (Dewey, 2008, p.43). The child learns first through an active engagement, an expression that is transformed into a conscious impression through the body (Dewey, 1897, p.13). In this research, Dewey's progressive concept of education synergises with live art as a live embodied experience. In this section, I retrace the journey from early progressive education to the development of a radical constructivist theory that provides a base for understanding live art as experiential learning, offering cognitive opportunities. These elements are hereafter discussed and later evidenced in the findings Chapter 5 and 6.

[1] Discussed in Section 2.3.

A Progressive Theory of Learning through Experience

Progressive educational theory found its seeds in the French naturalist philosopher Rousseau (with his seminal book *Emile,* 1762), known as a pioneer in educational theory for recognising the child's ways of seeing as different from the adult's, and advocating for freedom in education as a means to supply the child with 'the slight discomforts' that leave them exposed (Rousseau, 1889, p.47). This concept inspired Dewey's educational theory based on the development of 'survival skills' to respond to an emerging need to know (Kolb, 1984, p.1). For Dewey education should seek to 'improve human conditions' (Dutton, in Dewey, 1897, p.1) and contribute to developing the whole personality (Dewey, 1897, p.20). Dewey places the child at the centre of education. Learning needs to develop from their 'tendencies' and 'interests', 'to prepare the child for future life means to give him command of himself' (Dewey, 1897, p.6). Education should be a 'continuous reconstruction of experience' where knowledge emerges from actions and situations, and the process is considered as *the* learning outcome. Progress lies in the 'development of new attitude towards, and new interests in, experience' (Dewey, 1897, p.13). He expressed the need for the child to 'perform' the social activities and interactions as a way to make them conscious of their heritage.

The concept of education through life presented by Dewey provides a synergy with live art as an enacted, embodied form of learning that involves social, political and ethical issues animated by collective dynamics as a practice of life, within a contained and safe learning environment. Dewey insists that the 'child's introduction into more formal subjects of the curriculum should be through the medium of these activities' (1897, p.11)—an opening for live art in education.

Lewin (b. 1890, d. 1947) and Dewey (b. 1859, d. 1952) were contemporaries. Both their theories evolved from a deep interest in developmental processes. Lewin developed an early model of experiential learning with an additional phenomenological perspective, from Dewey's initial concept. Later, David Kolb further studied and refined an experiential learning model inspired by Dewey and Lewin's, in which 'knowledge is created through the transformation of experience' towards theorisation (Kolb,1984, p.38).

Kolb defines learning as a process that 'requires the resolution of conflicts between dialectically opposed modes of adaptation to the world' (Kolb, 1984, p.29) implying a discursive between abstract concepts (theory), and practical experience. This process was first described by Lewin (1951), and then refined by Kolb in 1970 as a circular journey from

Concrete Experience (CE), to Reflective Observation (RO), to Abstract Conceptualisation (AC), and Active Experimentation (AE) (Figure 2-1) (Kolb, 1984, p.21). Kolb's model remains 'the most cited framework for experiential learning and provides an 'authentic representation of the voice of the individual' (Addison and Burgess, 2015, p.42). It necessitates a continuous prompting leading towards action and evaluation. The 'postponement' of the next action is required for observation and reflection, in order to adapt and change (Kolb, 1984, p.21).

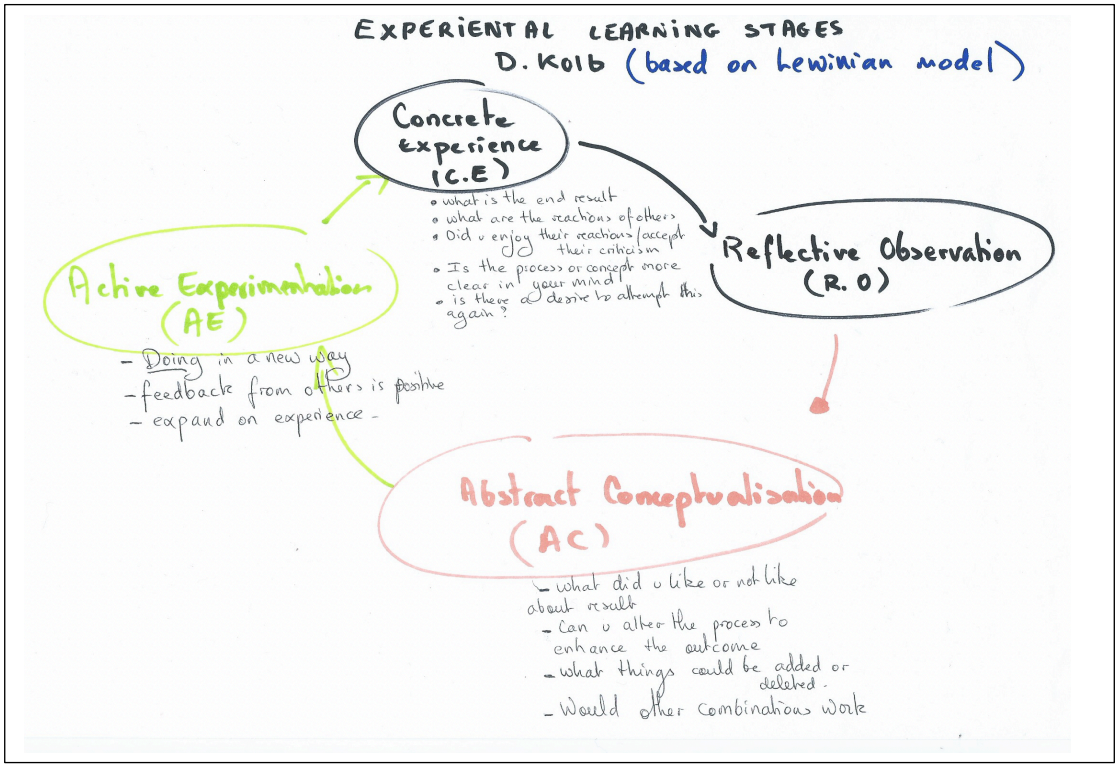


Figure 2-1: My Interpretation of Kolb's experiential Learning theory (1984).

The following diagram emerged at an early stage of this research. It presents a simplification of Lewin (1946) and Kolb's model (1984) (Figure 2-2) to enhance a phenomenological visualisation of the learning journey. Knowledge is created through the transformation of an immediate experience in the 'here and now' through reflection (in Kolb, 1984, p.21; McNiff and Whitehead, 2012, p.42)—a process that finds affinity with my live art approach.

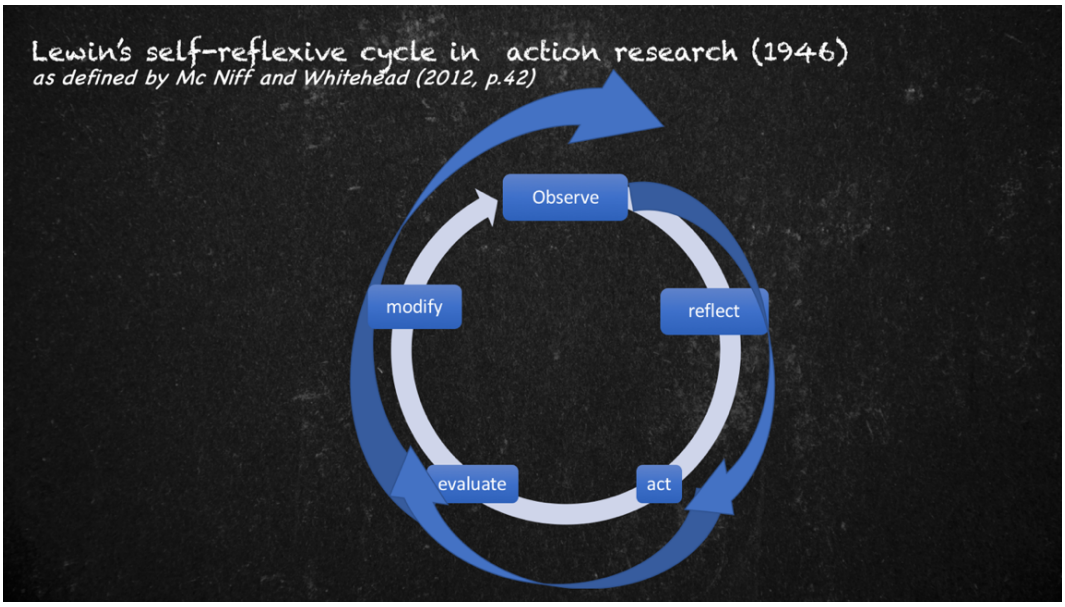


Figure 2-2: My graphic interpretation of Lewin's self-reflexive cycle (1946), and Kolb (1984).

The dialectics between observation, reflection, action, evaluation, modification as modes of information define learning as a process of 'adaptation', 'assimilation' and 'accommodation' (Piaget 1970, p.158) from which new knowledge arise through resolution of internal crisis (Kolb,1984, p.29). This circle informed the design of tools in this research project (see Chapter 4).

Lewin's first theorisation formed a basis for constructivist education that was consequently developed by Piaget (1932, 1970), examined hereafter, showing how one learns through discomfort.

Constructivism and its Variations

Although constructivism has emerged through the progressive ideas of Dewey and Lewin, Piaget is considered 'the most prolific' writer in constructivism as a fully formed theory of knowing (Glasersfeld, 1996, p.6). Piaget's theory offers a starting point for understanding the principles that this research study exposes, considering a self-reflexive element central to this research. His theory is thereafter complemented by others (Kolb, 1984; Engeström, 1999; Kinsella, 2015)[1].

[1] Discussed in Section 4.2.4.

Constructivism, in education, developed in reaction against the dominant behaviourist approach. Behaviourism was first developed by Edward Thorndike in 1898, a theory based on 'law and effect' in psychology (Neumaier, 2020, p.31). Behaviourists believe in learning through rewards and consider the teacher a controlling entity (ibid.). Constructivists rejected this notion of control, along with the conception of 'knowledge as ontological truth' existing outside a subjective world (Glasersfeld, 1989, p.1), a perspective considered radical that disturbed the education system and the theory of knowing (Glasersfeld, 1996, p.1). Michael Waring and Carol Evans identified different branches of constructivism which can be seen as a combination of elements rather than opposing views (2015, pp.44-45). Cognitive constructivists such as Piaget believed that knowledge is constructed through a connection of individuals' life experience interacting with their environment (Piaget, 1970, p.158).

To be constructivist, a teaching practice needs to include notions of 'knowledge construction', 'co-operative learning', and 'self-regulated learning', and must use 'meaningful authentic problems' (Waring and Evans, 2015, p.45). Knowledge is 'not being passively received', it is a 'function of cognitive adaptation' which evolves through tendencies towards a 'fit' (Piaget 1970, p.158). Learning is defined as a circular process going from 'assimilation' to 'accommodation' to a new situation (ibid.) (Figure 2-3). This process, Piaget insists, should be 'sensorimotor, in nature before gradually interiorising itself', to structure 'a continuous process of construction' (ibid.), thus inviting a subjective knowledge structure unique to the learner.

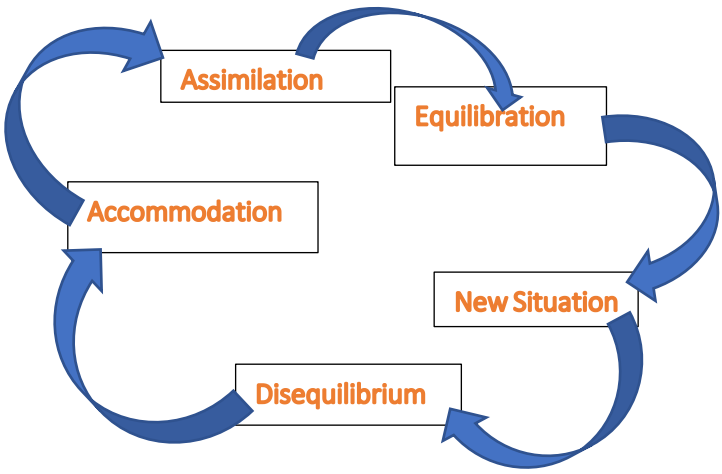


Figure 2-3: Piaget's process of accommodation, My graphic interpretation (Piaget, 1970).

Papert's 'constructionism' offers a variation of Piaget's constructivism. Although both theories consider knowledge construction as a 'progressive internalisation of actions', (Papert, 1991, in Ackermann, 2001, p. 4), Papert's theory focuses on the expression and externalisation of a process as a means to construct a more accurate knowledge through shared experience, articulated through external media such as tools, language, and art—a means to draw the best out of every person's cognitive potential (ibid.p.5). In other words, a student may be allowed to experience a problem to understand it and solve it, thus implying the use of minimal instructions (Papert and Harel, 1991). Papert expresses the playfulness of his theory as an ongoing reconstruction, refusing to define it in order not to constrain its underpinning (ibid.)—a strong correlation with the live-art process tested in this project.

In 1962, the posthumous publication of Vygotsky's social constructivist theory represented another shift in educational theory adding the socio-cultural element; his concept of cooperative learning emphasised the importance of 'social learning' as a first step in child development, starting with a process of 'inter-actions' with others and the environment, followed by 'intra-actions' (Vygostksy,1962, in Doolittle, 1997, p.85). Learning appears as a process of adaptation to the social world, which later returns to the socio-cultural context for further validation. This crucial notion of 'interdependence' (Doolittle, 1997, p.89) led Vygotsky to develop two further notions of interest in this research a 'More Knowledgeable Other' (MKO), who acts as a guide through the learning process, and a 'Zone of Proximal Development' (ZPD) (Vygotsky, 1978, p.84; Ozer, 2004, p. 28). ZPD is a space where the learner has a chance to fulfil their developmental potential with help, later named 'scaffolded learning' by David Wood, Jerome Bruner and Gail Ross (1976, p.90). Scaffolded learning involves the placing and removal of appropriate help at different stages of the learner's progress—the *process* of learning understood by the child rather than what is retained; a crucial contribution to the shaping of later curricula with respect to the child's developmental abilities (ibid.). Thereby, a metacognitive process increases the learner's awareness of their learning and develops self-sufficiency (Waring and Evans, 2015, p.126). Moreover, Bruner considers an extended learning environment, linking learning with life's context that integrates 'narrative as an instrument of meaning making' (Bruner, 1997a, p.158). Equally, a more recent identification by Katrina Mitcheson of the learner's journey through art-making as a personal story that produces continuity, 'diversity and mutability' of life experiences (Mitcheson, 2023, p.4), aligns with the narratives constructed by the students' learning journey and their multiple perspectives in this project.

Papert's constructionism, Piaget and Bruner's cognitive development, and Vygotsky's social constructivism all add to the focus of this research, which investigates the effect and affect of live art actions on young people's development. Papert's focus on learning through making and transforming materials shows how ideas form through practice by applying a self-reflexive approach. Equally, Glasersfeld presents constructivism as 'the theory of active knowing' (Glasersfeld, 1996) a radical practice through which new knowledge emerges from a change of thinking mode.

Constructive Disruption and the Notion of Discomfort

Piaget's process of discovery is defined by Glasersfeld as a progressive abstraction of the unwanted effects that sees cognitive change and learning take place when a scheme leads to perturbation, instead of producing the expected result (Piaget, 1952, p. 247; 1970, pp.156-160; Glasersfeld, 1996, p.8). Disruptions and perturbations act as triggers that provoke learning. Thereby, learning develops from the unexpected effects and via a process of selection, rather than from a predicted outcome. For Piaget, it is through experience that the subject recognises moments of perturbation and change which appear when modifying an action (ibid.). The perturbation is defined as a moment of 'cognitive change' that generates learning. It offers an opportunity to modify previous patterns of habit and leads to new knowledge. When used as a teaching strategy, provoking misconceptions becomes a powerful tool for critical thinking (Tay, 2018), a process analysed in Chapter 5. For Piaget, this form of knowing is more valid than one form that would only try to produce expected results (op. cit). In this research project, I invite learners into an experience that may provoke discomfort[1], activated by disruptive prompts that trigger a selective and adaptative response of which the mechanisms are revealed in Chapters 5 and 6.

Collective Learning as Consolidation

Radical constructivism does not claim to have found 'truth' but rather proposes infinite possibilities to be explored by the learner, who takes responsibility for their knowledge construction (Glasersfeld, 1989, p.9). Glasersfeld stresses that 'no knowledge is developed without the influence of social interaction' and the conditions and parameters that one selects as one's social environment (ibid.). The permanence of that knowledge comes to existence in

[1] The mechanisms of disruption are further discussed in Section 3.3.3.

the individual's experiential reality through conversational activities and sharing times that act as consolidation. Furthermore, the knowledge emerging from experience is not arbitrary, and is intertwined with a 'conceptual relation' to the social context, where each unit (an experience) emerges from a sensory motor experience (ibid., p.7). Connections between individual experiences are relational concepts that tie units of experience towards conceptualisation, only realised through a collective exchange that establishes the value of the learnt object. This thesis argues that the collective aspect and interactions in this research project act both as points of emergence *and* as reinforcement of values developed by the participants, thus transforming their experience into assimilated knowledge. Sharing can be done as a conversation, a collective artwork, a performance, or an exhibition. Chapter 5 exposes how consolidation occurred through conversation and collective actions. Chapter 7 later reveals the process of exposition as location of knowledge and as knowledge construct.

Adolescent Cognitive Development

Piaget's approach considers cognitive stages of the child's moral development as major factors in learning (Piaget, 1932, pp.31-41). He identified four developmental stages. First, the sensorimotor stage is an 'iconic' form of representation (early childhood), the Concrete Operational Stage (age seven to eleven) is described as 'enactive', and the Formal Operational Stage, described as 'symbolic' (age twelve and up) (Piaget, 1970, p.30, 31). The latter relates to adolescence, the focus of this research study. Bruner's *Theory of Instruction* (1974) builds on Piaget's theory of cognitive development, which Bruner qualified as 'epistemological' rather than psychological, to highlight its focus on knowledge rather than on 'what makes growth possible' (1974, p.7). In contrast, Bruner paid attention to the ways the child builds this knowledge through a continuous process that revisits previous knowledge to construct new knowledge through each of the developmental stages previously identified by Piaget (1970). This process, termed the 'spiral curriculum', (Bruner, 1960, p.33), has influenced the curriculum to date (McLeod, 2008). Bruner's interest in adolescent development considered the *Formal Operational Stage* as a 'symbolic stage' that serves to link prior experience with new situations through perception and affects (Bruner, 1974, p.11). During this stage, a symbolic representation shifts the young person's thinking patterns from the 'real to the possible' and they gain an ability to re-imagine and change possible outcomes observed by psychologists John Coleman and Leo Hendry (1989, p.29). The adolescent develops a 'deductive approach to problem-solving', acquiring the capacity to manipulate their own thinking and values (ibid, p.29). Coleman and Hendry argue that art is a discipline in which

these modes of thinking are developed with ease by learners, compared to more directive scientific fields, due to the openness of the art process (ibid. p.31).

From Syncretistic Perception to Metacognition

Anton Ehrenzweig's theory of Unconscious Creative Scanning developed Piaget's first theory (1929) of a primitive perception as 'syncretistic', available to the child prior to learning analytical mechanisms of reasoning. Ehrenzweig examined how the child makes sense of the world through their own perception, first a 'chaotic' network of connections that is later organised through the formation of ego as a creative process of personality construct (1967, p.5).

Daniel Muijs and Christian Bokhove defined metacognition as the ability of the child to perceive 'their strength and weaknesses' in view of motivating 'themselves to engage in learning' and develop 'strategies and tactics' (2020, p.5). Barry Zimmerman and Adam Moylan's study of metacognition argues that a reflective and constructivist approach to teaching and learning, stimulates a student's proactive engagement and consequently their 'self-regulation', 'resilience', and 'persistence', and a 'motivation to engage through joy' (2009, p.299).

In this research study, a set of performative tools are proposed to make visible to the students their syncretistic perception from which emerge tactics that later develop into strategies—a circular process of reflection-in-action (Schön, 1983, p.49) (see Chapter 5). This process engages in turn 'cognition', 'metacognition', and motivation, leading towards 'self-regulation', processes by which 'learners take responsibility for their own learning' (Muijs and Bokhove, 2020, p. 5).

The Social Element, and Young People's Life Crisis

David Elkind's investigation of young people's psychological development explains the role of critical thinking, reasoning and problem solving in adolescence (1967, pp.1024, 1031). Elkind presents adolescent egocentrism as a phase during which self-consciousness is heightened by an incapacity to differentiate between others and the self, thus turning their own concerns into a public matter. At this stage, the adolescent creates what Elkind calls an 'imaginary audience' (ibid., p.1030) for which they need to perform. Looking for validation becomes an intrinsic part of self-construct, and thereby, the conflict between a need for freedom to develop self-identity and a need for guidance (ibid.) increases the importance of the role of peer group in the social maturation of the young person (Coleman and Hendry, 1989, p.11).

The changes that operate at this stage include 'moral and political judgement, perspective taking and impression formation' (Coleman, 2010, p.45), leading to formal reasoning, which Elkind (1967) first identified as a means that moves adolescents beyond egocentrism. Coleman stresses that a definition of adolescence is inevitably historically, socially and politically situated (Coleman, 2010, p.2-3), showing how identity and self-construct emerge from consideration of these contexts within educational methodologies. This project examines the mechanisms of social interactions in the learning environment including peers, teachers, the artist and the institution, to test new ways of considering the learner's social, cultural, political and historical lifeworld as elements for learning.

The question of tensions that accompany adolescent development and the practice of opinion formation seem to remain problematic in education. The perspectives from various fields of psychology, anthropology and neuroscience demonstrate divergent opinions in considering a problematisation of adolescence by adults, which may not always reflect the adolescent's perspective (Coleman, 2010, p.3; Blakemore, 2019, p.7). The discrepancy between an adolescent mode of functioning and the current tendency of education as knowledge transfer created an opportunity. My research study offers a space for *practising* rather than problematising opinion forming, disagreement, and mistakes, here considered as critical thinking, reasoning, and problem solving (see project design, Chapter 4).

In their comprehensive research on the role of extracurricular activities on young people's development, Amy Feldman and Jennifer Matjasko (2005, p.162) have established the importance of the peer group in developing enjoyment and well-being for the participants. Coleman and Hendry highlighted psychologists' concerns over the value of these peer groups, which are believed to 'encourage antisocial behaviour' (1989, p.11), which can result in 'adaptive or maladaptive behaviour' (Laursen and Veenstra, 2021, p. 889), and equally are seen as a necessary context to maturation. In this participatory art research study, the element of togetherness within a safe environment allows young people to investigate 'learning as a transaction between the subject, others, and the environment' (Kolb, 1984, p.34). The opportunity to face conflicts and explore 'roles' and 'role changes' (Coleman and Hendry, 1989, p.12) allows for interplay between the self, the others, and the environment (Kolb, 1984, p.34), thus transforming a developmental stage, otherwise considered as an 'aberration', into a crucial part of a holistic concept of human development (Blakemore, 2019, pp.1-18).

Robert Selman's influential social development theory recognised four stages of social cognition involving 'perspective-taking' and role-taking as modes of exploration (Selman, 1977, p.3; Coleman, 2010, p.47). In the third stage (ten-fifteen), emerging adolescents become aware of 'each other's subjectivity' and thereby begin to process the complexity of perspectives that leads to opinion-forming. Stage four (fifteen plus), sees an abstraction of their perspective towards a wider social context (op. cit.). This stage, Coleman insists, involves coordination and organisation skills leading towards conceptualisation (Coleman, 2010, p.48). Selman's theory and Coleman's further reading highlights the importance of peer groups and shared experience as mnemonic elements in knowledge formation. Nonetheless Selman warns that a rigid framework of social cognition should only be used as a tool for directing research; one should remain aware of individual's differences (1977, p.3). My research seeks to reveal mechanisms that underpin the peer group's experience, emerging from individuals' experiences as knowledge construction through live art.

Moral and Political Judgement

Moral and political thinking play a strong part in the development of the self in adolescence, a theory initiated by Piaget's extensive research, in which he describes two stages of moral judgement in the child (Piaget, 1932, pp.31-41). The first stage, 'moral realism', sees the child develop a sense of judgement based on an objective position irrespective of contextual variations. The second, emerging in pre-adolescence, 'described as a morality of cooperation', shows a conception of moral judgement based on intentionality (Coleman, 2010, p.49).

To follow from Piaget, an investigation of moral reasoning by Kohlberg (1981)—attached to justice and fairness—drew out a six stages theory that provided crucial insights in understanding social cognition in adolescent development. A 'care orientation' of moral judgement needs to be considered for a comprehensive understanding of empathy in adolescence (Coleman, 2010, p.51; Eisenberg et al., 2009, p.1). This move between stages occurs when children encounter situations that challenge their current view, thereby triggering a need to argue or rethink their position (Crain, 1985, pp.118-136). My research project tests performative elements that can shift young people's judgement formation and moral reasoning (see Chapter 5).

Finally, the development of political thoughts requires a deeper conception of perspective and moral judgement. Joseph Adelson and Robert O'Neil examined how adolescents' political

thoughts are developed through an ability to change thinking modes from 'a decline of authoritarianism' towards a sociocentric view (Adelson, 2017, p.190-201; Coleman, 2010, p.52)—a progress from concrete life experiences towards abstract conceptualisation. Coleman expresses concerns that the current curriculum does not provide opportunities to develop formal operational modes of thinking and may even 'inhibit its development' due to the focus on assessments (ibid., p.52). He insists that the development of creative critical thought is essential to young people's development of moral, political and perspective-based judgement. This live art project in education offers to respond to this gap, giving participants opportunities to develop political and moral judgement, and empathy. The notion of student voice is further discussed in the methodology (Section 3.1.4), showing how conflicts inherent to concepts of identity, subjectivity, and inter-subjectivity provoke critical frameworks in this action research project (examples are discussed in Chapter 5).

The Concept of Agency

Coleman and Hendry, (1989, p.29) stress the need for the individual to take responsibility for their learning. The concept of 'personal agency' is defined by Zimmerman and Cleary (2006, p.45) as one's 'capability to originate and direct actions for given purposes'. Human agency is based on continuity and personal life story that shapes self-construct. Individuals develop a capacity to act independently and make free choices based on their experience and culture (Coleman, 2010, slide 13). Coleman notices the mismatch between the research findings showing the adolescent as 'capable to manage change and select issues' to resolve (Coleman 2010, slide 17), and the propositions of education based on a hegemonic system of 'authority and power' (ibid., slide 6).

This project examines the possibilities for developing learning techniques beyond the limits of the curriculum to create a platform for thinking critically. A generic framework inclusive of social and political activities in the school environment shapes its methodology (see Chapter 3), using divergent enquiries, actions, and a self-reflexive critical process to extend the learner's gaze towards the needs of others and society. Hovering between an individual and collective process, this research project makes the case for live art to provide platforms for young people to develop individual and social agency.

The 'Weakness of Education'

Although constructivists have defended a holistic approach to learning, the education system still struggles to apply individualised responses to teaching (Giroux, 2017, p.12). My research study hypothesises that live art offers an integrated activity to mainstream art education provision, to develop situations relating to the child's 'lifeworld' (Buttimer, 1976; Habermas, 1983, p.101). Biesta stresses the need to allow art to express 'uniqueness and identity' (2018, p.12) beyond the limitation of education's accountability. In *The Weakness of Education* (2010, pp.354-362) Biesta considers the three main functions of education as 'qualification', 'socialisation' and 'subjectification', identifying the latter as a weak point which could be addressed by providing 'encounters and experiences' in the real world to encourage a singularity of experience (ibid. p. 360). Moreover, when Biesta revisits the foundation of a humanist education through the works of philosophers Immanuel Kant, Emmanuel Levinas, Martin Heidegger, and Foucault, he addresses education's mis-conception of its 'subjectification function': a social idea of the subject that tends towards an ideal of reasoning and moral abilities (ibid., p.356). In other words, education currently aims to support the subject to become 'humanised'. For Biesta, this conception excludes the voice of the child, considered as not-yet-human (ibid., p.357), and sets an idealisation of the subject that respond to a social norm, not an individual trajectory. Instead, Biesta' view exposes the 'I' subject as an 'ethical-being', with a uniqueness that can only come into the world through responsibility. The role of the educator thereby is to motivate the subject to want to be in this world and respond to it. This, he insists, should highlight the original geographical, social, political, and historical conditions of the student, to ensure an impact true to the learner's needs (ibid., p.360). He recommends developing tools that allow students to construct and manipulate their own thinking and values, to promote both divergent and convergent thinking modes. My research focussed on the subject being in live situations, sets out to meet the above needs (see Chapter 5 and 6). Equally, Williams' theorisation of 'the structures of feelings' (in Williams and Williams, 1977, pp.128-216) invites one to situate the personal as a notion that produces the dynamics of experience in the present, and in the social, political, historical context, as emerging from past experiences (ibid., p.129)—a circular process. For Williams, it is within the intersection of both fixed and dynamic processes that the art experience is formed (ibid.). My research study draws from students' past experiences, lived in the dynamics of the shared moment to construct new knowledge with others.

Learning Preferences and Individuation

Kolb's theorisation of experiential learning (1984) builds on from Dewey, Lewin and Piaget's earlier concepts (discussed pp.43-48). More recently, Alice and David Kolb's examination of learning styles as *preferences* rather than a segregative categorisation offers recommendations for shaping an educational environment that promotes experiential learning to respond to all needs (2005, p.193). In this live project, the theme of Identity guides learner's explorations that first consider the self, then the self with the other towards a wider perspective that revisits the learning through collaborative actions. For Waring and Evans, an individual's cognitive style is formed through adaptation, an interplay between 'familial', 'educational', and 'socio-cultural' influences, and is therefore malleable (2009, p.65). Moreover, Maria Kozhevnikov et al. define cognitive styles as 'an adaptive system that moderates the effects of both an individual's predispositions … and the external environment' (Kozhevnikov, et al., 2014, p.22)—a further emphasis on the role of educators' interventions and their careful consideration of the proposed environment.

Key elements of cognitive development identified by Rayner (2015, p.111) as 'perception' 'personality construct', 'individuation', and 'self-regulation' inspired by Carl Jung's psychological theory (1923) become potential criteria for this project with young people (evidenced in Chapters 5and 6). Jung believes in the capacity of the mind to self-organise and balance, whilst seeking to develop and gain new knowledge as a natural occurrence when individuals seek equilibrium (Jung, 1923, p.3; Hopwood, 2017, p.1). In his early concept of cognitive styles Jung differentiates 'extroverts' and 'introverts' for their specific relativity to the object (other) (1923, p.1), a specificity that became evident in DARE1 Sessions 1 and 2 of my action research (Chapter 5).

Ronald Barnett shows that deeper learning can be achieved through a will to 'encounter strangeness', 'a will to engage' and a positive attitude to changing one's mind as a consequence of learning, and a will to push this process further to form personal strategies (Barnett, 2011, p.11; Waring and Evans, 2015, p.74). These elements and opportunities are offered in this live project.

Joy Paul Guilford considered convergent and divergent thinking in his first theorisation of the *Structure of Intellect* (1967, 1988) as two modes that direct the learner's abilities to take on a task. Guilford presented how convergent thinkers take on a problem with strong focus and a set of strategic tasks, whereas a divergent thinker looks broadly to take a holistic approach of

the problem (1988, p.4). Gordon Pask and Bernard Scott's 'holist-serialist' thinking strategies (1972, pp.217-253), complement divergent-convergent theory by focussing on creating opportunities for the learner to reorganise the learning, in order to create new meanings, thus promoting 'learning how to learn' (Pask, 1976, pp.128-148).

2.2.5 The Constructivist Approach in Live Art

In the current educational context, which has suffered severe funding cuts including a subsequent cut in pastoral care support and enrichment times (NSEAD report, 2016, p.27,34,38, Unison, 2019, OFTED, 2020, p.5), live art in education proposes a student-centred experience that combines both self-care and self-construct, that is situated *within* and *beyond* their world. My research study assesses whether live art may offer activities integrated to mainstream art and pastoral activity, to develop situations relating to the child's lifeworld. The actions, presented as a series of prompts and challenges, focus on enhancing and developing the child's current knowledge, to nurture curiosity and motivation towards learning. The understanding of learning preferences and cognitive processes reinforces the need for developing projects that allow students to construct and manipulate their own thinking and values, to develop intrinsic motivation. The progressive approach highlights the social, political, historical, and geographical original conditions as essential parameters to integrate**,** to make an impact that is true to the learner's life needs. In its analysis (Chapter 5 and 6), my research study reveals how these elements are activated through liveness, and the self-reflexive mode of performance (see Chapters 5, 6).

Learning styles theory (Becta, 2005) rather than categorising the child's abilities, promotes a focus on rendering the child responsible through developing their self-reflexivity, critical-thinking, reasoning, and problem-solving skills in a given context. It points out the necessity to develop these skills holistically, to contribute to the individual and social maturation of the learner. In this research, the situations that develop from encountering divergent perspectives through conversations, actions and transformation of materials and environment, produce tensions that are analysed as moments of learning. Performing as a way of knowing (Fels, 2004, p.80) and making the learner conscious are concepts that supports the development of my research's methodology (see Chapter 3).

2.3 CRITICAL CONTEXT

This section discusses the evolution of the arts towards social practice and the subsequent politicised discourse surrounding 'Community Art'; 'Relational Art/Relational Aesthetics' (Bourriaud, 2002), 'Conversational Art', (Kester, 2004); 'Socially Engaged Art' (Helguera, 2011); 'Participatory Art', (Bishop, 2012), or 'Live art', (LADA,1999). The 1960s and 1970s saw the emergence of critical discourse surrounding the arts' status that has informed the positioning of this research study. The field of critical pedagogy emerged in the 1970s, with Freire (1970, 2017) followed by Giroux (2017), Biesta (2013), Pat Thomson et al. (2018), Addison and Burgess (2015), and others marking a shift in education that invited practitioners to participate in the improvement of educational policies.

2.3.1 The Rise of Socially Engaged Art: A Political Situatedness

In the past five decades, the rise of social activities considered as art created a 'social turn', including political, aesthetic and pedagogical shifts (Bishop, 2006a, p.10; 2012, p.11). By the mid-1990s, art evolved to become a series of shared moments and experimental collaboration, including sensory and reflective art-making processes. The status of art moved away from being considered a sacralised object portrayed by avant-garde art as the container of knowledge (Kester, 2004, p.XVII). This shift began with 'Community Art', a practice that widely developed in the 1960s and 1970s (The Arts Council of Great Britain, 1974; Kelly, 1984, p.12; Matarasso, 2019, p.19) and was viewed as a 'peripheral practice' with a radical, political underpinning, rather than an artform in itself (Bishop, 2012; p.2). Owen Kelly defines Community Art as one that impacts on social change and affects social policies—a form of activism designed for collective benefit rather than individual profit (1984, pp.25,26). Its development is associated with public strategies aimed towards developing a cultural democracy that is denounced by art critics Bishop (2006a, 2012), Rancière (2011), Kelly (1984), Matarasso (2009, 2019), and Kester (2004) as an instrumentalisation of the arts, devised to overcome social gaps in an increasingly capitalist society. This strategy culminated in 2010, with Arts Council England's new plan to deliver 'Great Art and Culture for Everyone' (Arts Council, 2010-2020; Matarasso, 2019, p.22).

An Increasing Instrumentalisation, and the Politics of Participation

Rancière (2011, pp.51-62) and Bishop (2012, p.13) both argue that Community Art acted as an alternative solution to the failure of the political system, and became quickly associated with the much-debated 'instrumentalisation' of artistic activities promoted as a means to meet the 'social inclusion' agenda of New Labour in the 1990s. The rise of socially engaged art put both the artist and the participant in a flawed hierarchical relationship where the artist is made to provide a service for a 'less knowledgeable' audience that becomes subjected to the power of capitalism (Bishop 2012, p.13; Kester, 2004, p.XVI). In other words, Bishop describes projects in which artists are unwillingly made to act as accomplices of a system whose ideas they oppose. In this context, Bishop argues, 'participation' of the public in the work (2006a, 2016) risks becoming another 'means of consumption' (Bishop 2012, p.12, 30), which merely produces the fundamental change included in the artist's original intention. Rancière (2011, p.44-45) and Bishop (2012, p.11) define this as a turn of the community into a 'Society of the Spectacle', a term borrowed from French Situationist Guy Debord (1967, 2018) to illustrate the passivity of our consumer society, seemingly spoon-fed through these government-funded projects (op. cit). Additionally, Bishop vividly criticises Nicolas Bourriaud's proposition of a 'Relational Aesthetic' (2002) that presents public engagement as a new gallery-based art genre (seeking economic value) (Bishop, 2012, p.14). For Bishop, Bourriaud's objectification of social art through gallery contextualisation relegates this practice to the field of aesthetic, a position that risks undermining the artwork's initial agential role (ibid.). Alternatively, Bishop proposes the term 'Participatory Art' (2006a, p.10), exposing an art that is embedded in social life but retains a 'symbolic identity' and political strength (2012, p.2). For Bishop, participatory art remains autonomous and therefore should *not* be evaluated through a positivist sociological approach to account for its effectiveness, thus opposing institutions and policy makers. She stresses that artists who engage in participatory practices show less interest in the aesthetic form produced than in the engagement and participation as a 'politicised working process' (2006b and 2012, p.2). The ambiguity of social engagement being used as an end threatens the artform.

Bishop shows how artists demonstrate a wish to break free from traditional economic evaluative systems (that rejects the possibility of failure), as 'artistic gestures of resistance' (2006b). Michael Hardt and Antonio Negri's notion of affective labour (1999, pp.89-100), discussed by Helen Nicholson (in Harpin and Nicholson, 2017, p.108), highlights this 'political ambiguity' as one that brings the flavour of participatory art; one that is 'experienced, embodied or sensed' as a 'mood or structure of feeling' (ibid.) that equally emanates from,

and constructs the self, and therefore cannot be measured quantitatively. My research argues that current measurement criteria for the arts in education do not align with this perspective, thus restraining the emancipatory benefit of art.

The 'Double Function' of Art

Schrag's analysis of Rancière, Bishop, Kester, and Charnley's critical discourse identifies the unsolvable dichotomy between the political value of social art and its aesthetic attributes (Schrag, 2013, Charnley, 2011, p.41). Whilst Bishop argues that art is inherently political, a status first theorised by Walter Benjamin, in 1934 (Bishop, 2006a, p.11), Rancière defends the arts experience as a space that should blur 'the boundary between those who act and those who look' (2011, p.19), towards a 'dissolution of art as a distinct sphere'(Charnley, 2011, p. 42) that shapes its autonomy and freedom. Kester argues that a consultative and dialogic form of art requires a 'shift in a traditional idea of what art is' (2004, p.xv), leading to renegotiating the nature of the relationship between artists, institutions, and participants, thus arguing for its ethical value. Charnley argues that the innovation that social art brought to the field sits in the interaction between the notions of 'aesthesis' (attached to feeling) and 'poiesis' (doing and making), rather than by their limitations to one or the other attribute (2011, p.41). Agonistic art presented by Schrag (2015, pp.40-47)—an interpretation of Mouffe's agonism (2007)[1]—invites to remain in the tension between the two, as a fertile space that produces pedagogy.

Bishop exposes the problematic task of assessing pedagogic projects that demonstrate paradoxical viewpoints (2012, p.13). On the one hand, this work can be devalued by the art market, a view encouraged by the emphasis on process and the refusal of artists to surrender to the capitalist position that opposes their discourse. On the other hand, the refusal for the art to be 'reduced to statistical information' and be judged for its 'social [and pedagogical] effect over their artistic quality', leaves artists and art critics short of criteria to validate their works in social contexts. Helguera, proposes acknowledgement of this dichotomy as a 'double function' (2011, p.37), thus recognising the usefulness of the arts to transcend this threshold towards a symbolic understanding of actions. Equally, Kester believes that artists should engage deeply with the 'interdependence of the aesthetic, the political and the ethical'

[1] Discussed hereafter, p.52.

dimensions underpinning social art in order to overcome its instrumentalisation (2004, p.XVIII).

My research study proposes to remain in this tension with full awareness, as a means to produce qualitative knowledge that is assessed diffractively (Barad, 2007) (see Chapter 3). The concept of 'Pedagogical Turn' later examines what this space needs to look like to produce knowledge (see Section 2.4.1, p.75). It examines possibilities to negotiate a space free from the pressures of accountability and exam targets, one that navigates between disciplines with a fluidity akin to art, and that embraces the complexity of democracy where power relationships are continuously reimagined.

Sustaining a Pedagogy of Agonism

Mouffe defines an 'agonistic concept of democracy' as an acceptance of the temporary character of the hegemonic articulation, determined by characteristics chosen at a moment in time, in a specific location (2007, p.3). For Mouffe, the notion of choice and responsibility is brought to the surface, as every chosen order relies on some form of exclusion. Consequently, the space created in social practice is inevitably considered political, subjected to tensions and conflicts that arise from negotiation and encounters. Mouffe's analysis of the nuances of agonism, from the emergence of the concept in the 1960s, shows how her definition takes conflict a step further. She examines Habermas' definition of agonism as a conversational space that leads to consensus, whilst a Deleuzian concept encourages a celebration of multiplicity. Similarly, she analyses Hannah Arendt 's proposition of agonism as a plurality that offers an ability to see the world from diverse perspectives (Mouffe, 2007, pp.3-4). However, Mouffe also argues that the chosen articulation at a moment in time can only be the product of past hegemonic systems that formed the existing status quo (ibid., p.7). An agonistic position, therefore, accepts the rising of conflicts that may otherwise remain invisible, accepting that these may or may not find resolution, whilst existing alongside one another. Schrag's visualisation of power relations within participatory practice helps situate the artist's intention (2013, p.6) (see Figure 2-4). It defines a practice that lives at the intersection of other practices, between educational institutions, dialogic art and the political, all serving the ultimate shared goal of learning. He warns that this position may be 'uncomfortable' (ibid., p.7) for the participants, the artist, or the school. This position is examined throughout Chapters 5, 6 and 7.

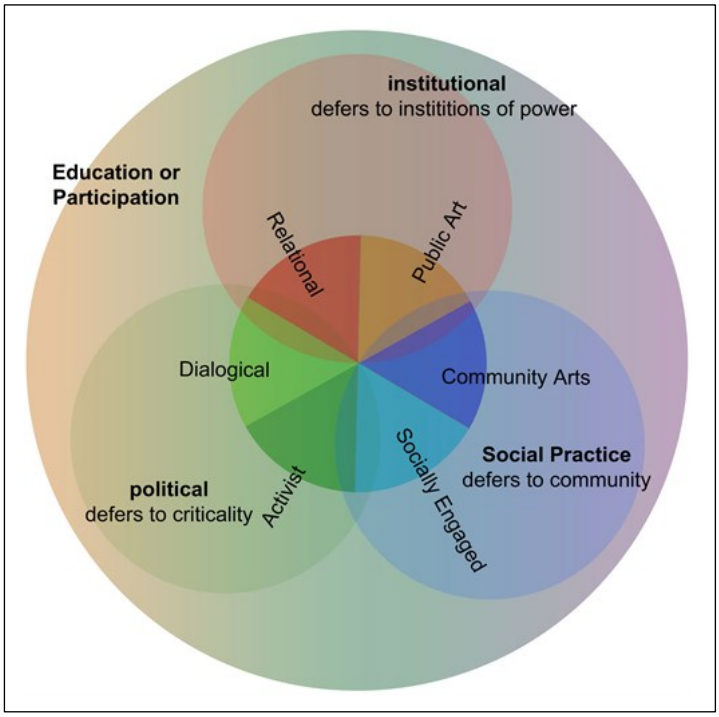


Figure 2-4: Diagram of participatory art (Schrag, 2013).

My research study defines art as a dialogic practice that accepts, and relies on, a responsive approach to situations, whether this response is expected or not. Participatory activities in dialogic art practice are thereby determined by the radical position of artists marginalised in society (Schrag, 2013). This political approach aims to transform the world, not through the applications of predesigned strategies but rather through imagination (Mouffe, 2007, p.4).

I defined my position in education as radical, operating at the intersection of all practice; I aim to raise unheard voices in the hegemonic framework of education, that of the artist acting in the system, and of the young person, encouraged to rise through a critical process, that may disrupt the status quo and bring change to the practice, to the system, and to the participant's life. This form of agonism bears a radicality that embeds itself into the mainstream to agitate, disrupt, and expose the hegemonic consensus, in order to create a new discursive space where strategies are reinvented by each individual at a given time, in a given situation. The modus operandi[1] that emerged in this research began with an exploration of the conditions and intentions that are necessary to provoke a distanciation crucial to this agonistic and self-reflexive approach. One that supports the shaping of the methodology while avoiding the risk of a politically situated confirmation bias, to give all voices a space to be considered within the

[1] Presented in Section 3.3

existing hegemony, beyond hierarchy, and stripped of a revolutionary position. This pedagogy is grounded in response-ability and the production of agency.

In this action research project, the agonistic stance embraces tensions as moments of learning and brings conflicts to the surface, to create a space where social, political and personal discomfort produce an aesthetic that is not fixed. The paradoxical role of distanciation as 'critical distance' within the immediacy of live art called for an imaginative rethinking of presentation modes (Roms, 2019, p.110), which later inspired the final performance exposed and discussed in Chapter 7.

The Productivity of Interstices

For Bourriaud, participatory art becomes 'a period of time to be lived through' together (p.15), unfolding in a 'social interstice'[1] (2002, pp.14-16)—a space of transaction between the artist and the context investigated. Artists *and* participants take responsibility for the development of experimental values, within a gap animated by tensions. Philosopher Simon Critchley defines this interstice as 'an empty space or non-space between structures or established spaces' (2007, pp.92-114)—my critical position as an artist in education, and its inherent struggles. Additionally, the metaphor of water and estuaries, used by Astrida Neimanis, identifies interstices as 'ecotone', a 'transition area between two adjacent but different ecosystems' that is also 'a zone of fecundity, creativity', and 'transformation' (2012, p.107). Her metaphorical proposition reflects my visualisation of the position of live art practices in education as 'liminal spaces where two complex systems meet, embrace, clash, and transform one another'(ibid.)—a reminder of the positivity of conflictual zones as dynamic fluxes that are constantly re-negotiated and emergent.

Social Betterment

Bishop warns that measuring these practices as social betterment leads to instrumentalising the art process (2012, p.177), thus missing the aim to empower creativity through collaborative actions. Schrag's analysis of Kester (2004, p.69-81) and Bishop's (2012, p.241-245) critical engagement with the notion of 'social betterment' emphasises the need for artists to clarify their political position and intent to avoid a misplaced paternalism that

[1] a term first used by Marx to qualify a space that 'operates outside the law of profit' (Bourriaud, 2002., p.16).

perpetuate an oppressive system (Schrag, 2013, p.9)—a primary concern when young peoples' maturing minds are at stake.

The intent of this research project straddles two fields. Within education, it investigates how disruption can become productive. Within live art, it focusses on enhancing understanding of the role that live art may play, as a radical and disruptive catalyst of change. The boundaries that define each intent show how the production of critical art makes visible diverse coexisting hegemonies accepting that the struggle keeping them apart can also bring them together in a given situation, thus producing an agonistic 'ecotone'[1] (Neimanis, 2012, p.107). Mouffe's proposition of agonistic positionalities (discussed in Chapter 1), considers how these struggles constitute the dynamic essence of a democratic approach. She emphasises that:

> Those [artists] who advocate the creation of agonistic public spaces where the objective is to unveil everything that is repressed by the dominant consensus are going to envisage a relation between artistic practices and their public in a very different way than those whose objective is the creation of consensus.
>
> (Mouffe, 2007, p. 4)

At every step of this research study, I consider the fecundity of conflict zones as a pedagogy of agonism applied *within* education. A review of its application to educational theory by George Koutsouris et al. helped me define and direct 'a meaningful practical application for education in order to inform curriculum development, infuse democratic principles into classroom practice, and help to negotiate deep-running tensions' (2021, p.1). The production of knowledge through conflict faced in this research study is evidenced repeatedly in actions analysed in Chapter 5 and 6.

2.3.2 Critical Pedagogy

I have identified my research study's position within the field of critical pedagogy. This field emerged in the 1970s, with Freire's seminal *Pedagogy of the Oppressed* (1970, 2017) marking a shift in the consideration of educational theory, adding a social, political and critical perspective. Here, I present the field of critical pedagogy through Freire's concepts, later followed by others.

[1] See key terms, p. xvi.

The Emergence of Critical Pedagogy

The ontological, political, and economic challenges of progressive and constructivist concepts of education have been investigated by educationalists such as Freire, Robinson, Eisner, Biesta and Giroux. The field of 'critical pedagogy' emerged in the 1970s and 1980s, in reaction to a crisis in education that identified an increasingly authoritarian framework that aimed to eradicate critical positions (Giroux, 2015, p.3). Freire argued for a practice that reunites teachers and learners 'in a process of achieving freedom' (Freire, 2017, p.23), which emerges from the democratic foundation of education. Freire's radical position rejected a concept of learning as 'banking knowledge' that uses education as 'an instrument of oppression' (2017, p.44). He described the 'banking system' as the expression of oppression from the knowledgeable to the less knowledgeable, which dehumanises the student and inhibits creativity (ibid., p.45). Instead, Freire proposed a 'problem posing education' where learners develop power to think critically through dialogue and to transform the world (2001, p.10). Thereby, education acts as 'a praxis', where 'the permanent movement of searching creates a capacity for learning' animated by 'a critical epistemological curiosity' (ibid., pp.66-67). Liberation is then reached through cognition (Freire, 2017, p.51; Kolb, 1984, p.29), a 'conscientização' (the act of becoming conscious) that can only happen through an internal dialogue between reflection and action (Freire, 2017, p. 41). This thesis examines how this 'conscientização', as a mechanism of coming to know, operates through live art's process applied in a school with young people. Equally, Giroux believes that critical pedagogy not only reinforces the need for critical judgement to produce the conditions for a democratic education, but also provides a theory for 'matters of self and social agency' that authorises individuality and informs perspective-taking to develop learners as responsible, 'critical', 'knowledgeable' citizens (Giroux, 2015b).

Robinson and Aronica argue that the current 'standardised education' fails to engage properly with the need to promote and develop the diversity of young people's talents and interests, which is needed to respond to our future world (2015, p.47). Robinson and Aronica argue that young people's interest for their own education is inevitably affected:

> The conventional curriculum is focussed almost entirely on the world around us … and pays little attention to the inner world. We see the results of that everyday in boredom, disengagement, stress, bullying, anxiety, depression and dropping out. These are human issues and call for human responses.
>
> (Robinson and Aronica, 2015, p.52)

Moreover, they demonstrate that the system is failing young people (ibid., p.30). They believe that education should encourage diversity, a broad curriculum, and an individualised approach to learning with less emphasis on standardised testing (ibid., p.11). It should focus on developing the 'whole student intellectually, physically, spiritually and socially' forming the concept of an 'organic education' that encompasses 'health', 'ecology', 'fairness' and 'care' to develop citizenship, creativity, critical-thinking skills, communication, flexibility and initiative (p.44).

Biesta stresses the importance for education to promote engagement with difficult questions, to develop thinkers beyond its boundaries (Biesta, 2018, p.14). Eisner further argues that it is by the variety of representations presented through culture that our mind is developed (1997, p.3).

Freire, Robinson, Eisner and Biesta all argue for a broad, diverse and holistic curriculum that includes the arts and cultural life to shape critical and creative minds. This proposition opposes the current neoliberal concept of education identified by Freire, Giroux, and David Harvey. Neoliberalism in education offers a 'reductionist' vision which sees education as a quantitative assessment that aims to produce a workforce, (Giroux, in Creasey, 2018), thus prioritising economic growth over social justice (Giroux, 2017, p.133). Harvey describes neoliberalism as a growing dominance of capitalism, which became embedded in society's ethics, politics and culture, leading to a belief in the 'power of economic elites' (2005, p.3). Freire and Giroux both consider neoliberalism as a source of conflict that prevents the emancipation of the learner. Giroux advocates for a 'critical pedagogy' that 'open[s] up pedagogical forms to the possibility of resistance, and … teaching to the promise of self- and social change' (2017, p.4)—a need to 'mobilize students to be critically engaged agents' (ibid., 2016) who challenge authority. He insists that we need to create a sense of 'hope', 'pleasure', and 'possibility' where culture is seen as 'an activity in which people actually produce the conditions of their own agency through dialogue, community participation, resistance and political struggle' (Giroux, 2017, p.111). For Giroux, a pedagogy is always political through both its agential role and the conflictual increasing demand of the system for performance and efficacy:

> Critical pedagogy must be viewed as crucial to understanding and overcoming the current crises of agency, politics, and historical memory faced by many young people today.
>
> (Giroux, 2016, p.1)

My research makes the case for the value of live art practice as a vehicle for an essential shift towards a 'pedagogy of freedom', as per Freire's book title (2001). It investigates the potential for creating a democratic discursive space within education under conditions relating to the field of art, thus presenting a radical concept. Giroux's stance calls for an in-depth investigation of what this space may look and feel like, and what it may offer to young people when education becomes a true transformative experience—a call to explore the kind of relationships that are formed between students and educators and the conditions that need to be laid-out to allow democracy to unfold.

Although critical pedagogy has progressively become a field embedded within academic discourse as a self-reflexive force that acts to improve education, the secondary education sector still follows a highly prescriptive mode of professional development that does not invite criticality, but rather tends to disempower teachers who, in response to a system of fear (Jackson, C., 2013, p.181), strive to meet performance management standards. Biesta notices how the prevalence of monitoring effectiveness through grades shows a direct relation between results and teacher's salaries (2016, p.99). He argues that this does not respond to the need to embrace the complexity of an education that relates to life, and therefore is an ethical contradiction to the very aim of educating (ibid.). Biesta instead calls for an introduction of resistance as 'a pedagogy of interruption' to develop as a form that stimulates a new, open, imaginative educational space and brings 'the child into the world', and helps them to 'make the jump' (2017, p.87). The following section examines the potential role of criticality and resistance in the development of the self, *in the world*, as a crucial part of this research study.

2.3.3 The Role of Criticality and Resistance in Education

Criticality and self-reflexivity in education are considered essential attributes of expertise in teaching (Schön, 1983; Brookfield, 1995). Brookfield proposes to engage with the process of self-review through the eyes of others, suggesting four lenses as 'the autobiographical', 'the students' eyes', 'colleagues', and the 'theoretical literature' (1995, p.46). He further suggests that 'critical reflection is often marginalised' as a radical practice (ibid, p.xvi). It may cause discomfort as it highlights a weakness in a practice but, nonetheless ensures its improvement

through dialogue and actions (in Evans and Waring, 2009, p.162). Brookfield insist that this self-reflexivity acts as:

> a psychological and political survival necessity, through which teachers come to understand the link between their private [teaching] struggles and broader political processes.
>
> (Brookfield, 1995, p.37-8)

The notion of struggle as a necessary condition to learning is hereafter discussed.

Struggles

The process of reflexive conversation, for Brookfield, acts as emancipatory practice for the learner-teacher (1995, p.4). For Biesta, criticality and resistance are *the essence* of education; engaging with resistance develops initiative and agency (2012, p. 92). He defines a fine line between enacting a wish to destroy the resistant matter and a defensive act of withdrawal that may lead to passivity (ibid.). For Biesta, resistance is representative of the tensions that exist between self and other—a 'frustrating' evidence that the world is 'not the projection of our mind' but rather is 'fundamentally other' (ibid., p.95). Biesta challenges the educator to stay in the 'frustrating middle ground', where tensions produce new knowledge (ibid.). This concept formed the basis of my entry into the field of education and its agonistic rationale. Similarly, Giroux's critical stance envisaged schools as 'sites of struggle', a vision that sees resistance as a pedagogical form that connects teaching to the practice of social change (Giroux, 2015, p.5). Denis Atkinson proposes considering a 'Pedagogy against the State', a form that renders visible the 'normalisation' and regulation that the system imposes on teacher and learners (Atkinson, 2013, p.136). This kind of pedagogy, Atkinson argues, brings the tensions attached to a critical approach to the foreground, teachers act 'against the grain' of education when responding to an ethical and moral inner call, thus potentially risking their reputation and professional recognition (ibid.).

My research foresees the potential for productive criticality to become embedded in the teaching of art when identified as a live art methodology, a position that first entails the recognition of the value of live art and its pedagogical modality by the education system. This became a central objective of this research.

Risk-taking

When one wishes to use pedagogical modes that embrace tension to authorise the learner to explore new modes of knowing that respond to their inner needs, an 'ethic of the unknown', also termed 'pedagogy of not-known' comes to matter (ibid., p.139). Criticality becomes a leap of faith from teachers and learners, who become involved in a process that disrupts the 'normal framework', an act that Atkinson defines as a 'Lacanian' notion of the 'Real', considering risk-taking and the acceptance of uncertainty as a trigger to desire knowledge. In other words, criticality and uncertainty become moments of 'real' learning (ibid., 2013, p.140). This notion of 'pedagogy of resistance' (ibid., p.59), draws on a Deleuzian and new materialist discourse (Dolphijn and van der Tuin, 2012) that shaped the methodology for this research study (see Chapter 3). Additionally, a neuroscience perspective highlights 'adolescence as a time of increased risk-taking' (Blakemore, 2019, p.188). For Blakemore adolescents *should be* encouraged to take 'the right sort of risks' in order to shape the part of the brain that promotes decision-making, planning and social cognition (ibid.). She further insists that 'adolescence is a time of heightened creativity, novel thinking, energy and passion' (ibid.p.194) and thereby recommends that education should focus on activities that promote these developments. Coleman further highlights the inadequacy of the current secondary curriculum in the UK and beyond and stresses an 'urgent need for a redefinition of the meaning of learning for this age group' (2010, p.158). This should consider giving young people a certain amount of control to activate their motivation (ibid.p.163)—a need that my research study addresses.

How Can We Measure this Practice?

Educationalist Biesta and participatory art critic Matarasso, both highlight the issue of 'instrumentalisation' of the arts in education as a threat to both art and education, stressing the need for the expression of uniqueness to be nurtured beyond measurement (Matarasso, 2008, p.9; Biesta, 2018, p. 13). Biesta proposes instead to 're-humanise' education by listening to young people's voices (Biesta, 2018, p. 13). Biesta (2017, p.54), Matarasso (2008,p.9) and Atkinson (2013, pp.136-145) all argue for the value of non-specified outcomes to follow the artistic process of not-knowing, and ask educators to 'let art teach'; art education is a matter of meaning, not a matter of production, and therefore should 'remain useless' (Biesta, 2017, p.54).

Helguera claims that the criteria attached to a socially engaged art practice find similarities with pedagogy (art as a means to construct knowledge), ethnography, anthropology (as a systematic investigation of the nature of human relationship through culture) and communication (as an articulation and expression of these thoughts to others (Helguera, 2011, p.xi). This opening of art criteria towards other fields offers new prospects for socially engaged practices to contribute to broadening education towards a progressive and holistic approach that would revive the current standardised system (Robinson and Aronica, 2015, p.25).

The Artist-Educator: a Position of Resistance

Alan Thornton's examination of the *artist-researcher-teacher* identity note how 'artists' preconceived identity does not comfortably accommodate' institutionalisation (2013, p.30). In this research study I embraced my initial position of resistance to being called a teacher as a motivation to examine the role of my radical position in education, retaining an openness to shifting my perception. Previous studies that have examined the struggle experienced by artist-educators shed light on this position. Mark Graham and Susan Goetz-Zwirm (2010), Michaela Ross (2012), Ross Schlemmer (2014), and Emily Pringle (2008, 2014) undertook research studies that investigate the position of artists who take on a role as educators both within education and art institutions. A commonality emerges in the resistance of most artists to being categorised and defined by institutional power.

Graham and Goetz-Zwirm's research (2010) focussed on artist-teachers in primary and secondary education, a subject close to this research study. Key findings show how artists in education establish expectations that act on a different level than those of teachers. The learner is perceived by the artist-teacher as interpreter of art and is expected to engage in art activities outside the school in the community. A focus on conceptual meaning, rather than material (technical skills) opens towards a divergent interpretation of the curriculum. The art classroom is developed as an 'artist studio' where play becomes essential. Graham and Goetz-Zwirm demonstrate how:

> artistic activities can renew their [the artist-teachers] sense of imagination, discipline, love of materials, craft, and their understanding of the process of play, risk, failure, and experiment.
>
> (2010, p.230)

They point out, however, that the integration of artists within primary and secondary education systems retains a status of 'exceptionality' if one considers the difficulties that artists face in bringing projects into schools and colleges (ibid.). This becomes evident in this research project.

Ross's research study (2012) investigates the artist-educator's role in museum context. He identified a 'strong resistance' from artists who do not recognise themselves in the criteria imposed by evaluative frameworks of institutions (2012, p.3). Ross suggests that further research would need to focus not just on the outcome for the learner, but rather on the special pedagogical mode employed by artists and the relationship which is created during projects. Ross further asks if the relocation of this type of critical art practice into an educational context may create a 'site of resistance which could not easily be absorbed' (2012, p.127)—a question that motivated my examination of the power relationship between artists, teachers, students and institutions as productive sites of resistance in this research study.

Schlemmer's research on the artist-teacher identity construct shows how artists have a more fluid perception of their role as educator (2014, p.3) when acting in academic institutions and how both roles could bring insights in the field of pedagogy *and* in the field of art. Schlemmer notices that both roles are often presented as antagonistic models with opposing discourses (ibid., p.6). He describes the struggles for integrating contemporary art concepts in education, as practices whose natural dynamics challenge previous conceptions (Helguera, 2011, p.xiv) as the institution often 'resists change' (op. cit.). Schlemmer's narratives of teacher-artists who *negotiate* their ways through conflicts set the tone for this research study.

Pringle's research study of the artist-educator (2008), in Tate Modern's educational programme showed a multifaceted approach to the pedagogic relationship between artist and learners, one that sees artists' resistance to 'identifying' their practice 'as teaching' (p.223). Her exploration of new modes of self-evaluation through performance filmed by young participants informed the data-gathering process in this research study.

The performativity of live art and my positions as artist-educator established my immersive position as performance in education, one that helped me face the tensions encountered, as a rich perspective embedded in the complexity of the pedagogical act. I began to envision the teacher's role in a spiritual, democratic and creative way similar to Joseph Beuys' peculiar

approach to teaching through performance[1]—a marginal position that offers a critical approach, but with limited power and space for creating change.

2.4 POSSIBLE SOLUTIONS: THE ROLE OF AGENCY IN EDUCATION

In this section, examples of live art's pedagogic projects help define two trends in the relationship between participatory art and pedagogy. Performance studies, a field of studies that emerged in the 1960s, offered a critical perspective on all forms of art, life, behaviour, social action, and their impact on criticality within institutions. Performance studies, theorised by Richard Schechner (2006), exposes the validity of performance as a critical tool for redefining autonomy in educational spaces through emancipation.

Examples of alternative pedagogies that have emerged during the twentieth century show similarities with participatory art processes. Their marginalisation from mainstream education caught my interest to investigate elements that may validate professional conduct within both the field of live art and of education. This served to reimagine a space where educational, political, social, cultural, ethical and aesthetic positions of each field can inform one another.

2.4.1 Live Art as Pedagogic Projects: Art as Education vs Education as Art

The field of performance studies presented hereafter informs the understanding of how art and pedagogy became intertwined, to critically investigate principles that underpin self-construct and knowledge generation. On the one hand, art as education (Helguera, 2011; Matarasso, 2019) presents participatory projects as educational practices that are negotiated both within and outside educational institutions to provide alternative spaces for learning, but still fail to escape accountability. On the other, 'Education as Art' (Podesva, 2007; Kalin, 2012) becomes a performative practice, using the medium of education to critic institutions both

[1]Further discussed, p.67,68.

from outside and within, and thereby participate in a discourse of self-construct and agency that generates new educational strategies. This discourse is analysed hereafter through examples that may inspire innovative solutions in the face of the current crisis in education.

Performance Studies: Redefining Education as Agency

The field of performance studies (1970s) considers a cross-disciplinary understanding of art that focusses on 'behavior' as its "object of study" (Schechner, 2006, p.1). Kirshenblatt-Gimblett (1999) defines it as one that includes all modes of artistic expression dealing with issues of 'presence, liveness, agency, embodiment, and events' (in Schechner, 2006, p.3). It draws on 'performing arts', 'visual arts', 'anthropology', 'social science', and others, but resists classification by remaining 'non canonical' (Hoffman and Jonas, 2005, p.11). Moreover, it offers a critical perspective exposing the 'tensions and contradictions' of life experiences (ibid., p.2)—originated in Austin's speech act theory(1962, p.6), a concept further developed by Searle (1969) into a taxonomy (1979). The combination of these critical and political forms of contemporary practices triggered a discourse that critiques dominant hegemonies within art, and within educational institutions (Alberro and Stimson, 2009, p.1). Goffman (1974, 1990), Butler (1997, 2005), Ruitenberg (2007), Geoff Boucher (2006), and others investigate performativity as an analysis of performance as everyday life.

A Performed Identity

Butler brings forward the concept of performativity as a tool that exposes a hegemonic conception of identity formation. She presents a political discourse in which identity is socially constructed through the ritualisation of social and linguistic utterances that dominate the formation of individual construct (1997, p.3)—an interpretation of Austin's speech act concept (1962). Butler's notion of a performed identity (1997, 2005), when analysed by Ruitenberg, takes its full depth in a discursive position: the repetition of performative acts produces norms, thereby a subject is 'performatively produced by the discourse in which he or she participates' (2007, p.261). This interconnectedness between subject and norms sees agency as inevitably emerging from 'the appropriation … of the discourse by which it is subjected' thereby, 'agency exceeds the power by which it is enabled' (ibid., p.265)—a relationship that should be made explicit in teaching:

> If the subject is both constrained and enabled by the discourses in which it emerges as subject, then in order to understand the possibilities for agency, the

> subject *has to* [my emphasis] understand the genealogy and functioning of these discourses.
>
> (Ruitenberg, 2007, p.265)

Butler considers an ethic of responsibility as one that engages our social and moral self in the construction *and* production of agency (2005, p.9), defined by the limits of the self that are made visible by 'a set of norms that precede and exceed the subject' (ibid, p.17).

Ruitenberg's analysis of Butler's work pinpoints a possibility for a discursive performativity to redefine the educational space as agency when she invites educators to consider students as subjects whose identity emerges from a field of study and equally contribute to its discourse (2007, p.266). This has impact on educators' ethical and moral responsibility towards the curriculum (ibid.). Equally, for Christine Counsell (2018), the temporality of knowledge construct prompts educators to consider the ways by which curriculum practice are developed and deployed; the pedagogical performativity enacted by artist-educators holds power to offer freedom for students to enact and appropriate their position (Payne, 2018, p. 560-572), to construct identity, and to 'take control of their own trajectory' through 'relation agency' (Edwards, 2005, p.3). Agency becomes an educational tool and education becomes the location that produces agency—a core concern of this research project that uses live art processes to develop agency.

From Agency to Identity Construct

Butler's theory of identity defines performativity as created 'to expose hegemonic consensus of identity as a fiction' (Boucher, 2006, p.112). Boucher offers a critical view of Butler's identity construct which he views as a narcissist extraction from a dialectical relationship between authoritative power structures and personal agency. For Boucher, Butler's presentation of the 'culturally-scripted character of identity' (ibid., p.113) fails to envision a productive collectiveness. In this research study, Boucher's critic serves to locate identity construct within both the individual *and* the social, and understands agency as an interplay between enacting the world and acting *in* the world, rather than simply an act of subversion. For both Boucher and Butler, the process of identity construct remains open and fluid; subjectification is thereby continuously reconstructed through transgression of a power structure that is also malleable. In other words, performativity becomes a tool to critically relate to, and assess a situation in order to form opinion and strategies. Boucher's argument inspires the questions of possibility

for this autonomous live art practice to be integrated into institutions considering its ethical and moral positions.

The critical discourse surrounding performativity, identity construct, and the production of agency by Ruitenberg, Butler, Boucher, and others opens up a deeper understanding of the implications of performance studies as a critical discipline that brings change in education—seeing new artforms that use the medium of education to disrupt a dysfunctional education system (Podesva, 2007; Kalin, 2012).

Art as Education

Helguera identifies parallels between processes of art and processes of education. Art practices that use 'conversation' as an artistic medium are situated 'between pedagogy and art'. These practices are founded on the progressive and critical pedagogies of Dewey, Freire, and Habermas, that consider 'experiential learning, problem-solving, critical-thinking' as a discursive 'dialogic approach' (Helguera, 2011, p.42). Helguera believes that these participatory art practices require a 'delicate negotiation similar to the one between educator and student' (ibid., p.49). Within this report, I named these pedagogic practices *art as education*, in reference to Helguera's description: a practice that engages participants in open ended forms such as conversations that lead to divergent explorations of themes. Helguera stresses the need to frame the intentionality of such project, in order to address its value as a critical contribution in its chosen field (ibid., p.79), noting the importance for this process to involve 'respect, sincere interest and investment of both parties in the exchange' (ibid., p.49) to be truly dialogic. Equally for Bishop, pedagogic projects should be 'a closed process of exchange, undertaken with mutual commitment over a long period of time' (2012, p.260).

Habermas' understanding of social actions as 'communicative actions', locating reason 'as embodied in cognition, speech, and action'(1981, p. 1) highlights the need to include both 'communication and understanding', to provide a cultural, political, social, and individual impact, leading towards emancipation of all parties (Helguera, 2011, p.7). The extended time serves to ensure an in-depth knowledge of place in order to generate real social change and exchange. The challenge for participatory practice is to strike a balance between freedom and structure (Helguera, 2011, p.48). Helguera notes that, despite recognising their work as pedagogy, artists' resistance to evaluative structures makes this artform difficult to validate.

Nonetheless, the performativity authorises a symbolic aspect to exist and be revealed beyond words. Documentation of this type of work is thereby necessary and requires a cautious approach that should not aim to become a marketable product to remain a genuinely, and inevitably subjective reflexive account. Moreover, documenting the work should be made part of the project to remain dialogic (Helguera, 2011, pp.73-78). The final film or report, nonetheless, can only act as a pale image of what truly happened in the past. This thesis raises the challenge to retain liveness in the presentation of its findings through a performance (see Chapter 7).

Education as Art, for a 'Pedagogical Turn'

Examining the field of performance studies has established the role of performance as critical practice. Bishop (2006b, 2012), Podesva (2007), Kalin (2012), Mahony (2013), Helguera, (2011), Hickey-Moody and Page (2015), O'Neill and Wilson (2010), and others identified a historical 'pedagogical turn' that occurred in the 1970s, showing how performativity *can* and thereby *should be* used to reveal the tensions between the arts and educational institutions (Podesva, 2007). Fraser and Bishop, both identify the embedment of performative practice in academia as an 'institutional critic' which at first disrupted the system, but progressively became an instrument for educational change (Fraser, 2005; Bishop 2012). In this research study, this perspective of art as a form of collective institutional self-reflexivity showed potential to contribute towards shifting thinking about knowledge exchange in secondary education, thus contributing to a 'pedagogical turn'.

Podesva (2007) traces its origin to the educational performances of Beuys in the 1970s, and notes how his seminal *How to Teach Pictures to a Dead Hare,* Düsseldorf Gallery (1965) marked the beginning of 'education as art' (Podesva, 2007), a movement that began to use education as a medium. Beuys' performance highlighted the complexity of teaching when aiming for the emancipation of students (Biesta 2017, p.48). He used symbolic elements to be deciphered by viewers. For example a dead hare becomes a symbolic incarnation of a student paying attention while being shown the world (Biesta, 2017, p. 43; Antlif, 2014, p. 62), honey becomes 'warmth', gold becomes a sign of conductivity that passes on energy and knowledge—a means to bring 'substances into a particular configuration' so that it emanates meaning (Beuys, in Beuys and Harlan, 2014, p.47). A second exemplary performance, *Information Action*, (Tate, 1972) (Figure-2-5), presented in Tate Modern's live art permanent

collection, further shows complexity in his provocative pedagogic method for exposing the true meaning of democracy within gallery context, where he created an open space for conversation with the public. This example becomes significant in the analysis of a critical incident in Chapter 5.

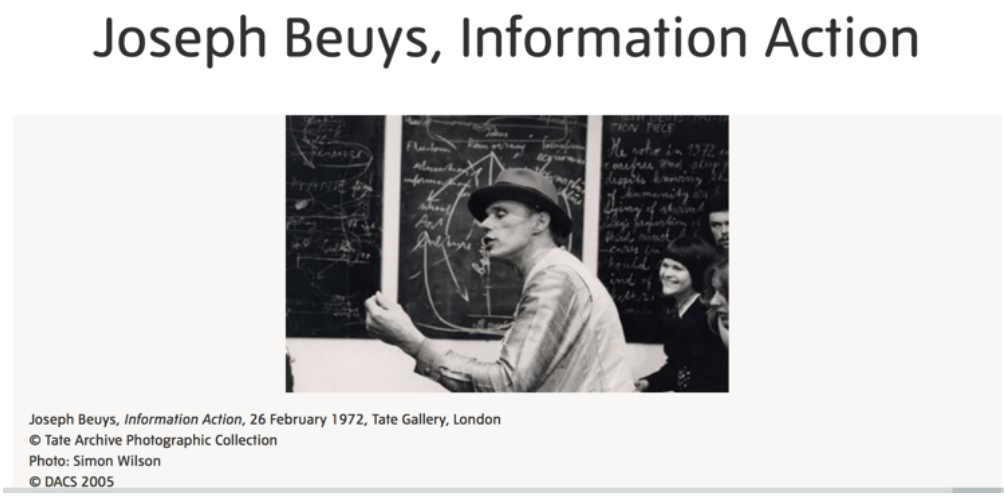


Figure 2-5: Joseph Beuys, *Information Action*, 26 February 1972, Tate Gallery, London.

Heike Roms invites us to rethink the meaning of teaching as institutional practice, pointing out live artists' tendency to devise 'artist-led models of anti-training' (Roms, 2020, p.118), defined as a rejection of institutional methodologies to the profit of individualised responses to systems. These, Roms claims, present 'alternative forms of curricula' that operate in the margin but nevertheless are defended as a means to teach (ibid.). Over the twentieth and twenty-first centuries, these have influenced the shaping of institutionalised learning mechanisms: live artists claim an autonomous mode of learning that can be defined as self-education, led by performative critical responses to hegemonic power structures. These practices, Roms insists, call for open-ended, experimental, and radical spaces to be created *within* institutions, with a belief that performance can help re-imagine alternatives to neoliberalism in education. Live art's educational practice thereby creates a basis for 'pedagogical exchange' (ibid., p.119), which generates 'validity and credibility' of a content that emerges from the lives and cultures of the students—a radical emancipatory role in contemporary education (Garoian, 1999, p.161).

Matarasso identified participatory practice as 'border situation[s]'[1], which consider the necessity for thresholds to be crossed as crucial steps towards new modes of consciousness (2019, p.26). For Matarasso, it is 'on the edge of normative structure' that one can begin to challenge the false security that these structures procure and begin to transform the self and the world around (ibid., p.27). Similarly, Fels advocates for the power of performance as learning, operating often 'on the edge of chaos', at the intersection of practices (2004, p.73). Helguera insists that:

> what art-making has to offer is not accurate representation but rather the complication of readings so that we can discover new questions. It is when we position ourselves in those tentative locations … that interstices become locations of meaning.
>
> (Helguera, 2011, p.71)

Ruitenberg argues that it is only under these (risky) conditions, that art practices can be qualified as pedagogical, whilst developing political and social agency (Ruitenberg, 2007, p.261). The pedagogical form of live art, therefore, can be understood not as a form that can or cannot be taught, but rather as a form that lets art teach (Biesta and Beuys, 2017).

The notion of risk attached to introducing performative modes of learning within secondary education structures is considered in this research study as a force that invites change in thinking about learning. The critical debate has now become established as constructive criticism in higher education through the 'pedagogical turn' debate (Podesva, 2007). My research study proposes to bring criticality into the secondary sector, to agitate the debate from within, as a means to assert the student's agency and allow for identity construct. For this 'I' to emerge', Butler notes, individuals 'must appropriate moral norms in a living way' (Butler, 2005, p.9), thus through the experience of feelings and emotions. Marilyn Arsem reflects on the necessity to create a safe space for students to make work that 'engages their own bodies' and feelings (2011, P.10). Considering youth's vulnerability, she asks how one can encourage ethical practice 'while maintaining the highest degree of freedom' towards risk-taking? Arsem suggests that 'helping them to understand the limits of their own bodies in relation to their work is key' (ibid.)—an element that is revealed in the findings and discussed in Section 8.2.4.

[1]From Karl Jasper's concept in 1950.

Examining Past Pedagogic Projects

The example of Althamer's teaching performances presents unforgiving forms that resist aesthetic norms. His educational performance *Einstein Class* is described by Bishop as 'unexhibitable' (2012, p.255) precisely because its main critical focus brings to the surface an antagonistic relationship that remains problematic both visually and ethically. Bishop's analysis points out that, despite having engagement at their core, Althamer's chaotic space fails to authorise emancipated forms of participation, and rather seems to utilise students' engagement, thus rendering the project's social impact as symbolic. Bishop's critic of Althamer's work as self-referential aesthetic production (Bishop, p.256) moves the work from art as education towards education as art. However, Althamer's resistance to documentational forms awakened my interest in testing new forms of presentation that would not alienate participants, and would combine depth of engagement and social change, with political symbolism (see Chapter 7).

Equally, Paul Chan's practice has been extensively referred to over the past two decades (Chan, 2007; Bishop 2012, p.253; Thompson, N., 2012, p.125; Helguera, 2011, p.36). Chan utilised theatre skills to teach voluntarily at a local university, as a means to meet and understand the community and their issues in the aftermath of Hurricane Katrina. His staging of Becket's play *Waiting for Godot* (2007) in New Orleans' ruined landscape invited input from local artists and the New Orlean's population, after he perceived 'a terrible symmetry between the reality of New Orleans post-Katrina' and this play (Thompson, N., 2012, p.125). Chan's art practice includes 'reading, teaching, talking and writing' that equally involves making art objects and using 'dynamic situations' from real life (Cotter, 2007). His immersive approach focuses on creating real change through strategic planning similar to activism (Bishop, 2012, p.253), made possible only through the *voluntary* status of his entry into the field, a position that inspired my proposition to schools in this project. His strategy follows an artistic process with an ethnographer's gaze that renders visible the enactive mode of participation. Bishop notes how instead of focussing of bringing 'social change, he uses activist strategies to realise a work of art' thus retaining the 'paradoxical position in which art as a category is both rejected and reclaimed' (Bishop, 2012, p.255), thereby escaping instrumentalisation only by retaining *autonomy* as artwork. His reflexive structure (Chan, 2007) inspired my immersive ethnographic stance in this project design (see Chapter 4).

A further example, the WochenKlausur Collective, believes in artists' creative abilities to problem solve in concrete life situations, and thereby improve society. Their practice in

educational context sits between collaboration, advocacy and social work (WochenKlausur, 1993; Kester, 2004, p.98). The group's project, *Intervention in Schools* (1995-96), consulted students to rethink the structure of the educational space in which they lived daily. The agential character of the work focussed on making true change in the students' lives. However, Kester points out that this kind of project often requires external funding, independent from institutions (2004, p.98), a position that sets educational art practices on the margin of curricular activities and limits the symbolic investment from schools. A conflictual position over the valuing of projects by institutions is raised in this research study as a symbolic impact.

Annette Krauss's *Hidden Curriculum*—an example of a concept-based live artist interacting with GCSE students within their institutions—addresses the intersection of art, politics, and everyday life. Krauss' work 'revolves around informal knowledge and the institutionalised normalisation processes that shape our bodies' (Whitechapel Gallery, 2012-2013). Her investigative participatory practice with adolescents offers insights into the way live art may produce agency and the way participants construct knowledge through the body[1]. The work encourages learners to question their place within institutional structures and investigates matters of pedagogy through embodiment—a means to transgress and reimagine current institutional configurations that shows similarities with the live art activities proposed in DARE1 and 2, in this research study, but offered as a time-based artistic intervention.

Finally *Night Walk with Teenagers* by Mammalian Diving Reflex, a Toronto based international artist collective, is a touring example that I first encountered through the critical writing of Darren O'Donnell (2006), creative director of the group, and Professor Helen Nicholson's critical account of the project (Harpin and Nicholson, 2017, p.22). Mammalian's projects follow a protocol that aims for 'full recognition of children as rights-holders who have the right to participate in all matters affecting them' (Mamallian.ca). 'Night Walks' invites groups of teenagers to lead an adult audience for a performative walk through selected meaningful spaces in their locality. Nicholson's questioning of their true empowerment motivated me to experience 'Night Walks' for myself. In June 2022, I gained first-hand appreciation of its dialogic pedagogic impact as adult audience member in my locality. The group's long-term strategy of valuing teenagers' voices spreads over years, creating lasting relationships with local cultural organisations and schools—a continuous support for emerging young artists that creates life changing opportunities, confirmed when I interviewed a young group leader.

[1]Embodiment is discussed throughout the findings, Chapter 5, 6, and in conclusion, Section 8.2.4.

Learning from these examples of past practice, this live art project seeks to establish its role as a pedagogical tool in education, while retaining an autonomous position as artwork. It seeks to raise this challenge by articulating ways of being, presenting, reflecting and evaluating in the light of pedagogy, but under criteria emerging between pedagogy and art criticism, in a context that relates to what Beuys defines as the 'field of freedom' (2014, p.11). The negotiation process and the understanding of context over an immersion time is crucial to this project to determine its feasibility. The function and location of autonomous spaces within institutions are examined through the lens of performance studies, establishing the need for *malleability* to be negotiated. My research project tests the affordance and sustainability of its autonomy within the controlled hegemonic system of secondary education—a test of flexibility for institutions. In the next section, I examine how elements from the practice described above may nurture a pedagogical turn that would see their embedment to provide solutions *within* the curriculum delivery, rather than retain exceptionality.

Art as Education, or Education as Art?

The use of the term live art in my research study encompasses the various critical shifts that have accompanied its development throughout history, including the 'pedagogical turn' in live art practice, identified as 'education as art '(Podesva, 2007) that uses 'education as form and pedagogy as a medium' to express a political and critical situatedness (Kalin, 2012, p.43). The two categories of 'education as art' and 'art as education' become blurred by the lack of consensus in the field of art criticism. One unfolds in the realm of art and is developed in gallery and museum contexts as pedagogy. The other, which proceeds by immersion in the educational context to create in-depth social change, is threatened by the instrumentalisation of its process into a socially inclusive government strategy still marginalised by the art scene. This middle ground position retains tensions; a necessary condition for a new radical practice to emerge. My research investigates a possible place between both categories and brings a counter-neoliberal debate into the secondary education, to find a gap for live art to merge symbolic discourse with meaningful actions, leading adolescent learners in the production of change for their future. Seeing live art as a phenomenological approach to art, whose main focus is investigating the world and learning, positions my practice as a social humanitarian attitude similar to Beuys' artform, a position described by LADA as:

> a space in which artists can take formal and conceptual risks, create a context to look at different mediums of expression, explore ideas of process, presence and endurance, and investigate relationships … creating spaces to explore the experience of things, the ambiguities of meaning and the responsibilities of our individual agency.
>
> (LADA and Sofaer, 1999)

Live art, in this project, must include both actions and dialogue (reflexive conversational activities) to avoid what Freire calls on the one side 'activism' (an action without dialogue), or on the other side 'verbalism' (involving words without actions). My research study resonates with Freire's concept of 'praxis' (a reflexive experience) as the only true way 'to transform the world' (Freire, 2017, p.60).

2.4.3 The Significance of Alternative Pedagogies

Alongside the development of constructivism, the nineteenth and twentieth centuries have seen the development of alternative pedagogies that established themselves under the leadership of strong spirited thinkers such as Freidrich Fröebel, Rudolph Steiner, Celestin Freinet, Loris Malaguzzi, and others. This section examines my connection with their theoretical underpinning. Here, I selected examples that showed synergy with my practice, and selected elements to inspire this project.

Fröebel

Froebel's early contribution towards theorisation of naturalist progressive pedagogies in the 1850s revolutionised education, and still influences educational practice today (Fröebel Trust, 2022). His research in psychology highlights concepts of unity and connectedness. Fröebel demonstrated the need to stimulate the child through inner and outer stimulations, (similarly to my proposed live art practice), and considered a holistic understanding of the child that rejects a fragmented curriculum. He believed in the autonomy of the child and their ability to manage their learning, with guidance from the educator:

> Mankind is meant to enjoy a degree of knowledge and insight, of energy and efficiency of which at present we have no conception … these things are to be developed in each individual … as newly created self-productions.
>
> (Fröebel, 1826, 2015, p.233)

Fröebel defined not-knowing as a promise of growth—a celebration of curiosity, and a motivation to want to know. To facilitate self-education, he created a set of 'gifts' to stimulate curiosity and openness to the world (Flannery Quinn, 2013). The aesthetic, haptic, playfulness, and pedagogic qualities of Fröebel's gifts inspired the design of tools for this research study (see Section 4.3).

The Waldorf Education

Steiner created the 'Waldorf Education' in 1919, based on 'Anthroposophy[1]', a notion exposed in *Philosophy of Freedom* (Steiner, 1906, 2011). Steiner believed in a holistic approach of 'academic, physical, emotional and spiritual growth' where teaching is revealed through 'the intellectual capacities (thinking), artistic and emotional capacities (feeling), and practical skill-building capacities (willing)' (Steiner Education- Edinburgh, 2023). In Waldorf Education the arts are at the centre of all disciplines, to nurture 'emotional engagement', 'imagination and freedom of thinking', and the development of an aesthetic sensitivity (ibid.). For Steiner:

> Every education is self-education, and as teachers we can only provide the environment for children's self-education. We have to provide the most favourable conditions where, through our agency, children can educate themselves according to their own destinies.
>
> (Steiner, 1996, p.141)

This 'art of education' inspired my vision for placing live art as a core teaching method. Human values promoted by Waldorf encourage responsibility, collaborative practice, and accountability through agency (Steiner Waldorf, 2018). The Steiner philosophy has since established successful independent schools worldwide. I had the opportunity to visit two Steiner Schools during this research study. Firstly, during the Creative Education Conference 2018, in Tampere, Finland, I was invited to visit a local Steiner school. Secondly, in 2019, I considered applying to teach at the Ringwood Steiner School (UK). On site, I observed and discussed the benefits of learner-led project-based curricula over the fragmentation by

[1]Defined p.30.

subjects applied in mainstream education. In both cases, the students' independence stood out. Nonetheless, I did not find that this environment would offer scope to transform the mainstream system. Despite their establishment as educational centres, these schools remain sites of resistance in education, and have to adapt to international standards which at times threaten their essence:

> There are no Waldorf schools in the world that are pure—all schools have to make compromise—the question is how far can you go in the compromise without losing your identity?
>
> (Steiner Waldorf, 2021)

This struggle shows how the marginalisation of such pedagogies fails to create deep change in the dominant hegemony of educational institutions. Operating away from the system's criticality risks rendering their philosophy as indoctrination rather than education. In my experience of meeting Steiner schools' alumni, I noted their distanciation from society: a risk of alienation that shows a lack of preparedness to negotiate tensions inherent in our complex world. For these reasons, I did not wish to develop my cycles of research within Waldorf Education. My agonistic approach ensures that the practice retains authenticity grounded in social life, to embrace rather than avoid struggles faced *within* mainstream education, a means to transform it. The use of conflict as a generative process furthers all parties—the practice evolves beyond compromise.

Freinet

Freinet, a French educator, identified 'personality theory', based on enhancing the positive traits of a child and the power of individual initiative (1959). He believed in 'natural learning' by observing and experimenting through collaborative actions, and in the power of intuitive search to guide self-education, detailed in *Pédagogie Populaire* (1959). Freinet's consideration of the teacher as 'creator, inventor, poet, writer, artist as well as a psychologist and philosopher' (Novak-Kabrykowski, 1992, p.63), to nurture a comprehensive form of education, informs the positionality of my role within this research.

Reggio Emilia

The example of Reggio Emilia Approach developed by Malaguzzi, Italy (1945), considered a model for early years educational development in current research, equally follows a

naturalist, progressive developmental theory. The Reggio Emilia approach values the child's curiosity as a means to direct the learning process, applying the 'hundred languages of the child'; a poem written by Malaguzzi to describe the multiple ways of learning that the child uses:

> The child has a hundred languages…a hundred ways of thinking
>
> …of playing, of speaking…a hundred worlds to dream […]
>
> (Malaguzzi, 1996)

The Reggio schools integrate artists-in-residence into a community-centred learning approach where everyone plays a part (teachers, families, artists, etc).

> We view relationship not simply as a warm, protective backdrop, but as a coming together of elements interacting dynamically toward a common purpose.
>
> (Malaguzzi, 1993, p.10)

Dr Penny Hay's initiative, *5X5X5=Creativity* (Bancroft, Fawcett, and Hay, 2008) took inspiration from Reggio Emilia's methods that build 'on democratic principles with a focus on mentoring the child and fostering individual creativity and personal choices' (ibid., p.23). In my practice, I had the opportunity to meet and work alongside 5x5x5 artists, and Dr Penny Hay, a time that inspired this research study's focus on affects as central to learning. Similarly, I considered the environment, the independent enquiring mind of the learner, the materials, the prompts, and the collaborative approach between school contexts, artists and communities exposed in Chapters 3 and 4 in this project design.

Proposing a Participatory Pedagogy

For Waring and Evans, a pedagogy should focus on best supporting the learning needs of individuals for them to achieve their full potential, while considering the aims of current learning assessments (ibid.). They call for establishing, within mainstream education, a pedagogy underpinned by social justice, built collaboratively between educators and students working *ethically, critically, and inclusively,* with a commitment to learners' life experience (2015, p.105). While all of the alternative pedagogies presented above are inspirational for this research, most remain in the margins of mainstream education. Setting conditions for this kind of learning to happen *within* the education system requires a sound ethical framework.

2.4.4 Establishing Best Practice in Art and Education

In order to establish trust and validity between one field to another, I hereafter examine two forms of professional values, in participatory art and in education. Drawing from each sector, I examine their divergence and commonalities to redefine a notion of professional conduct that may respond to both fields. I consider individual perception, ethics and morality as valid criteria that generate truth. I thereafter discuss the notion of control and authoritative voice generated by professional standards in education to find gaps within which live art may operate.

Professionalism in Live Art and in Education

Andrea Phillips warns of ethical risks when undertaking pedagogical projects: 'the displacement of art and the displacement of education, onto sites in which both constructs can lose their authorities' (2010, p.84). My research study challenges notions of conformity, submission to authority, and professional, personal, and moral ethics. Equally it considers normative planning, means of evaluation, and ideological neutrality as limitations to free expression of the student voice. These are discussed hereafter and examined throughout Chapters 4, 5, and 6. Safeguarding issues were carefully considered when selecting examples of live art practices in relation to age and context appropriateness.

Professional Ethics and Expertise in Education

According to Evans and Waring, professional practice in education refers to 'professional standards, practice wisdom, professional artistry, openness of knowledge growth, [and] self-organisation', as a combination of attitudes and aptitudes that leads individuals towards expertise (2015, p.1). In education, performance management structures set criteria for measuring progress towards standards. The notion of professionalism is considered a progressive transformation, towards understanding the role and place of the individual in their field (Evans, 2008, p.26; Wilkins, 2011, p.400). It needs 'to be enacted', 'observed, perceived and interpreted' in order to be meaningful (Evans and Waring, 2015, p.3). Schön points out tensions attached to the notion of professionalism and the subsequent 'crisis of confidence in professional knowledge' (1983, p.18). It should be considered a continuous process, and should promote a critical engagement with pedagogic discourse, and with the system (Evans

and Waring, 2015, p.8). It, therefore, should not be standardised. Chris Wilkins demonstrates a new motivation of teachers for improvement that is based on 'affects' rather than a response to 'performative management systems in education', underpinned by 'conflicts between the demands of accountability and the desire for autonomy' (2011, p.389). However, he notes that this notion of progressivity is *not* reflected in current teacher training, whose 'mechanistic' standardised approach is reductive of what 'being a teacher' means (Wilkins, 2011, p. 400). Wilkins, and Evans and Waring, all establish the need for practitioners to gain self-awareness of the conditions that are necessary to carrying out one's work to its best, and to be prepared to argue for these conditions (Evans and Waring, 2015, p.18) in order to retain autonomy. This point is key to the attitude I deploy in this research study seeking to improve practice, bring new insights and raise concerns, to contribute to a changing institution.

Professional Conduct in Participatory Art

Professionalism and best practice in socially engaged art remains a fluid notion as this practice resists definition. Helguera prefers to use the wording 'ideal practice rather than best practice' (2011, p.xiv), thus avoiding a comparison detrimental to the arts' autonomy. 'Quality and Excellence' in art practice have been discussed and researched extensively. ArtWorks Alliance and the Paul Hamlyn Foundation developed toolkits for professional participatory practice: the *Quality Principal Map* (ArtWorks Cymru, 2016), designed to guide the practitioner in shaping and improving their participatory projects, and a *Compass Framework*, by ArtWorks Creative Scotland (2016), inviting practitioners to consider a reflective practice to prepare for action. The principles encourage artists to reflect on:

> their artistic intentions and integrity, developing skills and capacities, authenticity and social relevance, facilitation, participant focus and engagement, purpose, planning and professionalism.
>
> (ArtWorks Creative Scotland, 2016, p.6)

ArtWorks stipulates that the framework is shaped to be discussed and interpreted and should *not* be taken as a set of fixed criteria, but rather serve to influence artists towards an ethical practice that demonstrates professionalism. The framework was reported to serve the way artists perceive, value and evaluate the impact of their practice, allowing them to 'reflect internally', 'understand the quality of their work', and advocate for its validation (Blanche,

2021). These recommendations encouraged the use of the framework for this research project design. Ethical considerations are presented in Chapter 3.

Professionalism and the Notion of Best Practice in Live Art

The term Socially Engaged Art implies that the artist specialises in working within society in a 'professional capacity' (Helguera, 2011, p.3)—the relation to art can become blurred and the status of artist less prominent. Although the focus is on the production of a shared experience, arts organisations tend to seek evaluation and validation. The artist in participatory contexts alternatively takes position as an educator, artistic director, researcher, leader, and facilitator. Nonetheless, Helguera argues that it is crucial that socially engaged artists remain attached to the field of art (2011, p.x) as a reference for participants 'to make sense of the experience' (Wood, 2004, p.118) in order to 'locate, perceive and identify' the practice within this primary 'frame' (Goffman, 1974, p.21). This, Bishop argues, defines the paradox of such practices that *must* 'remain autonomous in order to initiate a model for social change' (2012, p.27). Institutions thereby must accept and authorise it as art. These alternate positions call for openness and a dialogical approach that sees audiences as informed participants. Artists take responsibility for the work (within the autonomous field of art), which escapes conformity and submission to authority (often compromised through commodification of art in education).

In this research study, the seemingly divergent positions of the artist and teacher identity is exposed through the introduction of the French Artist (myself)[1], a character that acts as a seizure that causes disruption from one professional attitude to another, to provoke a dissonance that stimulates students' thinking. The nomadic attribute of the French Artist in this research study becomes essential to exploring tensions between two sets of professional standards. The notion of professional and cultural displacement inherent to this practice reveals a potential hybridity of one's set of values determined by time-space relationality, and a responsiveness to events. The autonomy of art is thereby retained provided it informs the common goal of education and art, that is, researching the world as a means of teaching and learning.

[1]Later discussed in Section 4.2.7.

Autonomous Practice and Expertise

Bishop speaks of the antinomy of social art as a practice that must 'paradoxically remain autonomous in order to initiate or archive a model of social change' (Bishop 2012, p.27). This autonomy allows artists to enter new disciplines as spaces where ambiguity and strangeness reside, a position that triggers the development of new insights. The artist becomes a 'conceptual investigator' (Pringle, 2008, p.2), who brings in her intellectual, emotional, sensitive and problem-solving expertise. The artist in these contexts takes a position as a 'non-expert' of the visited field (Helguera, 2012, p.52), one that does not wish to instruct but rather 'produce a form of consciousness, an intensity of feeling, an energy of action'(Rancière, 2011, p.14). This autonomous position authorises a productive criticality. Suzanne Lacy, artist-activist and critic, notes the tensions inherent in critiquing social art activities and defining quality of practice:

> […] the notions of interaction, audience, artists' intentions, and effectiveness are too freely used, often without sufficient interrogation and almost never within comprehensive conceptual schemes that differentiate and shed meaning on practice.
>
> (Lacy, 2012, p.174)

Lacy calls for in-depth consideration of the complexity and sensitivity of social contexts, and the intentionality that accompanies the shaping of practice. She stresses the artist's responsibility to:

> act in collaboration with people, and with an understanding of social systems and institutions. Entirely new strategies must be learned: how to collaborate … how to cross over with other disciplines, how to choose sites that resonate with public meaning, and how to clarify visual and process symbolism for people who are not educated in art.
>
> (Lacy, 1995, p.177)

Thereby the artist's expertise becomes one of inquisitive curiosity to explore other fields, listen, and pay attention, showing an affective engagement that *is* a professional quality. My research study addresses this need through intensive immersion in the system and care for professional conduct.

A Potential Hybridity

The agonistic understanding of professional values in my research study supports the validation of the methodology by both fields, thus considering an essential hybridity. To consider elements that would bring quality in art education, Seidel et al. emphasised the need to embrace complexity of perspectives to achieve excellence (2009, p.1). On one side, the shaping of a Code of Practice (see Appendix 1) offers a basis for introducing the project and its contextual values to ensure validation in the field of education. On the other, the shaping of a manifesto, a practice that is discussed in Chapter 7, retains freedom to challenge the notion of control (Danchev, 2011, p.xxvi) inherent to professional values in education. The rules that emerge from the performative stance that allows for the student's agency to rise may destabilize the pre-set intentions of the system's code. This requires an alertness and presence of the artist/educator to respond through prompts, support, mediation and negotiation throughout the process, as a dialogic understanding of rules and collaborative performative exercise of power, one that echoes professional standards akin to live art but which criticality may find difficulties to align with educational standards.

2.5 SUMMARY OF CONTEXTUAL REVIEW

2.5.1 What the Contextual Review has Shown

Theoretical and Historical Context

In this contextual review I have examined the context and nature of this research project designed to create a democratic discursive space, inspired by Joseph Beuys' model of teaching performances (Beuys and Biesta, 2017).

I have located the emergence of the problem posed within the context of a rising contemporary educational crisis, and the issues attached to positioning live art practice within secondary education. A review of existing research on the value of the arts in participatory contexts, including education, has established the role that this research may play in validating

live art as an alternative pedagogical tool. An analysis of the historically situated definition of performativity, both as a positivist notion in education and as critical notion in art, seems to have disturbed value systems in education, a problem that is at the core of this research.

An examination of constructivist educational theory has shown strong relations to my practice and has helped define the design of this practice's methodology, which evolved from tacit knowing (Polanyi, 1966) to a strategic methodology to be tested. A commitment to a learner-centered approach has shown the importance of understanding adolescent developmental processes.

I have thereafter examined live art's elements through history from Dada's humour and its adolescent like attitude, to disruptive activist modes. These have shown live art's potential to fulfill a role that meets the needs of participants to devise critical and creative learning strategies by developing self- and social agency. This potential emerged as a free dialogic learning space, echoing a Beuysian concept, with a democratic stance inspired by an 'agonistic-art' concept (Schrag, 2013).

Critical Context

I have presented and discussed how the increasing instrumentalisation of the arts by politicians and institutions through the rise of social practice has created tensions between education and live art. I considered issues surrounding the perception of performance art as a radical practice through history, and the subsequent politicised debate reflected in the writing of Bishop (2012), Helguera (2011), Kester (2004) and Matarasso (2019), as elements that may hinder their integration within education. I have identified the need for validation, that may sit between two modes: a pedagogic framework and artistic values.

The investigation of critical pedagogy by educationalists and by art critics shows the potential for art to create social change, from micro to macro-effect, where making a strong impact on the individual participants may create systemic change. I have considered the resistance that this work may provoke in education and suggested that an agonistic entanglement of conflicts may become productive through a renegotiation of intentions and interpretations of criteria.

My research study examines and tests live art's potential instrumentality, and risks of instrumentalisation, from its radical critical position, to its establishment as agonistic function

(Mouffe, 2007; Schrag, 2015). I have discussed the role of resistance as a relational concept and the need to remain in the tensions in order to produce pedagogy. I have identified issues for validating this practice within both fields of art and education.

Solution to the Problem

Through the critical field of performance studies, I have shown how a live art practice may redefine education as a space that produces agency towards identity construct, thus emphasising the pastoral element. The notion of 'social turn' (Bishop, 2006) and 'pedagogical turn' (Podesva,2007), as critical debates about education's impacts, sets the tone for this practice's integration into the art curriculum. 'Education as art' (Podesva, 2007), and art as education (Helguera, 2011) both present contrasting critical positions in the participatory art field. An examination of these variations calls for a strong framing of intentions when one engages in the politics of participation. The need to reimagine criteria that would fit between a symbolic, thought-provoking critical discourse, Community Art, and the field of education was identified.

Examples of past pedagogic projects served to identify elements that may validate this practice towards best practice. Equally, the exploration of alternative pedagogies has revealed elements that follow an ethos of transformative freedom and self-construct. The self-reflexivity of live art as praxis, has revealed a natural position for artists to validate their expertise through their continuous commitment to criticality. The task of defining professional expertise in both fields has highlighted a common need to show concern for the welfare of others and a wish to improve. A consideration of the various positions that artists take in social practice, has opened my own position as artist-educator to redefinition, a crucial step to taking full responsibility for the actions generated in this research in view of creating knowledge (Habermas, 1983). The values at the core of this research study show artistic integrity, commitment to expertise, and professional conduct akin to both fields.

2.5.2 From Theoretical Context to Methodology

Although constructivist theory has been most influential in the past century, the education system still retains a conflictual position, under control of a positivist system to measure its

efficacy, merely taking into account the individual as an active agent of their own learning. Most constructivist theorists have looked at art as an opportunity for providing experiential learning, finding analogies in the art process with life situations.

The shaping of education seems to have benefited from the power of art to fill gaps in learning methods. However, this position of power has been subjected to positivist control, demanding of art to quantitatively justify a constructivist approach, against its own foundation. Art education remains under constraint of validation methods set by other disciplines, still responding to a means-to-an-end strategy.

My research examines how live art can act as a thread between fragmented subjects, including the fragmentation of skill-based teaching in art subjects, and a means to implement a rich cultural capital (Tickell, 2011; Sorrell, Roberts and Henley, 2014). Self-reflexivity develops and refines learners' personal judgement, logical faculties, process of comparison and selection, and an understanding of one's learning preferences.

The following chapter presents selected methodologies for this research project, which supports its values and needs as presented above. The commitment to others in the collaborative process puts negotiation at the core of the project—a necessary step to considering this relational space-time productively (Schön, 1983).

CHAPTER 3: METHODOLOGY

3.1 INTRODUCTION OF INTENTIONS

The previous chapter presented the theoretical, historical, critical, and ethical contexts for this research study, within the fields investigated: live art and education. This chapter presents my choice of methodology, which is underpinned by a radical constructivist epistemology. The rationale for selecting an action research approach reveals this research's intentions and ambitions: establishing the value, place, and role that this practice can play in young people's development, in response to the research question and sub-questions (presented in Chapter 1, p.1). This research seeks to evidence the possibility of change in education by both making a symbolic impact through resilience and creating a practical memorable experience for students.

3.1.1 Structure of this Chapter

I first present the underlying principles of a qualitative interpretivist constructivist approach and their inherent tensions.

Then, I examine the rationale and the components of action research methodology, informed by Jean McNiff and Jack Whitehead's extensive practice (2012) and complemented by others. The use of triangulation in data collection exposes how this methodology is validated as systematic and sound when using ethnographic and auto-ethnographic data. I present how a thematic analysis generated themes that shaped the presentation of findings in this report.

A third section presents the use of emergent methods for analysing and assessing art education inspired by a post-structuralist discourse (Deleuze and Guattari, 2019)—a diffractive qualitative approach that examines the dynamics of power relations through

bodies, matter, and agency (Hickey-Moody and Page, 2015, p.3), and uses discourse analysis (Sacks, 1979; Silverman, 1998).

Finally, my modus operandi emerges as a methodology named DARE, defined through a selection of elements derived from live art practices, identified in the contextual review. The mechanisms of reflection-in-action, disruption as dissonance, and improvisation, unravel through my proposed practical method of investigation. An accent on the student voice and the ways students may respond with and beyond language is central to this methodology.

3.1.2 Intentions, Aims, and Ambition

The Selection of Qualitative, Interpretivist, Constructivist Approach

Following investigation of existing research methodologies, I rejected a positivist approach, which is based on accountability and does not recognise art practice as a valid source of knowledge (Schön, 1983, p.34). The interpretivist constructivist paradigm offers alternatives to positivist tradition in education, being focussed on meanings and interpretations of human actions (Cohen et al, 2012, p.26). It embraces the subjectivity of all involved, including participants, researcher, interviewees, and focus group as a rich connection of experiences (Cohen et al, 2007, p.8). The social constructivist stance presents a 'real world', which does not exist as 'unchanged structure' but rather evolves through individual 'perception and cognition' (Glasersfeld, 1990, p.2). Both subjective and collective experiences (socially constructed) define new knowledge as 'truth'. The analysis considers truth as:

> something that disrupts our normal frameworks … something that brings light gaps in our understanding.
>
> (Atkinson, 2013, p.140).

My research project aims to bring a transformative practice into education (Robinson and Aronica, 2015, p.x) in view of testing its possible contribution to a pedagogical turn. It originates in practical experiences that are thereafter conceptualised. It is therefore crucial to begin with transparency and clarity around my own assumptions and intentions at the start and throughout the research study (Braun and Clarke, 2006, p.9). In response, this chapter

exposes possible tensions, pitfalls and strengths of qualitative interpretivist research methods, and underlying principles that one should follow when aiming for sound validation.

In this chapter, the rationale for both the methodology for observing my position as an artist in education and the methodology for creating the intervention are presented and discussed. Themes of identity and inter-subjectivity invite all parties to observe, enact and gain awareness of their knowledge development whilst reconsidering their relationship with the system. An ethnographic account reveals, in turn, the student's acceptance of and resistance to live art activities in response to their individual experience of the education system. Equally, it examines the system's own acceptance of, and resistance to my prompts—a source for new understanding. An analysis of my own resistance to the system, and to the students' reactions, is also insightful.

Overall, the project investigates relational qualities that developed between the artist, learners, and the secondary education system, in view of identifying a place for this practice that may be situated in an interstice within the system and the curriculum. The action research cycles reveal critical performative mechanisms, analysed in Chapters 5 and 6, to expose their effects and affects on young people's development, and to examine the value of this practice and its changing perception by educators.

The later presentation of research outcomes in a performance (see Chapter 7) addresses questions of accessibility of research findings to non-initiated audiences and provides an original engaging methodology for the professional development of teachers and artists—a future application for this research's findings.

3.2 AN ACTION RESEARCH APPROACH

My research study embeds live art processes within an action research approach in three cycles, including a pilot project and two action research projects in a school and a college.

Each project included up to nine sessions and a sharing time, renamed as an 'exposition'[1] (Gray, Malins, and Bristow, 2018, p.111). This dialogic, democratic, and self-reflexive methodology invites participants to contribute to improving the investigated practice (McNiff and Whitehead, 2012, p. 41). Action research methodologies originated in Lewin's work in the 1940s and is well suited to educational practical research (McNiff and Whitehead, 2011, p. 41).

Lewin's original method follows a cycle of *observation-reflection-action-evaluation-modification* (see Figure 2-2, p.36) (McNiff and Whitehead, 2012, p.42), which continues into a second, and third cycle. McNiff and Whitehead, identify several steps to the process of action research that echo Lewin's reflexive circle (Figure 3-1):

1. Identifying a problem (see Chapter 1)
2. Identifying reasons for concern
3. Defining actions that can demonstrate the problem and change the situation
4. Identifying appropriate validation methods
5. Evaluating change through generation of evidence and their analysis
6. Refining and modifying actions in the light of evaluation

(2012, p.9)

The principles that underpin an action research methodology are hereafter presented through leading voices in the field.

3.2.2 The Principles of Action research

McNiff and Whitehead (2012) propose a sound understanding of action research methodology. Others added to the process (Carr and Kemmis, 2004; Cohen et al., 2007; Kemmis, 2007; Kemmis and McTaggart, 2005, 2014; Noffke, 2009; and others). The following table presents selected elements used in this research methodology, as recommendations from McNiff, J., and Cohen et al.'s presentation of principles (2018):

[1] See Key Terms, p.xvi.

PRINCIPLES	APPLICATION IN THIS RESEARCH
A self-study auto-ethnographic and ethnographic account	• I use the 'I' subject, to challenge the hierarchy of knowledge (McNiff and Whitehead, 2012, p.31). • I consider personal viewpoint as valid form of knowing (Emerson et al., 2011). • I take full responsibility to act towards problem-solving. • The subjectivity is not a limitation as it is grounded in theory. • Research is carried out from my position at a moment in time.
Value-laden	• I take a political position of value that opposes the positivist view that research should be value free (McNiff and Whitehead, 2012, pp.30-31). • I make a strategic choice of methodology (not just a tool but a 'means to assert a political, professional, social and personal relationship to power' (Noffke, 2009, p.6). • This project takes an activist form: aiming to bring change in a social context and in one's thinking (Kemmis and McTaggart, 2005, p.560-563). • It is a pathway towards emancipation of 'grass-root' knowledge in education (Noffke, 2009, p.6). • It revives a progressive pedagogic debate. • It shows a social and political intent (McNiff, J., and Whitehead, 2012, p.35; Carr and Kemmis, 1986, 2004; Kemmis, 2007).
Democratic	• I aimed for an equal democratic exchange. • I aimed towards true transformation (Cohen et al., 2007, p.303). • In response, staff and students interviews at the start of the project informed the research design. • A focus-group enquiry promotes inclusion of multiple perspectives.
Self-reflexive critical dialogic	I used: • self-reflexivity at all levels; practitioner, participants, fields investigated (Cohen et al, 2007, p.310).

cyclic	• judgement about my own practices in view to improve it (Kemmis and McTaggart, 2014, p.11). • 'reflection-in-action' (Schön, 1983, p.49) to inform the shaping of research questions. • a circular and cyclic system to create new knowledge. • a hermeneutic circle (Heidegger, 1996; Gadamer, 2004), also identified as a spiral by Evert Gummesson (1991, p.62). • bespoke self-reflexive tools (see Section 4.3.9).
In-situ Social Action Transformative	I aimed to: • contribute to change in the fields examined. • make participatory action research critical. • improve educational practice. • view 'social actions as a cooperative process of interpretation' (Habermas, 1983, p.101). • develop a 'meta-practice': I was willing to be changed, and equally wished to change the practice of teaching art and the field of education (Kemmis, 2007, p.2). • develop an active practice grounded in 'doing, saying and relating' (Kemmis and McTaggart, 2005). • use communication and language as tools for knowledge generation and exchange (bid., p.101).
Data collection	Data collection provided multiple perspectives. The data set includes: • active Sessions (video recorded). • in depth interviews, questionnaires (Patton, 2001, p.4). • mapping of the use of space by students. • focus group enquiries. • Fieldnotes. • critical friends. • different perspectives to support validity of a claim. • verbal and visual data type. All are triangulated (Denzin, 2012) in the process of analysis (Chapter 5).

Table 3-1: Principles of action research

3.2.3 Validation

Yvonna Lincoln and Egon Guba's trustworthiness criteria (1985) for ensuring credibility in qualitative research are 'aligned to the constructivist paradigm in that all knowledge is constructed', and thereby no knowledge is "perfect" (Loh, 2013, p. 5; Whitfield, 2015, p. 69), an assertion that grounds the validation claim in this research project. Lincoln and Guba's checklist recommend considering 'Credibility, Transferability, Dependability [Or Repeatability] and Confirmability', and showing 'a degree of neutrality' that includes an analysis of potential bias. I selected some of their techniques to achieve this:

> Prolonged engagement [my role as supply teacher and teacher]
>
> Persistent observation [three cycles of action research]
>
> Triangulation [reflected in the sources, methods, and data types]
>
> Peer debriefing [focus groups]
>
> Transferability [external validity and change of venue]
>
> Thick description [thematic analysis]
>
> A reflexive journal [an ethnographic and auto-ethnographic stance]
>
> (Lincoln and Guba, 1985, pp.301-327; Loh, 2013, p.5)

Credibility and Ethical Considerations

Undertaking research with groups of young people requires thorough consideration of ethical and moral issues. Professional ethics within both education and live art were earlier discussed (See Sections 2.4.3 and 2.4.4). Although both fields may hold divergent positions, aligning to ethical requirements of educational practice was crucial to demonstrating sensitivity to the context, for the acceptance of the project by schools. I considered the affordance of control measures in compliance with lawful safeguarding requirements whilst inviting a radical approach. In response, I considered the importance of 'negotiating and securing access', 'protecting participants', and 'assuring good faith', including anonymisation, to gain clearance to proceed (Cohen at al., 2007, p.95). These points are hereafter discussed.

Ethical Principles

To follow UAL Research Ethics Sub-Committee's (RESC) request for safeguarding against 'more than minimal risk' in this educational research involving students under 18 years of age, I provided full ethical documentation for PhD registration (see examples of documents in Appendix 1). This aligned with the British Educational Research Association's (BERA) five ethical principles (2018), hereafter summarised.

BERA's Five Principles	Application in this Research
1.Respect democratic values, 'inclusive of different interests, values, funders, methods and perspectives'.	I seek to promote a safe democratic learning environment based on open-ended questions and provided space for all to express their opinions and listen to others, with individualised responses.
2.Respect privacy, autonomy and dignity of individuals and groups.	• Participants were presented with consent forms to agree/disagree to be filmed or audio-recorded, retaining the right to withdraw at any time. • Students, staff and artists were anonymised during analysis and reporting of findings.
3. Integrity; appropriate research methods; sound collection of data showing 'reliability, validity, credibility, trustworthiness, subjectivity and objectivity' (Lincoln and Guba, 1985).	• Research of developmental stages of adolescent ensured age related appropriateness. Data was collected and analysed systematically through triangulation. • I retained an open-ended attitude throughout this process.
4. Social responsibility during process and dissemination of findings; maximize benefits minimize harms and risks.	• I abided by ArtWorks' Participatory Arts Code of Practice. • I designed a personalised code of practice (discussed after this table presented in Appendix 1). • Research on adolescent development ensured appropriateness and accessibility of content. • I remained aware of my position of power as researcher, artist and adult during sessions, and thereby operated with caution through a reflexive process. • I retained openness to allow personal opinion to emerge.

	• I presented an up-to-date DBS check. • I complied with the schools' internal policies such as Children and Vulnerable Adults Protection Policy, Health and Safety Policy and Safeguarding Policy. • I wrote and presented full risk-assessments and ensured that they were relevant during each part of the project. • The risks to myself were identified and minimised in the risk-assessments.
5. A clear presentation	I provided: • a written letter of intent and agreement. • a clear project design including possible learning outcomes. • clear communication with all parties via email, feedback forms and documentation before, during and after proceeding. • information to the school, parents and participants. • Information on the aims and objectives to interviewees and focus groups prior to starting discussions. • a copy of the interview schedules to interviewees, in advance. • the opportunity for Interviewees to review their transcript and change their mind.

Table 3-2: Ethical considerations.

A Code of Practice (Appendix 1)

The design of my professional code of practice follows the recommendations of the ArtWorks Cymru tool kit for participatory projects (2016) and was based on personal experience and commitment to best practice (discussed in Section 2.4.4). It encapsulates a form of manifesto of practice, a means to recognise one's strength, but also to highlight potential weaknesses, and a commitment towards improvement (Deane, 2013, p.2; ArtWorks Alliance, 2016, p.3).

Negotiations

I obtained consent from each school and college headteachers to operate within their premises. Conditions were clearly exposed and negotiated in a letter of agreement to gain trust from the partner schools and to ensure the research's wider value (BERA, 2018, p.16). The contractual agreement not only authorised my investigation of the gaps within which the project could operate, but it also authorised the disruptive mode employed in this project. Thereby, each participating school endorsed responsibility for enabling this process.

A project plan was drafted to support negotiations (Appendix 2), stressing that variations would occur to authorise the creative process[1]. Students were later involved in negotiations as part of a democratic ethos (see Chapter 5).

Anonymisation

Interviewees, participants, and organisations were anonymised, to protect all participants from potential triangulated identification (BERA, 2018, p.16). Students' quotes use a first initial to avoid their identification within visual materials. Staff interviewees' names were changed to protect anonymity, in respect of professional confidentiality and to encourage their honesty during interviews. Additionally, due to the radical and critical stance of the project, I made the decision to anonymise the participating schools to protect all participants. Artists participating in the focus group expressed the wish to be named and cited in this research context, which I embraced as a sign of trust and advocacy—a political stand for freedom of expression in the arts.

Resistance and Bias

A reconceptualisation of ethics as a 'network of response-abilities that includes others to respond and emerge' (Bazzul, 2018, p.10) highlights the ways artist-educators, teachers and students are driven to recreate themselves as 'ethical subjects', working towards a justice-oriented educational research (ibid., p.6). This methodology is considered a relational entanglement that is inevitably shaped and influenced by myself as a researcher. With this awareness, I searched for connections beyond my own situation, as pointed out by Rebecca Coleman and Jessica Ringrose (2013, p.6), and I examined elements that drive one's perspective and potential bias including a professional position, the environment within which

[1] The project design is discussed in Chapter 4.

interviews are conducted[1], and a preference of the interviewee for a certain subject in the curriculum. Thereby, I considered my potential influence over interviewees and participants and ensured the presentation of multiple perspectives.

Clearance

I abided by the AUB Code of Practice for Research (2016, 2022). My ethical approach was accepted by UAL Research Ethics Sub-Committee (RESC) and validated by the committee in July 2017. An adjustment was made in May 2020, to include online actions and interviews, following COVID 19 social distancing restrictions.

Transferability, Triangulation, and Data Capture

To follow triangulation (Denzin, 1978)—a sound methodology that protects researchers from biased interpretation (Denzin, 1970, p.297; Denzin, 2012; Flick, 2018, p. 12)—a range of data types were collated. Interviews, focus groups, video-recordings, photographs, visual artworks, space mapping, questionnaires before and half-way through the project; email correspondence; fieldnotes in a diary; a project design; pedagogical tools, and critical friends' enquiries were all comparatively aligned for a sound knowledge claim (Denzin, 1970, p.300).

Evidencing Change

My experience in the pilot project informed the shaping and preparation of my entry into DARE1 (Cycle 2) and DARE2 (Cycle 3). Each data type was thoughtfully designed in reference to methodological theories exposed in this chapter. A field-note diary revisited the role that performativity had played in the students' learning during each session, in order to plan my next invitation. Focus group discussions at different steps of each cycle helped to assess and discuss the transformative properties of the actions and gave recommendations in order to refine my approach for each cycle of research. Additionally, I used an artist or a teacher as a critical friend to discuss issues.

Questionnaires

Two questionnaires (see example of analysis in Appendix 3) were designed following steps recommended by James Cox and Keni Brayton-Cox (2008), and Jason Harlacher (2016)—one

[1] Within a school or in a neutral space (i.e. a café in town, or on zoom, from home).

handed out to participants at the start of each project cycle, gauged students' starting point, abilities, and learning dispositions—not aiming to measure, but rather to gain an understanding of their expectations, their confidence, and their willingness to engage. The responses were used as reference point when discussing case studies in Chapter 5 to support assertions, and to evidence change.

A second questionnaire was offered at a critical turn in DARE1, following a long interruption of the project to identify the activities' relevance, their accessibility, their interest and their motivation, in order to adapt phases 2 and 3 (see Section 5.2.9).

A final interview of participating students several weeks after completion of each project cycle ensured a longitudinal approach.

Interview Process

I regarded interviews as intersubjective tools that enable 'a multi-sensory' collection of data, that includes verbal and non-verbal expression, but also a complex entanglement of issues, emotions (Cohen et al, 2007, p.349), gaps, and breath that reflect life. To control assumptions and potential bias, when shaping interview schedules, I consulted a critical friend. In response I kept the questions open-ended and remained aware during analysis—a recommendation by Cohen et al. (2007, p.350) and Tom Kitwood (1977). To follow Kitwood's conceptions of interviews, I considered that 'the ways in which the person's values are held may have been subtly changed', both for interviewee and interviewer (1977, pp.88-89). In response, I refrained from trying to control the lifelike nature of interviews, and let conversations unfold whilst guiding the process (op. cit.)—a semi-structured process. In each cycle of research, staff interviews informed the feasibility and planning, while students interviews revealed the impact of the project. Responses were audio-recorded and verbatim transcribed—a method that retains the subtlety of conversation and promotes a phenomenological approach to the analysis theorised by Jonathan Smith, Paul Flowers and Michael Larkin (2009, p.4). The questions varied from interviewee to interviewee, taking into account their past experience, and professional position—a symbolic-interactionist stance that considers people as active agents in the wider context of their own life and field (Angrosino, 2007, p.5). Connections and patterns between different interviewee responses were thereafter coded and analysed to form new connections as findings.

The example hereafter shows how quotes from practitioners' interviews from two different fields can reveal commonalities and complementarity in thinking radically about education. This data serves to identify a gap and establish the potential for this research project to bring transformation in education:

> your mode of working with live art in school is the most brilliant mode for schools—at the moment, one in three young people suffer from mental health issues, there is a huge problem with anxiety. So, something like this in the classroom … could be the all re-visioning of education in the future. Because it makes it very child centred … at the moment we are not doing that in school.
>
> (Lynn O'Caroll, Artist Educator, artist focus group 1, December 2018)

Equally Martin, the head of year 10 at the first school, expresses his concern for transforming education towards a holistic and child centred view:

> I would probably try and change the institution so these things are brought in from an early age … to manage these kind of potential fallouts [relationship] so that the risk is far lower [so that] pupils see this as a normal learning activity, as a process that's actually what school is about.
>
> (Martin, interview, BTP café, July 2018)

Other Data Capture

Filming and audio recordings used one audio recorder and one camera on a tripod, at times also hand-held by myself or by the students, to reflect the liveness of their interaction. Students were encouraged to respond and self-reflect throughout the sessions using the various tools later described in Section 4.3. They were also encouraged to take notes in a sketchbook given to them at the start. These multi-modes of recording supported triangulation of data, validity claim, reliability, and accessibility. All elements participated in the reconstruction of a reality that could reflect the tones, nuances and affects to reveal truth. The reading of signs as meaning-making through images, sounds, movement, verbal language, and artistic production emerged through thematic analysis, a process described hereafter.

3.2.6 Thematic Analysis

In this research study, a thematic analysis of data searches for moments of local truth, which emerge through a change in conversation, a small gesture and action or a change of thinking mode. The theorisation of practice is built from systematic investigation of transcripts, social behaviour and visual forms of expression extracted from video, audio-recordings, diaries, photographs, performance, and visual artworks produced collectively.

Reasons for choice

I identified thematic analysis, a constructivist method of analysis defined by Braun and Clarke (2006), and clearly outlined by Moira Maguire and Brid Delahunt (2017) as an adequate, in-depth, flexible and rich approach that shows a rigour necessary to the validation of qualitative data (Braun and Clarke, 2006, p.4). More specifically, the latent thematic approach proposes a deeper analysis, beyond the surface of semantics, that reveals 'underlying ideas' contained in the data—a symbolic interactionist stance (ibid., p.13).

A Six-step Method

This systematic approach follows a six-step method (Braun and Clarke, 2006; Bree, 2019) including transcribing, and familiarising oneself with the data, and identifying themes, which are then reviewed and refined to lead towards the writing of the report. The process of 'analysis involves a constant moving back and forth between the entire data set' (Braun and Clarke, 2014, p.15) from which a set of themes emerge to provide a first account of theorisation. Bree's checklist (2019) (Figure 3-1), modelled on Braun and Clarke's six-step analysis (2006, pp.18-23), offered guidance on using Excell to decode the data. Chapter 4 later exposes how themes in this research emerged from coding the data set in response to emerging criteria.

Phase Number	Phase Name	Description of Phase
1	Familiarising yourself with your data	Transcribing data (if necessary), reading and re-reading the data, noting down initial ideas.
2	Generating initial codes	Coding interesting features of the data in a systematic fashion across the entire data set, collating data relevant to each code.
3	Searching for themes	Collating codes into potential themes, gathering all data relevant to each potential theme.
4	Reviewing themes	Checking if the themes work in relation to the coded extracts (Level 1) and the entire data set (Level 2), generating a thematic 'map' of the analysis.
5	Defining and naming themes	Ongoing analysis to refine the specifics of each theme, and the overall story the analysis tells, generating clear definitions and names for each theme.
6	Producing the report	The final opportunity for analysis. Selection of vivid, compelling extract examples, final analysis of selected extracts, relating back of the analysis to the research question and literature, producing a scholarly report of the analysis.

Figure 3-1: Ronan Bree's checklist (2019).

Hermeneutics

The analysis of data in this research study takes a phenomenological approach that considers a 'double hermeneutic' process inspired by *Interpretive Phenomenological Analysis* (IPA) (Smith, Flowers, and Larkin, 2009, p.3). IPA uses hermeneutic modes of analysis akin to Martin Heidegger (1962), and Hans-Georg Gadamer's practical philosophies (2001, 2004). It explores people's relatedness to the process and their involvement with phenomena (Flower, Smith, and Larkin, 2009, p.15). It draws on Heidegger's 'Dasein' theory of presence (1996, p.7) that requires a reflexive awareness of intersubjective entanglements—a relational nature of engagement in the world. The hermeneutic circle, first developed and discussed by Heidegger in *Being and Time* (1953, 1996), and later examined and refined by Gadamer, acts as a methodology that is:

> concerned to seek the experience of truth that transcends the domain of scientific method wherever that experience is to be found, and to inquire into its legitimacy.
>
> (Gadamer, 2004, p.xxi)

This process, Gadamer points out, is underpinned by an ontological subjectivity that is overcome by a sustained gaze that seek the revision of projections from which new meaning is formed (ibid., p.269). Principals used in IPA underpin the formation of criteria and the shaping of the action research project presented in this research study. In my role as researcher and facilitator of the action research, I made 'sense of the participants making sense of themselves' and their environment—'a double hermeneutic process' (Smith, Flowers, and Larkin, 2009, p.3).

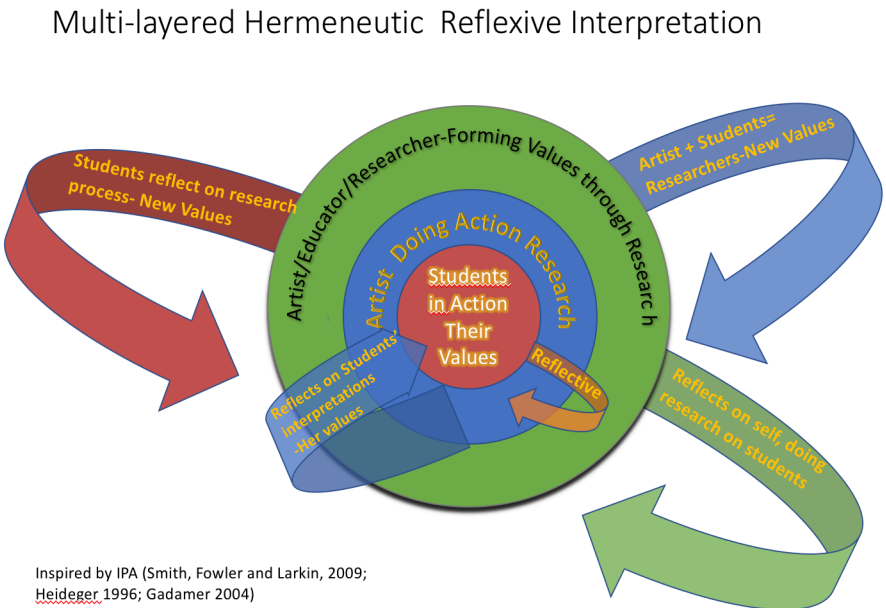


Figure 3-2: Multi-layered hermeneutic process [my interpretation].

Moreover, a third layer of enquiry occurred as I researched my own experience of researching the fields investigated, taking my values within education (see Figure 3-2). Thereby, values intertwined in the process of reflection. These evolve through the research, and new values were formed through my collaboration with students and with the institution.

The transcripts of sessions and interviews, including verbal and non-verbal elements, offer different levels of connectivity from which truth emerges. In this research the search for truth takes a Foucauldian perspective where one does not pretend to analyse 'that which is claimed to be true in knowledge' to favour a search for 'truth games' (Olssen, 2014, p.29). A focus on 'the operation of rules which brings it into being' (ibid.) required in-depth analysis of the order of discourse and perspectives, and making complex, sometimes unexpected, connections with other fields of enquiry to understand reasons behind its emergence (ibid.). In this research study, the fields of performance studies, critical pedagogy, education, cognitive development, and participatory art provided rich opportunities for diffractive[1] connections.

[1]Diffraction is discussed in Section 3.1.3.

3.2.7 Ethnography and Auto-Ethnography as Elements of Action Research

The subjectivity attached to a generative action research process is presented as an ethnographic account that is historically and socially situated. My research study draws on Soyani Madison's critical ethnographic methodology defining one's position as both 'transmitter' and 'interpreter' of stories observed by oneself under consent (2004, p.4). Madison recommends a cautious approach that considers five questions to provide sound critical and ethical underpinning:

> 1.How do we reflect upon and evaluate our own purpose, intentions, and frames of analysis as researchers?
>
> 2.How do we predict consequences or evaluate our own potential to do harm?
>
> 3.How do we create and maintain a dialogue of collaboration in our research projects between ourselves and others?
>
> 4.How is the specificity of the local story relevant to the broader meanings and operations of the human condition?
>
> 5.How—in what location or through what intervention—will our work make the greatest contribution to equity, freedom, and justice?
>
> (2004, p.4)

In response, ethnographic elements provided critical tools for data collection and analysis with awareness of these five points. Fieldnotes were taken at all stages—planning, delivery and analysis (McNiff and Whitehead, 2012, p.134)—to evidence self-reflexivity. This ethnographic approach responds specifically to the question of the role, place and perception of live art in the educational field (see Chapter 4 and 5). Michael Angrosino defines an ethnographic research method as a field-based personalised, multifactorial, inductive, dialogic, holistic enquiry that requires time and commitment (2007, p.15). Moreover, Professor of ethnography Robert Emerson stresses that the recording of events needs to be dictated by the direction of the research question and sub-questions: the recording and analysis of ordinary facts are viewed as sequences of events that reconstruct reality (Emerson, Fretz and Shaw, 2011, p.46). I considered my subjectivity as influential in emerging reflective narratives and addressed validation issues through triangulation. My notetaking, a first analysis, was inevitably filtered through the lens of my value system that is clearly acknowledged through Chapters 1, 2, and in Section 3.1.1. Equally, I retained awareness of my potential bias, when

presenting the project to the participants. My critical position as artist-educator in both fields, live art and education, drove my investigation. As per Madison's definition, my role as a critical ethnographer, digging beneath the surface of language, and 'disrupting the status quo' (2004, p.5), set the agonistic tone that proposed to challenge the secondary education system. My entry into the field of this research was marked by deep interest, compassion, and an insatiable thirst for social justice.

An immersive approach was necessary to gain a comprehensive understanding of the situation and directions. An identification of the interstice that this practice could fill was a first enquiry through interviews of staff (see Chapter 4)—analysing a discourse that emerges beyond language to pinpoint the possibility of change (Sacks, Jefferson and Schegloff, 2010; Silverman, 1998, p.17).

3.3 A POST-STRUCTURALIST APPROACH TO DATA

3.3.1 Rethinking Data

A post-structuralist approach to data was used to deconstruct the positivist paradigm of social science (Culler, 2019, p.29) and of educational research, when undertaking analysis. Post-structuralist concepts convey an emancipatory understanding of social science that uses discourse analysis. More specifically, the symbolic interactionist lens first developed by George Herbert Mead (1934) considers 'meaning-making' emerging from the self; a process in constant flux that can be subjectively re-visited (Cohen et al, 2008, p.24). Mead's notion of social psychology considered the influence of the group on individual experience and behaviour as one that forms the self through a provoked process of introspection (1934, p.3). This subjective understanding of the organisation of collective experiences later influenced the theorisation of communicative actions by Habermas (1981), Goffman (1990), and others. This is reflected in Deleuzian methodologies (Deleuze, 2005; Deleuze and Guattari, 2019)—a strong influence on my methodology. Andrea Hurst warns of the nuances that caused concerns around the validity claims of such a theory that relies on subjectivity:

> Disagreements among post-structuralists […] concern the degree to which "chaos concepts" (such as instability, chance, and ambiguity) should be accommodated when considering issues of meaning, knowledge, subjectivity, and ethics.
>
> (Hurst, 2019)

In response, this research's analysis accommodates an ambiguity that is thematically connected. A diffractive interpretive analysis considers multiple perspectives and connections (Deleuze and Guattari, 2019; Barad, 2003, 2007; Coole and Frost, 2010; Coleman, R. and Ringrose, 2013; Hickey-Moody, Palmer and Sayers, 2016)—a rhizomatic approach.

> Deleuze and Guattari's rhizome is a method of conceptual arrangement […] that is 'anti-genealogy' and uproots ideals of linearity, singularity and hierarchy, […] inventive methods as a performance of rhizomatic, offer an engaging ontological frame for thinking through practice […].
>
> (Hickey-Moody, 2015, p.171)

In this research study, a 'diffractive pedagogy' (Hickey-Moody, Palmer and Sayers, 2016) is proposed as an emergent open-ended qualitative vision that embraces change and 'not-knowing' (Barad, 2003; Coole and Frost 2010; Atkinson 2002, 2013; Lupton, 2018). Moreover, Hillevi Lenz Taguchi argues that:

> diffractive analysis can make visible new kinds of material-discursive realities that can have transformative and political consequences.
>
> (2012, p.1)

My approach to the data set challenged the hierarchy of institutional construct. Rather than accepting educational institutions as a system that resists change, a diffractive reading of events provoked a reimagining of the curriculum as an open-ended proposition, and education as a non-hierarchical multiplicity (Deleuze and Guattari, 2019, p.17)—a continuous self-reflexive changing practice that involves all parties. Evidence from interviews later presented in Section 5.1.2, shows acceptance of institutional perspectives as, in turns, informative enabler, or as limitative of the agential process.

3.3.2 Discourse Analysis

Discourse analysis, developed by Harvey Sacks between 1964 and 1975, put in writing after his death by David Silverman (1998), understands language and communication as a 'machinery of interaction', 'the apparatus' within which a conversation has emerged (ibid., p.51-52). In this research study, Sacks' innovative method offers a second level of analysis that reveals new layers of meaning. The language used by interviewees or participants reflects a wider social or political underpinning. Linguistic utterances become meaningful evidence, words, concepts, phrases, or paragraphs—the noticing of details becomes a starting point for in-depth observational study (Silverman, 1998, p.17). Moreover, the performativity of conversation as sequences reveals the way one comes to know. This method is specifically relevant to noticing 'social change' through shifts in the use of language (ibid.). Therefore considering one's professional position when interpreting data is crucial. The following example of the headteacher interview extract from DARE1 explains his view on pastoral care provision:

> the school invests about a quarter of a million pounds in pastoral care, which is a significant amount of money. So, our children get—and they say they get—a good pastoral support and that makes the school particular proud.
>
> (James, Headteacher, interview, July 2018)

His appreciation of pastoral care provision directly relates to an economic value: an affective notion—well-being—is transformed into a measurable impact (a concern later reflected in the Unison government survey (2019). However, a sudden change in his speech shows his care for students' voices, and their qualitative feedback when adding: 'and they say they get'. This shift presented hope for my proposed student-centred methodology.

An analysis of the performativity of statements thereby reveals truth, and possibilities beyond speech. In Chapter 4, I expose an in-depth analysis of staff interview extracts that reveals opportunities for change.

3.3.3 Live Art and Lifeworld

This live art approach reimagined an educational space that constructs, and deconstructs, 'its own hierarchy' (Deleuze and Guattari, 2019, p.21) at one given time. It rejects the dualism (currently employed in education) that renders students' responses as right or wrong, to instead embrace a complexity and pluralism that does not 'rely on a higher power' (Coole and Frost, 2010, p.178). The learners, the artist-researcher, the teachers, the pastoral team, the headteacher, the contemporary art scene, the materials, the environment, and the theoretical context, all co-operate as an 'intra-active agency' (Barad, 2007, p.338; Hickey-Moody and Page, 2015, p.4) working to create new connections in the learner's 'lifeworld' (Buttimer, 1976; Habermas, 1983, p.xi,). Live art becomes a process of engagement—making art as a way to 'be in a dialogue with the world' (Biesta, 2017, p.37) where 'materials and spaces impact on bodies and bodies impact on ideas' (Hickey-Moody and Page, 2015, p.12). Relational qualities of this engagement are examined as a dynamic sphere animated by tensions that emerge from emotions, 'thought, memory, intention, want, and attitudes' (Gergen, 2009, p.60), by which identities and subjectivities are constructed. I embrace Buttimer's view that:

> scientific procedures that separate subjects and objects, thought and action, people and environment are inadequate to investigate this lifeworld.
>
> (1976, p.277)

Instead, her 'phenomenological approach' allows for 'lifeworld to reveal itself in its own term' in order to truly reflect human experience (ibid.). Young people's art practice becomes inter- and intra-actions expressed through 'the materiality of their arts' that can be considered 'a form of citizenship' (Hickey-Moody, 2013, p.19). This live art project establishes ways to explore 'sites of affective pedagogy' where young people are given 'opportunities to represent themselves and assemble their subjectivity in new ways through creative practice' (Hickey-Moody, 2013, p.146).

These dynamics are considered as fluid emerging tendencies and patterns—'lines of flight' (Guattari, 2011, 2016)—that can be reorganised in multiple ways through inter-subjective critique (Hickey-Moody, 2015, p.173; Deleuze and Guattari, 2019). The transformative effect of the practice is identified through young people's emerging awareness of their own doing and thinking, an emancipatory practice of agency evidenced in Chapter 5.

3.3.5 Environment

The understanding of human-non-human entanglements as 'assemblage' (Deleuze and Guattari, 2019, p.7) considers the environment as a crucial point of investigation where 'in-between' elements need to be noticed. Examination of 'small data' as 'big data' (Lupton, 2018, p.1) enhances the importance of micro-events that can shift dynamics in the room. In this project, the educational space is considered a 'social formation' in the 'process of becoming' defined by elements that 'escape' their specificity—a nomadic characteristic of Deleuzian philosophy (Thornton, E., 2018, p.13). By activating this possibility within secondary schools and evidencing its functionality, this project aims to demonstrate how a change of dynamics and strategy *within* educational environment affects *and* impacts learning.

3.3.6 Process of Becoming

In his methodology, Deleuze first pays attention to the 'molecular', a singular experience that later becomes part of a 'molar' identity. Small elements are considered as 'molecular' in Deleuzian methodology (Coleman and Ringrose, 2013, p.15), seeing an individual's gesture, walk, hesitation, or use of language as a sign of change that can impact the 'molar'(the group's dynamic, the system, or an individual's 'line of flight'). Both molar and molecular constitute a 'plane of immanence' (Deleuze, 2005, p.26) that becomes the site of investigation (see Chapter 5). For Deleuze, the singular dominates and creates a 'form of judgement that territorialises' events that define the child's 'flow of becoming' (Coleman, R. and Ringrose, 2013, p.15). In this research project, 'nomadic thinking', considered as 'molecular becoming', is essential to conceiving an individual's learning journey *as outcome* (ibid.). The molar and molecular elements are traced, mapped, observed and analysed, moving from individual perspective towards the school context, then incarnated in 'the real' within the education system, and the global art scene: 'a rhizomic map […] is entirely orientated toward an experimentation in contact with the real' (Deleuze and Guattari, 2019, p.12).

To visualise the students' journey in this research study, a series of maps examine the relational qualities that developed during actions-students-environment-time. Power relations become visible when investigated by students via given prompts that act as connective agents—'lines of flight' or *lignes de fuite* (which also could translate as 'lines of

escape') (op. cit., p.17; Guattari, 2011) appear as the students interact in the space—an investigation of emergent relationship. The maps are later analysed in Section 5.2.1, to reveal the impact of live art prompts, and the curated environment.

3.3.7 Discomfort as Dissonance

Concerns for the destructive potentials of a 'line of flight' requires one to distinguish between productive and destructive responses—a call for sensitive mediation in real time that retains malleability (Thornton, E., 2018, p.15; Deleuze and Guattari, 2019, p.558). Careful ethical consideration[1] is crucial when engaging in 'practices that may make students uncomfortable' (Hickey-Moody, Palmer and Sawyer, 2016, p.10). Kari Taylor and Amanda Baker warn that discomfort in education can become a 'harmful by-product of oppression' given young people's vulnerability (2009, p. 174). They stress the importance of 'distinguish[ing] between productive and destructive forms of discomfort', and of examining the process by which students learn from 'dissonance' (ibid.). However, they insist that learning as a transformative process *can* be uncomfortable and uneasy. Therefore, educators should examine the role of discomfort whilst experiencing dissonance and ask how it may signal productive learning and developmental processes of young learners (ibid.)—an effective use of dissonance in their teaching practice.

Disruption in this project is employed as playful 'dissonance' rather than a discomfort that may provoke anxiety (ibid.). I followed Taylor and Baker's recommendation to carefully examine mechanisms by which students learn from dissonance to mediate positive and negative impacts (ibid.)—a safe space is embedded in the project design. Prompts were selected to scaffold students' understanding of the mechanisms at play, thereby authorising their own dissonance as provocative creative responses (see Chapter 5). Sound ethical considerations are presented in response.

[1]Discussed in Sections 2.4.4, and 3.2.5.

3.3.8 A Diffractive Pedagogy

My research accepts the belief that 'diffractive methodologies' can shift 'politics of knowledge in art education' (Hickey-Moody, Palmer and Sayers, 2016, p.1). For Barad, diffraction mutually informs different fields of enquiry in new ways, whilst retaining respective ethics; interactions are considered an 'entanglement of matters' that cross boundaries while embracing emerging tensions—a celebration of differences (Barad, 2012, p.50). For Hickey-Moody, 'thinking through diffraction … offers a new materialist feminist arts pedagogy that opens up new educational imaginaries' (Hickey-Moody, Palmer and Sayers, 2016, p.1). The action research project cycles observed both *effects* and *affects* of a pedagogy that disrupts the status quo. In this research project, resistance is examined as insightful critical incidents—a reflection of Giroux's 'pedagogy of disruption' (2015b), and Hickey-Moody and Page's 'pedagogy of dissent' or 'diffractive pedagogy', concerned with how one comes to know through doing (2015, p.6). Diffractive pedagogies consider the agency of materials, space, and bodies as a means to construct identity. Pedagogical values are determined by colliding elements between the education system and performative artistic practices: tensions and struggles bring new forms of learning. This methodology operates within the system whilst embracing radical perspectives. It uses (rather than suppresses) conflicts inherent in identity formation in adolescence, as perturbations and disruptions that may become moments of learning, when identified as performance—the emergence of knowledge through self-reflexive enquiry. Examples of students developing new forms of reasoning while challenging the system's limitations during DARE1 research cycle, are analysed in Section 5.2.6.

3.3.9 The Student Voice and Strategy Formation

Michael Gallagher's examination of tactical positions employed by young people in participatory research (2008) informed my observation of students' evolution from tactical to strategic disruptive responses seeing the construction of agency and personal identity. This section presents how the literature engaged my consideration of the student voice as social construct that needs to be experienced in order to be shaped, thus encouraging disagreement and possible change of position from all parties. I rejected a binary approach that restricts the student voice, with awareness of my ethical responsibility (Mayes, 2019, p.2), opting for a strategic role as mediator. Here, I review elements that underpin a reflexive methodology that

authorises flexibility to shape a project design (see Chapter 4) that valorises free expression whilst accepting conditions set by the education system.

The Student Voice

Gallagher reconsiders the place of the child in participatory qualitative research and their voices in knowledge production. He invites researchers to reject the 'oppositional model of power' that is 'seen as a commodity possessed by dominant groups (adults) and not by their subordinates (children)' (2008, p.137). In this research methodology, this perspective authorises provocation and disruption to become a language that one reads as the production of agency (ibid., p.143). For Gallagher 'giving children a voice' is presented as a 'moral imperative' […] necessary to improving their lives and participation in decision-making (Gallagher, 2008, p.139). Furthermore, Thomas and O'Kane add that:

> the reliability and validity, and the ethical acceptability, of research with children can be augmented by using an approach which gives children control over the research process and methods which are in tune with children's ways of seeing and relating to their world.
>
> (1998, p.337)

Equally, Sayers notes that:

> in enabling young people to form opinion about art, educators are attempting to challenge the existing hierarchy that controls who can be heard and speak about art.
>
> (Sayers, 2015, p.139)

Sayers insists that projects 'must NOT' aim for consensus, but instead should invite disagreement as productive opportunities to form opinion.

Moreover, avoiding manipulation and 'mis-use' is crucial, Mayes stresses; multiple perspectives are necessary paths towards 'ethical responsibility' (2019, p.2). Nonetheless, Gallagher warns that researchers may be 'unprepared for the ways in which children may exploit, appropriate, redirect, contest or refuse participatory techniques (ibid., p.137)[1].

[1]Examples are analysed in Section 5.2.6, that show the students expressing resistance.

This became insightful for planning, designing, and analysing this project. Thomson argues that one should consider 'what kinds of voices and self are being expressed' (Thomson et al., 2018, p.3). Equally, Biesta asks:

> What if the voice that expresses itself is racist? What if the creativity that emerges is destructive? Or what if the identity that poses itself is egocentric?
>
> (Biesta, 2017, p.56)

Both Thomson (2018) and Biesta (2017) highlight the flaw in the current curriculum that tends to favour individual expressionism, rather than a social consideration of the self. Biesta adds the proposition of an education that is:

> not about the expression of voice, creativity and identity as such, but has to engage with the far more important and also more difficult question of the *right* voice, the *right* creativity, and the right identity.
>
> (Biesta, 2017, p.56)

This delicate notion of right or wrong, Biesta argues, can be explored only through a dialogical approach (Biesta, 2017, p.14). For Thomson et al., it is crucial for young people to engage, via art education, in self-expression relating to the complexity of the wider social context, that generates difficult questions beyond themselves to form their voice (2018, p.3). They further insist that the development of self-expression and identity as a goal cannot be an end in itself as it risks instrumentalising education, instead it should be a dialogical process that engages with 'ethical, political and socio-cultural' questions (ibid., p.4). For Mayes, one should not 'isolate practices of knowing from practices of being' within qualitative research analysis, and therefore, should 'consider the voice of students as emerging from relations among objects, spaces, affects, bodies, discourses, texts, and theory' (Mayes, 2019, p.3). A plurality of evidence is thereby offered to multiple interpretations that remain open.

An example in the DARE 1 research cycle, showed students developing a collective strategy to question their school peers on a political subject that escaped their understanding; a test that served for students to build confidence and form their voice (see example, Section 5.2.6).

Tactics and Strategies

Within this student-led space, the role of tactics and strategies in learning can be observed in the process of becoming to show how one constructs the self. I hereafter examine De Certeau and Gallagher's redefinition of 'tactics' and 'strategies' as 'multivalent' approaches, akin to Foucault's understanding of power as relational construct (Gallagher, 2008, p.145; Foucault, 1977, pp.27, 167). Furthermore, De Certeau points out the role of individual trajectories as marginalised learning modes that include a series of 'silent discoveries', which are nonetheless reliant on pre-established language and systems (1988, p.xviii). He offers a distinction between tactics and strategies, to avoid analysing personal trajectories as fragments that are turned into statistical information which, in my view, would be a reductive approach.

A strategy is formed as a 'calculus of force-relationships' that can be formed rationally, independently from its environment, but nonetheless manifests as adaptation to institutional power—'a calculation of power relationships' formed to distinguish one's own place and power from a given environment at a given time (ibid., pp.34-36).

In contrast, a tactic emerges as a response to the 'other', one that is fragmented and impermanent, and turns events into 'opportunities' (ibid.). Tactics are associated with creativity and responsiveness, and thereby are associated with the notion of pleasure and inherent struggles. Emergent tactics that later developed as strategies are identified and analysed in Section 5.2.7.

3.4 AN EMERGENT MODUS OPERANDI

My modus operandi for the project developed as a grounded theory (Glaser and Strauss, 1967; Heath and Cowley, 2004), an approach using ethnographic data often employed in action research studies. The project's form and criteria remain open to criticism with a view to theorising and improving understanding of this practice (Habermas, 1983, p.17).

Conversations embedded in each session expose emergent views, perspectives, issues, and ideas from the students and the artist in collaboration.

3.4.1 Visualising My Research Process

A first theoretical visualisation of the process through my drawing (Figure 3-3, p.113) revealed layers of reflexivity inspired by the theoretical works of Dewey (1938), Lewin (1946), Piaget (1970, 1976), Vygotsky (1962), Kolb and Kolb (2005) and Starko (2010, 2014). The theorisation of creative learning processes inspired a framework that encourages a self-evaluative methodology (Figure 3-3). My hand-drawing equally reveals hesitations and mistakes: an emergent conceptualisation of practice as temporal (past, present, future) presented as an embodied research process. Within each cycle of research, a continuous look into the process, and into oneself activates thinking. This process is considered at a micro-level, within the student's own reflexive process, or over the time of a session when actions spiral up. It also applies at macro-levels: a student's reflection progresses across several sessions, or the project's shape evolves across several cycles of research. All aim towards transformation through actions. Examples are analysed in Chapters 5 and 6.

Lewin (1951), Vygotsky (1962, 1966), and Kolb's (1984) experiential learning model inspired the prompts as self-reflexive triggers introduced in the form of challenges (see Chapters 5 and 6) that take different shapes as active, constructive, or disruptive triggers. These emerge from a fluid interactive rhizomatic relationship (Deleuze and Guattari, 2019, pp.7-8) between subjects (participants and artist), objects (materials and technics), space, and time—the formation of new layers of understanding reveals a connectivity akin to Deleuzian methodologies.

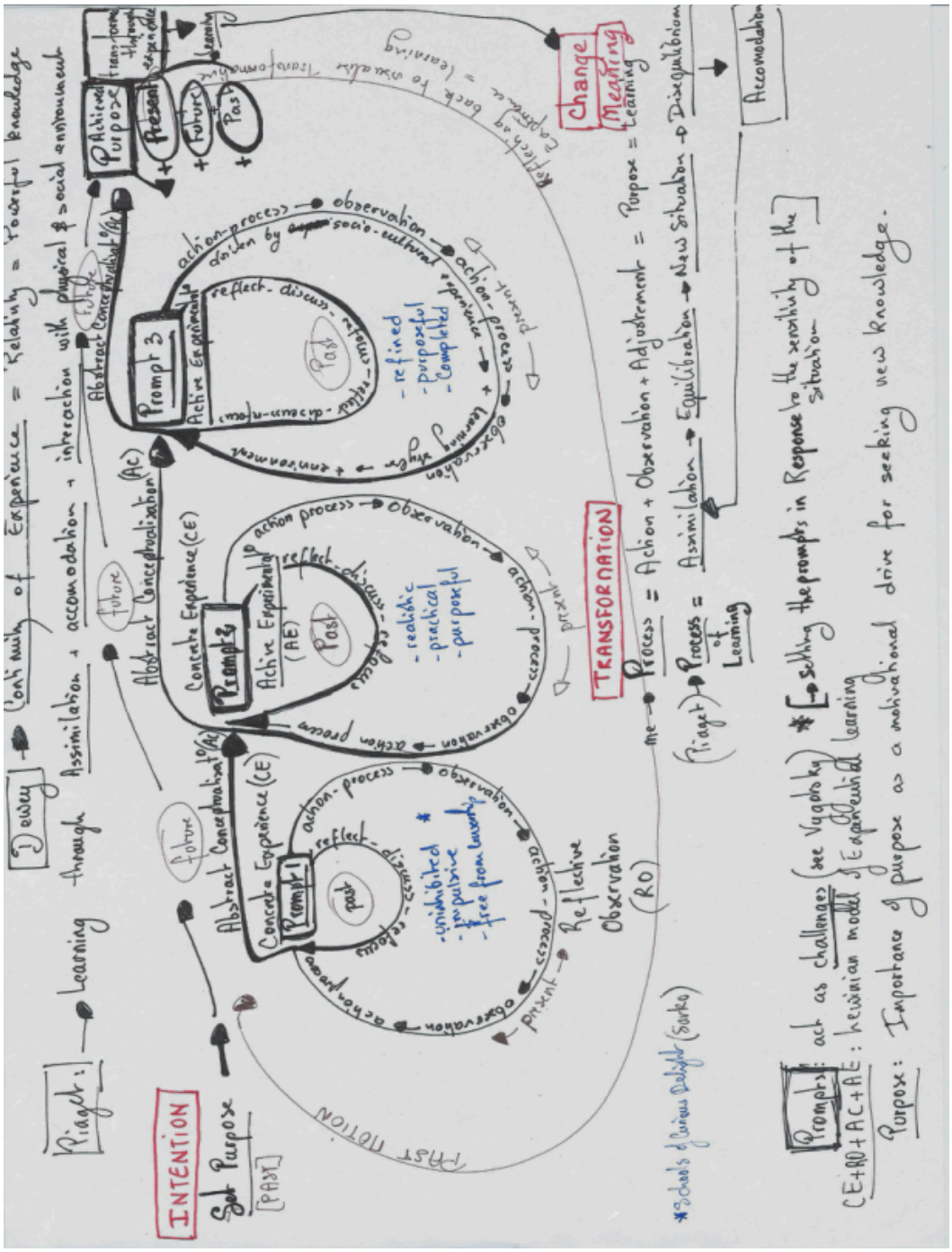


Figure 3-3: My early visualisation of the reflexive process in this project, 2017.

The situations arising in the project were considered critical incidents that triggered a change of direction in order to feed the next action. This emerged in turn as an idea coming forward through combined, divergent thinking during discussions, as a performance by myself in response to a conversation, or as disruptive actions led by students. Examples are examined in Chapters 5 and 6.

3.3.3 Articulating and Framing the Process

Reflection-in-action

Reflection-in-action is used in action research studies as ways of knowing that recognise everyday knowledge as a form that cannot be explained with words (Schön,1983, p. 51). This process helps the formulation of questions during actions—a recognition of tacit knowledge, as a valid form of knowing (Polanyi, 1966; Schön, 1983, p.49). Polanyi's theory revealed how we come to understand and acquire skills through conditions and effects that we previously sense. The internalised knowledge becomes 'tacit knowledge' through practice—an implicit form of knowing used in this action research by myself and by the students. For Schön tacit-knowing is a specific ability of art practitioners to deal with uncertainty, instability, uniqueness, and value conflicts (1983, p.50)—all essential attributes in this research study.

The Mechanisms of Reflection-in-action

Schön identified reflection-in-action as activated by the experience of surprise; reflection is triggered by noticing an irregularity of a situation, causing subjects to question their actions in order to adjust and proceed to the next step (1983, p.56). Schön presents the example of improvisation in jazz as a space where performers constantly adjust their play; the element of surprise in jazz is activated through intuitive play that responds to a need to adjust the unexpected elements (that provoke a dissonance) in response to an internal schema (ibid.). The experience produces disruptions that force the development of something new; this process as a methodology is examined hereafter.

Performative Improvisation

Waring and Evans reveal increased uncertainty as a new factor that is embedded in teaching (2015, p.5) showing a need for creative adaptability. In this research study, the choice of an action research[1] methodology meets the demand for improvisation and flexibility as 'methodological inventiveness' (Dadds and Hart, 2001, p.4), which is experienced through trialling and testing to suit the research's need (McNiff and Whitehead, 2012, p.35). Furthermore, Nick Sorensen's identification of improvisatory modes as part of 'a paradigm

[1] Discussed in Section 3.2.4

shift' in pedagogical research methods, highlights the focus on 'the relational nature of teaching and learning' (2015, p.14): a radical process—always in the making (Biesta, 2013, p.139). Equally, James Haywood Rolling invites to develop a bespoke methodology that responds to the researcher's preferences, and to the learners' needs, the use of 'improvisational and hybrid creative activit[ies]' (2017, p.497). My research on the pedagogy of live art and performance uses improvisation both as a research method, and as a performative artistic pedagogical methodology in education.

The early avant-garde performative movement *Happenings* was theorised as an improvisatory method via 'Chance Operation' (or 'Chance')—inspired by the Buddhist concept of I-Ching—as creative experiments developed by Cage and Cunningham, members of the Fluxus art movement in the 1960s. Unpredictability dictated the creative process, removing control from the hands of the artist to favour the present situation (Jensen, 2009, p.97; De Almeida, 2014, p.4). This method inspired the activities presented in this research. Cage's interpretation of 'chance' offers a vision of time as 'a rhythmic structure which begins with being together in the same place, at the same time' (Cage, in Cage and Cunningham, 1981). Cage's live art and musical practice exposes the need to develop sensitivity to pace, rhythm of actions, and relationship in progress, which requires time to tune into.

The process of live art unfolds in the action research cycles, necessitating a sensitive tuning into the students and their evolving interactions in order to, in turn, let be, prompt, and mediate what *feels* right, in this place and time.

Improvisation: A Pedagogical Element

In this research study, 'presence', 'liveness' (Sofaer, and LADA, 1999), unpredictability, 'spontaneity', 'contrariness' (Johnstone, 1979), and sensitivity to the situation, are key to prompting a self-reflexive attitude in the students. Sorensen's investigation highlights the intricate relational quality 'between the improviser and the context' (2015, p.35). He defines its role through a post-modern, post-structuralist lens that sees the world as complex and chaotic, 'continually changing and developing through the process of emergence' akin to this practice (ibid, p.32). His research demonstrated that improvisation in education mostly relies on the following four processes; 'the expression of tacit knowledge' (Polanyi, 1966), the relational qualities and intersubjectivity created (Gergen, 2009), 'personalisation of the learning environment', and self-reflection by the educator that provides a flexible 'adaptation

of pedagogy' (Sorensen, 2015, p.1). Improvisatory method should not be seen as a lack of session-planning, but rather as a positive and responsive approach that demonstrates mastery in teaching and learning, accepting unpredictability while embracing complexity in intersubjective processes. This stance not only justified my place in the education system, but it also reinforced my hunch for implementing a live art pedagogy against the grain of a culture of predictability and standardisation in education.

Fels examines performativity through the lens of complexity theory (Waldrop, 1993):

> Performative inquiry then, in which performance is understood as an improvisational space of interaction, may be understood as a co-evolving inter-action between participants and their environment within which moments of learning emerge … the interrelationships and co-evolving patterns on the edge of chaos.
>
> (Fels, 2004, p.80)

Complexity theory has been embraced by educationalist, over the past forty years, considering subjectivity, 'interpersonal dynamics, and 'more-than-human' dynamics (Davis and Sumara, 2006, p.3) that are discussed in this research study. In this research design, collective actions and discussions, as inter-actions[1], evolve and diverge, to be picked up again by another student, or by the artist, taking new directions. The prompts and tools escalate a journey from emergent individual concerns towards collective thinking and doing—means for students to find a place in the group, and in the world. The rhythm often takes unexpected directions to develop as a method that resembles chaos—deemed disruptive within a school environment. This authorises a reorganisation in response to the learner's lifeworld. Examples of these actions are revealed throughout Chapters 5 and 6.

Disruption

Student Disruption

A disruptive behaviour in education is defined by Nash and Schlosser, as 'any behaviour that is sufficiently off-task in the classroom, as to distract the teacher and/or class peer' (Nash, P. and Schlosser, 2015, p.168). They insist that 'disruptive behaviour at school is a notable

[1] See Key Terms, p.xvi

stressor for both teachers and pupils'(ibid.). Starko notes that a disruptive attitude can be a sign of creativity however, it may not always be 'expressed in school appropriate ways' (2010, p.10). As a result, teachers are expected to apply a hierarchical model of sanctions; a standardised response to conflicts that are rooted in individuals' complex emotional lifeworld (Delaney, 2009, p.6)[1] is noticeably inefficient. Poppy Nash and Annette Schlosser propose instead to focus on disruptive behaviour as a conveyor of meaning (2015, p.168), a mode for the child to communicate and test their place in the system, that should be treated with empathy (op. cit). This proposition matched my values, and the focus of this project.

Disruption: A Radical Pedagogy

In this research study, the notion of disruption in education is examined as a mode that can bring a paradigm shift (Giroux, 2015b). Giroux argues that academics have a duty to enter into the public sphere unafraid to take positions and generate controversy, and a responsibility 'to unsettle power, trouble consensus and challenge common sense' (ibid.). Over the past two decades, the concept of 'disruptive innovation', first theorised by Clayton Christensen in the 1990s, in business studies, has since been applied in social science and education. Disruption can be a positive force for innovation in education—a tool for developing student-centred methods that considers multiple intelligence (Christensen, Horn, and Johnson 2011, pp.7-25), to develop intrinsic motivation in the learners—a concept that does not align with its current place in education (ibid., p.11). They stress that this should focus on developing abilities to identify, generate, and solve problems while investigating and navigating a context, showing abilities to adapt, to be prepared for the unexpected, to negotiate tensions, and to be ready to change what you do or think (op. cit). Christensen, Horn and Johnson's disruptive model in education (2011)[2] presents basic principles that find similarities with my proposition of live art in education to bring transformation and disrupt power relations in education[3].

Orr and Shreeve, in their research in higher education, argue that:

> Deliberate disruption to the curriculum is an important pedagogic tool which tutors draw on to create more ambiguity and less formal and regimented learning activities.
>
> (2017, p.58)

[1] Delaney's 'attachment theory' is proposed in response to behavioural tensions in classroom (2009).

[2] Disruptive innovation is further discussed in Section 8.3.1.

[3] See examples in Chapter 5.

Moreover they stress that 'explaining everything is not conducive to creative thinking with art and design education' and therefore instructional activities should not be systematically employed—allowing not-knowing to not be considered as an absence of knowledge but rather as 'the presence of ambiguity'—not a negative appreciation that should be eradicated (Orr and Shreeve, 2019,p.58). Art and design education, therefore, should aim to 'disrupt the students with strangeness' (Barnett, 2010, p.124; Orr and Shreeve, 2017, p.58). Similarly, this research study applies disruption as a means to generate a search for new understanding. By bringing Orr and Shreeve's concept of pedagogic disruption into the secondary sector, this research study turns an issue (disruptive behaviour) into an opportunity. A productive mode of disruption is tested in this action research project; a dialogic approach, inspired by agonism allows tensions inherent to the formation of identity in adolescents (Coleman and Hendry, 1989; Blakemore, 2019) to be employed as disruptions that may become moments of learning through performance (Fels, 2004; Ruitenberg, 2007). Performativity is used as a critical metacognitive process analysed in group discussions before, during and after action. In this space, adolescents are authorised and encouraged to become their own agent of change (Zimmerman and Cleary, 2006, p.45; Giroux, 2015) (see Chapter 4,5).

The Mechanisms of Disruption

Goffman's 'dramaturgical model of social interaction' (1990) supports my analysis of the mechanisms of disruption. His earlier theorisation of 'frames analysis' (Goffman and Bennet, 1974, 1986, p.21) is described as social and cultural models—a framework of schemata that helps 'make sense of experience' where a schema relates to the personal, and a frame, to the cultural perception (Wood, 2004, p.118). This is a crucial point in this project's analyses revealing 'impression formation' (Asch, 1946, p.258) as a perception and perspective on the self, and on others. Goffman was known for testing the rules by pushing their limits (Bennett, in Goffman and Bennett, 1986, p.xvii)—a stance that is enacted by the students in this action research.

Goffman's theory examines what happens in the interaction when one individual produces signs as an 'expression' that one 'gives', and additionally as an expression that one 'gives off'. The latter defines a control of the perception that others form of one's actions as 'impression-management' (1990, p.203). The possible misunderstanding of gestures or signs that *do not* align with the frame of reference produces disruption. The disruption creates a dissonance, an unexpected interplay that creates new narratives. For Goffman, these activate 'defence

measures' within the surrounding audience, who are pushed to interact, to re-adjust the discomfort so created. Three possible reactions are identified: a 'defence measure' (by the performer to self-adjust); a 'protective measure' (by the audience who is pushed to resolve the imbalance), and measures that are activated by the performer to provoke the audience's protective reaction (ibid.,p.207).

In the action research cycles, the students' stratagems trigger the formation of strategic responses. Examples of tactical and strategic disruptions are examined as a dynamic process of interaction between students, artists, and teachers, as an act of 'co-creation' analysed as practice for 'impression formation' (Asch, 1946, p.258) and 'impression management' (Goffman, 1990, p.203). These are crucial elements of social and self-construct that are exposed throughout Chapter 5.

Manifesto: A Critical-thinking Tool

A manifesto is defined as 'a written statement declaring publicly the intentions, motives, or views of the issuer' (Merriam Webster Dictionary-Online-September 2019). The word's Latin roots, *manus* (hand) and *festus* (hostile), define the word as a gesture, and a statement of intent within which one expresses opinions, similar to a hand raising, in written form. The word 'hostile' suggests the expression of resistance to the status quo (ibid.), in synergy with this research study. I decided early on that a form of manifesto would be well-suited to my intentions, still retaining openness of its form and content. The challenge of manifesto practice requires 'a form of spiritual resilience', implying a wish to make 'headway in a resisting context' (Danchev, 2011, p.xxviii). It articulates new values expressed with an optimistic stance that can include humour and surprise (ibid.)—elements that are included in this live art practice. The manifesto provides a form of sensitive articulation of thoughts and concepts, revealing reflexivity of the 'thinker-practitioner' wishing to improve their ways of working (2011, p. xxvi). Artistic manifestoes first developed by the futurist Marinetti in 1909, articulated concepts in the making; a playful practice that released 'words-in-freedom' (Danchev, 2011, p.xxvi). This performative reflexive approach is central to this research design that uses not only language, but also visual artworks, film clips and performance. All act as a 'mediating system' that rationally conveys intentions and outcomes (ibid. 1962, p.6).

For example, in the DARE1 project cycle, Figure 3-4 shows students' spontaneous statements, on the chalkboard that acted as a first manifesto.



Figure 3-4: Students' chalkboard statements as a first manifesto, DARE1, October 2018.

In Dare2, a rewriting of the subject handbook (A level course) at the start of the year as a manifesto introduced my new vision (see Appendix 7)—a first sign of integration of live art methodologies into the syllabus. The phenomenological stance attached to manifesto practice demonstrates an analysis of actions, and of how one comes to know through liveness. A manifesto offers a direct form of 'communicative action' (Habermas, 1983) that reveals a subjective 'truth' behind artistic actions. The reflexive approach of manifesto-ists gives an open space to articulate an understanding of students' learning.

The use of a manifesto sets the ambition of this research to bring transformation in mainstream education. Possibilities and limitations attached to this experimental activity are

explored in the findings, in Chapters 4, 5, and 6. The final presentation of practice through performance as a manifesto is exposed in Chapter 7.

3.5 SUMMARY

3.5.1 Methodology Rationale and Intentions

Elements of live art are embedded in three cycles of action research in schools—an inclusive democratic and self-reflexive inquiry that invites students to participate to the improvement of education (Cohen et al, 2007, McNiff and Whitehead, 2011, p.41). It aims to test multiple modes of validation through triangulation. It uses auto-ethnographic and ethnographic accounts that demonstrate an ability to deal with uncertainty akin to the creative arts (Barnett, 2007) that nevertheless shows rigour.

A latent thematic analysis in six steps (Bree, 2019; Braun and Clarke, 2006) is used to reveal the research findings and their limitations. The use of codification and a subsequent 'double hermeneutic' approach helps make sense of participants making sense of themselves (Smith, Flowers and Larkin, 2009, p.3). The use of discourse analysis (Sacks, 1979; Silverman,1998, 2001) when examining interviews reveals underlying tensions attached to placing this radical practice in an educational context. A reflexive enquiry occurs at several moments: when collecting data, when codifying, and when analysing and reviewing the data set.

The chosen post-structuralist approach to data analysis embraces tensions attached to radical approaches as an entanglement that offers complex diffractive perspectives and embraces differences. Diffraction underpins my analysis considering all parties' contributions to a collaborative construction of knowledge: participants, artists, teachers, materials, space, artworks, the education system, the art scene and its history merge to form new knowledge. It relies on dialogic learning, multiplicity, deconstruction, and self-reflexivity, as elements of an agonistic approach that accepts conflicts as productive. This methodology acts as a process of becoming aware of one's doing in a specific environment. Discomfort is experienced as dissonance that triggers a need to adjust and act. These actions are analysed through a diffractive process that seeks to reveal students' voices and their knowledge construct in

multiple and unexpected forms that may include conflicts. The perception of potentially antagonistic responses that adolescents demonstrate is analysed and transformed. The use of improvisatory and disruptive methods reframes these as performative enquiries that are sensitive, responsive, and generative.

3.5.2 Modus Operandi

The design of a structure for the project, presented in the next chapter, applies self-reflexivity at several levels. It uses a multi-layered hermeneutic interpretive mode of analysis in which all parties are engaged throughout the project. Combined theories presented in Chapters 2, and 3, and conversation-actions during each cycle of action research, help refine what the next step—a process of continuous improvement. This emergent process uses reflection-in-action, responsiveness through improvisation, dissonance and disruptions, and their mechanisms, which are analysed in the following chapters to examine their impact on young people's development. These are combined as manifesto statements that shape fa new methodology.

CHAPTER 4:

PROJECT DESIGN AND FIRST FINDINGS

This chapter presents the project design inspired by first ethnographic findings that emerged from the analysis of the pilot project fieldnotes, and of the school staff interviews. It uses methodologies identified in Chapter 3. Chapter 4 responds partly to the question of place and role that a live art project may take in education, showing a project design that equally aims to meet the needs of the education system and tests the system's propensity to accept a critical art practice as a dialogic pedagogical tool. To achieve this, the project is shaped to evidence the mechanisms of live art that impact on participants, on the educational environment, and on the artist's position within it. My artistic enquiry becomes a systematic methodology. Self-reflexivity is considered as a means *and* an end, thus establishing potential new criteria for the validation of art in education: the generation of agency and self-construct through art as praxis.

DARE

The naming of this project was inspired by elements of live art: a Disruptive, Artistic, Reflexive Exploration (DARE). Furthermore, the investigation of the theoretical underpinning of participatory art defines the DARE methodology as one of the outcomes for this research study. The research sub-questions (see Chapter 1, p.1) gave focus to the action research cycles' enquiries.

A first test was run as a pilot project, carried out within the tutor timetable, during my employment as a supply teacher; this early project revealed potentials. Thereafter, DARE1 invited seven students to take part in an art project integrated to their year 10 (UK) art timetable, which I delivered in a separate space (a large multi-function room) to test how live art may supplement the curriculum and develop deeper forms of learning for the selected group (the 'gifted and talented' students)[1]. The third cycle saw a change of my position from artist to teacher-subject leader—testing this radical practice embedded in the A level

[1]Discussed further in Section 5.1.3.

curriculum. The evolving role and place of radicality and artistic integrity is examined throughout Chapters 5 and 6.

Chapter Structure

A first section presents the project design, shaped in three phases, as an open-ended structure that allows for variations and adaptation to the situation and response from students. It presents how criteria were defined for this research study.

Secondly, I present how the data was gathered, named and analysed through thematic coding and analysis. I exemplify how each data type became insightful, though conversation analysis, visual analysis, and rhizomatic mapping.

A third section presents the tools that I designed to support the project's delivery. These were used, modified, and at times subverted by students during the process, showing in turn their efficacy, and new forms and potential.

4.1 A THREE-PHASE PROJECT

The project is designed in three phases (see Appendix 3) inspired by my past projects with young people, and by Starko's *Schools of Curious Delight* (2010, 2014), and refined with Creative Scotland and ArtWorks' *Participatory Art Toolkit*, *Is this the best it can be?* (2017). This structure shows synergy with Piaget's cognitive process of 'Assimilation-Disequilibrium-Accommodation' (1970, p.158)[1]—a reflection of individual learning and transformation through experience. The three phases are:

Phase 1: Inspire provides a time to develop primary thought processes, a moment to explore defined by Starko as 'uninhibited, impulsive and free from censorship' (2014b, p.1) in which disequilibrium occurs through encountering strangeness.

[1]Discussed in Section 2.2.4.

Phase 2: Create and Make first uses practical experiments to create new work and new knowledge. It revisits Phase 1's learning (ibid.) whilst also containing elements of surprise that lead to decision-making—a process of knowledge organisation and selection—an individual's accommodation towards a best fit.

Phase 3: Share is a time to gather, select and present best ideas—the testing and sharing with an audience through forms or conversations provides an opportunity for assimilation: the knowledge that first emerged from individual experience becomes validated by others and integrated as new schemas (Ackermann, 2001, p.5).

4.1.1 Identifying Criteria

A combination of theories, early findings through interviews, and discussions with participants (the pilot project, and later DARE1), served to identify criteria for estimating cognitive and affective impacts that this practice may have on young people's development. A list of learning elements that reflect personal and social growth was drawn—the use of closely related words generates interpretive openness, a trait of a generative grounded theory (Charmaz, 2008, p.155; Glaser and Strauss, 1967). Nuances encourage new connections for the researcher—a diffractive non-linear dynamic process that challenges temporality in traditional interpretive methods (Hickey-Moody et al., 2016, p.217). Criteria were not considered a goal to reach in view of measuring progress, but rather a focus point that later defined overarching themes during a thematic analysis. The following session transcript extract exemplifies how criteria were dialogically defined. In DARE1 Session 1, students expressed concern for others' perception[1]:

Me: So, how would you say you perform at school?

S: Amazing.

Me: Amazing. So, what do you mean by that?

S: I am amazing!

Me: Ok, and how do you come to school?

S: Prepared.

[1]Relating to 'impression formation' (Asch, 1946, p.258) and 'impression management' (Goffman, 1990, p.203) discussed p.118.

Me: Prepared. So how prepared?

S: Really prepared!

Another student adds:

D: I am so fake! (whispering)

(DARE1, Session 1 audio transcript, October 2018)

This short exchange reflected the students' awareness of their own performativity, and the impact of the system and of their peers on their behaviour (Coleman and Hendry, 1989; Coleman 2010; Selman 1977). Schwartz, Maynard, and Uzelac's research study re-examined Elkind's theory of an imaginary audience that adolescents create (Elkind, 1967, p. 1030; Coleman, 2010, p.41). Their research findings:

> suggest[s] that egocentrism may be a powerful influence on behavior each time an individual enters into a new environmental context or dramatically new life situation.
>
> (Schwartz, Maynard, and Uzelac 2008, p.444)

In this new live art environment, the students' first expression of their concern for others' view of themselves motivated my search for evidence of change from egocentrism towards agency and emancipation.

Individual Growth

My investigation of students' individual and social growth through the project follows cognitive developmental processes discussed in Section 2.2.5 (Coleman, 2010; Elkind, 1967; Piaget, 1970; Schwartz, Maynard and Uzelac, 2008; Eisner, 1997; Zimmerman and Cleary, 2006; Blakemore, 2019). The following elements, also known as values of participatory art projects[1] formed my set of criteria to search for:

- Imagination and creative thinking
- Self-awareness
- Self-esteem
- Confidence

[1] Discussed in Section 2.2.2.

- Self-care
- Self-reflexivity
- Intrinsic motivation

Social Growth

In order to make a claim for the impact of live art on students' development, I examined signs of learners' increased receptivity and sensitivity, towards maturation and emancipation through agency. Elements of social growth emerged from the social constructivist underpinning of this research[1]. The following list of elements served as criteria for social growth:

- Assertiveness
- Opinion forming
- Empathy, awareness of others, responsibility towards the group
- Citizenship
- Leadership skills
- Adaptability and resilience
- Collective critical thinking and peer group Interactions
- Life-long learning, mnemonic and transformative elements

The above elements were used as a first coding of the data set, progressively grouped into overarching themes for thematic analysis (see section 4.2.2).

[1] Discussed in Section 2.2.5.

4.2 METHODOLOGY FOR DATA ANALYSIS

I used a latent thematic analysis in six steps[1] (Braun and Clarke, 2014, pp.15-18). Audio-recordings of sessions with learners, and interviews with staff, artists and learners were transcribed verbatim, and reviewed several times to note down emerging ideas. The data was submitted to several levels of analysis to pinpoint not only the potential benefit but also the flaws, risks, and limitations.

An initial colour coding was defined for different data types (Table IV-1), identified as what appeared of interest to my research question. Specific attention was paid to signs of emerging disruption, dissonance, and change in discourse or behaviour. Codes were thereafter grouped and compressed into overarching themes in each data category.

Subsequently, an in-depth re-reading of data transcripts refined each theme to reveal the story of this research study. The extraction of vivid visual and verbal examples to evidence the main findings allowed for further analysis to shape this report. The next section details the emergence of codes and themes.

4.2.1 Familiarisation: Naming the Data

Naming

The research cycles were named after the DARE methodology that is developed in this research study. There were three distinct research cycles. First, the pilot project revealed the possible place for live art in secondary education. A second cycle with year 10 (UK) participants was delivered in the same school as the pilot and referred to as DARE1 (D1). DARE1 sessions were labelled D1S1, D1S2, D1S3, etc.

Research cycle 3, the following year, was based in the college where I became employed as the art and design teacher and subject leader. This cycle of research, referred to as DARE2 (D2), involved my year 12 students, aged 16+ (UK). DARE2 sessions were developed in a dance

[1] Described in Section 3.2.6.

studio at the college. These were labelled D2S1, D2S2, etc. Additionally, for DARE2, I introduced some live art themes and prompts during art sessions in class. These moments were named 'pre-sessions' and were labelled: D2 pre-S1, D2 pre-S3, etc.

Conducting a First Analysis: Reflection-in-action

A first reading of data occurred during the project itself—a dialogic reflexive process for shaping the project design. Fieldnotes from the pilot and gaps identified in DARE1 informed DARE2's project-design.

The pre-sessions emerged in response to situations and needs—a process of reflection-in-action (Schön, 1983, p.49) that bridged normal classwork and research project sessions. These blurred boundaries between the two working spaces acted as a disruption of the classroom environment that provoked a critical curiosity (Rancière, 2011, p.66). Equally, some homework research was set to complement the students' understanding and their engagement. This offered a continuum between the curriculum, the project, and the cultural and historical art context.

4.2.2 From Methods to Analysis

To follow the process of action research and reveal findings, I examined how each data type captured knowledge, 'reading the data in an active way—searching for meanings, [and] patterns' (Braun and Clarke, 2014, p.16). The following table (Table 4-1) presents how codes emerged from the data set. Two different sets of codes were used to match the two different data sources; the *Outsiders* (school staff and artists), and the *Insiders* (the participating students). The table shows how codes (column 2) relate to different research sub-questions (column 1). A third column estimates the nature of the elements within the data, and the fourth column shows the data type from which this evidence may emerge.

Research question/ focus	Codification	Elements	Evidence type/location
Role and place for this live art practice in education -	Outsiders Codification (Staff Interviews and Artist Focus Group) **Art Values** Pedagogic Elements/ Curriculum Related **Creativity/ Creative-thinking** **Pastoral Care Elements/ Relationship** **Student Selection** **Space/ Time/ Environment** **Curriculum Related Elements** **Cognitive Elements/ Adolescent Development** **Barriers/ Tensions** **Change of Thinking** **Project Organisation/ Negotiations** **Perception** **Learning Preferences** **Personal Values**	Negotiating A change of position Acceptance of the project by the school/college Challenges for inclusion of project Resistance and conflicts Interest/recognition of Impact on Personal and Social Growth for students Deep learning Artist perception of education Education perception of live art in school Radical thinking Moments of resistance/conflicts/tensions	Interviews Focus group Email exchange Sessions critical incidents
Elements of live art used as strategic learning tools	**Insiders Codification (Participating Students)** **Disruption/ Subversion/ Provocation Resistance/ Tensions/ Resistance, Discomfort/ Limits** Risk-Taking **Change of Attitude/ Change of Thinking or opinion** **Space/ Environment** **Performativity/ Playfulness** **Experiential Learning** **Critical-thinking/Problem-solving**	Impact, change of direction, change of thinking, language and discourse Acceptance of the project by the students (seen in their attendance and engagement) Resistance transformed into resilience Time, space, and environment's influence Voice of the students expressed in many ways, opinion-forming	Session transcripts Photographs Film Clips Interviews Questionnaires

	Adaptability/Flexibility/Resilience **Empowerment/Agency/ Power Relationship/Confidence/Motivation** **Decision-making/Problem-solving/ Opinion Forming/Self-expression** **Creative-thinking/ Exploration/Imagination** **Dialogic Learning** **Self-Reflexivity/ Metacognition/ Learning Preferences** **Deep Learning/ Abstract Conceptualisation** **Self-construct/ Social-construct/ Cognitive Elements/ Identity**	Change in level of responses Elements that represent deep learning Ability to conceptualise and articulate learning Evidence of cognitive learning change of attitude or behaviour in any ways that this might be expressed Impact on confidence and participation Empowerment Emotional maturity	
Tools' purpose and efficacy	**DARE Cards** **Red Ribbon** **Video Booth** **Passport** **Self-reflexive Circle** **Sketchbooks** **Gift Bag** **Mirror** **Performative Prompts** **Other Materials**	Responses to Dare cards, wheels, materials and equipment Role of the mirror in the room Making as thinking Interaction with materials Box game as trigger Performances by myself self-reflective tools	Session transcripts Photographs Film clips Interviews
Mnemonic impact of event/ exhibition/-Artwork The creation of the thesis's practice	Refining Artistic Aesthetic Development Motivational Impact Emotional Impact on YP's Well-being Impact on Destination After the Course	Evidence of emotional growth Evidence of social growth/engagement, participation, articulation of concept Evidence of students valuing the work Evidence of long-term impact/ Remembering the project	Questionnaire Students final interviews Future engagement of the students Impact beyond the art room

Table 4-1: Coding system for thematic analysis

The Outsiders interviews, later analysed in Section 5.2, mostly addressed the first research sub-question regarding the place and role for live art in the secondary curriculum. The example of Martin's response (Head of Year 10 at School 1) reveals his perception of the potential learning benefit of disruption and 'drama'[1] in the school:

> We just need to deal with the young people, let them have these wobbles, let them have these social difficulties, guide them through that, help them through those things, and then they will apply all of that learning that they have gained socially to the curriculums.
>
> (Martin, Head of Year 10, interview, July 2018, BTP café)

Moreover, his comment helps to identify a gap in the curriculum that this project could serve:

> the curriculum … is quite far removed from this understanding, [the recognition of relationship issues as learning opportunities] not the curriculum per se, but the way that institutions and schools understand and respond to the curriculums. They can be quite distant from the ends of the pupils.
>
> (Martin, interview, BTP café, July 2018)

The rich Insiders data (participants) defined the impacts of live art on young people's development and further establish its role and place in education. The data appears in the shape of session transcripts and visual elements including video, photographs and artworks produced by the students and by myself.

The second research question concerned with the tools' efficacy to make the learning visible to the participants finds answers in the analysis of visual evidence showing students using these tools throughout the projects. The video recordings, transcripts, and photographs show how the tools helped students articulate concepts. The design of the tools and their use is detailed in Section 4.3.

The rest of the analysis Chapters 5 and 6 used session transcripts and visual evidence to reveal this live art methodology as an agonistic pedagogical tool for young people's development, in response to the third sub-question.

[1] Defined in Key Terms, p.xvi

4.2.3. From Data to Findings: Using Conversation Analysis

The first focus of the research is to reveal the place and role of this live art process within education. I used interviews, focus group enquiries and a series of test interventions and consultations with artists and teachers. Discourse analysis and conversation analysis were used to refine data interpretation and find hidden meanings (Sacks, 1979; Silverman 1998, p. ix). An example of the impact of detail within one's discourse is revealed here in the conversation with Ruth, Head of Art (D1), when negotiating a time, a place, and a suitable group of students for the project:

> So, we can just take them out [of art class], cause' the thing is they are good kids, so they are not gonna miss out much on their normal project.

She then rectified hesitantly:

> …by missing, by doing yours, they will gain a lot from yours as well.
>
> (Ruth, Head of Art, planning meeting DARE1, Oct 2018)

In the first part of the sentence, Ruth uses the term 'miss out' to qualify the time students will spend in this project, thus implying a *loss* rather than a potential gain. Her use of the term 'normal' immediately afterwards emphasises her positioning as a head of department driven to focus on the school's performance targets. The project is thereby considered an anomaly in the current curriculum process, a stance that also transpires in the art curriculum (DfE, 2014), which does not include collaborative art projects as a form of art that is valid for examination assessments.

A second level of analysis reveals a change of strategy in Ruth's discourse; on reconsidering her own artist identity, her position shifts to show inner tensions inherent to the artist-teacher identity (Thornton, A., 2005). This shift in her discourse demonstrates her understanding of potential benefits beyond examination grades, a prime impact on students' self-development —the revelation of a space for changing current narratives. As she recognises the value of artists in education, her need to secure my offer of a free[1] art project to the school motivates her change of discourse; a lack of funding for art projects tends to hinder the access to culture in education:

[1]Not involving a monetary transaction.

> Cause one of my frustration as an art teacher is not to being able to get artists to come to school because it costs. My budget is £1000 for the year, for 7-year groups.
>
> (Ruth, planning meeting, DARE1, Oct 2018)

In Thematic Analysis, shifts in discourse demonstrate how the complexity of situations and contexts can be analysed through multiple perspectives whilst taking a holistic approach. The analysis of Ruth's changing discourse revealed a situation comparable to a 'non-zero-sum game', a game theory developed by mathematician John Nash in the 1950s (Holt and Roth, 2004), defining a relational equation where both parties' strategies are directed towards students' interest and gain, inviting a 'win-win' result (Figure 4-1)—a new strategic perspective on power relationships at stake, between parties in education, that sheds light on how an agonistic approach may generate change.

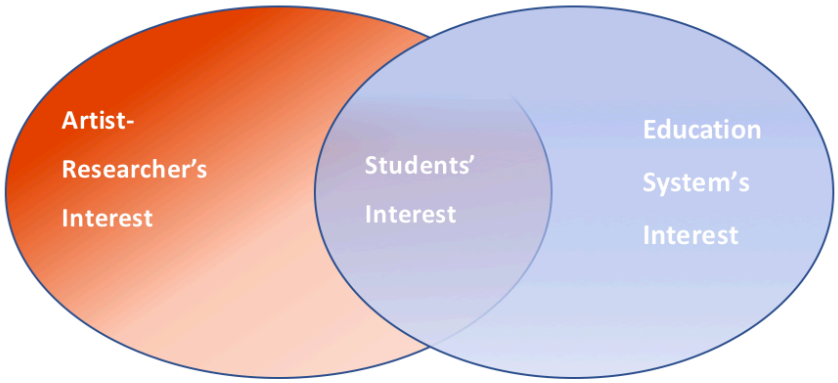


Figure 4-1: Interpretation of Non-zero-sum-game, Inspired by Nash equilibrium, 1950.

In this equalisation of gains, one notices that students are not involved in decision-making, which rather becomes a deal between two parties. The visualisation of this non-cooperative equilibrium (Figure 4-2) highlights 'subjectification' as a weakness in education (Biesta, 2010, p.360).

This project in education responds to the issue of the students' 'drama'[1]. The tensions it creates also represent what separates education and art; performance indicators and a value system that rely on discipline, order and systematic data-gathering, are threatened by an

[1] See Key Terms, p.xvi

artform that uses disruption, vulnerability, fluidity, and uncertainty as strategic methodologies.

The later analysis of the action research project DARE1 (Chapter 5), shows how the students' drama in this equation creates a disruptive factor; the agency of the students acts as a perturbation which unsettles and challenges the equalisation of this early negotiation. In D1S2 students introduced their own game and set of rules to challenge the school system, through an exploration of boundaries and tensions which provoked some resistance analysed and embraced as a form of disruption that can generate change. The findings detailed in Chapter 5 reveal how a disequilibrium (Figure 4-2) is to be expected in order to provoke change—a new point of reference for this research study. In this graphic representation, the institution's interest remains in the background as the student's lifeworld prevails. As an artist-researcher, I remained aware of the changing power relations, and I supported the students to test the limits—an invisible form of scaffolding (Wood, Bruner and Ross, 1976, p.90) (see Chapter 5).

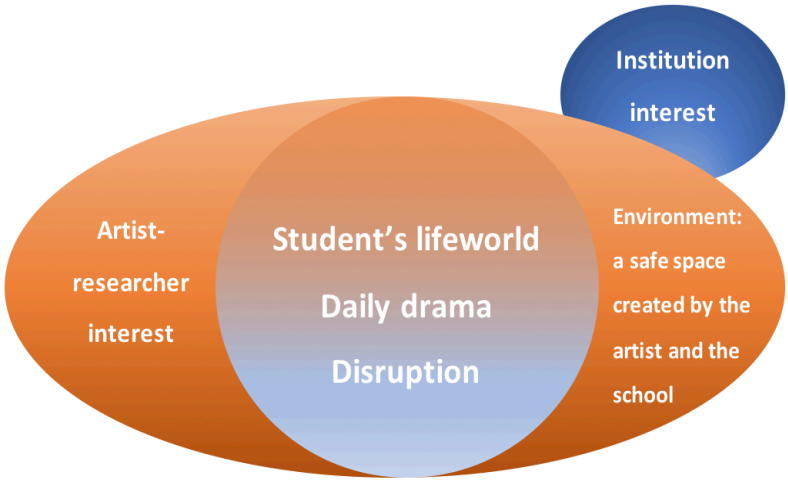


Figure 4-2: Disequilibrium, a dynamic space of negotiation.

4.2.4 Visual Data Analysis

The Exegesis of Visual Data

I considered the research study's positioning within the arts as a performative visual language. As well as transcripts, I included elements such as film clips (Appendix 7), photographs and

artworks as crucial evidence in showing how students and researcher access this new knowledge (ibid, 2005). This section discusses the principles of a visual methodology that informs the analysis of visual data as complementary to verbal expression in the students' responses. This includes a phenomenological understanding of visual art as a process that generates experiential learning (Kolb, 1984), and a semiotic approach based on Charles Sanders Pierce (1883), Daniel Chandler (2002), and Brian Curtin's theorisation (2009), which adds a coded dimension to the produced images. The use of juxtaposition of images and words selected by the students further serves to reveal signs and symbols that erupt from a tacit understanding of actions (Polanyi, 1966). In the example shown in Figure 4-3, the student is wearing a lion mask as a 'signified' power take-over that she later enacts when going out into the main hall. She challenged the headteacher who, in response, enacted his position of authority when explaining the role of the student council to the Lion pointing at the student-council photographs on the wall. This impersonation of power is later discussed when it was reused by the students in D1S3 to create their final action (see Section 5.2.7).



Figure 4-3: D1S2, lion mask action, November 2018.

Moreover, visual elements identified as signs in photographic images, short clips, or mapping serve to investigate interactions between students, their environment, the materials and objects, and the artist (myself). These present complex relational, temporal, affective, cultural,

and conceptual dynamics that are revealed through live art processes. The semiotic process allows for a diffractive reading of signs that:

> Reveal[s] the "deep" structure behind the appearance of phenomena; that is the hidden rules that organise adolescents' responses.
>
> (Curtin, 2009, p.52)

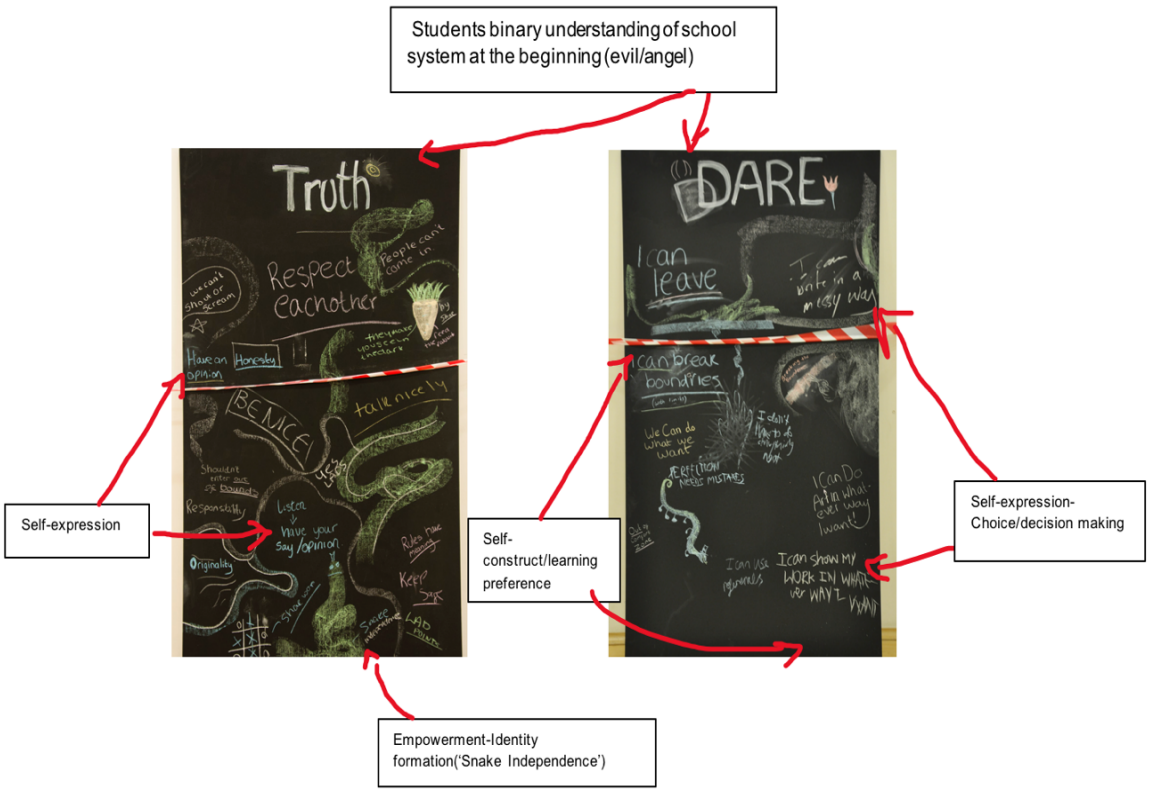


Figure 4-4: Chalkboard drawings by students responding to Limits, Oct 2018.

The doodles added above the 'Truth' and 'Dare' titles reveal a binary thinking mode that reflects the impact of the positivist behaviourist school ethos: truth is a good thing (halo), as it is good to tell the truth, and Dare is associated with evil (the horns)—a direct representation of how drama and disruptions in schools are perceived (by students and by institutions) as bad, and thereby not as learning.

On considering the wider context, this binary representation reflects a structuralist positioning of the education system that became evident within several DARE sessions (see Chapters 5

and 6) that revealed how power structures were progressively deconstructed through the live art process

Identifying Experiential Learning

In Chapter 5, I examine how playful events may be divided into sequences of smaller events. The mechanisms that unfold through the live art process are identified as creative learning sequences that reveal a spiralling learning for individuals (Bruner, 1997; Gummesson, 2000, 2005), and their ability to conceptualise over the span of an action, over a session, or over the course of the full project shows how they learn from experience. This 'hermeneutic helix', an expansion of the circle, brings further dimensions that feed on advancement of past knowledge, 'moving research frontiers upwards, not just staying on the same level' (Gummesson, 2005, p.314).

The analysis in Chapter 5 reveals how the prompts guide participants from 'Concrete Experience' to 'Reflective Observation' to 'Abstract Conceptualisation' and 'Active Experimentation' (Kolb, 1984, p.30)[1], with several variations that show a developing agency over the process. The journey between these modes is repeated, when stimulated by new prompts. This process reflects Piaget's theory of knowledge construct as a 'system of knowledge acquisition', later identified by Bruner as 'a spiral' that represents knowledge expansion through multiple interactions between the subject and the object (Bruner, 1960)—objects are known only through the subject while the subject can know their self only by acting on objects materially and mentally (Piaget, 1978, p.651; Kolb, 1984, p.37).

Moreover, Yrjö Engeström's theorisation of activity (1999), re-actualised and adapted for art and design by Victoria Kinsella (2015, p.39), deepens the understanding of the subject-object relationship and dialogue, which considers affordances as opportunities for true individual transformation (see Figure 4-5).

[1]Discussed in Section 2.2.4.

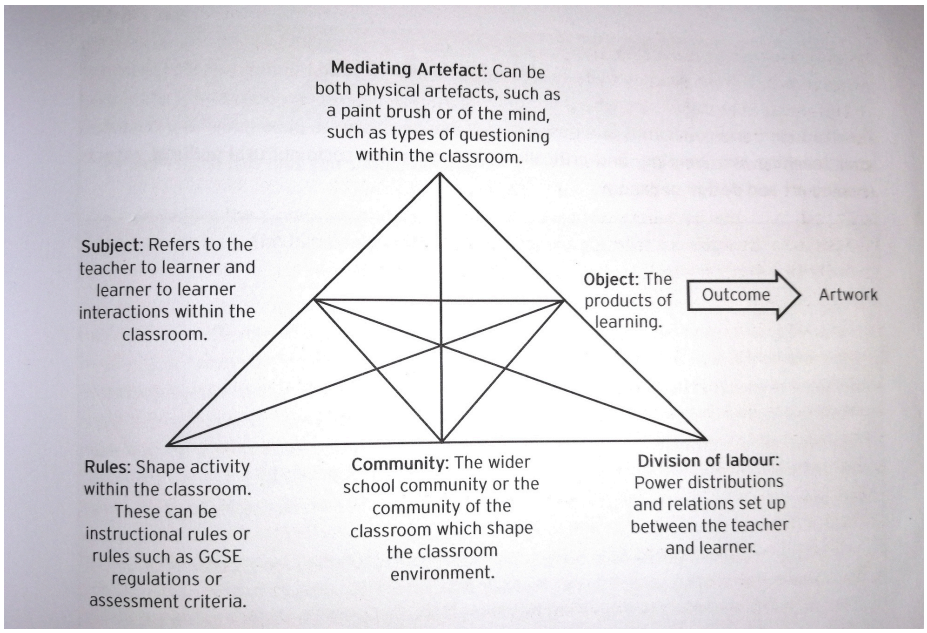


Figure 4-5: Kinsella's Interpretation of Engeström's Activity Theory (2015, p.39).

In this live art process, mediating artefacts came in different shapes including a card game, performative actions by myself, materials, and tools, which were offered as active, constructive, or disruptive triggers emerging from a fluid interpenetrating relationship between subjects (participants and artist), objects (materials and techniques), space and time, thus opening a radically wider horizon than one focussed on product only (Engeström, 2001, p.136-137). Thereby, power relations could be constantly reinvented.

Deconstructing Space and Time Through Mapping

In order to understand the operation of rules occurring within a session, I re-examined the actions that emerged from the Limits prompt, in D1S1 (See Chapter 5), through mapping the students' interactions as traces, considered as 'rhizomes' through which new connections can be made (Deleuze and Guattari, 2019, p.12).

From video footage, I identified separate events within a fourteen minutes timespan. In order to make sense of the students making sense of themselves through this practice, I examined their investigation of this carefully curated environment. Their moves in the space revealed a practice of social relationships as evolving interactions—the revelation of personal boundaries through body language tested their confidence.

The concept of mapping in classroom practice is traditionally used by teachers as a positive behaviour management and classroom control. Here, it is instead used a posteriori, as a means to map individual and collective agency when freedom of movement is granted. I used clear acetate to layer several active times during the session, noting moments of change, interaction, and tension. In Figure 4-6, actions are presented as a full-session time overlay where trajectories become entangled—a graphic representation of complex connections at stake in the process of live art. This complexity can be compared to the students' entangled daily drama at school that teachers aim to eradicate.

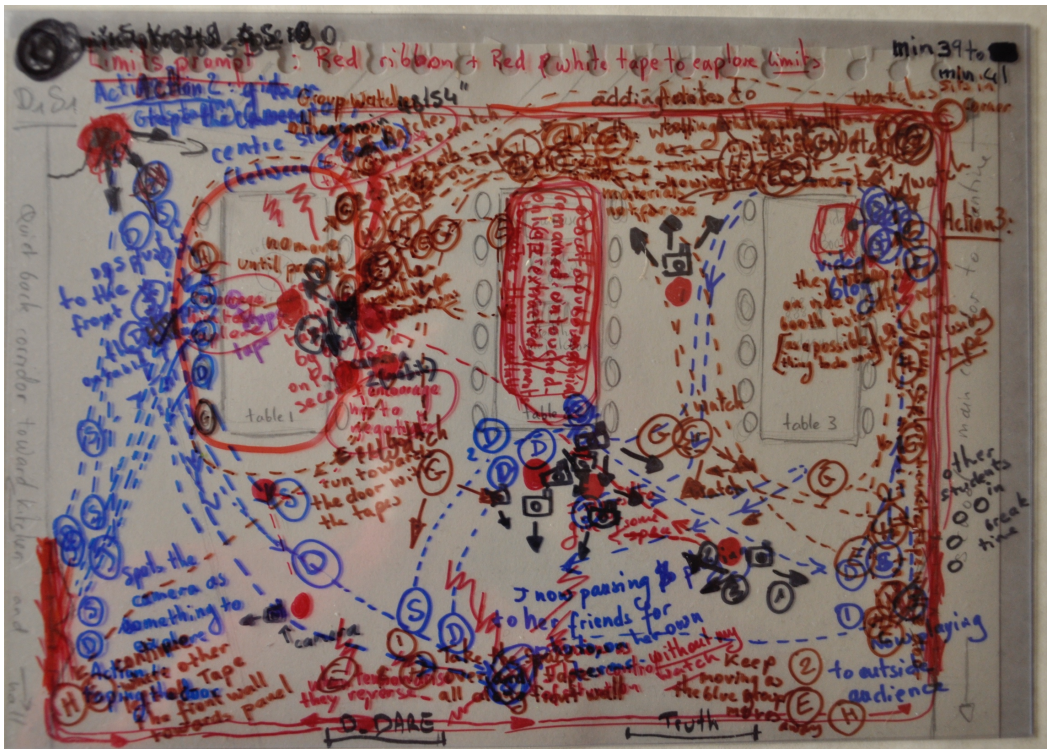


Figure 4-6: D1S1, mapping actions from Limits prompt as an overlay of noted change, November 2018.

The DARE projects offer a space where complex dynamics of life experiences are practised. Within this space, the artist (bold red dot) evolves carefully to mediate and guide individuals in their experience, using sensitivity and intuition to move in and out of emerging tensions (represented by lightning bolts). These are sometimes resolved, sometimes left to be understood later—a deferral embedded in learning processes (Derrida, 1982). Separate layers of maps add to the analysis to reveal further findings (see Section 5.2.1).

Visualising a 'Pedagogy of Event'[1]

A critical analysis of visual elements captured during the process, revisited several times, revealed new layers of understanding and new modes of perception when analysed in focus group. For example, in D1S3 (Figure 4-7), a need for a change of dynamics brought us outdoor to experiment with a large red cloth, shortly after a student interrupted the session[2].

I proposed an experiment with a red cloth as a means to explore the visual impact that one can make in a larger space to prompt a connection between art and the wider social and physical landscape. The visual outcome of this action, captured through photography, was analysed during artist focus group 2, when artist Susan Francis identified as a powerful representation of 'the process of change captured as it happens'. When relating this image to the session's narrative, Francis described the image as a representation of the student 'throwing the whole project up in the air' (Focus group 2 transcript, January 2019). The photographs acted as metaphor that informed new readings on the pupils' emotional language.

Additionally, the images present a visualisation of a critical time in the project, when the student had taken power over the research project, rather than over her own learning—highlighting a limitation in my research process and my vulnerable position as artist-researcher.

Later, a diffractive analysis of this event drove me to understand these images (Figure 4-7) as a metaphoric visual representation of the process of education itself: a changing practice that operates on 'the edge of chaos' (Fels, 2004, p.73). The entanglement of matters (Barad, 2003; Hickey-Moody and Wilcox, 2019, p.1) encapsulated in the red cloth symbolises a fluid and risky process that became organised through the individuals' trajectories.

[1] Atkinson, (2013, p.136-145).

[2] This critical incident is discussed in Section 5.2.6.





Figure 4-7: Red Scarf Experiment, ‘Process of change captured at the point of change’.

4.3 DESIGN AND ANALYSIS OF THE TOOLS

In order to implement this live art methodology, I designed a range of tools inspired by progressive educational theory and alternative pedagogies (discussed in Chapter 2), and by my past experience, to offer multiple entries into the work to suit different learning preferences (Riding and Rayner, 1999). The tools, considered a part of this project's learning environment, aimed to make the learning visible to the students and provoke self-reflexivity. They encapsulate the theoretical underpinning of this research study and reflect its methodology as aesthetic and exegetic.

This section discusses how, in DARE1, the tools were offered for testing, then modified by the students' response at different stages in the project. From DARE1 to DARE2, I modified some or designed others to suit the context and age of the students. This section examines their efficacy in helping students develop agency.

Matarasso's essay 'When Games Are Not [just] Games: The Value Of Art In Learning' (2008) echoes processes employed in this action research project; the set of tools proposes a project that fits in a box and thereafter unfolds, similar to a board game, to serve as receptacle for evidence over the course of the sessions. In his essay, Matarasso makes the case for the consideration of art in education as emancipatory practice, an emphasis on learning through experience and agency. The tools presented hereafter are designed to scaffold independent thinking (Wood, Bruner and Ross, 1976, p.90). The tools stimulate actions that lead to conversational activities. The theme of identity and inter-subjectivity that runs through the project is incarnated in their design, inspired by my experience of working with young people, and by alternative pedagogies (discussed in Section 2.4.3).

The handwriting used on the tools (Figure 4-8) presents an aesthetic of liveness—a reference to the French school context of my childhood, similar to Beuys' aesthetic. The uneven white chalk words reflect hesitance, uncertainty, and the formation of thoughts in the present.



Figure 4-8: Self-reflexive tools designed for this research study.

The tools as objects present an epistemic character (Gray, Malins and Bristow, 2018, pp.109-125) as containers of meanings through their referential aspect, forms and presence in the space. Moreover, as Boris Ewenstein and Jennifer Whyte note, the 'representation of these objects is characterised by a "lack" or incompleteness that precipitates unfolding' (2009, p.2). This can be considered at two levels. First the objects are given to the students to reshape, use, and make sense of. Second, the documentation of these objects in use by the students creates a new layer that is open for interpretive analysis. This process of analysis was used during and after each session as modes to reimagine new prompts for the following session in response —a characteristic of this project as live and emergent. It was used again at the end of the project to inform the second project, and at the end of all action research cycles to construct this report of findings.

4.3.1 An Identity Project Box: Creating an Environment

The project box game (Figure 4-10) contains prompts for conversation, a mind map to be shaped, white pens, cards, and a puzzle to be constructed with the word 'Identity'.



Figure 4-9: Students using the Identity Box.



Figure 4-10: Identity project box.

It also contains passports which were handed out to students on their first visit. The Identity project box supported the shaping of a collective thinking and collective mind-map. The table space (Figure 4-9) was used to create a sense of safety before moving onto wider spaces, or to reconvene and reflect after an action. The suggested board game structure implied the need to define a set of rules in order to enter the process. These rules were not prescribed. The first prompt of Limits invited participants to explore rules that underpin being together in this space. It made visible the contextual boundaries at stake in this situation.

4.3.2 A Passport

The passport acted as an object that both authorised *and* revealed a journey. It offered a space for individuals to self-assess their cognitive starting point, and progress through the project. It offered a triangulated mode of evidence for the thematic analysis of responses from students. For each session, a challenge page was added in relation to the preceding session topic, thus acting as consolidation before the next step (Figure 4-11). The passport also served as a table-based activity to reconvene and calm the game—both a positive behaviour-management tool, and a metacognitive prompt.

Some viewed this activity as a written task that resembled classwork and chose to subvert it to show discontent. Others enjoyed its calming effect after action. This is later discussed in Section 5.2.5.

The first page served to identify students' self-perception at the start of project, offering a second and more playful reference point, in addition to the questionnaires, whilst also inviting them to set themselves a goal. In the example (Figure 4-11), E's self-identified goal demonstrated a wish to build resilience when she chose to like all her work even if she failed—a revelation of her strong spirit on entering the project that can apply to her life and other studies.

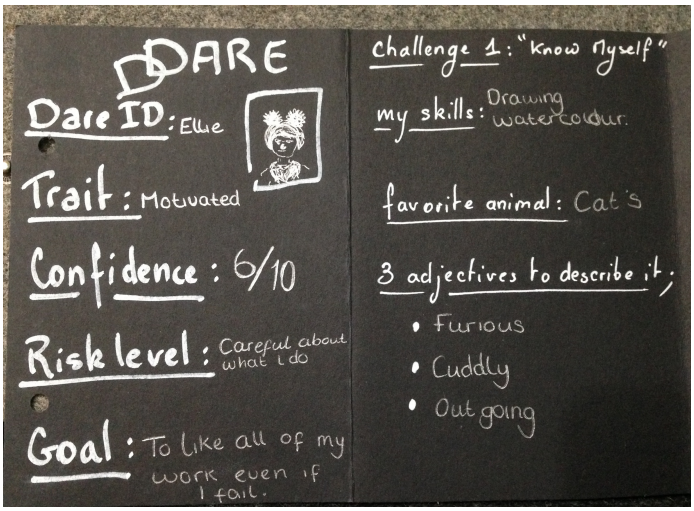


Figure 4-11: DARE1, Passport front page.

The question asking for a 'favourite animal', based on Gosling's research in human and animal psychology, was a playful mode to identify 'character traits' and 'behavioural traits (2008)—encouraging divergent thinking to reflect on one's identity perception. Equally Una Chaudhuri and Holly Hughes' collection of 'Animal Acts' brings attention to the use of animal imagery in performance art as a means to investigate questions of intersubjectivity, gender, and identity construct (2014). In this project, the later use of a lion mask by a student (earlier discussed, p.150), and my use of a stuffed rabbit as a critical friend[1], embodied the process of perceptive self-construct.

The challenges set weekly in the passport followed themes that emerged from conversations during sessions including Limits, Democracy, and Judgement[2] (Figure 4-12). Each individual responded in their own way, at times leaving blank spaces, at others subverting the activity and reverting to performative modes (examples are discussed in Section 5.2.5).

[1]Discussed in Section 4.3.7

[2]See Appendix 5, Film Clip1 conversation.

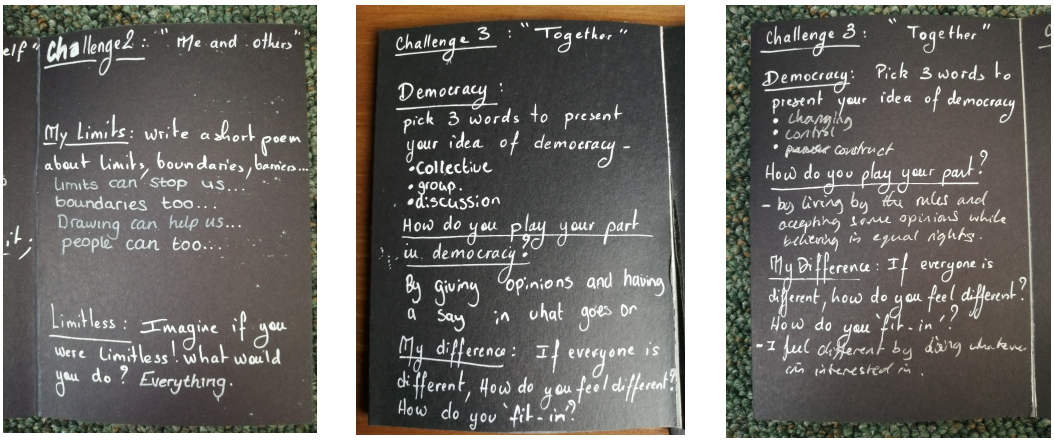


Figure 4-12: Passport challenge examples of response by students.

4.3.3 A Reflexive Circle

The layered circles were designed as a learning tool shaped as a spinning table game for this project. The circle is presented in three layers (Figure 4-13), two of which are double-sided.

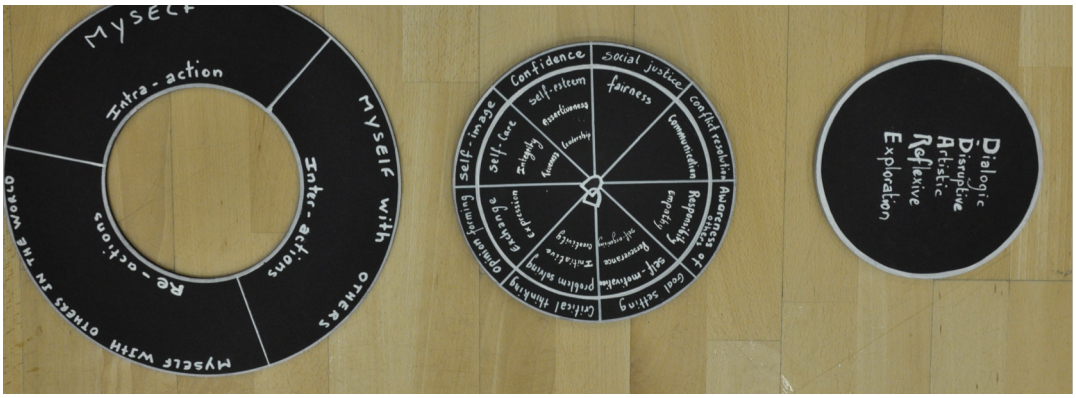


Figure 4-13: Reflexive circle layers 1 (reversed side), 2 and 3 from left to right.

The lower layer (Figure 4-15) acts as a reflexive circle inspired by Lewin's reflexive cycle of action research (1946) known as a cycle of steps: 'observe-reflect-act-evaluate-modify' (McNiff and Whitehead, 2011, p.42). I simplified Lewin's steps to enhance the liveness and performative mode for the students towards a simplified proposition: 'I am-I do-I reflect-I change' (Figure 4-15).

The circle offered a visual representation of this cycle to the students, an invitation to self-reflect. This tool activates a playful investigation of the self, asking how one learns. It invites an enactment of the thinking process which I demonstrated in class. In Figure 4-14, S mimics

my demonstration in her embodiment of self-reflexivity. S's performance to the camera and to her peers demonstrates a wish to enact this process and participate in her learning. She later added her own mark by modifying the circle, crossing out 'I do' and replacing it with 'I am—I don't have a plan', showing her preference for spontaneous responses.

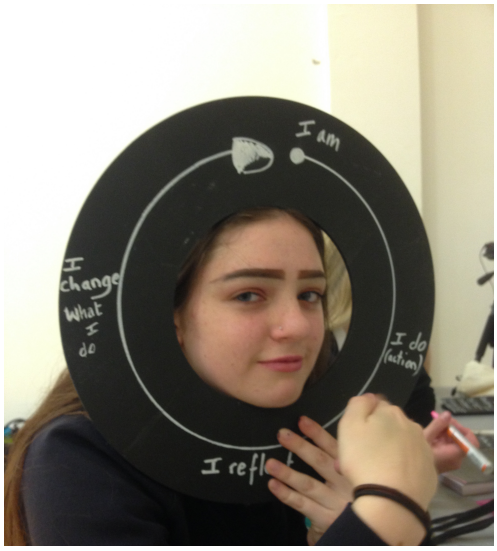


Figure 4-14: D1S2, Reflexive circle with performative action.



Figure 4-15: Reflexive circle modified by students.

Her second modification highlighted her wish to reflect at the end of rather than during the action, which she seemed to enjoy (Figure 4-15). Similarly, in her initial questionnaire responses, she expressed her learning preference for reflecting after the action— a consistency in her self-awareness. Despite her declaration, her use of various tools within the project demonstrated reflection-in-action (Schön, 1983, p.49) that led her to transform her thinking *during* process (see Chapter 5).

The reverse side prompts a diffractive mode of thinking going from the self to others, and the rest of the world (Figure 4-16). The circular shape invites a continuous motion between interactions, intra-actions, and actions, for a reflective enquiry.

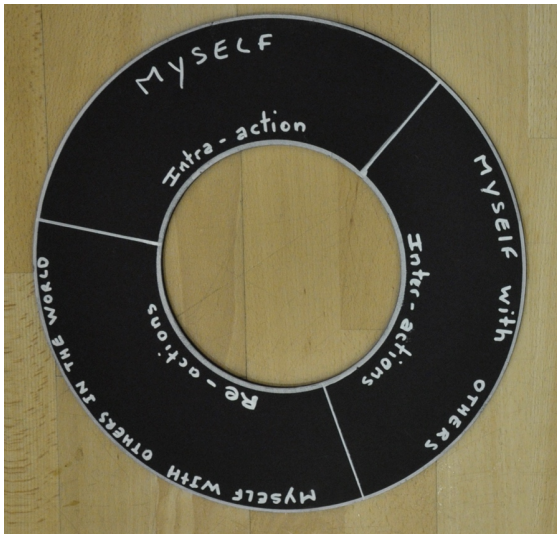


Figure 4-16: Reflexive circle, the B side.

A second layer presents themes that emerged in discussions during DARE1 to help students visualise the project's journey (Figure 4-17).



Figure 4-17: Layer 2 conversation themes.

The reverse side of the second layer (Figure 4-18) presents words that make visible potential learning elements from this project, identified from cognitive psychology and developmental theory (Elkind, 1967; Coleman, 2011; Eisner, 1997, 2002; Zimmerman and Cleary, 2006)[1]. This double-sided circle was used during the sessions for reflexive times, and during the final student interviews as a mnemonic tool to recall their learning.

[1] Discussed in Section 2.2.5

The inclusion of the marble in the centre allowed for the circle to be used as a turntable—a performative use of the game with no precise instructions—left to be imagined by the students. Students interacted with the words, changing them to suit their needs and understanding: 'fairness' was swapped for 'respect', 'opinion' became 'ideas', 'communication' became 'chatting', an activity which (the students admitted) was often repressed in class. A fear of repression transpired in their rubbed-off words (Figure 4-18), showing how the tools prompted an agency that is still emergent.

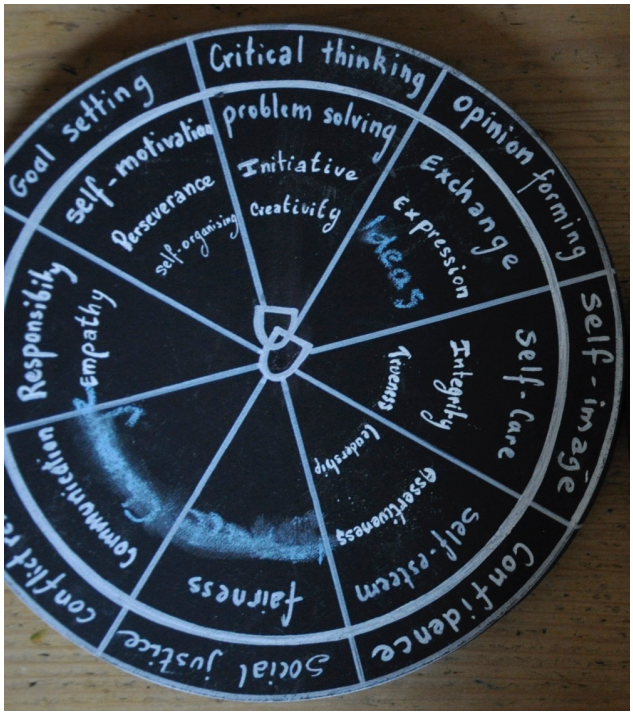


Figure 4-18: Skills circle, Layer 2, reverse side.

A third layer (earlier featured in Figure 4-13, right) presents the title of my emerging DARE methodology (Disruptive, Artistic, Reflexive, Exploration). It also acts as cover for part of the words from the larger circle to prevent students from a cognitive overload—another form of scaffolding.

The layers were used at different times in the project. Layer 1 was presented in Session 1 as a visualisation of doing-as-thinking, and later used throughout the project. Layer 2, with emerging themes, was presented in Session 2 as a mnemonic tool to give a sense of direction. Layer 3, with cognitive skills, was used during each session to prompt reflection, and during the final student interviews to help them conceptualise their learning.

4.3.4 Truth-DARE Chalkboards (Figure 8)

Two large chalkboards (Figures 4-19, 4-20) were offered as a space to record and shape thoughts: one to encourage their true voice, the other to motivate and challenge them. These encapsulate the performativity employed in the sessions and present a form of reflection-in-action (Schön, 1983).

In this research study, the ephemerality of the chalkboard generates responses at several levels. Firstly, they invite carelessness and mistake-making: writings and drawings are easily erased. Secondly, their scale and strategic position in the space invite collaborative responses within which relationships could unfold. For myself, they acted as windows onto the students' world: 'truth' could be exposed, and 'dare' challenged all assumptions—an expression of the student voice. In the action research sessions, the chalkboards became a battle ground between outgoing students and quiet students. The quiet group used each gap left by the other group as a strategy to express their quiet voices through written words, drawings, and thoughtful actions in the space (see Section 5.2.3, p.208).

The boards were used extensively as a mode of recording that retained ephemerality, thus inviting a spontaneity removed from censorship. Nonetheless, in D2S2, when I wiped the boards off to invite new participation—a gesture that made evident the impermanence of artworks as process—two students expressed their shock at seeing their work erased: 'Ahhg [deep sigh], [whispering] she wiped the boards off!' (S and J, D1S2 transcript).



Figure 4-19: The Chalkboard, Truth-Dare.

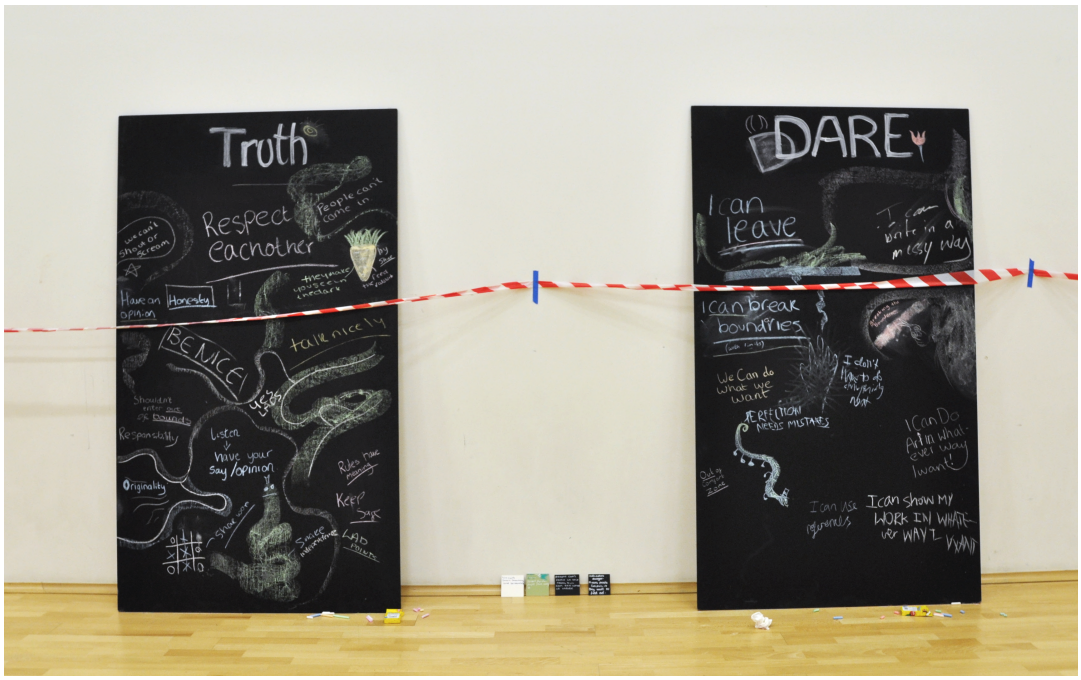


Figure 4-20: Chalkboards after use when exploring Limits in D1S1.

Their later disregard for further interaction with the boards revealed their consideration of first responses as a permanent artwork. The performativity of chalkboards is referred to in Beuys's work: *Information-Action* (1972)[1] that marked a point of tension between art-as-process and art-as-object within gallery contexts[2]. After his 1970 performance, Beuys' chalkboards were preserved by Tate Gallery curators to be re-exhibited as art object—a contradiction that reveals the vulnerable position of artists' intents.

In this project, the photographs that I took of the boards acted as evidence of the students' earlier process. These photographs were later included in the final exposition and symposium, discussed in Chapter 7—a crystallisation of evidence required by both education and the art scene that reflects a market driven economy.

4.3.5 A Video Booth: The Vlog Station

A video booth (Figure 4-21, 4-22) was placed in the space as an invitation to feedback and take ownership of the reflective process. The outgoing students preferred this performative trigger

[1] First discussed in Chapter 2, p.68.

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over the writing tasks. They renamed it the "Vlog Station". The reflexive mode of the iPad acted as a mirror (selfie), echoing Foucault and Lacan's theory which considers 'mirror and camera' as 'tools of self-reflection and surveillance', for a close examination of the self (Lutz and Collins, 1991, p.136)[1].



Figure 4-21: Video Booth.


Figure 4-22: The 'Vlog Station' in action.

[1]Further discussed in Section 5.2.2, p.210.

The girls first used the booth, talking to their own image, interacting with each other via the screen, followed by a subversion of this contained space when hijacking the iPad to travel across the room and record others in the space. The resulting footage conveys a sense of laughter, humour and wittiness that emerged from their critical gaze (see Appendix 5, Film clip 2).

4.3.6 A Gift Bag

The gift bags, inspired by Fröebel's notion of the gift, first developed in 1840 (Flannery Quinn, , 2013)—an unconditional invitation for the child to play—was given to each participating student during D1S1. This unfinished gift—a metaphor for the 'unfinishedness' of human condition (Freire, 2001, p.58), contained a small sketchbook which they were invited to use, transform or wreck on their own terms, a pencil, a view-finder as a selfie-frame and a coloured string to thread through the top as a first small craft activity to invite engagement and complete the bag.

In the pilot project the gift bag acted as an embodied free space given to the girls to unfold their drama. The book was blank, and the rules unwritten: a non-verbal, moral contract with the self to record the emergence of thoughts—an invitation to notice, as recorded in my diary:

> The girls were moved by the gift and grabbed the supply within the workshop box, including decorative tapes, sequins, and glitter to personalise the top of their book. This moment unfolds like a storm. I give—they take all they can and disappear after five minutes leaving remaining materials in a mess on the table and floor. Within their first reaction on receiving this unconditional gift lays the foundation of our emerging relationship. They gave what they felt they could, a first sign of re-cognition: "Thank you, miss", when leaving the room, informs me of a their gratitude for a time given to explore relationships with themselves, others, and the school environment, on their own terms.
>
> (Artist-teacher diary, June 2018)

In D1S2 the gift bags (Figure 4-23) became an opportunity for E (a quiet student) to step in and take leadership when teaching others a skill inherited from her mother (threading a string across the top to create a handle and closing point). At this point, tensions were rising in the group; the most outgoing students were losing patience in the face of an unknown task. Film Clip3, (Appendix 5) shows how E was empowered in this action.



Figure 4-23: E teaching others how to thread the line in the gift bag.

4.3.7 The Costume as an Epistemic Object

The French Artist

The French Artist, a stereotyped character wearing a red beret, a stripy shirt, and white dungarees (Figure 4-24), first emerged in my practice during the Laboratory of Dissent in 2015, a collective residency with Chapel Arts Studios (CAS) based at Winchester Gallery. The French Artist—a disruptive, childlike character—embodies my French values (Figure 4-25) while investigating power struggles, and knowledge constructed through feminist practice (Butler, 1997, 2005). In the context of this action research project, the French character was used to create a concrete visual and attitudinal shift from a teacher identity towards the artist identity as a fluid space to be explored (Schlemmer, 2014, p.3). The French Artist acted as a guide who 'authorised' unconventional modes of enquiry in school settings, a form of scaffolding in the learning environment (Vygotsky, 1978)[1].

[1]Discussed in the contextual review, p.38-39.



Figure 4-24: The French Artist, Truth or Dare, social art event, NewRed studios, Salisbury-by Laurence Dubé-Rushby, July 2019.



Figure 4-25: French Artist Identity and Manifesto.

Introducing the French Artist in DARE1

I introduced myself to the group as the French Artist at the beginning of DARE1, through a presentation of my past artistic practice as performance. The character remained throughout Phase 1 of the DARE1 project, prompting performative responses and introducing the theme of Identity that is at the core of this project. The French Artist brings strangeness into the school environment and triggers curiosity from pupils who both mimic her attitude and ask questions. The following diary extract shows an example of students' spontaneous will to engage, in response:

> The students appeared enthused and interested when I explained how the dungarees' red marks at the bottom of the legs of my costume came from an experiment during which I stepped into a pot of paint, inciting curiosity and an adventurous spirit:
>
> Me: Sometimes I do very silly things just to see what it feels like (showing the red paint marks on the dungarees).
>
> S: I wanna do that!
>
> S later adds:
>
> S: I wanna paint the wall *and* grounds.
>
> (Artist diary, project introduction, D1S1, October 2018)

S's reaction demonstrates an immediate empathy generated by the childlike attitude of the French character that ignites imagination, ambition, and a self-reflexive engagement. The pupils accepted her presence in the room and engaged in conversations and questioning. For others in the school, the strange costume acted as a sign of an out-of-the-ordinary event that encouraged peer-to-peer questioning, thus forcing the participants to identify with, and advocate for their project to their peers.

In the later part of the project, Sessions 4 and 5, I returned as myself, announcing a more conventional skilled-based making phase in the project. This shift caused a change of attitude in the group: the absence of costume—a removal of scaffolding for the performative actions—was interpreted as the end of their right to explore and perform (See 5.2.11).

In response, during DARE2, the French Artist made her exit clear towards the end of the project:

> I do not need to be the clown anymore. You have become very good at this: you can perform your own identity now.
>
> (French Artist, D2S7, February 2020)

I handed over to them an agential freedom that came to shape in their final exhibition, a process further discussed in Section 7.2.5.

The Performativity of the Rabbit (Dave)



Figure 4-26: Dave the rabbit, a critical friend.

The rabbit (Figure 4-26) acts as an incarnation of the artist's alter-ego, and as an epistemic object that inhabits my performative practice—a long-lost childhood pet. Dave (the rabbit's name) accompanies most of my performances, acting as a critical friend in the PhD process, as my 'imaginary audience' (Elkind, 1967), and as a constant reminder of the presence of others that provokes self-reflexivity. Furthermore, it acts as a distant reference to Beuys's teaching performance *How to Teach Pictures to a Dead Hare* (1965)[1], in which the hare symbolises the students being shown the world, an act described by Biesta as 'thoroughly educational' (2017, p.38).

In my past participatory projects, Dave has provoked conversations around meaningful difficult subjects with varied age groups (including early years) including death, identity, impermanence, and the human condition. During the action research cycles, Dave brought

[1] Discussed in Section 2.4.1, p.67.

strangeness to the school space. In the final performance Dave acts as a guardian of past knowledge—the student's knowledge that brings a reflexive eye on my process.

4.3.8 External Tools

At times during D1 and D2 projects, I referred to other participatory art practices to prompt or force a change of direction. These established practices served several purposes; firstly, they acted as pre-tested tools that could rescue a difficult situation and redirect the energy of the students into new forms, and secondly, they served as validation of the students' actions within the wider live art context. Finally, they served my own reflection—an emphasis of gaps in my methodology and a moment to review my process. The following example demonstrates the purpose that they served in DARE1. In DARE2, I later give a second example that suited the purpose at the time[1].

Playing Up

In DARE1, I used an external tool as a strategy to redirect a conflictual student towards a positive investigation; bringing contextualisation to the session through the work of Sibylle Peters and LADA (2016). *Playing Up* is an interactive card game designed by Peters, supported by LADA, and the Tate early years programme. It proposes an embodied introduction to live art for children and adults with participants choosing a card to inspire the enactment of known live artists' experiments. In D1S3, the game helped a change of attitude towards divergent and creative thinking that inspired a collective challenge. It helped address a flaw in my project design in which I had failed to introduce the wider live art scene, thereby isolating the project from their prior knowledge of artistic practices.

[1] Discussed in Section 6.1.2, p.263

4.4 CONCLUSION: FIRST FINDINGS AND PROJECT DESIGN

This chapter has exposed the rationale and structure for this project design. It has considered feasibility, ethics, data capture and analysis. This action research project is described as a generative modus operandi, with a framework designed at the start but retaining flexibility, open to negotiation with the school and with students. The three stages of research, a pilot project, and two cycles of research, DARE1 and DARE2, use Disruptive, Artistic, Reflexive Explorations to match elements of live art identified in the contextual review.

The project is initially designed in three phases—Inspire, Create, Share, drawing on constructivist educational theory and modelled on my past participatory practice with young people and refined by research. It retains an openness generated by live art's peculiar process and invites participants to take the lead. In Chapter 5, I explain how each phase responds to this research sub-questions.

I have presented how I undertook codification for thematic analysis, and examined how each data type including visual and conversational, revealed the strategies developed by students as learning mechanisms that are prompted by live art. I have demonstrated how a combination of visual data, session transcripts and interviews validate findings in Chapters 5 and 6, and how these are analysed with multiple perspectives through diffractive reading—a post-structuralist lens.

I have presented the tools that I designed for this project and refined through each cycle of research. The performativity of the tools and prompts, inspired by alternative pedagogies, engages participants in the process of shaping their learning journey, and promotes agency. As well as prompting students' reactions, the tools support a triangulation of evidence. Their use by students was examined in DARE1 (as detailed in this Chapter), then refined and adapted for DARE2 (see Chapter 6), which involved older students.

The following chapter analyses the data set and reveals findings. It shows how I responded to the research question and sub-questions to evidence the pedagogical elements of live art that support young people's development.

CHAPTER 5:

PILOT AND DARE1 ANALYSIS AND FINDINGS

> How can you bring a classroom to life as though it were an artwork?
>
> (Guattari, 1995, p.106; Bishop, 2012, p. 273)

Guattari's provocative quote not only summarises my intentions in this research study, it also conveys my experience through each of the project cycles, reflecting the journey of a group of students coming to life. The power of their actions at times resembled a chaos that later became organised, often with very little intervention from me. This chapter presents the analysis of findings that emerged from liveness used as a learning element. The findings report on both the negotiation that revealed interstices within which live art could be placed in education, and the shaping and refining of DARE, a methodology that produces agential learning. It also reveals limitations attached to this research process, and opportunities to move beyond them. The project's structure considers both the rigour required for a systematic investigation and the development of spontaneous actions by students. In the analysis of staff and student interviews presented in this chapter (Section 5.1.2), I analysed words or fragments of sentences that showed tensions as possible shifts for the perception of this project by institutions. In my analysis, I use both past tense—a reflective distanciation[1], and present tense—a reflection of liveness when revisiting the data set.

The analysis presents examples of how students devised strategies, in response to my prompts. These include the use of creative tools, pieces of performance as agitations or disruptions, and a carefully planned environment within which students could experience and test the world around them; art and performance became tools for self-education.

[1] Distanciation is discussed p.53, 54.

Actions and responses by students, staff and myself are analysed in this chapter under a list of emergent themes that form the findings for this research study in response to the research sub-questions (first outlined in Chapter 1, pp.1,2):

1. What place and shape could live art take as an alternative learning tool for young people's development, and what purpose could it serve that is not currently met by the art curriculum? (Section 5.1, and Section 6.1)

2. What tools can be designed to prompt engagement and promote a mnemonic experience? (Section 4.4, and throughout Chapters 5 and 6).

3. In what ways does a live art practice become an agonistic tool for learning and experiencing a productive form of conflict? (Chapters 5, 6,7 and 8).

In a first section I present my entry into the field of research with the pilot project that served to initiate conversation with the school and the students and test the modalities for my proposed methodology. In response to sub-question 1, seeking the place and purpose of live art in this context, the pilot's analysis reveals the project's potential strengths and weaknesses, and frames the ambition of this research study. Staff interviews informed the refining of the project design (Appendix 3) and prepared me for the challenges ahead.

In a second section, students' actions and conversations reveal live art's mechanisms, its opportunities to contribute to young people's development, and limitations that emerged from my agonistic approach. A third section examines how findings were consolidated and transferred into a series of collaborative screen prints considered as epistemic objects (Gray, Malins, and Bristow, in Prior, 2018, p.109-125) that encapsulates the generative process of art-as-research.

A fourth section provides a short summary of findings for this DARE1 cycle of research. It analyses strengths, weaknesses, and repeatability from DARE1 toward shaping DARE2, set in a college with key stage 5 students (16 to 18 years old), discussed in Chapter 6.

5.1 PROJECT NEGOTIATIONS: FINDING A PLACE FOR LIVE ART

In order to carry out my action research project, I needed to find a school that would agree to welcome the project. I contacted five different secondary schools in my local area, by email, letters and phone calls, to offer them a free live art project. The difficulties in attracting attention for such[1] a project transpired through the lack of answers from schools, despite my repeated attempts to make contact. Shortage of time is often mentioned by art teachers as a deterrent to welcoming art projects in a tightly scheduled curriculum, along with a lack of funding (NSEAD 2015-2016). Finding schools that are keen to welcome an art project in the current context of the crisis for art in education[2] required a different approach. A long-term immersion became necessary to gain trust and understanding of the gaps that this project may fill. This became a recommendation that arises from this research findings, to develop sound relationship. This section exposes the agonistic stance that I developed, revealing tensions through an auto-ethnographic account of my entry into the field of research—examined as potential productive forms of conflict.

5.1.1 Entering the Field of Research: The Pilot Project

Choice of School

During my second year as a research student I was offered a post as a supply art teacher to cover a maternity leave at a local secondary school, teaching key stage 3, 4 and 5 (11 to 18 years old, UK). My previous relationship with the head of art, and her experience of my work as an artist educator were strong factors for my appointment, and for the later acceptance of this research project. The secondary school is part of a MAT (multi academy trust), a partnership of primary schools, secondary schools, and a sixth form college. This offer of employment was made on the grounds of my extensive experience as an artist in education showing trust and openness towards artistic practices as valuable learning forms. This valuing of my work demonstrated potential for changing the perception of art in education, opening

[1] With a radical participatory approach.
[2] Discussed in Section 2.2.1.

a scope for this research study to contribute to a 'pedagogical turn' (Podesva, 2007), discussed in section 2.4.1.

Pilot Project; Finding a Place for this Work

While working as a supply teacher, I had the opportunity to do a pilot study for this project that allowed me to plan a first cycle (DARE1) for the following year when my supply-teaching post would have ended, to come back as an artist offering a *free* project to the school. I tested the potential for a new live art methodology with a small tutor group, which was described by the pastoral care leader as a 'difficult group of girls'. This pilot intervention was my verbal offer made during a tutor meeting (February 2018) when discussing concerns over a recurring drama[1] erupting from the eight identified students. The instability caused by their behaviour in the school was deemed 'disruptive to the learning of other students'. With the research in mind, I seized the opportunity of my pastoral role to propose to take the eight girls as my tutor group and test the potential value of a live art project as a means to 'channel their energy' (my words). The proposition was adopted on the spot by the pastoral care team, thus highlighting a potential for change in the perception of art projects through an emerging relationship between live art as an experience, and the provision of pastoral care. My immersion in the system showed the benefit of having one foot in the door to identify a gap within which I could propose my project. When Martin (Head of Year 10) sent the group of girls to me, in March 2018, my role was not formally defined. The only instructions I received from him were simple, open and trusting: 'Just do what you do, because it's working' (Corridor conversation with Martin, March 2018).

This openness denoted a trust in the art process. It also revealed a deficiency of the current education system in responding to this disruption. Although I was aware of the potential instrumentalisation of art to patch a systemic inadequacy (Bishop, 2012; Matarasso, 2008; Biesta, 2018)[2], in the context of this research study it appeared to be an opportunity to test the inclusion of a radical approach to normal teaching.

Embracing the students' disruptive propensity, I discussed the possible use of this tutor group as a pilot project for my research, to test the role of drama, performativity and disruption as

[1] Defined in Key Terms, p.xv
[2] Discussed in Section 2.3.1.

a constructive pedagogical tool. This pilot project was only partly predesigned, to retain openness. I used the students' reactions and their voices to design the next two cycles of action research. The pilot brought to light a series of tensions and challenges attached to the establishment of such a project in secondary education, as detailed hereafter.

Gathering evidence ethically whilst working with a radical artform that promotes disruption proved challenging from the start. My attempts to collect consent forms from the pilot project's girls failed repeatedly. Forms were lost, ignored, or signed by the students themselves (rather than their parents, as required when under 18 years of age)—their own means to close the conversation—an act that compromised my plans but nonetheless demonstrated agency.

I understood that a flexible dialogic approach, reassessing objectives as the project evolved and reimagining the conditions by which this research would be revealing, was necessary. Martin, Head of Year 10, later confirmed that the students' challenging personal situations may hinder parental consent. However, one of the students' family (for H) authorised the use of evidence that features in this report. The following field-notes extract presents the story of a short action and subsequent collaborative development, demonstrating how the sessions offered a platform for the daily 'drama' to unfold, be expressed and channelled, and finally be transformed into a new experience:

> During the tutor session, four students erupted in the room and wrapped H up in cellophane, claiming to be producing ideas for an anti-bullying campaign. Under this claim, I encouraged them to capture their actions with a camera. In the following session, we looked at the images with the group and prompted further development towards the production of a poster for their campaign. The group's interest and focus, however, seemed to have vanished, as if the actions had been fun in the moment, but had now become redundant, as the moment had passed.
>
> (Tutor diary, April 2018)

A later conversation confirmed that the emergence of a new drama in the school and in the students' lives explained their inability to recall ideas from previous sessions (Martin, corridor conversation, June 2018)—a mark of the fragility and ephemerality of ideas that emerge from students' lifeworld. The need to capture the state of flux in order to transform these moments into learning raised questions on the means of recording live art to ensure legacy (see Chapter 7). I considered the potential deferral of the learning, a time and space given to the students

to process events and reflect in a new way and a distanciation[1] that supports self-reflexivity, when shaping DARE1 and DARE2, including the creation or re-creation of artworks that would revisit, share, and expose the process of learning during each project (see in Chapter 5 and 6).

In this pilot project, H demonstrated a strong interest that was captured in her diary. Her direct connection with the experience of bullying in relation to her disability (a sight impairment illustrated in her diary Figure 5-1, left)—the demonstration of 'injurious speech' that also produced the conditions of her rise to power (Butler, 1997, p.2)—motivated her to make the school campaign happen, showing the relation to the student's lifeworld as a trigger for positive change in this research study. The three images extracted from her project diary (Figure 5-1) reveal three stages of thinking. First, she identifies a problem (drawing 1); second, she analyses that the issue needs to be raised through a campaign (drawing 2); third, she identifies several modes for raising awareness of the matter into the wider world through the creation of 'merch' (her term for merchandising). Her plan to extend the project beyond the classroom, towards the school community, shows an empowering move that transcends her disability. H's thinking process shows how knowledge comes into being through action (Dewey, 1933, p.viii), to create an understanding that triggers further actions, leading to planning for change. The live art process rendered visible an existing issue in her life; the playfulness in which students engaged helped her to revisit the issue and imagine new possibilities to address it with agency and control.

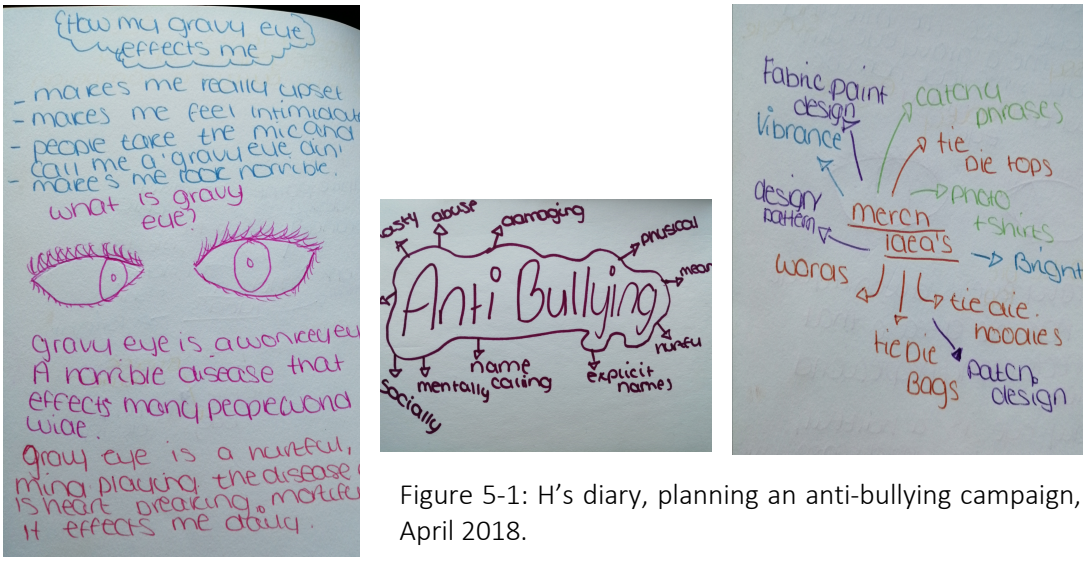


Figure 5-1: H's diary, planning an anti-bullying campaign, April 2018.

[1]Discussed p.53-54.

Despite the new emerging drama in the school at the time, H made a powerful decision to revisit her issue alone, thus demonstrating a resilience triggered by her peers' initial interest in her situation. Acting as a mediator, I presented the photographs to the headteacher as a proposal for a poster (Figure 5-2) adding simple words: "Just say no"—a brief empowering statement that emerged from the students' previous conversations during the action. The headteacher welcomed their work, adding his own take and agenda (and removing the students' words) to create the poster for an anti-bullying campaign for the following year (Figure 5-3).



Figure 5-2: Pilot project action image, edited by myself with the students' own words.



Figure 5-3: Anti-bullying campaign poster, edited by the headteacher.

This sequence of events shows a journey from a spontaneous action (potentially deemed disruptive by the education system), authorised through the artist's mediation, towards a second mediation by the headteacher in response to his educational agenda. This process reveals the complex layers of collaboration and authorisation that were needed to transform their performative action into what the institution considers as learning. On the one hand, the intentions of the students required mediation and curation in order to come to form. On the other, the agential character of the original action was partly lost, if one considers the student's lack of input in the second phase of the process (and the removal of their words).

Nonetheless, H's determination to confirm her parents' consent, and the offering of her diary, evidenced her developing agency.

The second level of intervention by the headteacher added a layer of control, which, at the time, made me question the true value of the final poster. Nonetheless, the inclusion of the work in the school life as an anti-bullying campaign became a strong validation for the group. One can consider that H's confidence, and that of the small group of girls, was boosted—a demonstration of the power of live art as a strong catalyst for youth voice to be expressed in the school through disruption. The following year, the girls were seen taking leading roles in the school. This achievement showed efficacy for this method to generate positive self-construct and became supporting evidence for my negotiation of a larger action research project for the following school year.

The adult interventions, along with the role of peer group in this action—as a 'more knowledgeable other' (MKO) (Vygotsky, 1978, p.86) that scaffolds the process to support resolution (Wood, Bruner and Ross, 1976, p.90)—presents tensions that forms part of pedagogic projects (Helguera, 2011, p.49) and are analysed in this research study.

What was Learnt from the Pilot Project

The AQA art curriculum and exam criteria stipulates clearly that the students' work should be original and made only by themselves (AQA, 2021). This focus on individual responses and the lack of consideration for collaborative projects by the GCSE and A level curricula are at odds with expectations for evidence of social and emotional growth, critical thinking, and understanding of the wider art scene, social context and relations to real world situations (AQA, 2021). The evidence drawn from the pilot project highlighted this existing tension between the curriculum and the way students learnt from being together in a given space with an artist facilitator who authorised and mediated their actions, without a prescribed agenda. It evidenced some of the elements of live art (discussed in the contextual review), and observed in the pilot sessions as disruptive, improvisatory and spontaneous, playful, embodied actions that provided a dialogic framework. The students' process, which could have been seen as disruptive of the school environment, became an opportunity to construct new knowledge together when facilitated and perceived through a sensitive artistic lens, and within the collaborative platform of participatory art. The relational qualities that developed

in the following project cycles DARE1 and DARE2, are examined in the next sections and in Chapter 6, when considering a 'dramaturgical model of social interaction' where the strategic formation of 'frames' (Goffman, 1974, in Wood, 2004, p.118) becomes evident through the process.

Matters of Data Collection

The original difficulty faced in the collection of consent forms for the recording of evidence did not dilute the value of the pilot sessions; I entrusted the process and found resolution in the coming forward of one student to confirm the sharing of evidence retrospectively.

The pilot project informed the shaping of the following action research cycles. It warned of the difficulties ahead and showed how a trusting attitude from the head of year 10 promoted my confidence that the students' process would be revealing. The combination of careful negotiation, planning, and reflecting, before, during, in between, and after the sessions produced a safe space, where learners could act, in freedom, and where I could let the process unfold while remaining alert and responsive to the present situation, to support the productivity of their disruptive action.

The pilot revealed tensions attached to working with and respecting both the institution's agenda and the young people, while remaining true to one's artistic process and values. When planning the next cycle of action research, a conversation with Martin highlighted the need to select a group of students who would support the collection of data through parental consent as a condition to entering the project. I remained aware of, and accepted, this limitation of the research process; the need for ethical data-gathering can reduce opportunities for participation by marginalised pupils, and thereby may infringe a full democratic impact of the research (McNiff, S., 2008, in Prior, 2018, p.4). Other issues surrounding the selection of the students emerged in the shaping of DARE1[1].

The camera gaze on the students at school during the pilot project felt intrusive at first, even though limited to still photography. The students' performative responses, however, acting to the camera and examining its role in the space as both an object of surveillance and control (Foucault, 1977, p.25), drew my attention in the following cycles of research. The example of

[1]Discussed in Section 5.1.3.

DARE1 Session 1 (D1S1), later discussed in this chapter, showed how they could subvert and transform the camera-object as a means to exercise their own power beyond the room, thus inviting me to embrace and explore this tension and its productive potential throughout the research project. Foucault's concept of the camera gaze (1977) is further explored in the next section.

5.1.2 Resistance and the Place for Live Art in Secondary Education

When considering the establishment of an action research project within a secondary school environment, the question of place that a radical practice may take in this context emerged as a first enquiry. My prime concern was to negotiate a space and time that could both offer a radical approach and fit in the system. The pilot project informed my entry into the field of research using my supply teaching and tutoring roles. It served as a soft introduction of my concept to the school and helped me define and defend the conditions needed to bring live art into schools to engage learners in meaningful disruptions. The actions that developed in the pilot, and the subsequent recognition of their work by the school, demonstrated a potential contribution to the students' self-construct that informed further testing through two further cycles of research to validate my findings.

Establishing live art as a process that is unpredictable in an environment that relies on discipline, control, and order presented a complex navigation through institutional and individual power struggles, reflected in Foucault's examination of institutional power dynamics and surveillance (1977, pp.26-28)[1]. I hereafter map the relationships at stake in this process, and I highlight sites of resistance as possible places for learning, negotiating, and bringing change (Figure 5-4). Struggles visualised in this map (red lightning bolts) were experienced before, during, and after each project cycle. This graphic representation shows a holistic consideration of the project, placing the learner at the centre. The negotiation began with listening to the viewpoints of school staff through a series of interviews that informed the finalisation of the project design.

[1]Further discussed in Section 5.2.2.

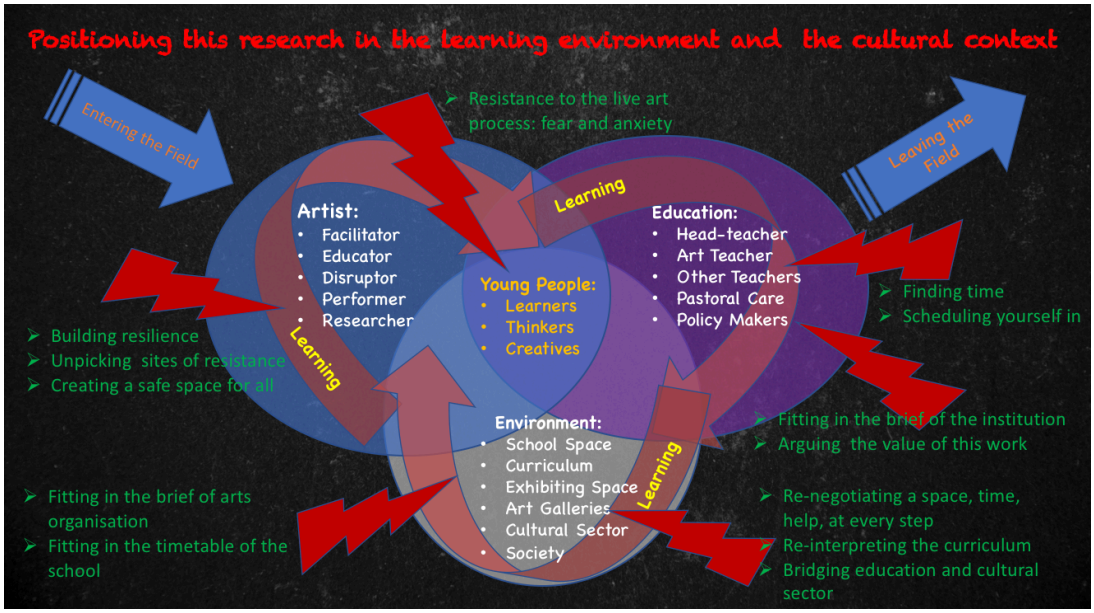


Figure 5-4: Analysing this research's positioning, 2018.

An examination of interviews with the headteacher and with other school staff, presented hereafter, revealed individuals' values, and their position within the system, equally shedding light on my position as artist-educator-researcher (Thornton, A., 2013; Pringle, 2008, 2009) in this project[1]. Tensions that emerged from staffs' divergent discourse, opened possibilities, or marked a point of change that highlighted an interstice within which this live art practice could integrate the system, and possibly make a mark.

The Headteacher's Viewpoint

Despite declaring a bias for the arts as an experienced design and technology teacher, James, Headteacher at school 1 (location of the pilot and action research DARE1), showed a level of resistance. Here, I present and analyse quotes from his interview (July 2018). These demonstrate his views and their propensity to shift.

At the start of the interview, he declared a reluctance to welcoming cross curricular projects in the school, which he considers as 'by-projects' that do not provide enough depth for the 'rigour' required by GCSE standards:

[1]Discussed in Section 2.3.3, p.61.

> Curriculum cross over projects … were too loose and too difficult to assess … They felt a little bit like by-project. I wouldn't say that's something I would like to develop… and I don't see the value.
>
> (James, Headteacher, interview, July 2018)

His statement, if considered as a speech act (Austin, 1962)[1], enacts a rejection of my project offer that presents a cross-curricular aspect and a fluidity that, in his view has no value. Similarly, his emphasis on how the subject is 'taught well' by 'experts' reveals an understanding of expertise that relates to the teachers' standards, within which he identifies as professional and expert in *his* field.

He adds:

> The rigour that is required at GCSE now is really hard, and that requires *real experts* [his emphasis] in these particular subjects ... Every subject has its place on the curriculum.

Within this definition, James did not consider the *artist's expertise* in bringing multiple perspectives, and subjects together. His request for 'rigour' demonstrates a need for control that could threaten the true value of this project's offer that requires openness and fluidity, as characteristics of live art (Sofaer and LADA, 1999). An analysis of the conversation thread evidenced a shift in thinking that opened the door for change (Silverman,1998, p.17). I turned the question of value back to him asking what *he* would value to accept the project:

> I think for me it's to make sure that the children know what's going on and they see what they are doing and get *real value* [his emphasis] from it, it's whether they buy into it. It's why you think it's a good idea that they get involved in this kind of projects, and also it is about the value they get from that.

He adds:

> For us, for schools if you can't get to the end of the book [the textbook], you don't see the difference. So, it is important, when you do this kind of work, that you see a measurable engagement from the pupils. And there is clear, hum, markers —you know, the impact of what you are doing. But the level of engagement is absolutely crucial.
>
> (James, Headteacher, interview, July 2018)

James mentioned the need for immediate measurable outcomes three times. A positivist interest to see the project's 'clear markers', aligned with his professional responsibility as

[1]Discussed in Section 2.4.1.

headteacher. Additionally, a true care for the pupil's 'engagement' and their valuing of the project, in the moment, prevails in his discourse, although his use of 'but' reveals his awareness that this does not always transpire into clear measurable outcomes. One can see how his discourse hovers between his need to find 'clear markers', and his true interest in a student-centred approach, showing tensions that reveal a weakness of a performance-centred education system (Robinson and Aronica, 2015; Muniesa, 2014; Biesta; 2010; Starko, 2010).

In contrast, the diffractive methodology employed in this research study allows for multiple perspectives and connections, with an acceptance of deference (Derrida, 1982; Hickey-Moody et al, 2016) that can be captured only through a holistic consideration of the student voice and of their lifeworld (Buttimer, 1976, p.277). An adult conception of citizenship and relationship may differ from a young person's perception, thereby highlighting the need for 'youth governance' in this project (Hickey-Moody, 2013, p.19). This analysis highlighted my need to be prepared to capture all kinds of responses from students and analyse them under multiple perspectives. When asked what would trigger his interest, James cites a clear concern in current education:

> I'll give you an example actually, if you think of mental health at the moment it's massive! It would be an ideal vehicle for this, that's the perfect opportunity for art to address that one.
>
> (James, Headteacher, interview, July 2018)

His reply denotes an immediate tendency to instrumentalise art projects (Bishop, 2012; Rancière, 2011)[1]. James, at this point, identified a gap—an issue that is not met by education—clearly signposting the argument that I should put forward in the presentation of a project design. In response, this project's criteria (Appendix 3) integrate notions of social and personal growth as crucial elements that bring focus to the research study. This link of the project with pastoral care gained James' interest:

> The school invests more in pastoral care so giving some broad figure it's about a quarter of a million pounds that I invest in pastoral care, which is a significant amount of money. So, our children get—and they say they get—a good pastoral support and that makes the school particularly proud.
>
> (James, Headteacher, interview, July 2018)

[1] Discussed in Section 2.3.1

Again, in this example, an economic value directs the pastoral care provision and its appreciation by James. An affective notion: well-being, is transformed into an impact where 'time to talk' becomes a capital value that is transferred into 'a well-being plan'.

> When you are talking about care and compassion, when you are talking about your investment, people actually have time to talk about social issues and well-being, which is why we've put together the well-being plan for the academy, going forward.
>
> (James, Headteacher, interview, July 2018)

The use of economic terminology to discuss the lifeworld of individuals highlighted my unfamiliarity with a capitalist concept of personal growth. It reflected a gap between educational practice and an art practice, marking the difference between a pedagogy of effect and a 'pedagogy of affect'(Addison and Burgess, 2015, p.47; Hickey-Moody and Page, 2016, p.6; Atkinson, 2013, p.141). From this interview's analysis transpired my need to become accustomed to institutional language to navigate and negotiate it with an authoritative voice that would validate the place and role of this live art methodology.

Head of Art's Viewpoint

I later interviewed Ruth, Head of Art, with an additional discussion to plan the project. Here, I analyse the discussion as a feasibility plan for the project to meet the needs of the school and of the research study. Each quote presented hereafter is extracted from the transcript of October 2018's meeting and interview. The importance of planning a time-scale was crucial to the acceptance of the project by Ruth, who stressed her 'need to plan ahead' before the start of the school year to 'fit in' and make sense rather than be an 'add-on', a position that could threaten the dedication and support needed for this research project:

> Well, you've asked me that last year, so we knew about this idea but if they come to me in October and they say oh there is a project like a competition on November 15th. I am like, I can't just stop my lessons and change my plans.
>
> (Ruth, Head of Art, planning meeting, October 2018)

By integrating the project into her year plan, I was scheduled in her curriculum; Ruth found a place and time for me to operate. This reflected my previous experience of art projects, and

the difficulties to place them in schools. Her response demonstrated a need for art project leaders to communicate clearly with schools ahead of time, and build sustained relationships, a recommendation that arise from this research study (often found difficult by the participatory arts sector, when funding and opportunities tend to come at short notice).

A further analysis of her stance shows underlying tensions that appear whilst discussing the planning of the project and the students' selection. In the following extract, Ruth's discourse denotes a consideration for art projects as non-essential:

> So, we can just take them out [the students out of art lesson]. 'Cause the thing is they are good kids, so they are not gonna miss out much on their normal project.
>
> (Ruth, Head of Art, planning meeting, October 2018)

Ruth uses the term 'miss out' to qualify the time that the students will spend in the project thus implying a loss rather than a gain. Her use of the term 'normal' immediately afterwards shows her positioning as a teacher whose gaze is fixed on exam-targets. An art project is thereby considered as an 'anomaly' in the current art curriculum.

Risk of Instrumentalisation

Ruth's discourse revealed her need for establishing control as well as ownership over the project to gain recognition and value in her position in the school, a stance that showed how projects in schools, not only bring innovative arts methodologies within the system, but also are perceived as increasing the value given to art departments within the school.
Ruth expresses this when discussing the project's conditions:

> I think James [Headteacher] would be happy if it's in *my* lesson—*my* department. I am the head of department—so *my* decision [her emphasis]. Hopefully, it will help them to achieve a higher grade into their art next year, which is part of *my project* [her emphasis]. It means that I can focus on helping *my* weaker ones [her emphasis].
>
> (Ruth, Head of Art, planning meeting, October 2018)

Her stance shows the education system as a 'state apparatus' (Foucault, 1980, p.1) where one's professional value is measured against grades attained in one's department. In her

statement, Ruth showed a need for the project to add to her professional image[1], as an impression that the project 'gives off' for herself (Goffman, 1990, p.14) and for her department. She immediately associates the project with a quantifiable impact that could be transformed into capital value, a stance that echoes the headteacher's earlier viewpoint (p.179). From her point of view, *her* department gains recognition due to *her* personal investment and, therefore, is invested in with time and money by the school. The opportunity to free some of her time for helping 'the weaker ones' also ensures a gain for her objectives.

Nonetheless, her perspective demonstrates the fragility of an art education that relies deeply on self-investment and self-belief from teachers to fight for the arts and give their personal time to the institution. A research study conducted by NSEAD over 2015-2016, on the 'well-being and workload of art and design teachers' showed the struggle to secure value for art departments within schools, that leaves a 'feeling of being de-skilled and undervalued as a professional' (NSEAD, 2016, p.37). This echoes the crisis for art in education, highlighted in Section 2.2.1.

In my past artistic practice in education, I have come across passionate arts subject leaders who have dedicated their time to making projects happen, against the grain of increasing demands from the system. In her interview, Ruth's search for self-value, in this verbal exchange, demonstrates a strength of participatory art projects in schools as a motivational factor for art teachers to feel valued.

The positive outcome of the pilot project and the above interviews served as the first evidenced-based-research, which motivated the acceptance of the project by the headteacher for the following autumn. His first hesitation to welcoming this project was resolved through the presentation of a project design that addressed the points mentioned above (see, Section 5.1.4). Negotiations for its conditions are detailed hereafter.

5.1.3 Student Selection for DARE1: An Agonistic Approach

The selection of students for the project was discussed during the planning meeting with Ruth,

[1]Professionalism in education is discussed in Section 2.4.4.

Head of Art. My subjugation to her proposition reflected a pressing need to secure this project for the research study (as an outsider of the system), thereby reducing my ability to question the school's intent. In the negotiations, my input was minimal and limited to choosing the number of participants and suggesting a possible number of sessions. The following section details this selection process.

Ruth's choice of a group that she considered a suitable group for this project, named the 'Brilliance Club', caused discomfort for myself and for the artist focus group created for the critical evaluation of this research. The categorisation of the group under the term 'brilliance' highlights a model of evaluation that opposed my ontological position. This decision-making reflected Ruth's values and her position as a mid-leader in the school. The following statement shows her main concern to meet the school targets and its broader goals:

> So, the idea could be *aspirations* [her emphasis], pushing the school top end up, because this school has always been focussed on the middle and lower end, and making progress with them which we now do, and we do it really well. What we don't do, is that the higher end gets where they're meant to be, but we don't take them past it, so if their targets are 7, we want them to get 8 and 9, not just get 7. Whereas the kids that targets are 3, we are really good at getting them 4 or a 5, but that's the other end, so I think that's "aspirations"!
>
> (Ruth, Head of Art, planning discussion, October 2018)

At this stage of the discussion, the initial intentions of my project offer felt concealed by the school's own prospect of improving target grades. This example illustrates how the current hegemony of performance indicators may, as Atkinson argues, 'occlude the haecceities[1] of local ecologies of learning' (2013, p.144). Although an improvement in grades may become an *incidental* impact, seeking to measure the benefits of live art through a positivist approach would undermine the core values of this research study.

The inadequacy of exam performance indicators as a means to measure true individual change and self-development was further critiqued during the focus group with artist-educators. The conditions set by Ruth and her naming of the group raised concern: the term 'Brilliance Club', was chosen by the school's pedagogical team as a potentially 'more positive wording' than the previous 'Gifted and Talented' term (Ruth, class conversation, October 2018).

[1]Definition of haecceity: 'the status of being an individual or a particular nature **:** individuality, specificity, thinness' (Merriam-Webster online dictionary).

In Focus group 1, artist-educator (and former art teacher) Lynn O'Caroll argued the potentially damaging impact of such categorisation:

> From an autistic, or ASD point of view, that approach of calling your team 'the Brilliance Team' is a real "no-no" from the start. 'Cause what happens with the autistic kids—they have very high expectations of what they need to achieve … they are the ones that have the breakdowns, they are the ones that commit suicide, they are the ones that self-harm! It's a really big problem, but schools don't get that.
>
> (Lynn O'Caroll, artist-educator, Focus Group 1, December 2018)

Lynn O'Caroll highlights a need for creating a safe space for students, artists, and educators, beyond judgement and classification that may be detrimental to pupils' progress and well-being (Florian, 2010, p.22). Placing art projects in education should contribute to an inclusive not segregative pedagogy.

When justifying the classification of her group, Ruth instinctively uses the previous name of 'Gifted and Talented'. Behind her wish to denounce social inequality in the educational landscape she further emphasises how this gap is initially created through her own perception, a reflection of an internal contradiction in education. Achievements are interlinked with economic criteria and social mobility objectives when comparing her school with the local grammar school, considered a benchmark for success:

> So, if there is a 5% of 'Gifted and Talented' in a school …Our top 5% are gonna be very different to top 5 [local grammar school used as a point of reference for excellence]. But in our school, those 5% are 'Gifted and Talented' because of their own entry data. The 'Gifted and Talented' of deprived schools, you know, this isn't 'Gifted and Talented' at [local grammar school name], this is in a school where 50% [of students] are school premiums, and free school meals, and second most deprived school in Wiltshire.
>
> (Ruth, Head of Art, interview, October 2018)

The issue of social inequalities as a barrier to accessing the arts was an initial dominant factor in my choice of pitching this research project within education; a means to reach all young people. This additional perspective presented in Ruth's argument thereby met my personal values and objectives for equalising opportunities to take part in the arts.

Moreover, the notion of the student voice and choice mentioned by James, the headteacher, highlighted the need for democratic engagement of the students; the students' selection and their true motivation is crucial to the success of the project:

> You just happen to have the right people that you've been told, that really engage with it. You might try to do it with a different group and it falls apart for no other reason that the pupils weren't profiled, or somebody got kicked in the backside and told: 'You know you are going to enjoy this, I guarantee you!' [laughter from both of us].
>
> (James, Headteacher, interview, July 2018)

This remark points out the need for this project to remain open, and strike a balance between radical practice, negotiations, and the student voice. For this purpose, James stressed the need to present the project clearly to potential participants:

> How you present it is very much in terms of, the output: about the time that it would take, what particular issue you try to tackle.

Moreover, he invited me to consider this challenge carefully:

> Take somebody who none of us have got cracked, so if you think about challenging pupils, hum, there is no formula at all in this world.
>
> (James, Headteacher, interview, July 2018)

The words 'no formula' denote the importance for sensitivity and openness to be applied, meaning adaptivity and connectedness with each participant from presentation to output. James insisted on the need for the project to consider individual choices and differentiation:

> Not everybody is ready for this and it takes a maturity to get involved with this sort of project, a willingness to participate, rather than just sit on the side-line. And it's not for everybody. Some people are quite happy to be quite quiet and introverted, you know, I don't want to share my body, I am quite happy with the way I am.
>
> (James, Headteacher, interview, July 2018)

Biesta's identification of individuation as an element that education struggles to meet (2010)[1] appears clearly in James' discourse as a concern that an extracurricular activity should aim to

[1] Discussed in the Chapter 2, p.45.

address. Moreover, it appears conditional to the valuing of this activity by the school, thus highlighting another gap and space for live art to fill in education.

Pastoral Care: A Student-centered Approach

When I interviewed Martin, Head of Year 10, outside the school premises, in the relaxed atmosphere of a café in town, his criticality towards the education system became freely expressed. The following analysis shows his preference for a student-centred approach and the tensions attached to his responsibility.

When the pilot project unfolded, I aimed to *propose* rather than *impose* activities, thus opening a space for the students' daily drama to unfold within safe walls. This space is, hereafter, clearly identified by Martin, as a necessary step to learning that is not considered in the current curriculum delivery. This transpires in the following interview extract:

> The curriculum is quite far removed from this understanding [the importance of the drama between students] actually there is a… or not necessarily actually that's not true, not the curriculum per se, but the way that institutions and schools understand and respond to the curriculum, they can be quite distant from the ends of the pupils.
>
> (Martin, Head of Year 10, interview, at BTP café, June 2018)

In his statement, Martin acknowledges that the drama occurring between the students in the school is a powerful tool for core learning. He also recognises the 'dis-alignment' of the curriculum with these important learning platforms (a gap that this project may fill), a stance that denotes a progressive view of education akin to Robinson's view of the curriculum:

> The conventional curriculum is focussed almost entirely on the world around us and pays little attention to the inner world. We see the results of that every day: boredom, disengagement, stress, bullying, anxiety, depression and dropping out. These are human issues and call for human responses.
>
> (Robinson and Aronica, 2015, p.52)

Similarly, Martin notices this discrepancy in his role at the school:

> I think…it's odd, especially because, my role in the school is actually data, although I am the one driving for the alignment of curriculum in this sense, and marks, I do think there is a separation.
>
> (Martin, Head of Year 10, interview at BTP café, June 2018)

He hovers between two conflicting positions; his disciplinary role, and his true conviction on the role of 'drama', in a change of discourse highlighted here:

> If they're falling out with their peers, they are choosing those issues to think about, and, be on their mind, then that's gonna interfere with the learning process itself.

The word 'interfere' acts as a trigger for self-reflexive thinking demonstrating a change of position when he adds:

> But even that is an issue, because we are saying "interfering with the learning process", but this actually is a fundamental core learning process… There is an absolutely essential need for teenagers to go through this, and this fall-out is kind of role based in real life for: what kind of person they are going to be in the group, what they are going to provide to the group, to the community at large.

Martin's words reveal the dilemma between his mode of thinking and his awareness of the misalignment of the curriculum with the core needs of the students to be addressed—a reflection of value struggles that characterises a teacher's role. His experience at the school identifies a true weakness of the education system that provokes a rising anxiety in teachers and learners to fit in with [mis-]expectations. Here, Martin clearly identifies this:

> I think this is an anxiety within the adult, within the institution around the final destination of these pupils, which actually turns into a paranoia … early on, which then frustrates the learning process and actually interf—[his interruption].

Martin's interruption shows his hesitation to critique the institution. He recognises that his role does not align with his true thinking, but nevertheless admits his responsibility for the flaw in the system—a first step towards change. He further analyses the detrimental impact of the fragmented curriculum:

> The more you fragment the curriculum into these tiny little spatters, hum, you're actually just adding pressure to the young person, because actually this is not how they learn, and they are actually capable of far more than that. Their brains are actually at the point when they are discriminating information second by second and, so we need to embrace that.

Martin identifies how the core themes proposed in this live art project (identity formation, and inter-subjectivity) fill a gap in education, offering an essential opportunity to promote

decision making and choice making through interactions. His belief in the role of humanities (including arts) as crucial subjects that help students to self-construct, opens a space for this live art project to play a role in education:

> Those are about understanding who we are, an identity level, where we've come from, the struggles we've been through together. At an individual level … groups of individuals interact with one another … that is the jewel of education, getting that stuff right … will lead to confident resilient learners.
>
> (Martin, Head of Year 10, interview at BTP café, June 2018)

The original request of the school for me to take on the pilot project in my tutor time highlighted the perception of students' relationship issues as disruptive of the learning. Allowing for emotional connections to become relevant to learning is an issue that the educational team struggled to address, outlined in the contextual review (Robinson, 2015; Giroux, 2017; Biesta, 2018). I identified this as a gap and described the role that live art and its radical mode can play within education.

An interview with the Safeguarding Officer equally highlighted her experience and beliefs of the importance of art and creativity for self-construct and social construct:

> Creative thinking, hum, it's just obviously really different from learning something for learning sake. Creative thinking is, hum, kind of making those jumps or those bridges, or that kind of self-knowledge stuff, that you can't necessarily learn. Hum, you just have to experience it and practice it.
>
> (Sara, Safeguarding Officer, interview, July 2018)

This action research tests live art's ability to bridge the students' emotional world, with the world around them, and beyond, for holistic learning and self-construct.

5.1.4 Opportunities and Limitations

The examination of tensions and resistance in education transformed power struggles into opportunities to build resilience both for myself, and for the students. My acceptance of the school's process for selecting students occurred through a necessity to gain access to a group for research purposes. Ruth's controversial justification of the 'Brilliance Club' emphasised

issues of equal opportunities in this process. The notion of social betterment, and an instrumentalisation of art that appeared clearly in her discourse, reflected the institution's economic valuation of the arts—a displacement of the arts' true values, to my view. Nonetheless, commonalities transpired that equalised our gains.

This project is designed to assess how live art offers a way to 're-humanise education' (Biesta, 2018, p.13), including pastoral care elements as learning, to authorise young people's voice to emerge. Thereby, my strategy focusses not on instrumentalising art to the profit of education, but rather on recognising how both art *and* education engage in the same questioning of what it means to be 'in a dialogue with the world' (Biesta, 2017, p.38). My research approach to art and learning moves the interest away from an objectification of art, towards seeing art as the development of thought processes, where art *is* the teacher.

Forming a Strategy for Integration

Whilst it became evident that I could not prevent the school from looking for positivist measurement criteria to justify their involvement in this research study, I could enter the field of education with my own agenda, adapting the presentation and project design to diffract from their demand for measurement, and provide sound qualitative evidence. A form of mutual agreement to aim for different goals transpired in Ruth's interview:

> I am doing my project the 'gifted and talented' and it's like—and we've talked about this before, so it fed quite well together.
>
> (Ruth, Head of Art, planning meeting, October 2018)

Ruth considered the fit of the project within her own agenda. Her inclusion of 'together' reveals her understanding of the project's benefit to her recognition within her department. Equally, I accepted her conditions to gain recognition within my positions as artist-researcher, thus reaching an equilibrium of strategies: a 'non-zero-sum-game', akin to Nash's theory (Holt and Roth, 2014).

The declared bias for arts subjects by the headteacher was a positive factor, despite his original lack of interest in cross-curricular projects. The kudos of hosting research in education, as well as the attraction of cost-free activities, were crucial factors for this project's acceptance by the school. The lack of financial support for art projects in schools is a recurrent

issue that can be interpreted as an impact of education's valuing system for arts; the education system does not make space for these projects as they are difficult to measure within criteria set by the education system. A tendency to assess their impact against their contribution to maths and literacy attainments, devalues art for art's sake. In response, Biesta argues that the education system does not particularly seek to measure the benefits of maths against its impact on attainments in the arts (2017, p.38).

The choice of the 'Brilliance Club' students, and the controversy attached, were reminders of the reduced level of control that artists have over their projects in education. As a researcher, however, I retained full control over the research analysis, with a freedom to critically examine the limitations that the education system put on this research study. Thereby, the evaluation of the project considers conditions which are akin to an art process, but also tend towards a fit with education's requirements—a negotiated space (Biesta and Säfström, 2018).

The call for 'rigour', highlighted in the headteacher's interview, became an incentive for me to improve my methodology and my consideration of research criteria. The support and trust of Martin, Head of Year 10, acted as a warrant to test its potential. The disruption that the project may cause in school was deemed acceptable by the pedagogical team, whilst on the other hand, the disruption of the research by leaders of the educational agenda became not only manageable but also insightful.

Teacher Training

Finally, Martin's strong interest to see research fully integrated within teachers' routine duties became part of this research ambition and potential focus, analysing how a methodology developed *with students* may lead to designing a methodology that supports teacher education and professional development, to rethink and review curriculum perception:

> I think the way the teachers are trained when they are coming into education, they are not being shown … There is a downward drive to understand the curriculum in the fine line detail … If we encourage people to come into the profession to hold to that way [a reflexive holistic view] of thinking I think that would help whey more than redesigning the curriculum per se.
>
> (Martin, Head-of-ear-10, interview, BTP café, June 2018)

An opportunity to contribute to teacher's professional development forms part of the final performance's ambitions in Chapter 7, and the discussion in Chapter 8.

5.1.5 Adapting the Project Design

The above analysis of staff interviews informed the shaping of a strategic methodology. I thereafter include specific terms identified from staff interviews, aiming to appeal to the institution's expectations. Nonetheless, I ensured that I retained a flexible approach that offered freedom to be led by students' responses. The examples below show inclusion of elements of live art that also respond to the educational ethos (Wilkins, 2011, p.400), including elements of professional conduct, ethical considerations and the estimated set of criteria to be examined as findings. Below, I point out the commonalities between both agendas, followed by the ways I offered to challenge the current provision of art: an inherent management of conflicts between the demands for accountability and the desire for autonomy.

Commonalities

Here, I present my strategy as outlined in the project design document (Appendix 2):

> DARE is an emerging methodology developed by the artist, combining elements from the fields of live art, performance art, art activism, mixed-media and visual art. DARE offers to use live art as an alternative pedagogical tool, drawing pupils away from the anxiety of exam targets to focus on learning and developing soft skills for individual and social growth, with a hope to provide a sound base for young people's development and a life-long learning experience. The research will test the potential for DARE to improve students' chances to reach a deeper analytical understanding of themselves, and of their learning process.
>
> (Project design, DARE1, 2018, Appendix 2)

In the strategy 'pedagogical tool' expresses the 'learning and developing' objective. The 'life-long learning' demonstrates an interest that is beyond exam targets and shows an interest for 'affects', defined in Chapter 3. The 'deeper understanding of … learning' suggests a focus on raising aspiration discussed in the interviews as one of the school's targets. My use of the term 'potential' maintains openness.

Challenging the Curriculum

The GCSE art and design curriculum (DofE, 2015, p.3) presents some commonalities with values outlined in my project offer, such as 'actively engage in the creative process of art'; 'develop independent learners', 'critical and reflective thinkers', 'imaginative and intuitive capabilities', 'taking risks', and 'develop critical understanding'.

In this project design (Appendix 3), I rephrased the curriculum criteria pointing out elements that emerged from the values of live art and participatory practice[1]. I chose new terms to emphasise personal and social growth through art as *prime concerns*: 'collaborative art-making'; 'imaginative skills'; 'sensitivity to context'; 'real-life situations'; 'increased confidence'; 'experiment freely, without judgement'; and 'express and form opinions'. I matched them with the GCSE assessment objectives known as AO1, AO2, AO3 and AO4 (AQA, 2015) (See Appendix 3, pp.4,5)—a demonstration of the practice's fit to the curriculum's objectives, but with an accent on *developing the learner* rather than a set of skills to be attained and measured, thus challenging a curriculum that otherwise aims to 'teach-to-the-test' (Giroux, 2017, p.9).

The collaborative, non-judgemental aspect of my project mostly challenged the perception of GCSE assessment criteria that are set against visual models of representation. The criteria I devised for this project did not include technical abilities. Technical skills nonetheless were used and practiced when students responded to situations that promoted self-construct, rather than being motivated by a grade (Biesta, 2017, p.54). Later in DARE2, I embed these principles directly into the A level art course, a process that I discuss in Section 6.1.

[1] Examined in Section 2.2.2.

5.2 DARE1: ANALYSIS AND FINDINGS

The actions that emerged in the sessions in response to performative prompts are analysed hereafter, showing multiple perspectives and connections. A thematic analysis identifies themes that define what a pedagogy of agonism looks and feels like. I examine how the sessions awakened dormant syncretistic perceptive abilities[1] in learners (Ehrenzweig, 1967; Gardner 1993; Piaget, 1929) currently suppressed by the art curriculum's delivery mode (Addison and Burgess, 2015, p.32). In this first project, live art's affective impact transpires in the examination of students' journeys—the rise of the students' voices and their growing agency from a first exploration of space through interruptions, disruptions, and an activist performance, to the unveiling of a series of prints. Additionally, I analyse the perception of their actions by the rest of the school.

The notion of identity, subjectivity, and inter-subjectivity are used as overarching concepts, which link the emerging discussions. Tensions inherent in the formation of identity in adolescents (Coleman and Hendry 1989; Coleman, 2011; Blakemore, 2019), employed as disruptions within this radical performative approach, become moments of 'learning through performance', described by Fels as 'learning on the edge of chaos' (Fels, 2004).

From the list of coded themes that directed the analysis of findings[2] (Braun and Clarke, 2014), I identified recurrent elements of live art. In this section, I show how these contributed to young people's self and social construct, in response to the research sub-questions. Through the analysis, themes have developed as forms of pedagogy, and recommendations for this report:

1. Elements of Live Art	2. Developmental Impacts
• Environment/Liveness/Presence • Disruption/Agitations/Conflicts • Authorisation/Risk Taking/Not-Knowing • Discomfort/Strangeness/Vulnerability	• Power Relations • Vulnerability/Self-Awareness • Relationship/Empathy/Other Aware

[1] Discussed in the contextual review, p.41
[2] See Section 4.3.2.

• Collective Actions • Embodiment/Performativity/Material Agency • Tactics and Strategies • Self-reflexivity/Conversation • Visualisation	• Communication/Confidence • Critical-thinking/Reasoning • Responsibility/Opinion-forming • Agency • Self-regulation

Table 5-1 Recurrent themes

This section presents how, over five sessions, students explored, analysed and transformed the learning environment and extended its limits and their own knowledge. The above themes reveal specific relational, temporal, affective, political and conceptual dynamics that shaped the students' learning journey.

5.2.1 Pedagogical Role of the Live Art Environment



Figure 5-5: D1S1, students regroup around the table.

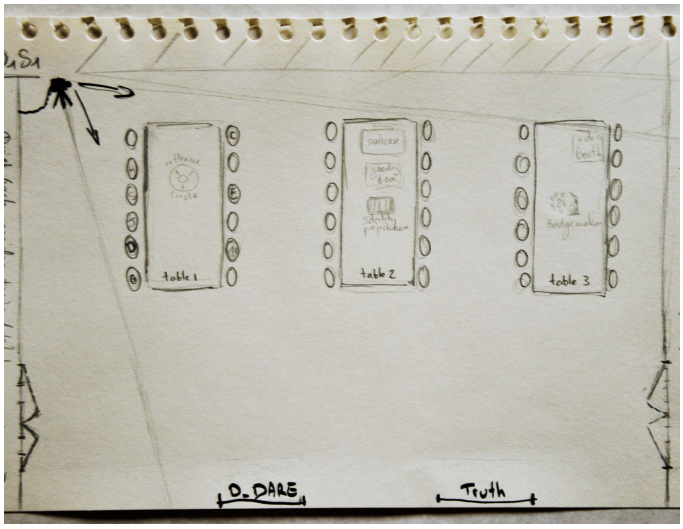


Figure 5-6: Environment at the start of Session 1.

Dewey's assertion that the child learns first through an active engagement with their environment (Dewey, 1897, p.13) is revealed through the students' performative process in the DARE sessions. Lewin's first action research experiments in 1936 defined the equation *B=f(P, E),* where behaviour (B) is considered as the function between the person (P) and their environment (E) (in Kolb, 1984, p.36). Changing the working space is a disruption that provokes new modes of thinking and new sets of behaviour. In classroom settings, seating

plans are used by teachers as a means to control interactions and minimise disruption. In D1S1, the introduction of the project within the drama studio (rather than the normal art classroom) set the tone for a different mode of art-making. Nonetheless, tables and chairs were included in the room as a bridging space between two settings of drama studio and classroom. Conversations and activities were introduced at a table that also served as a space to regroup after action (Figure 5-5). The table space acted as a safety net for students who were unsure about this new process—a form of scaffolding (Vygotsky, 1962)—and as a means for me to retake control over the group, should the situation become difficult. The table, when considered as an 'epistemic object' (Gray, Malins and Bristow, 2018, p.111), incarnates a traditional learning environment and its control measures. The rest of the space included another two tables (Figure 5-6) with tools, props, costumes, a video booth, a badge maker, and two large chalkboards leaned against the wall. One board bore the inscription, 'TRUTH, and the other, 'DARE', to set the tone and structure for this methodology (see Section 4.4.4).

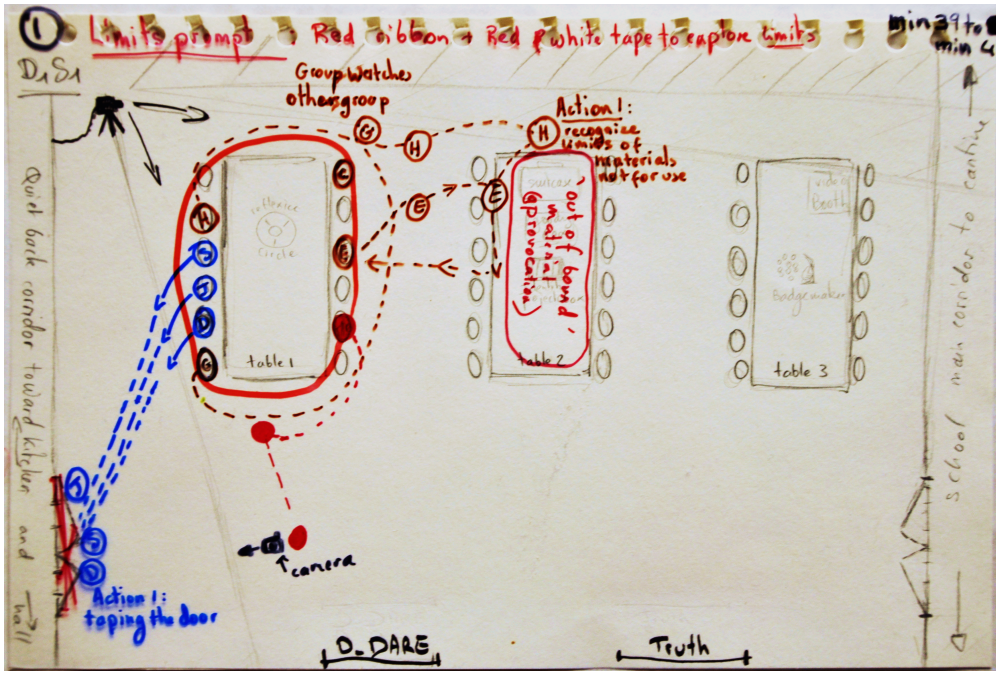


Figure 5-7: Map 1 showing students' movement after first prompt, D1S1, October 2019.

An analysis of inter-actions through mapping shows how live art became an opportunity for self-construct as a micropolitical site of learning (Hickey-Moody, 213, p.2). As noted by Jung in his theorisation of cognitive styles[1] (Jung, 1923, p.1), a noticeable physical divide between

[1] Discussed earlier p.46.

two groups (confirmed through the questionnaire responses, Appendix 3) emerged at the start of the action; one quiet (brown), one outgoing (blue). At first, the group of quiet students stayed back while the blue group dived into action with no hesitation (Figure 5-7).

In contrast, Figure 5-8 shows how the two groups later evolved within different spaces; the quiet group appeared to avoid tensions (red lightning symbol) that emerged from the blue group's actions. The brown/quiet group moved cautiously, operating mostly in the footsteps of the other, adding to actions that were first tested by the blue/outgoing group.

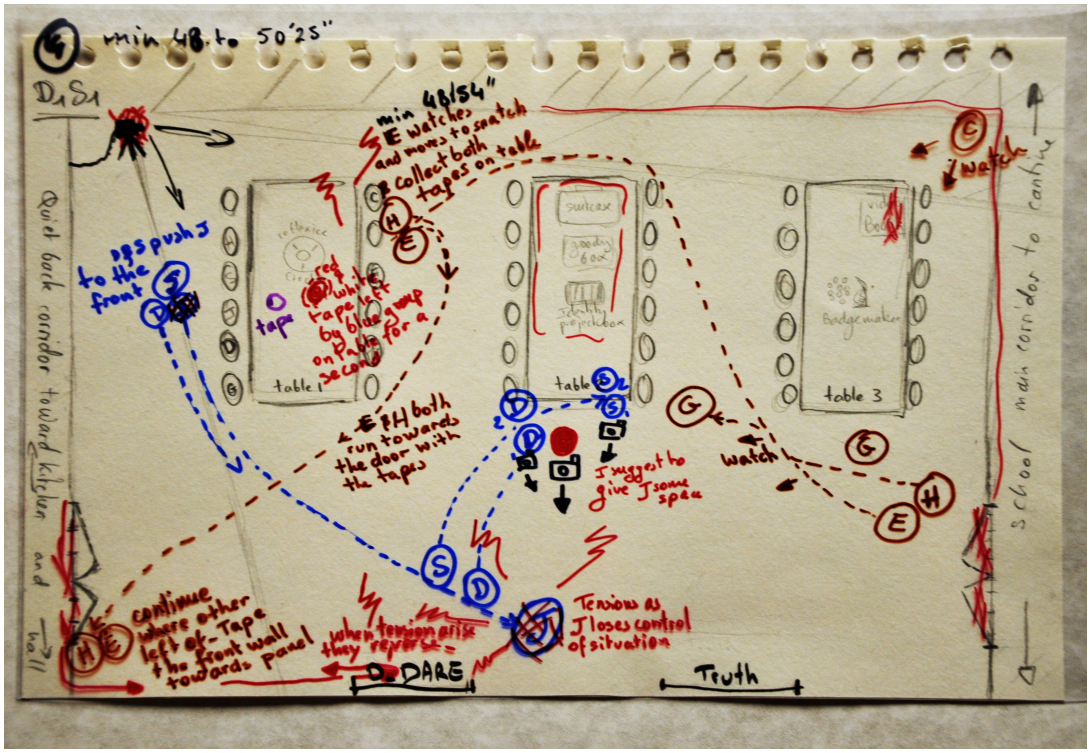


Figure 5-8: Map 4, D1S1, 48' to 50'25", showing a full use of space and a growing confidence.

In the second map, after forty-eight minutes of actions, their collective doing and thinking as an evolving relationship demonstrates a growing confidence (Figure 5-8). By the end of the session, the two groups, in a complementary act, explored the full space, each constructing and following rules that emerged from their individual respective experiences of limits while negotiating conflict zones (red lightning) with strategic caution. Later, after D1S3, a further map (Figure 5-9) revealed how the sessions developed new forms of interactions over time. The full group, divided at the start (D1S1), self-organised to initiate a collective action, each individual finding a place and role, working side by side to focus on the preparation (see Section 5.2.7).

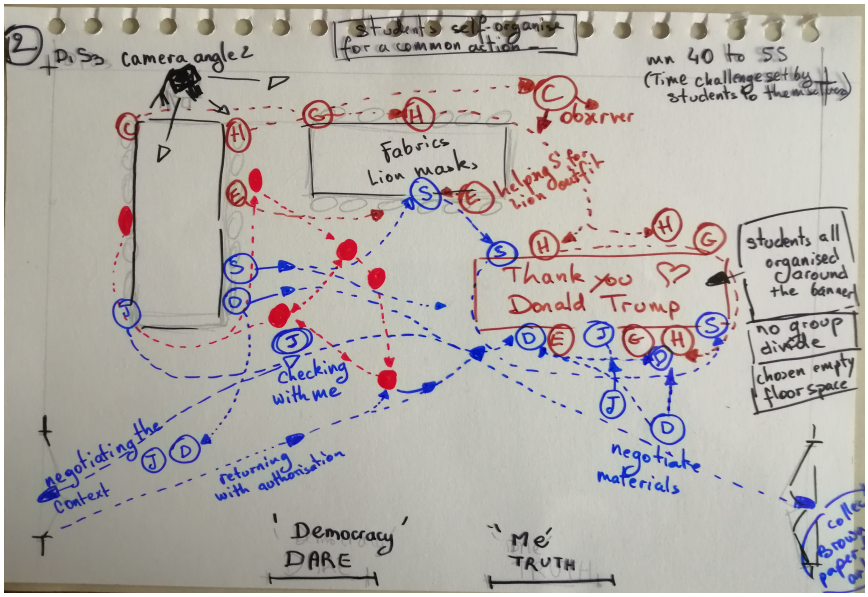


Figure 5-9: D1S3 Map of students' final action preparation, December 2018.

The live art context invited students to explore and challenge the educational space as a prescribed environment. The exploration of Limits, in D1S1, made visible the conditions under which they are being watched, judged and examined in education. Equally, they tested their own power and limitations within this physical and conceptual space. The following analysis reveals how the sessions highlighted the students' conditioning to the system. My encouragement during their journey supported the quiet group (brown) to find confidence to make a larger statement across the full space and guided the outgoing group (blue) to consider others—a time for collective meaning-making. The verbalisation of their process during action served to check and develop understanding in various forms.



Figure 5-10: Example of visual representation of Limits by young people in the workshop space, December 2018.

The space between them, made tangible with a red-striped ribbon, highlighted relational qualities that remained imprinted, both mentally and physically (Figure 5-10)—a phenomenological visualisation of personal and social growth.

5.2.2 A Pedagogy of Power Relations

At the start of D1S2, students entered the room and naturally sat around the provided table, a normalised behaviour in schools. A conversational activity was used to reveal personal experiences as points of reference. The transcript extract below zooms in on the situation and examines how students explored power relations and formed opinion while negotiating their relationship with the environment, and with each other. The emerging tensions in their discourse reveals the students' relation to the school environment:

> J: everything you do at school goes on record!
>
> J: And if you [they?] notice that you don't care, they' ll put that on your record and it makes you look stupid in the future.
>
> D: You're setting yourself up for your future.
>
> (D1S1, session transcript, November 2018)

The wording used by the students when describing their perception of school life reveals how the notions of judgement and repression seems to prevail over notions of learning; a fear of the system transpires through an awareness of being watched. The conversation extract above denotes how students act and learn under threat and fear, harnessed in this example as a fear of being classified as 'stupid'. However, in the wording of the student, the mistaken use of 'you' rather than 'they', shows a subconscious reflexive turn; the noticing by others of one's lack of interest becomes a trigger for caring. This form of divergent inference—an attempt to control others' impression—acts as a motivational trigger for self-regulation (Zimmerman, 2008, p.166).

A growing consciousness of conflictual power relations at school emerges in the following statement that reflects both a submissive attitude and a sense of responsibility:

> J: Everything you do has an impact [on records] and it's about knowing that it does and realising what you can do about it if it's not good, or also realising how you can appreciate it if it's good.
>
> (D1S1, session transcript, November 2019)

The concept of 'panopticon' developed by Foucault (1977), discussed by Lutz and Collins (1991) introduces the notion of surveillance in education. In the above statement, it appears here for the first time in this project. It repeats several times in DARE1 and DARE2 cycles, and later becomes central to the students' development of agency. Lutz and Collins' discussion of Foucault's work reveals the potential impact of the control apparatus in action:

> Foucault pointed to … legal institutions as some of the primary sites in which control over populations was achieved, and his novel contribution was to see these institutions as exercising power not only by coercive control of the body but also by creating knowledge of the body and thereby forcing the body "to emit signs" or to conform physically and representationally to the knowledge produced by these powerful institutions.
>
> (Lutz, K. and Collins, 1991, p.136)

Lutz and Collins' above analysis of Foucault's seminal work, *Discipline and Punish* (1977), highlights the performative element as embodiment that became evident through the pupils' physical exploration of Limits in D1S1 where their position as 'subjected bodies' is exposed (Foucault, 1977, p.21). Foucault's notion of control power considers a performative construction of knowledge through the body, where:

> power is exercised rather than possessed … at the level of individuals, bodies, gestures and behaviour … indeed articulated … through a whole series of complex mechanisms … they define innumerable points of confrontation, focuses of instability, each of which has its own risks of conflict, of struggles, and of at least temporary inversion of the power relations.
>
> (Foucault, 1977, p.27)

This process is visualised clearly in the action that followed the discussion with students in D1S1. Live art's mode awakened the students' awareness of the power dynamics at stake in education that tend to take control over their bodies, their means of expression, and their production (Sansom, 2011, p.39).



Figure 5-11: D1S1, Students' written statements when exploring Limits.

The action of the students and their physical engagement with the space, and with conceptual boundaries, revealed further understanding that are discussed hereafter.

From Conflict to Learning

D1S1's Limits activity disrupted the boundaries of a normal classroom setting; an invitation to explore beyond the known space. A first performative prompt (by myself) disrupted the formal gathering around a table; a red ribbon tied around the students rendered visible a first boundary within which they were trapped, being their own choice to confine around the table space.

The writing of the students (Figure 5-11) shows how they configure power relations within and beyond the working space, thus reaching a conceptual understanding of Limits. Firstly, the students became aware of the impact of their actions on others: 'We can't start shouting

and screaming ', and, 'Can't express full views + Opinions' (Figure 5-11, right), expressed the limits of their power in school. The use of the word 'full' defines how students are aware of the limited acknowledgement of their opinions by a system that, at times, asks them what they think, but nonetheless, applies a judgement to their answer that limits their *true* expression[1]. Finally, they showed awareness of the limits of this project's conceptual space and time and the exclusivity of their participation, as well as other's freedom to break this privilege: 'We can't stop people coming in' (Figure 5-11- left). This awareness also demonstrated an understanding of audience participation as self-reflexive trigger. Performing their identity to others enhances their understanding of their place, role, and responsibility within the school and the education system. This realisation kickstarted a series of live actions that saw the development of learning mechanisms that emerged from disruptions instigated by myself, followed by agitations created by the students. These mechanisms are revealed hereafter as sequences of events that lead to new experiential modes of learning for the students.

A Phenomenological Approach

A reflexive sequence emerges from the students' action when investigating boundaries; tensions are made visible by stretching a red tape across the room. The three girls identified a power imbalance inherent in the situation when interacting with the camera installed by myself to record their process. In this action, one can observe and trace their journey towards new knowledge. They first explore a source of conflict (the watcher) and examine it on their own terms; a way to form opinions and explore the limits of their own identity. They rendered the camera an object of control (Lutz and Collins, 1991, p.136)[2] that they chose to subvert and manipulate, thus taking control of the situation through play—a rebalancing act in this research from which emerges the student voice (Thomas and O'Kane, 1998, p.337; Gallagher, 2008, p. 139).

[1] J and D who are part of the school council, later discuss its limitations (see p.217).

[2] Discussed earlier, in Section 4.3.5.

The playful sequence begins with a process of identification of the object (Figure 5-12):

J: Hey, should we get the camera?
J: Hello, I've got some ribbon for you [addressing the camera]



Figure 5-12: D1S1, Girl taping the camera, 1.

J: I am going to break you!

Through her exploration of the space, J identifies her power to transform the situation (Figure 5-13).



Figure 5-13: D1S1, Girl taping the camera, 2.

She later conceptualises the experience after being equally wrapped in tape by her friends (Figure 5-14):

D: You are a boundary!

J: I *have* boundaries [her emphasis].



Figure 5-14: D1S1, Girl taping the camera, 3.

This live art action provoked opportunities for resistance, discomfort and power struggles to be experienced while under surveillance (Foucault, 1977, pp.26-28)[1]—a moment then reflected on towards conceptualisation.

Embodied Learning

The above action became a first evidence of knowledge construction through the body (Hickey-Moody, Palmer and Sayers, 2016, p.215) in this research study, one that produced 'signs' in response to the object (camera) to conform to or oppose the institutional power that is watching them (Lutz and Collins, 1991, p. 136). Foucault's concept of 'micro-power' as means to create knowledge through the body highlights an essential connection that redefines the live art space in education as a 'network of relations in tensions':

> What the apparatuses and institutions operate is in a sense, a micro-physics of power, whose field of validity is situated … between these great functioning and the bodies themselves with their materiality and their forces … the power exercised on the body is conceived not as a property, but as a strategy.
>
> (Foucault, 1977, p.26)

[1] Discussed in Section 5.1.2.

In this sequence, J started from identifying and manipulating the object (camera), then analysing its impact and role in the space, towards understanding the complexity of her power relationship within the school system—her realisation that she is bound by the system but equally, her identity as a student defines the system and its limits. Through the live art process, she came to realise that *she is* her own limit—a new understanding of her agential power.

This moment reflects how the students created a first dialogue with *all* that is other (including peer group, artist, materials, and school)—a reflection of their social growth.

The process at play in the critical incident described above can be redefined as a learning sequence that presents similarities with Piaget's theory of cognitive adaption[1] where the disequilibrium is adjusted:

Sequence1

Concept/Assimilation/Exploration→Disequilibrium/Conflict→Disruption→Accommodation/ Agency→ Conceptualisation/New Assimilation

In further data, similar sequences, with variations, repeat and evolve over the course of the project's analysis (presented throughout this chapter) in response to developing situations—the shaping of an individual's 'line of flight', which is a representation of the trajectory that defines one's learning journey (Deleuze and Guattari, 2019, p.558).

Using the subjective 'I', each sequence of learning, as described above, later inspired a performative manifesto statement for my final performance[2], used as a means to express the reflective student voice:

> 'I am, I explore, I subvert, I transform, I act, I change'.

[1] Discussed in Section 2.2.4.

[2] Exposed in Chapter 7.

5.2.3 A Pedagogy of Discomfort: From Vulnerability to Resilience

On bringing live art into a potentially resisting context, I was prepared to face tensions. This position as an artist in education revealed a vulnerability, but also a strength in the face of truth. Equally, I felt vulnerable in front of the students when offering my performances as prompts.

Live artist Richard Layzell proposes to embrace the vulnerability in live artists' position as one of 'permission' characterised by an acceptance of the weak, the critical, and the uncertain, which equally 'inform[s], provoke[s], challenge[s], enhance[s]' and 'connect[s]' life and art (Layzell, 2003). This vulnerability can, at times, show strength when leading to the betterment of practice through reflection. Equally, it may threaten its existence.

Example 1;

In the first development of the Limits action J, experienced her own vulnerability. The performative action becomes an opportunity to *notice* and *accept* this as a moment in time that is *authorised* and *let be*. J expressed her anger when she realised how she had lost control in the following situation:

> J is now fully wrapped in tape and being moved to the board by her friends- she can hardly walk- she pauses for a photo until the attention on her gets too much- her inability to move highlights her lack of control over the situation; she erupts and gets angry. Acting as a mediator, I suggest to others to step back and give her space, also highlighting the incident as an expression of her limits [in response to the current theme explored]. From this acknowledgement, J finds a moment to catch her breath, then moves on and continues to perform towards the glass door where the rest of the school is now watching [break time]. From this moment of resistance, J has built resilience through assertiveness, and learnt to express, process and move on to the next level, acting to a larger audience outside the room. The others have learnt to draw back, respect her space, and support her to develop this experiment further with a new audience.
>
> (My diary, November 2019)

In this example, the notion of adolescent egocentrism (Elkind, 1967; Coleman, 2011; Blakemore 2019)[1] driven by the feeling that one is under watch of an invisible authority, sheds light on their behaviour and on the development of their thinking process. This theory, put in

[1] Discussed in Chapter 2, p.42.

the school context, acts as a motivation to behave and conform to the school's expectations, but also to peers' expectations. The live art space disrupts this environment and invites students to reconfigure their frames of reference through agency. Questioning and disrupting power structures (including their friendships) becomes *authorised* for the purpose of researching the self. The vulnerability of the student is turned into awareness of one's limitations, and assertiveness, leading to resilience and transformation.

Example 2

On the other side of the room, E (identified as one of the quiet group, see Appendix 4) experienced her limits in a different way[1]. Whilst the outgoing group conducted the experiment with the camera, in the background, E, progressively moved towards a roll of stripy red tape that she had not been able to get to so far, thus limiting her power to experiment. My invitation to the outgoing group to share materials, an attempt to mediate this situation, first received an abrupt response from D:

> Me: Do you want to share that stripy tape?
>
> D: No.
>
> (D1S1, session transcript, November 2018)

I later encouraged E to take her chance, ready to support her action if needed. Waiting for the right moment—a gap in the outgoing group's action—she snatched the tape from the table, and proceeded to create a larger response in the room that showed a transgression of *her* limitations in this project—a newly found confidence that rebalanced her power in the room: a transformative moment (Addison and Burgess, 2015, p.6) whose learning is harnessed in the following sequence.

Sequence 2

Vulnerability→ Disequilibrium/Conflict→Self-awareness→Assertiveness→ Resilience

I turned this sequence into a manifesto proposition to represent the student voice:

> 'I am vulnerable, I face conflict, I disrupt, I express my limits, I am respected, I am powerful.'

[1] See students' actions film clip in the performance.

5.2.4 A Pedagogy of Disruption: From Authorisation to Collective Agency

I introduced Session 2 (D1S2) with a performance that echoed a previous conversation in D1S1 about performing a role in everyday life (Goffman, 1990; Butler, 1997). When discussing how one performs a specific identity when coming to school, a student had declared that she 'wouldn't come to school in her pyjamas', a reflection of her growing consciousness (D1S1, transcript, November 2018). In response, in the following session, I presented myself in the space lying in a bed, in pyjamas, asleep (pretending) (Figure 5-15), as a means to embody the group's reflection. This performance aimed to blur the edges between school context-home context-session context, and to provoke a questioning of their behaviour— a prompt for self-reflexivity.



Figure 5-15: D1S2, Screen shot of performance: *Asleep.*

Their first reaction was recorded, discussed post-performance, and noted in my diary after the session:

> The group entered the space, made small comments and went to sit around the table thus following the format of a normal lesson, awaiting to be taught. It took the group seven long minutes of whispered discussions to realise that the power

> lay in their hands at this moment in time. My apparently passive role in this action (echoing the passivity of students in classrooms), left an empty space for them to fill. They finally took a leap of faith and made a concerted decision to wake me up with an alarm clock sound, played from a student's phone.
>
> (My diary, DARE1, November 2018)

Although the students were invited to interact in a different environment, the space was still subjected to school terms and conditions. When entering the room for this new session, they spontaneously returned to sit around a table (a mark of their conditioning to the school system), avoiding the camera gaze (Figure 5-16), replicating a classroom environment. The table at this time served as a safe space when facing strangeness. Their tolerance for uncertainty was pushed to the limit: I waited for a reaction that finally emerged from their need to change the situation and eradicate the discomfort and disequilibrium (Piaget, 1970).

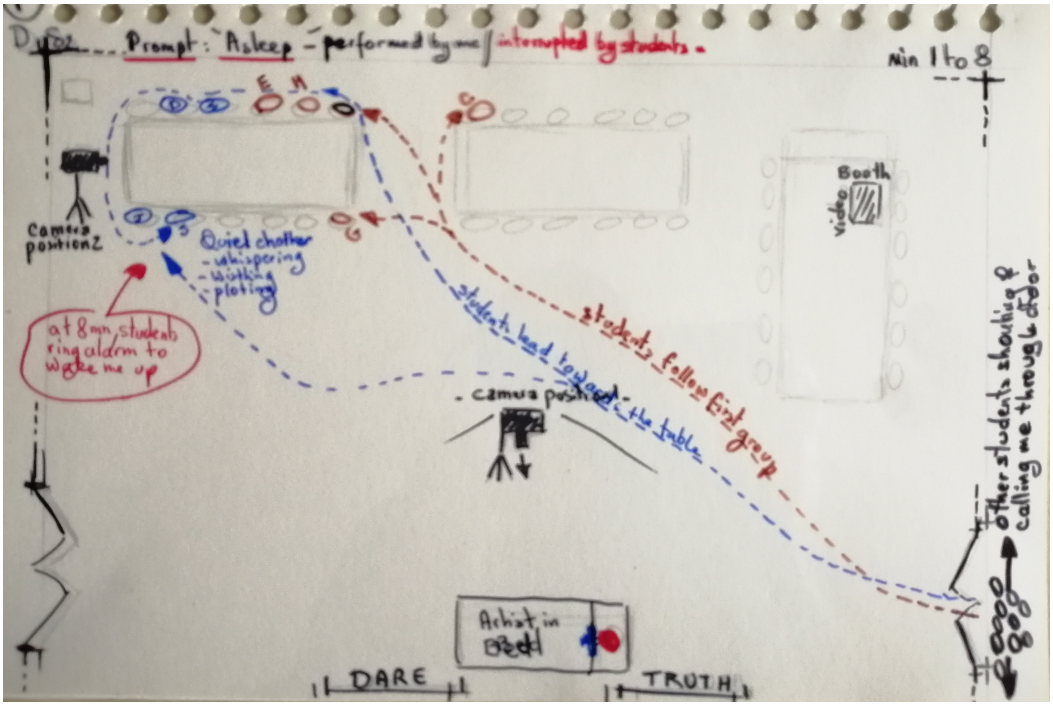


Figure 5-16: Mapping the students' reaction to the performance *Asleep*.

The following transcript of their quiet conversation reveals how their collective thinking evolved over eight minutes, during which a range of performative responses emerged, from mimicking to provocative dissent:

> J: She's been there a long time.
>
> D: I am gonna go to sleep now!

J: Morning! [talking to me]

[silence]

J: Should we go?

S: Yeah [silence followed by inaudible whisper]

J: tudududu [Quiet singing voice, followed by students mumbling for a bit, then silence].

[More inaudible whispers]

J: Oh yes, it's on the phone! Should we do it?

S: Yeah! [the rest of the group stays quiet but nevertheless nods]

[At seven minutes into the session, students woke me up with an alarm clock, marking the end of the performance].

(D1S2, November 2018)

In this situation, a reversed power relationship invited the students to take control. They were forced to think for themselves and self-organise. When encountering discomfort, they began to make informed choices, consulted one another, reflected on the *why*, *what,* and *how to* solve the problem they faced, to finally come out of the situation and end their discomfort. In this sequence, the 'we' subject emerges strongly as collective agency where 'others' first serve as models of possibilities, towards mimesis, and integration of a situation towards 'co-active agreement' (Gergen, 2009, pp.135-138). In this short time, they developed communication, problem-solving skills, agency, and collective self-organisation, all provoked by encountering strangeness. This incident can be summarised as a sequence of events that exposes how learning emerged from this live art moment.

Sequence 3

Disruption→Strangeness/Discomfort→Self-organisation→Subversion→Resolution→ Power

I turned this sequence into a manifesto statement—a methodological proposition for social *and* self-construct:

> 'I am, I encounter strangeness, *we* assess, *we* subvert, I review, I take power, I change'.

This sequence of learning was observed at various levels during this project, unfolding as isolated incidents, or repeating over a full session, or over several sessions, showing a spiralling

form of learning (exemplified earlier in Figure 3-11). The live art process deconstructs the educational space, examined by the students through time, space and embodiment.

This performance was discussed with the group of students immediately afterwards, bringing to light concepts of 'weirdness'; judgement, mis-conception, and empathy as elements of self-constructs, and the development of deeper meanings embedded in art actions that first seemed 'random' (students' quote). The performance *Asleep* disrupted the normal learning environment and laid the foundation for further disruptions to emerge.

5.2.5 A Pedagogy of Dissent: From Resistance to Agency

In Session 2, an experiment by the outgoing group demonstrated a readiness to take their newly found power a step further. In the second part of Session 2, students began to take over the video booth and decided to travel around the room with the iPad to visit and film all activities and materials, reflecting their vision of the project to date. During the filming, S found a lion mask in a bag. She put it on and began to act to the camera, then she suddenly disappeared out of the room. She later returned in excitement to tell others how she had taken the liberty to leave the room to test people's reactions in the hall. Following this incident, the group made a concerted decision for an action all around the school to test their teachers' reaction when erupting into a lesson wearing the lion mask—an action which, in the normal school environment, is known to be repressed.

When returning to the drama studio, the girls reflected:

> G: Mr C [the headteacher] really went for it [S and J watch the event recorded on the iPad].
>
> S: It was scary!
>
> J: Wahoo, that's scary!
>
> E: Who is that? [on the recording]
>
> J: Mr R.
>
> D: Mr R. actually was all right with us!
>
> S: That was weird wasn't it?

(D1S2, November 2018)

The artist diary reveals my view, just after the session:

> One can denote the energy boost felt by the students through risk-taking, in the statement: 'Wahoo, that's scary!' The risk involved has heightened the impact of their experience and therefore their interest in the process. They naturally want to tell the story and are therefore drawn to self-reflect. In the follow-up discussion the symbolic role of the lion as representing 'power' is identified. The students analyse possible reasons for different reactions from teachers (who did not know about the project), and from the headteacher (who supported the research and is aware, and willing to collaborate). The group concludes with an understanding of negotiation as key element for making things happen.
>
> (My diary, D1S2, November 2018)

This moment showed how live art, as a negotiated space in school, can transform the nature of disruption into experiential learning. The learning mechanisms that operated in this process are presented in the following sequence:

Sequence 4

Performative Disruption→Risk-taking/Motivation→Self-reflexivity→
Learning/Change/Agency

This sequence inspired a manifesto proposition that translates the tacit students voice:

> 'I am, I disrupt, I take risk, I act, I reflect, I change, I learn.'

The Language of Resistance: Towards Embodied Knowledge

The examples detailed hereafter reveal how tensions emerged from young people's resistance to this new form of embodied performative enquiries, reflected in their slow response and hesitation at the start. Hickey-Moody, Palmer, and Sayers recognise the uncomfortable stance of this new form of pedagogy, which they termed as 'diffractive' (2016, p.213). Their argument that an embodied pedagogy is likely to challenge the learner and expand their mode of thinking towards 'new educational imaginaries' (ibid., pp.213-226) is reflected in my methodology. Such pedagogy, they insist, is political, as it deals with matters of agency and power relationships[1].

[1] This argument meets Freire and Giroux's concept of critical pedagogy, discussed in Chapter 2, p.55.

Conversation was used as a metacognitive process that is hereafter analysed as 'multiplicities of relations of force' that considers 'their immanence to a political field' (Foucault, 1980, p.186-189) where power relationships are forever reconstructed. In the examples below, resistance becomes a tool for learning through the students' own voices (Mayes, 2019; Gallagher, 2008; Mitcheson, 2023)[1].

From the moments of resistance (from students) emerged moments of disruption. When facing challenging questions, provocation or disruption became a mode of response, and an opportunity to experience and test their place and role in the group. In the examples below, the verbalisation of resistance by students becomes an embodied experience that I analysed as a 'speech act' (Austin, 1962; Searle 1969)[2]:

Example 1

In the following action, D is resisting the writing task proposed in the passport, offered as a mode to revisit the last session. The task that invites students to write a poem about Limits. Instead she begins to perform a disruption that leads to defining the limits of her own leadership in the group:

> D: Row, row down the stream, if you see a boundary, don't cross it, you twat! Write that down G.
>
> G: No!
>
> D: Why, it's a good one. Tell me it's not!
>
> G: Row, row down the stream, if you see a barrier…
>
> D: If you see a barrier don't cross it, you absolutely twat!
>
> [G, now giggling with discomfort]
>
> D: row, row, row your boat gently down the stream….
>
> (D1S1, November 2019)

She continued provoking until she was ignored by the others, thus pushed to re-assess her attitude and her place in the group. Thereafter, she began to write in her passport to respond and write a short poem.

[1] Discussed in Section 3.1.4.

[2] Defined in the contextual review, p. 27 and in Section 2.4.1, p.63.

In this sequence of actions, D made her own experience of the very concept of Limits, a first example of how the self-reflexivity of performative utterances as speech acts became a learning tool. This new sequence of learning that begins with a resistance to the process can be summarised as:

Sequence 5

Resistance→Performative Disruption→Self-Reflexivity→Agency/ Change

Expressed from the I subject, the following manifesto proposition emerges as:

> 'I resist, I disrupt, I reflect, I change.'

Example 2

In the following example students explore a passport prompt asking: 'If you were limitless what would you do?'—an invitation for a deeper exploration of their potential power, and place in the school, in the community, and in the world. Two of the quiet students began the conversation, (showing more confidence when working around a table setting) then were followed by the outgoing students (marking a shift in power relations in the group):

> E: If all the rules were taken away from us what would be the first thing you would do?
>
> G: Change the rules!
>
> J: I would change some of the rules and put some more in place.
>
> G: Bin all the rules …
>
> S: I would just sophisticate us.
>
> (D1S2, November 2018)

In a few words, the group explored the notion of social change in its various forms and their power and place within this new situation. The change of language by S, using the word 'sophisticate', demonstrates a new performative approach to limitlessness; she expended and pushed the limits of her vocabulary showing her concern to grow knowledge and elevate her social status. This action revealed their use of performative utterances as speech acts, showing how a thread of events produced an embodied knowledge.

I let the students' lifeworld unfold, still ensuring that I could act as mediator, if needed—a necessary safety net for this risky methodology. Around the table, the passport activity provoked new conversational activities, within which disruption emerged. This conversational performativity developed an imaginary space in which the students redefined the notion of learning, while testing further their power relations to the world (Hickey-Moody et al., 2016).

My subtle role of mediator and artist in this space brings to light a 'pedagogy of affect' (Addison and Burgess, 2015, p.47), which requires a sensitive approach. Equally, the performativity of the provided environment became visible during conversations. The table space became a bridge between the radicality of this new proposed environment and the normative framework of education. It became a zone where actions could be revisited and discussed, but also a space for plotting new disruptions showing the emergence of self and social organisation. My trust in their process saw the development of an interstitial tangibility that I examine hereafter.

5.2.6 The Emergence of the Young Person's Voice

In this research study the live art sessions provided a space for the young person's voice to emerge. As the artist in the room, I refrained from taking a position of power that teachers are invested with. Instead, I envisaged the 'complex multivalency of power' (Gallagher, 2008, p.137) and its dynamics; participation was open with no judgement, to support the emergence of the student voice (Hickey-Moody, 2013, p.22; Sayers, in Hickey-Moody and Page, 2015, p.139)[1].

In D1S3, I proposed to explore the concept of democracy in relation to identity; both words were introduced to the group as a means to provoke agency and self-expression. The conversation explored what these may mean to the students in their everyday life, at home and at school. When faced with this challenging concept, the students began to adopt a disruptive strategy, in turns mumbling and whispering to each other while I wrote the word on the chalkboard to stimulate ideas:

[1] Discussed in Section 3.1.4.

S: How do you spell it backwards? …

E: It's like people, yeah, mind you, it depends how people. It seems pretty obvious. Which one? Humm!

S: What does that mean?

J: I just want control. Is control spelt with one or two l's?

(D1S3, passport activity, December, 2018)

In order to scaffold the process, I engaged in questioning; slowly the students found examples that related to their daily life, defining what democracy *is not*, as a means to understand it and observe its limits:

Me: What 's the other word, the opposite of democracy?

[silence].

Me: Do you know? Have you heard of dictatorship? Do you know what dictatorship is?

D: I guess it is when people tell you what to do?

Me: Yeah, I guess it can be that […] if you are a dictator you tell people what to do and you are imposing your view on people. Ok? So, what would be democracy, if you think it's the opposite.

[Long silence]

E: Making sure that everyone had the right to education that they need.

Me: Yeah, ok, free education. Ok, what else? Do you have a school council? Students' views are important?

[Students nodding]

D: Yeah, but not as important as they say. I've been in it, I've been in the school council.

Me; Ok, ok, do you want to elaborate?

D: No, it's good, right, you can put your point across but like, it's not very often they take the valid point from, like, they don't very often listen to the valid points so for example why are children in uniforms, and things like that.

(D1S3, passport activity, December 2018)

This first exploration of the term invited students to express and form opinion, allowing them to explore it through *their* perspective, drawing from what *they* knew, to construct collective understanding—a growing confidence to explore further its implication through experience.

A Dialogic Process

The methodology employed in this project allows for young people's resistance to authorities and power control to be expressed. The live art process encourages their voice to come through in unexpected ways. As a researcher, I accepted the potential risks, and threat that this may cause to my research project. The analysis of the two following examples show the different modes the students employed to express their unique voices, both bringing discomfort in the space, and disrupting the session in their own ways, thus reminding one to be prepared for a participation that operates on their terms (Gallagher, 2008, p.137).

Case Study 1: Interrupted Space

The following interruption of the conversation and reflection by one of the students revealed a shift in power relation in a conversation that had been, so far in this session, led by myself:

> J: I am sorry if this sounds rude or anything.
>
> Me: No, no don't worry.
>
> J: But I genuinely don't understand what this is about and it's taking two hours of my art GCSE, and I am so far behind in my black sheets [layout of GCSE folder], and my work, and stuff, after Christmas if this doesn't make any more sense, if it doesn't engage me more, if it is not more exciting and not just discussing everything and if it isn't actually doing art in an art lesson then I don't know if I want to continue with it because it's taking up so much of my art time which I could be spending on getting a good grade but I'm far behind in my work and not understanding what I am wasting my time on so…
>
> Me: Ok, no, no that's brilliant, that's exactly the kind of comments I need to hear, ok, so J, what would you like to see, then, here? Would you like to make things that you could see and add to your portfolio? Would you li—
>
> J: [interrupting me] But we won't add this to our portfolio because this is completely different topic to what this is about.

J shows how she is struggling to make links with her art course led by the GCSE framework.

> Me: Ok, so what topic are you doing in art at the moment
>
> J: Portrait
>
> Me: So, do you think portrait is any relation to Identity?
>
> J: Yeah but we can't use the work in this lesson 'cause we are doing specific things in our art lessons which we should be spending this time on, but in art we are spending time talking about democracy.
>
> (D1S3, December 2018)

J's struggle to understand and contextualise the term 'democracy' within her GCSE art course, emerged as a barrier and a defining threshold for her participation in this project. Her description of the art sessions as 'doing specific things' shows a limited understanding of what art can be, conditioned by art curriculum perceptions (Addison and Burgess, 2015, p.45).

> J: I don't know if I want to continue with it because it's taking up so much of my art time which I could be spending on getting a good grade'.
>
> (D1S3, December 2018)

A strong attachment to the education measurement system shows her anxiety over exam targets that restrained her ability to open up to new ways of seeing art. Her feeling of wasting time shows how she was not making a clear link to her art course and specifically to the exam criteria, therefore she did not value this project as learning. Nonetheless, by expressing her feelings, J demonstrated agency and found courage to express her opinion when experiencing resistance. This showed a step forward in her learning journey from exploring Limits in the preceding sessions to facing a new concrete experience of her own limits.

Her interruption at the time risked undermining the process of this research by provoking doubt in the group's interest to participate. However, doubt and uncertainty are the inevitable path to new knowledge construct (Saltz, 2020, p.x). I was forced to question my approach and its democratic nature as the artist in the room, leading students on a risky journey that they may not understand. Her tactical interruption destabilised my leading position at the time. By her action, she asserted *her* understanding of power relations (and their limits) within democracy, through a performative utterance that reversed the status-quo (in this case, my position of power in the room) and reset new boundaries within which her voice was heard.

This critical incident showed similarities with Beuys' performance *Information-Action* at Tate Modern (1972)[1]. Beuys' process of defining Democracy to his audience was similarly interrupted by a member of the audience to denounce the anti-democratic position of the performer-audience relationship. My knowledge of Beuys' event informed my understanding of J's interruption as an expression of agency and provoked my self-reflexivity. This incident reflected the dialogic nature of the performative space where one is able to address a situation in response to the emergent connections between an experience of art, the

[1] Discussed in the contextual review, p.67-68.

theoretical underpinning of one's proposed prompts, and the moment of reflexive performance, in this case by a student. Additionally, the concept of resonance (Heddon, in Harpin and Nicholson, 2017, p. 24) supports the acceptance of non-controllable impacts. I considered resonance and the possibility of deference of the learning (Derrida, 1982) to examine her interruption as a part of a growth process that may be expressed in a silent form—an embodied 'consciousness-raising' through critique showing 'how young people make themselves through processes of learning' (Hickey-Moody, 2013, pp.2,3). She remained in the session and engaged fully with the actions that followed. Her active participation showed the development of a provocative practical demonstration of democracy in action, an embodied form of learning that had escaped her consciousness[1].

Considering multiple perspectives—the headteacher's belief about the students' motivation to engage[2], the students' verbal expression, and the theorisation of the 'structure of feelings' (Williams, 1977; Hickey-Moody, Palmer and Sayers, 2016, p.215)—reveals how *this* student's voice *did not* undermine the value of this project (in which she engaged willingly after the discussion), nor did it undermine the voice of the other students (all remained quiet during her interruption, and later defined it as 'rude'). Her struggle in the face of uncertainty reflected the production of new and 'difficult' consciousness that led her to self-construct. Williams stresses that:

> Creativity and social creation are both known and unknown events, and it is still from grasping the known that the unknown—the next step … is conceived.
>
> (Williams and Williams, 1977, p.212)

Williams and Williams' positive perspective transformed my analysis of this event as constructive. My limitations in helping J overcome her struggle pushed me to reflect on my process. I acknowledged the need to let be, as much as I questioned the wording and presentation of prompts in the sessions, embracing this incident as a powerful agonistic and dialogic encounter, used as a momentum to refine my approach.

[1] *The Trump Action* is a performance analysed in the next section, 5.2.7.

[2] See Section 5.1.2.

Case Study 2: The Power of a Silent Voice

A second example of a student's reaction pushed me to question the process of participation and its voluntary aspect in this research study. In his questionnaire responses (Appendix 3), C appeared as a quiet character who nonetheless declared that he was happy to take part in this project. He is known by the school as an elective mute. Following Oxfordshire-NHS recommendations, I approached him to stimulate his participation in a soft manner through one-to-one engagement. I offered different modes of response including the passport and craft activities, while also giving him space to engage with his friends in the group. Despite his declared enthusiasm to be in the group, he did not engage directly in the performative actions, nor in the written activities. After several attempts to get him involved, I realised my discomfort in this situation which exerted a powerful disruption on my expected process—a means to shift my assumptions. C became the observer, watching me in the process of trying to engage him. This Foucauldian enactment of surveillance (Foucault, 1977, 1980, p.148), awoke my consciousness to view his elective muteness at school as a democratic expression that recognised his right *not to speak* as a form of empowerment. His presence in the room, at the side of the action (see Figure 5-17) not only enabled and prompted a self-reflexivity for me and the group, but gave him a rightful and crucial role as an active agent in this learning environment.

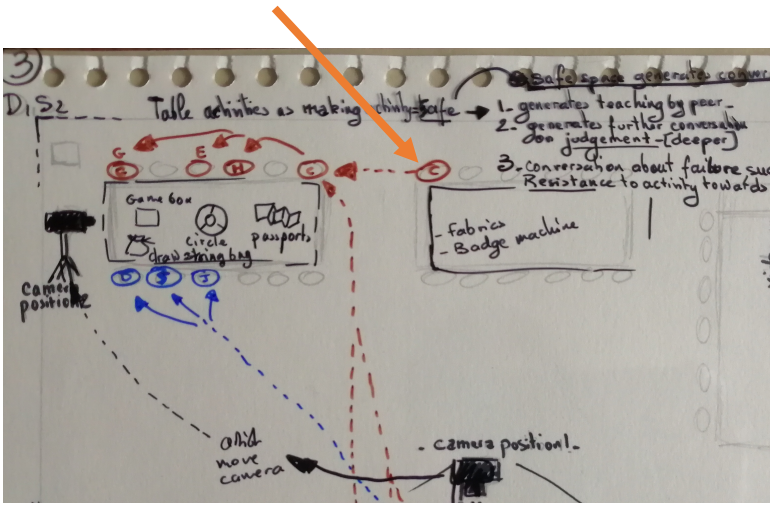


Figure 5-17: Mapping D1S3, Showing C (orange arrow) sitting on the edge of the table as an observer.

From this point onwards, I ceased to push his engagement but rather observed and acknowledged his strategic moves in the space over the course of the following sessions, adopting a sensitive approach to mediation.

His increased involvement in the second phase of the project while making the final prints for DARE1 saw the emergence of a revealing statement. His selection of the word 'Judgement' to match the images and actions by other students (Figure 5-18) asserted both his position of power in the room (judging others in actions), and his sense of oppression from the school system and peers. A further analysis of the prints and their exhibitions is discussed in Chapter 7, when considering the dissemination of this research's findings.



Figure 5-18: DARE1, Print made by C, May 2019.

5.2.7 Strategy Formation: Critical Thinking and Reasoning

Gallagher's redefinition of 'tactics' and 'strategies' (2008, p.145)[1] prompted a 'multivalent' approach—a Foucauldian understanding of power as a relational construct that is examined in the following examples. Furthermore, Mitcheson's examination of the role that works of art play in motivating self-construct supports an exploration of the self through art beyond constraints (2023, p.11).

During the first two sessions, students developed an understanding and an awareness of the power relationship at stake within the sessions, the environment and their lives. They

[1] Discussed in Section 3.1.6.

responded tactically to test their newly formed consciousness. The actions developed in D1S3 show how tactics previously used as disruptions to avoid subjugation to the power system—developed into strategies.

The *Trump Action*: From Divergent Thinking to Collective Agency

Baz Kershaw's understanding of the dramaturgy of protest, hereafter informed my analysis of the following action, considering the 'messy excesses of performance' as a rich exchange whose outcome 'evades the closure of interpretation' (2005, p.97). The following development shows how the students' strategic planning emerged from their collective divergent thinking modes (Guilford, 1967).

The previous critical incident with J's interruption highlighted the importance for the artist to be truly present in the moment and respond to the pace of the students' enquiries. In an act of improvisation, I shifted her discussion towards contextualising this practice within the global art scene, a means to create links with students' prior knowledge of art. *Playing Up*, a card game designed by Peters (2016)[1] offered action-prompts modelled on live artists' past works—a welcome divergence that resituated her learning within concrete examples.

The following transcript extract presents how the group developed creative thinking processes and made new connections. E first read instructions on a chosen card:

> E: [reading instructions] So, you have to find something that smells and then blindfold them and then get them to find it. We could invite X and Y If it doesn't work?
>
> (D1S3, December 2018)

In response, S immediately connected this proposition with her previous experiment (the Lion outside the room), demonstrating her new understanding of boundaries and self-regulation; this time seeking permission:

> S: So, does it have to be in this room, or can it be anywhere in the school?

[1] Discussed p.164.

Their thinking process further unfolded, seeing the emergence of spontaneous ideas, tactical thinking, followed by self-regulated modes:

> E [reading instructions on the card]: So, it's 'find a single person like you and me, his name should be raised publicly', find a way to do that, for example for his own…

E stopped and immediately jumped on an idea that seemed unrelated, only in her own mind:

> E: Oh! [whisper] We can hide food in the food tech drawer, that would be funny. Unless someone cut themselves.
>
> (D1S3, December 2018)

E managed to risk-assess her idea as it developed, a self-reflexivity that accompanied and directed her creative process, informed by her personal experience and previous knowledge. S replied:

> S: No. no thank you.
>
> (D1S3, December 2018)

S's affective response denoted an empathy provoked by a visualisation of the potential consequence of the first plan. The students formed a collective assessment of what may be a 'good disruptive strategy' based on their understanding of what *they wish* or *do-not wish* to experience. This was followed by a reassessment of their strategy when exploring new ideas:

> S: Or no, we could run around the school and, huu I don't know, put a camera up and then you can watch everyone's reaction when you see it.
>
> (D1S3, December 2018)

Further ideas developed fast across the room. The students finally returned to E's first proposition and came up with their final idea: a diffractive interpretation of the card's prompt referring to the work of Joshua Sofaer, *Name in Lights* (2007), that offers to thank publicly an unknown member of the community, inspired the group to come up with a ground-breaking action:

> E: We've got to think of a person we know of, and then you got to write 'thank you' and then their name-and find a public spot, and put it there, then see everyone's reaction at 9.40-[first short break time].
>
> E: I need some names [showing a newly gained confidence]. Think of someone that people don't like … Donald Trump has to be one of them.
>
> (D1S3, December 2019)

The conversation thread above shows a collective development of ideas towards strategic planning; the proposed activity in Peters' card game deviated through a misunderstanding of Sofaer's work's original instructions. E's interpretation became a site of tension from which emerged the final idea. The students chose for themselves to explore a global issue that they had struggled to understand and form opinions on. The group decided on celebrating Donald Trump (ironically) on a banner to check people's reaction, provoke conversation, and see what people think in the school—a live art form of consultation.

The following conversation thread shows how, when energised by a challenging experience, the students spontaneously self-organised, putting into practice the points previously experienced and discussed in the preceding sessions (Figure 5-19). This included carrying out a risk-assessment, organising and sourcing materials, sharing and despatching responsibilities, and negotiating with the school's headteacher in order to gain power to act. The mechanisms at play in this action are a vivid representation of the development of agency by students who have learnt to pose a problem and solve it, while setting their own deadline as a mode to motivate the collective action. This time, the full group acted as a collective where everyone had a role to play. C still remained on the side (not speaking) but nonetheless observed and acted as the audience member that carries 'judgement'.

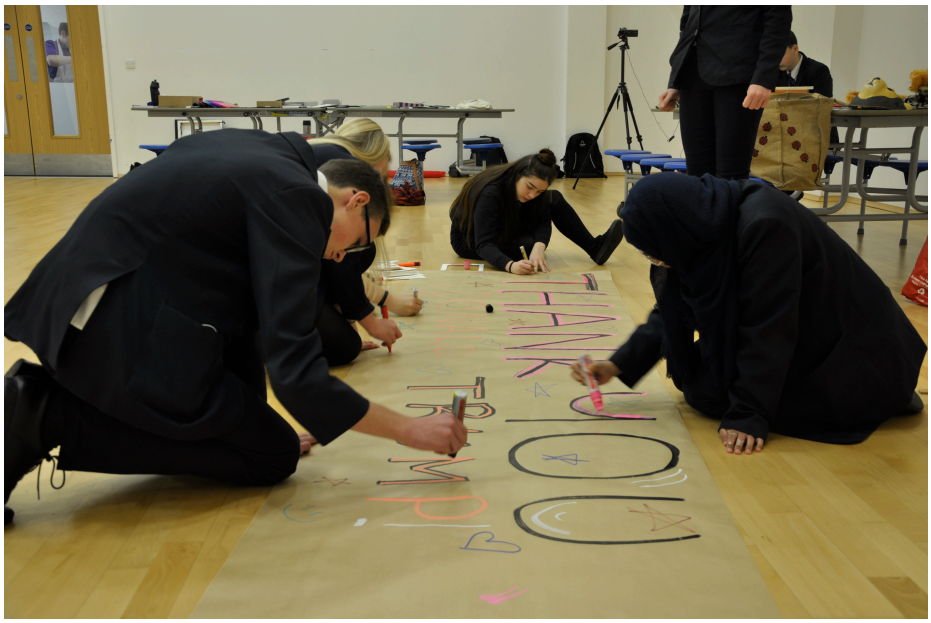


Figure 5-19: Group organising the *Trump Action.*

J who earlier interrupted the process of the session when not seeing its relevance to her learning, became enthused and showed strong initiative, thus demonstrating a renewed interest for the active experience. Having learnt from the previous action with the lion mask tested around the school (D1S2), during which the notion of authorisation was discussed, J takes the initiative to negotiate the action with the headteacher. With his support, the action became validated as a learning experiment:

> J: Miss should we ask Mr [Headteacher] to see if he is ok with us sticking stuff on his wall?
>
> J [coming back from the headteacher's office]: He said yes, if we write an article, he can put it on the next newsletter.
>
> (D1S3, December 2019)

This self-initiated negotiation authorised the process and increased the group's confidence by displacing a risk of repression from authority, towards taking the risk to test their peers—overcoming a fear of being judged that is transformed into an opportunity for opinion-forming. They shared tasks, discussed the content of the banner and defined roles for the delivery of the action. My intervention became minimal, I observed the group's moves and documented their process.

I attempted five times to prompt them to look at the works of artists who have done similar text-based works (Bob and Roberta Smith; Sister Corrita Kent; Ben Vautier), eager for them to make a link to the GCSE art curriculum, in response to J's earlier protest. The students ignored these prompts repeatedly showing, instead, a focus on the present moment and its energy—drawing from their own collective knowledge. The action was made in two attempts, evidencing how students naturally scaffold their process when taking risks. Their choice of repeating the action twice demonstrated the development of resilience and perseverance with a self-motivated need to improve.

<u>Attempt 1</u>

The action was set during a short break time between two periods. The group spread their banner with the inscription "Thank you Donald Trump" in the middle of the hall (Figure 5-20). S wears a Lion mask and a furry overcoat. She sat under the middle section of the banner. Other students held the banner on each side. More students stood nearby to check and engage their peers. All felt quite uncomfortable.

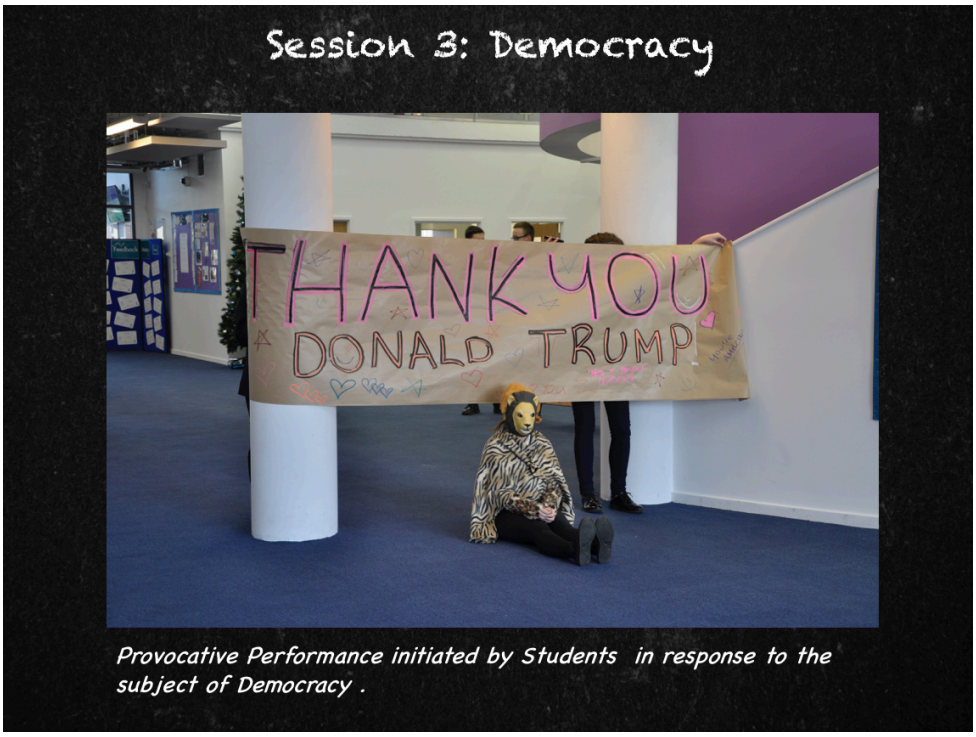


Figure 5-20: *Trump Action*, D1S3, December 2018.

In a debrief immediately after action, they concluded that they needed a larger audience. This process of reflection-*in* and *on*-action shows how students learnt from the experience and readjusted almost immediately to up their challenge and improve it—the testing of their first fear was followed by heightened risk-taking. Before action, J used her imagination to estimate people's reaction, a form of risk-assessment that reflects the development of her critical-thinking skills:

> J: Yeah, it's like to say oh yeah, he's done well, yeah this is cool, some people will be like why the hell are they doing that?

Others show a more spontaneous approach:

> D: Or shall we just do…
>
> S: Let's just…
>
> E: Ohh, ok, we should just test the thing and we will see.
>
> (D1S3, December 2018)

During the action, E showed courage and resilience when facing others outside the project room. She demonstrated empathy towards her peers who experienced discomfort, and seized this opportunity to take responsibility on behalf of others and mediate the action:

> Teaching Assistant: What does it mean? [The action]
>
> Visiting student 1: What's wrong with Donald Trump? I don't understand what it means. What does it mean?
>
> E: No, it's like, we are doing a project, we are testing how people react. So, we thank him but, we don't really like him, but we thank him. So, it's controversial.
>
> (D1S3, December 2018)

One can sense pride in her choice of wording. The self-identified 'constructive controversy' (Johnson, Johnson, and Tjosvold, 2000) in the action reveals a newly gained ability by the group and herself to manipulate a complex form of reasoning and thinking. Johnson, Johnson, and Tjosvold (2000) define the duality involved in 'constructive controversy' as a crucial step to learning to cooperate, which, in this situation, was offered by the live art process and its conflictual modes. They believe that the dualistic nature of conflict is what constructs relational perceptions:

> On the one hand, to be constructive, conflict must occur in a cooperative context. On the other hand, to be most effective, cooperation must involve conflict among students' initial … answers and conclusions; … strategies for completing tasks.
>
> (ibid., p.114)

On sharing this information with her audience, E demonstrated her awareness of her learning from this action. Following the first testing, the students took a moment to regroup for a collective assessment. A need to process the experience together in order to validate it transpired in J's reflection:

> J: Everyone kind of took it as a joke, and some people didn't really understand.
>
> (D1S3, December 2018)

Despite their discomfort, the enjoyment of the action and the thrill attached to taking risks helped them build the confidence to try again with a larger peer group. They naturally moved from the molar (the small group here becomes a molar identity) towards the molecular, as a means to connect to the rest of the world and validate their experience (Deleuze and Guattari, 1987).

> J: I think we should do it for break 'cause everyone will be there.

E: And it's our year that would get people's best reaction, I know that! 'Cause I know our year; I know them well [the year 10].

(D1S3, December 2018)

The debrief time after actions demonstrated the performativity that the students deployed, first as a form of protective measure to assess the impression that they give off, and second, as something that they could change and control:

Me: How did you feel?

D: Weird, awkward, embarrassed.

J: Yeah…like, no, I don't want to be associated with that, you know what I mean?

(D1S3, December 2018)

One can denote the irony behind the girl's statement—an affirmation of their sophisticated mode of thinking[1]. Their statement started with a negative: 'don't want to be associated with that', which then turned into a motivation to try again that transpired when the group confirmed a unanimous decision to do a second test. The following conversation thread reflects their enthusiasm:

J: I think we should do it again with more people! [1:05'30"]

Me; Do it again with more people? When?

J: Today

Me: What time? Are you prepared to do that in your break? Do you think it's worth it?

S, D and G: yeah-

[C is nodding as well]

E: Yeah, ok.

(D1S3, December 2018)

The self-initiated enthusiasm for a second test for this difficult and uncomfortable action showed the propensity for adolescents to take and enjoy risks (Blakemore, 2019, p.133).

[1] Irony is defined by Chandler as an affirmation that seems to signify its opposite—often used by adolescents 'to suggest that they are sophisticated and not naïve' (Chandler, 2007, p.135).

Moreover, this demonstrated a growing resilience towards discomfort when using 'imaginative risk-taking' to problem solve (NSEAD, 2014, p.3)[1].

Description of attempt 2

> The students stood in the middle of the hall, S with her lion mask sitting under the banner they had prepared, others standing next to it and behind it, waiting for reactions. They sustained the action for 5 minutes but suddenly felt overwhelmed; half of the group abandoned, the rest showed resilience and stayed for the full 10 minutes. In order to support the intention of the students, I stepped in to hold conversations with other students until all students had left. I recovered the abandoned banner from the floor when all students were gone to class-
>
> (My diary, December 2018)

Throughout D1S3 one can identify several sequences; the complex creative process emerged through what Fels describes as, 'a dynamic generative space of possibilities' which resembles an 'endless dance of co-emergence' (Waldrop, 1993, p. 12; Fels, 2004, p.76). The disruptive interruption of one student, at the start of the session, provoked a ripple effect which, enhanced by the energy of others, spread across the room; elements became suspended and 'up for grabs' [my words in the session]. The students' creative minds collided in the space, to design an action that unfolds on the 'edge of chaos' (Fels, 2004, p.76). The analysis of young people's tactical responses to systemic power through live art shows the development of self- and collective strategies for reinventing learning on their own term. Through the live art process, they became agents of the change they wish to provoke, and experimented with the space and its actors. This learning process, summarised in the following sequence, showed the construction of strategies informed by their experiences of agency formed during the preceding sessions.

Sequence 6

Strangeness→Resistance→Tactical Disruption→ Risk-Taking (testing 1)→ Imagination-Strategy formation → Collective Self-organisation/ Resilience→Change/Adjustment

The above sequence reveals the mechanisms that led students to new forms of learning that generate strategy formation and resilience through live art actions. The sequence informed a

[1] Discussed in the contextual review, p.20.

propositional statement that inspired a manifesto proposition for young people's learning (see end of Chapter 5):

> 'I encounter strangeness, I resist, we disrupt, we take risks, we imagine, we organise, I learn, I change.'

5.2.8 A Pedagogy of Wobbles: Constructing Reasoning Through Disruption

The importance and roles of 'wobbles' were highlighted by Martin (Head of Year 10) in his earlier interview (discussed p.131) as necessary to the process of social maturation. Equally, the importance of uncertainty as a motivation to want-to-know was discussed in Section 2.3.3. In the above actions the wobbles worked as opportunities for the students to build resilience, review, and refine their process. A new complex and creative mode of reasoning emerged in a gap between the two action-tests when E openly admitted:

> E: Hum, we don't know …. I am tired. I don't know so maybe we should just go home.
>
> (D1S3, December 2018)

This impromptu reaction, shared with the group, developed into a new idea by D, to test their newly acquired understanding of the live art process and take it a step further. D constructed a logical thread that is revealed in the conversation analysed hereafter. During D1S1, she began to demonstrate a higher level of critical thinking through a readiness to appropriate and subvert a situation by using abductive reasoning[1], a complex form of thinking. She brought the principals of disruption to a new level with a highly provocative hypothesis that tested the group and myself. In the following transcript extract, the group conversation supports her reasoning:

> D: My experiment is that we just go out of the school and just go home and see what Mr C [Headteacher] says!

[1] Abductive reasoning was first theorised by Charles Sanders Pierce (1883) as inferences that serve to generate hypothesis but do not specifically need to be proven (Stanford Encyclopaedia of Philosophy).

G: Yeah, for a week-[laugh]

Me: Yeah? What do you think might happen? Try to imagine…

D: Probably exclusion but…

S: [quietly] Yeah, I got three days because I walked out two hours early once.

Her past experience shows their knowledge of potential risks and consequences.

Me: yeah, but, do you think he might make an exception because it's an art experiment?

D: Yeah, probably when he finds out, but-

Me: Or do you think he would just say, well look, I think you have gone too far [prompting a consideration of the *limits* of the experiment].

D: No, I reckon he would be fine. If he is letting us write Donald Trump on his school wall, then…I am pretty sure he would be all right with it.

(D1S3, December 2018)

D developed her argument from the past action's conclusion. She showed eagerness to test the power of her actions further:

Me: So, do you think you are trying to push, and see…?

D: No, I just think if he is letting us write *Donald Trump*, then I think he can't really expect any less than us trying to push as far as we can.

D first attempted to negotiate authorisation from my part, using prior knowledge from the past action as evidence. I remained silent and gave her space to find her own answer:

I am not gonna do it but—it's all right, but like—I just think he should expect it if he is gonna let us do something that controversial.

(D1S3, December 2018)

D demonstrated a readiness to explore and challenge power structures to their limits and beyond. Although the previous experiment was led by a collective purpose—to engage her peers in meaningful conversation—the provocative stance of this new idea aimed to test the institution and its control power. Moreover, it revealed the limits of *her* power position in the peer group. D demonstrated a high level of critical reasoning when assessing risks and realising the consequences that her action may trigger for herself and others. Each step was informed by a hermeneutic helix—an empirical spiralling analysis (Gummesson, 2005, p.314). Her

construction of abductive reasoning, is hereafter interpreted as a learning sequence that begins from her last experience:

Sequence 7

Empowerment/Risk-Taking→Creative Thinking→Agency/Strategic Reasoning → Conceptualisation

I transformed this sequence in a proposition that reflects students' learning journey to inspire a final manifesto and performance:

> 'I am, I take risks, I Imagine, I reason, I test, I learn.'

This incident revealed tensions both for myself and for the students within the school system, showing how conflict became productive. It revealed the powerful process by which students encounter their individual truth. The peer group and the self-reflective mode of live art generate improvisatory responses that drew on individuals' experiences that led them to identify strength and weaknesses and rebalance forces in action.

5.2.9 Student Voice: Phase 1 Feedback

Following the *Trump Action*, I offered a mid-project questionnaire to highlight their learning to date and define a direction for 'Phase 2' (see project design, Appendix 2). The project faced interruption[1] and my access to the students became difficult. Some managed to respond independently, others filled the questionnaire later, in Session 4. H, a usually quiet and very tidy student, used the form (Figure 5-21) to reflect and express her voice, showing a change of thinking about what art could be, and the importance of self-reflexivity. A sense of infinite possibilities expressed in her wording of 'I still felt like anything was possible', shows how a new free space was opened for her.

The visual presentation of her response (Figure 5-21) shows a rushed and messy writing that reveals a new freedom, unworried about judgement.

[1] Discussed in Section 5.2.10.

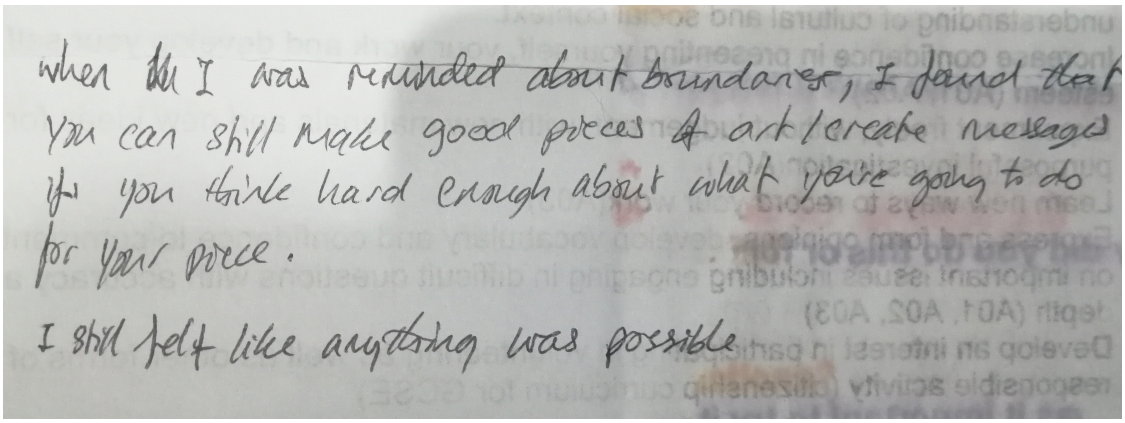


Figure 5-21: H's questionnaire entry, February 2019.

Most students recognised that the actions and conversations helped them to develop the aims and objectives set out for this project as an ability to set goals, to find new inspiration, and to develop creative thinking skills. Half of the group mentioned the notion of integrity as a skill that had been tested and experienced, thus showing the development of local truth. All remembered the weirdness and awkwardness of the situation, while also mentioning how fun it was and how 'not-normal', an evidence of enjoyment and enthusiasm for this live art process.

5.2.10 Defending a Place for Live Art and for Truth

The first three sessions of the project escalated towards a radical performance by the students that challenged the normal school environment: The Trump Action. After this, the project was interrupted, which reduced the initially agreed eight sessions. This critical interruption after D1S3 caused discomfort—a potential threat to this research cycle, and an expression of a limitation of the system's affordance. Most importantly, it seemed a threat to the promotion of agency and individual truth. The subsequent negotiations for the project to retain a place in the school offered powerful insights into the limitations faced by artists in preserving the integrity of their process when working in education.

Ruth, Head of Art, assured me that the interruption 'had nothing to do with the project' itself, but was due to an overall timetable change. The headteacher had considered double sessions in art as a 'waste of time' (Ruth's words). This incident highlighted not only the misunderstanding and low valuation of arts subjects in schools, but also the lack of control—

a weakness of my position as artist, *outsider* of the system, which I nonetheless, depended on. This project was considered an anomaly[1] in the curriculum, and therefore the negotiated space could be taken away with no explanation.

A thread of email conversation with Ruth, Head of Art, over the months between D1S3 and D1S4 (December 2018 to May 2019) demonstrated the struggle I faced. A series of reasons are hereafter examined. After December 2018, Ruth found difficulties in placing this project in her agenda. This was put forward in her reply:

> Sorry, I have been absolutely rammed, I haven't had a single PPA this week and all the exams for Art and Photography are started so its full on.
>
> It's really hard to know what works best with the new timetable. I have also had some resistance from the group about wanting to do it at the moment, as we are working on the exhibition at the library as well which they are keen to do as well, it's so busy at the moment, I have meetings in most of my free time, so just focussing on the exam which is our biggest priority. Not sure which way is best to proceed.
>
> Curriculum Leader of Art and Technology
>
> The More Able and Talented Co-ordinator
>
> (Email reply from Ruth between D1S3 and S4, January 2019)

The abbreviations used, and the run-on sentence both reveal a rushed response when finding a gap in her busy work schedule. The low priority of this project is confirmed in her mention of exams as a 'biggest priority'. Furthermore, Ruth exposes her concern over the 'students' resistance' to the second phase of the project (the production of collective prints). Their preference to focus on individual works for their portfolios, demonstrates the low valuing of collective work in the GCSE art curriculum. Additionally, I noticed her renaming of her leadership position as 'The More Able and Talented Co-ordinator'— a mark of discomfort towards this attempted classification that reveals a potential for change.

Despite the difficulties, I continued to investigate the place for this practice, in response to my first research question. A lack of direct access to the students hindered my capacity to engage

[1] See Head of Art interview analysis, Section 4.2.3

and motivate them—a crucial part of participatory projects with young people for generating intrinsic motivation (Stańko-Kaczmarek's, 2012, p.308)[1].

The project's integrity became increasingly distorted by the necessity to meet other parties' needs, a struggle inherent to my agonistic position, that was only overcome by a determination to defend my values. The compromises I had to make made me question the necessity for Phase 2 and 3—a reflective opportunity. The performative mode of Phase 1 had offered playful opportunities for creative investigations that were shared, in the moment. My insistence in wanting to create prints responded to both the school's need to show outcomes, and my own need to evidence and share this research process in a visual form, beyond the school—an implicit non-zero-sum game. Both aimed towards communicating my research process to an external audience for a validation of the students' works within the arts.

The following phases (2, 3) served to review and re-define the place and role for the artwork as an epistemic object (Gray, Malins and Bristow, 2018, pp.109-125) in this action research project; the final artworks (a set of screen prints) by students became objects of negotiation, and of validation, that harnessed the tensions through which they were created. Their later exhibition beyond the educational space in galleries and conferences is discussed in Chapter 7.

Appendix 6 presents further evidence of the difficult negotiations over the three months of the project's interruption.

5.2.11 Matters of Validation: Harnessing Learning Through the Art Object (Phase 2 and 3)

Phase 2: Making as Re-learning

Sessions 4 and 5 aimed to deliver Phase 2: *Create-Make*, based in a redundant kitchen (Figure 5-22); a space that could accommodate the printmaking activity I aimed for. For this phase, the difficulties in accessing students forced my selection (not theirs) of photographs from past sessions to transfer onto silkscreens, ready for printing. I was aware of this non-democratic

[1] Earlier discussed in Section 2.2.2.

element and was uncomfortable with it. I used my discomfort as a place to investigate my emergent curatorial role as artist-researcher in the room (the revealing of a diffractive analytical methodology)[1], and as a limitation.



Figure 5-22: Kitchen as new environment for art-making, May 2019.

Additionally, I curated statements that emerged from my analysis of the students' past conversations and actions (See Figure 5-23)—a means to reflect them back at the students and lead them from a 'tacit' to an 'aware state' of understanding (Perkins, 1992).

S4 began with a review of the past sessions' photographs and short film clips, to bridge the first action-based Phase 1 with Phase 2. The time span between phases generated a loss of momentum however, it also offered a time and space for reflection to process the learning and to mature. Revisiting their performative actions (on film and in photographs) after a few months provoked laughter, and a turmoil of emotions, although I could sense that the energy and enthusiasm attached to the creation of their Trump Action during D1S3, set four months earlier, felt a distant memory.

[1] Discussed in Section 3.1.3.

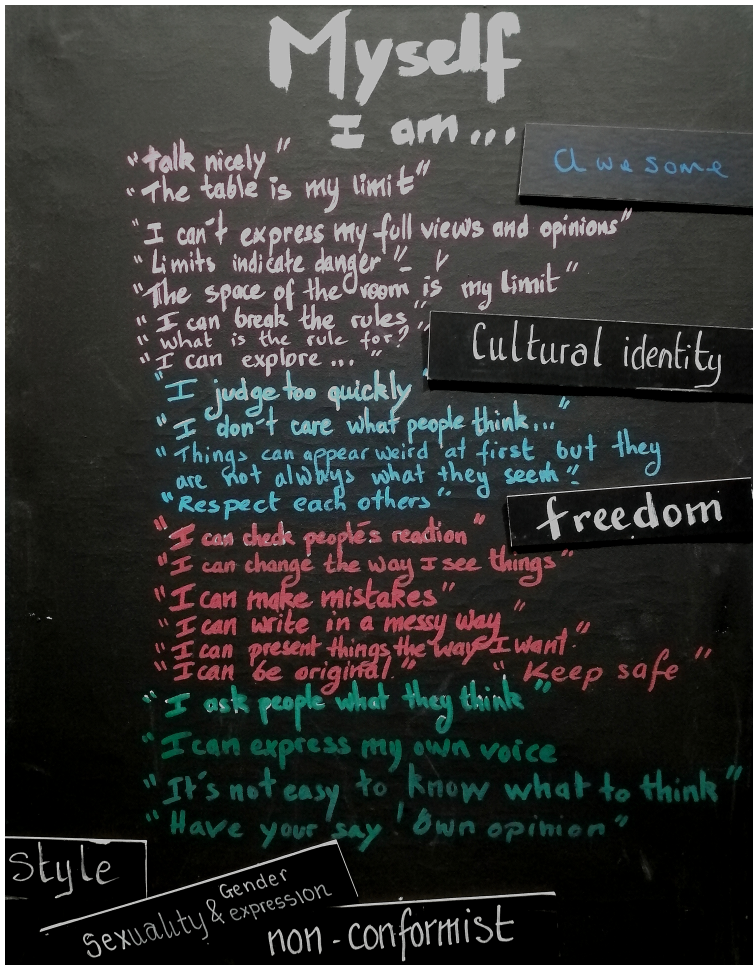


Figure 5-23: Curated student statements from Sessions 1, 2, 3.

From Resistance to Response-ability (Echoing 5.2.5)

Opinions and participation in this phase were divided. Some of the students did not engage. The printmaking process was not chosen by them but rather by myself, as a strategy that both aimed to introduce a new technique in the school (to win Ruth's agreement), and to transform a live art experience into a tangible outcome to be shared with an audience. A phenomenological self-reflexive time through making and sharing would offer an opportunity to revisit collective actions in a new form. My need to present outcomes in a form that would translate *well* in education evidenced 'a culture of fear' (Giroux, 2003, p.3)[1] that conditioned my relationship to systemic demands of both education and the art scene.

An investigation of moments of resistance in Sessions 4 and 5 reveals the complex mechanisms of young people's agential responses. The resistance of the students came

[1] Discussed in Section 2.2.3.

through on two occasions. First during Session 4, S and D ran around the kitchen instead of watching the technical demonstration, showing their preference for performativity and live art's modes over practical and technical skills.

In session 5, the outgoing students did not to come to the session. Only the quiet group remained. Amongst them, E clearly expressed her feelings about the 'non-democratic' aspect of her participation when I left the room to collect materials as picked up by the camera[1]:

> Me: Let me go the canteen and I'll borrow some spoons, ok?
>
> E: Is she gone, is she gone, is she gone? I f***g[2] hate her- she really annoys me! I hate doing this because we are stuck down here while the others can't be bothered to do it. Now we are literally sat here *made to do it* [my emphasis] when everyone else upstairs meant to do it aren't doing it.
>
> Me: [Coming back in the room] Ok, that's great we've got some spoons.
>
> Me: [Talking to E] So, is that the right one? [printing screen]
>
> E: yeah. That's it [She continued engaging as if nothing happened].
>
> (D1S5, critical incident, May 2019)

In the above extract, E expressed her anger as she felt forced to attend the second phase of the project, whilst others did not. The use of 'made to do it' shows the implication of an outside voice (probably that of Ruth, Head of Art, who felt a responsibility towards me and the project). E also demonstrated a strong sense of responsibility towards others that had initially motivated her participation in Phase 2. Her expression of resentment, nevertheless, reveals a dilemma and a flaw in her dedication to others. On the one hand, she needed to fulfil her sense of responsibility towards others; on the other, she realised that others did not support her in return. Moreover, she identified a gap (me leaving the room) as a time where she found confidence to take power in the absence of the outgoing students—an experience of the complex equilibrium of a democratic relationship. After the incident, she remained in the session and continued to work on the prints. Her submissive acceptance of the contradiction of her position in this process demonstrates how she constructed a representation of her position in education and in life as a citizen. My appreciation of E's learning in this sequence acted dialogically, thus provoking reflection on the complex process in which I was engaged.

[1] See student film clip extracts in the performance.
[2] DARE2 student's censorship mark in film editing-See performance.

What Was Learnt from Phase 2

Some of the students (the quieter ones) found comfort in making the prints and in learning technical skills. Some felt a responsibility to finish the prints, while others just opted out. The promotion of Phase 2 to the students remained inevitably filtered by Ruth's agenda; her availability and her bias, dictated by *her* perception and *her* ontological understanding of the project's benefit to the students' self-development. My initial incapacity to gain direct access to the group over several months caused me concerns; I was unable to debrief on the controversial Trump Action, developed in Phase 1, thus causing a threat to the project, and compromising the students' ability to process the learning that had occurred (leaving space for possible misconception and a loss of purpose).

The lack of motivation from some, drove me to analyse the place for the students' voice and self-representation in this process. Their loss of interest in shaping a collective piece to the profit of creating individual pieces is hereafter analysed. Adolescents' need for self-representation tends toward a concern for self-image and a self-introspection that feeds a sense of judgement by others (Elkind, 1967, pp.1024, 1031; Blakemore, 2019, p.20). The focus of the curriculum on the art product sends their gaze towards the production of representational art (such as self-portrait and portrait as *an interpretation* of the theme of Identity*)*, a skill-based activity that leads to judgement and assessment, drawing students away from risk taking, critical thinking, and decision making[1], that this live art project invites. Students seemed to prefer the performative mode. Ruth's feedback after D1S2 confirmed their appreciation of Phase 1:

> They loved it. They said it was weird at the start, but they really enjoyed it.
>
> (Ruth's verbal feedback, D1S2, October 2018)

Their resistance to participating in Phase 2 showed that they did not feel the need to revisit the actions with the making of a tangible outcome but rather wished to continue exploring through performance. D expressed this in her final interview:

> D: I definitely think, if we had had more time to do more [performative actions], it would have kept people more enticed to do, you know what I mean, like, wanting to do more experiments.
>
> (D, student interview, July 2019)

[1] Also, a tendency which peaks during adolescence (Blakemore, 2019, p.31)

This highlighted two aspects of this project. Firstly, the vulnerability of such a project in this context became evident; the above elements reflect a weakness of my position (coming from an outside perspective) and the potential for generating a counter-productive effect. Secondly, the students' preference for performative modes, their enthusiasm during actions, and their growing reflexivity established live art as a process that has a function in education as a pedagogical tool that engages the body in knowledge production (Foucault, 1977; Hickey-Moody and Page, 2015; Fels, 2004), authorising vulnerability to emerge and be explored creatively, which empowers learners.

Phase 3: The Artwork as Knowledge

The role that the artwork played in DARE1 revealed how knowledge was created through collaborative making. The printed image and the words were made by different students, adding a collaborative element—a reflexive interpretation through interactive sense-making. The wobbles, smudges with ink marks on the paper show how the student *is* herself (an embodiment of her statement) in this printmaking process—a continuum of the live art process during making. The DARE1 art prints were shown in a series of exhibitions aimed to provide validation for the students' work within the wider cultural context. This process of exhibition, which provided responses to the question seeking the mnemonic impact of live art and its transformative potential for young people, is further discussed in Chapter 7.



Figure 5-24: DARE1, Print example showing smudges and 'mistakes'.

Learning form DARE1, I thereafter prioritised the performative mode, both in DARE2, and in a final presentation of research findings—an affirmation of the exegesis of live art. The role that the students' works played in DARE1 and DARE2 are later discussed in Chapter 7.

5.2.12 Final Student Interviews

At the end of DARE1, I gathered the students feedback using semi-structured interviews. The students connected with, and remembered best the most daring, challenging and uncomfortable moments. The higher the risk, the more enthused they sounded when they recalled their actions. The strange and uncomfortable is remembered and analysed by young people as a positive, rich, joyful moment that led to learning. On reflection, students said that they were inspired by the project and that it helped them refine their understanding of life's complex issues. The concepts explored were remembered through examples of their actions, their experiences, and the feelings these generated. S mentioned how she felt 'unjudged, like everyone was on the same boat' (S, final interview, June 2019). Equally, E's interview demonstrates how through the testing of relational activities, she was driven to review the notion of judgement and reconsider her position:

> E: It just inspired me in general, it just, it just opened a lot of things that you don't really see, like things like judgement…'cause obviously a lot of times you're kind of like, blind-sighted [sic] by judgement and things. Me personally anyway!
>
> (E, interview, July 2019)

The culture of exchange, peer support and taking their place in the group, generated a positive ethos within an environment that felt safe, thus helping students to build resilience and deeper levels of learning that transpired in E and D's interviews:

> E: I think I developed my communication, probably, 'cause I don't really talk to people that much, but it was quite good that we were all in the same group. It's almost like we had to make conversation. Yeah, that was quite good.
>
> (E, interview, July 2019)

> D: Probably the biggest one being communication because like with every piece of everything we did, we had to talk to each other and work out who is going to do what or what is actually going to happen.
>
> (D, interview, July 2019)

The negative feeling often associated with awkwardness was overcome by the positive energy. Students were drawn to critically analyse their actions to understand their complexity:

> D: Yeah, when we went around to the teachers with S dressed up as the Lion, I think that had two very spilt sides to it. I think some went well, the people actually, like joined in and kind of spoke to us as to why we were doing it, I think that … brushed away what didn't go so well.
>
> (D, interview, July 2019)

The 'two split sides' described by D show how the performative actions generated opportunities for a reflexive approach. D examined and recognised how the group developed agency and self-organisation. Her recalling of this process demonstrated how, six months after the action, this process was remembered through the body, and thereby deeply embedded. Moreover, D's recognition of the role of actions as conversation generator and research on peers' opinions outweighed the discomfort that was experienced.

G recognised the power of the actions as motivated by the students' own 'need to know'—an 'intrinsic motivation' to engage (Stańko-Kaczmarek, 2012, p. 308; Christensen, Horn and Johnson, 2011, p.11)[1]:

> G: We definitely learnt problem-solving 'cause we didn't know how to get all our ideas into one piece for that action …. It helped with new ideas but also did confuse me a bit because not all the time I knew what we were doing but then, I found out and I did it.

G demonstrated how working with the group served to overcome difficulties when facing uncertainty. Additionally, he recognised an improvement in his self-esteem:

> G: Yeah, self-esteem. 'Cause you think you can't do it, then you could eventually do it, with others … We figured out how to work the group. … When we were in the room, we did what everyone needed to do to get it done. Yeah!
>
> (G, interview, July 2019)

G's empowerment is reflected in his final exclamation: 'yeah!', that confirms his realisation of the students' leadership in this action.

D also noted a growing agency in the group:

[1] Earlier discussed in Section 2.2.2.

D: Everyone had their own responsibility … then you feel that you are actually achieving something.

S reflected on her true learning showing a growth in resilience, and creative thinking:

S: It helped to have to back up some ideas, give some explanations, try my hardest.

Me: What skills did you develop with the group?

S: Problem-solving, Confidence. Yeah, definitely, 'cause we did a lot of actions with others … It just inspired me in general, 'cause it made me think about how artwork can be, and it can be anywhere. You have to be creative.

Me: Do you think it affected how you think about your artworks in the classroom?

S: Yeah. I think I don't actually just do pencil drawing, I think about my artwork, and try to make the ideas and what it means clearer.

She also reflected on the actions and their impact, showing an intrinsic motivation to improve:

S: We could have worked as a team better maybe, or something. Like, maybe when we did the 'Thank You Donald Trump.

(S, interview, July 2019)

Equally, D reflected on the Trump Action as a moment that brought caught the attention of peers in the school:

D: I think there was a few people that obviously saw the group … So whoever came up and said to us: 'what was it?' We discussed it … It was cool to see people asking about the work that we've done, like we did this, and people are still talking about it 20 minutes later and asking questions.

D noted the difference that this project brought to the school and to her sense of identity:

D: It's not a normal day that you go downstairs in the school and you see someone with a massive poster expressing their opinions. So, I think 'change' is a really big part of it. I think it made people realise that there is a deeper identity to the person that you just see walking around.

(D, interview, July 2019)

5.3 SUMMARY OF FINDINGS FOR DARE1

This final section of Chapter 5 reviews how the findings for the Pilot and DARE1 responded to the sub-questions through emergent themes. I then discuss the limitations that were experienced. Finally, I review possible changes for DARE2 to refine the project design and delivery.

5.3.1 A New Place and Role for Live Art

Both the Pilot and DARE1 projects demonstrated the possible acceptance of a radical live art project in secondary education. The longevity of the relationship with the school played a positive role, however the project negotiations defined terms and conditions that were under strong control of the educational environment and hindered the democratic ambitions of this project. This highlighted weaknesses, and limitations faced by artists when bringing a participatory project in school, also noted in Graham and Goetz-Zwirm's research study (2010, p.230)[1].

The agreement of targets and agenda directed towards the school's agenda, or the staff's personal agendas was a determining factor for the project's acceptance. This compromised identity of my agenda produced a resistance that generated new insights.

The kudos produced by welcoming an educational research project at the school, offered enough flexibility for me to not-only operate under these conditions, but also to test their limitations. The project revealed a productive opposition that defines this live art methodology as agonistic and its role in the system as a change-making practice.

[1] Discussed earlier in Chapter 2, p.61.

Elements of Live Art: Performativity, Resistance, Conflict, Disruption

Performative prompts generated sequences of action-reactions; provocations by myself developed into individual responses as performative disruptions—a counter-performance which could also be defined as a dialogic artistic conversation. The divergent thinking process employed to shape these actions became a means of investigation which offered freedom, and opportunities for young people to take learning into their own hands.

From Resistance to Resilience: A Pedagogy of Vulnerability

The resistance to power structures caused wobbles that offered opportunities to practice discomfort, and struggles. From these moments of discomfort and vulnerability (from students), emerged moments of disruption, provocation, and agitations, as an individual, or collective mode to experience and test these feelings on their own terms. Authorising vulnerability as a practice in education developed new possibilities for the self to emerge beyond shame, thus fulfilling a need that is highlighted by Brené Brown (2010) and Vibeke Skov (2018, p.2). The reflexive approach during, and after live art actions, served to define and accept the state of things, or to move beyond and find resolution, thus revealing students that 'can speak for themselves and know their conditions' (Mayes, 2019, p.7). Buckley defines the aim of education as:

> Finding a balance between teaching children to thrive in the world as it is, such as resilience education, and teaching them to change the world.
>
> (Buckley, 2020)

My introduction of performative actions in DARE1 provoked an activism (acting in the world) that prompted students to become actors of (self-) change by developing agency. Their new perspective on the education system through the project developed their understanding of power struggles in the social realm, the transcendence of which shaped a new inner resilience.

Towards Response-ability, Critical Thinking and Development of New Knowledge in DARE1

Over the course of the project, students experienced and developed a sense of responsibility towards one another. A collective investigation of the concepts of Limits, Boundaries, Power Relationship, and Democracy created opportunities to reclaim the educational environment

for their own learning experience, and to identify and redefine rules and modes of functioning that emerged from their need to know and to keep safe. They created a bespoke challenge to test their transformative power. They found themselves forced, by their own actions, to take responsibility, thus developing a response-ability (Beuys and Sacks, S. in Harlan, 2014, p.x).

The analysis of their process as collective and individual critical thinking provoked idea formation, agency, and self-organisation. The sessions offered a platform for reflexivity, including moments of wobbles that form part of the process of freedom and liberation as praxis (Freire, 2017, p.52). A sense of responsibility towards others was analysed as a site of resistance; throughout the project, the initial resistance that was experienced, provoked disruptive responses, pushed new ideas through critical reflexivity, and finally was transformed into new possibilities.

5.3.2 Identified Sequences and Learning Mechanisms

The DARE1 project defined how elements of live art produced forms of learning that became evident through the identification of learning sequences. The sequences developed as micro or macro sequences, at times over just a few minutes, at other times observed over a whole session or even over several sessions, thus forming a spiral in which the learning was accessed through familiarisation. The spiral (or helix) of learning defined by Gummesson (1991, p.62), explains how the sequential formation of knowledge can be validated through a holistic view of the project's process as well as through moments in time experienced by each individual. The sequences that emerged in DARE1 served to identify points to be investigated in DARE2—a hermeneutic process of sustained enquiry (Gadamer, 2004). These sequences were observed and refined, at micro levels as holistic tendencies (developing the whole individual), and as collective formation of knowledge. Each sequence developed from a prompt (tool, discussion, performance, provocation, idea, etc).The sequences show how performative prompts generated a complex form of collective agency, and self-organisation; through performative explorations, students took control of what was revealed as being out of their control in education and beyond the walls of the classroom and the educational space. Performativity acted as authorisation and legitimation of a process that shifted power relations in the educational environment.

Critical incidents showed new forms of thinking and behaving that were analysed as mechanisms by which young people formed an agential learning journey, towards conceptualisation and self-construct. Identified learning sequences became propositions using the subjective 'I' to inspire a manifesto for DARE1, presented hereafter, that invites transformation of the curriculum construct and perception in education: a student-centred proposition that should work from the bottom up (further analysed in the final performance, discussed in Chapter 7).

DARE1 Manifesto

> 'I am, I explore, I subvert, I transform, I act, I change.'
>
> 'I am vulnerable, I face a conflict, I disrupt, I express my limits, I am respected, I am powerful.'
>
> 'I am, I encounter strangeness, *we* assess, *we* subvert, I review, I take power, I change.'
>
> 'I am, I disrupt, I take risk, I act, I reflect, I learn, I change.'
>
> 'I resist, I disrupt, I reflect, I change.'
>
> 'I encounter strangeness, I resist, we disrupt, we take risks, we imagine, we organise, I change, I learn.'
>
> 'I am, I take risks, I Imagine, I reason, I test, I learn.'

These statements aligned with the theoretical underpinning of this research, led to identifying the elements that form a 'pedagogy against the grain, with the flow'[1] which employs different forms of pedagogies identified in the contextual review and through the project as a pedagogy of power relations that made visible existing hegemonies and awakened the student's voice; a pedagogy of discomfort that authorised vulnerability and built resilience; a pedagogy of disruption that authorised risk-taking; and a pedagogy of dissent that developed agency from resistance towards an embodied knowledge. The student's voice scaffolded through these processes progressively emerges. From the first tactical responses, deeper modes of thinking were experienced towards strategy formation as students gained self-awareness. In this

[1] Title of one of my performance, when exploring notions of performance, pedagogy, and learning capital, Winchester Gallery, Laboratory of Dissent (Dubé-Rushby, 2019)

process, a pedagogy of wobbles and mistakes served as practice towards finding one's voice and place in the group, and in the wider world as a dialogic self-construct.

The next cycle of action research, DARE2 (Chapter 6), is analysed in the light of these pedagogical elements to test this methodology's replicability, with a deeper level of embedment in the curriculum.

5.3.3 Towards a New Cycle of Research: DARE2

The limited control over the project planning in DARE1 inspired a new development for DARE2 where becoming part of the system would help me gain control over the delivery and inclusion of live art in the curriculum. From DARE1 findings emerged a recommendation for a project that spreads over a long period of time, to support the use of live art as an ongoing strategy for teaching and learning. Chapter 6 presents how the project design was modified for a new context (a sixth form college, with older students). It presents and analyses findings from DARE2.

CHAPTER 6:

DARE2, ANALYSIS AND FINDINGS

In the preceding chapter I have analysed findings from school-staff interviews, a pilot project and the DARE1 project. In this chapter an additional cycle of research (DARE2) tests the replicability of this project and refines my methodology, tools and prompts. To test an embedment of this live art process in the curriculum, DARE2 was based within the sixth form college where I was newly appointed as Lead Art and Photography Teacher (from April 2019 to present). With the chance of working with an older group (16 to 18 years old), noticing similarities and differences in attitude, perception, and responses became a point of investigation. This second research cycle was agreed with the Vice Principal, upon my appointment to the post.

Chapter Structure

This first section of this chapter presents the changes made to the project in response to the DARE1 findings. It presents how I balanced this new position as artist and teacher by examining the curriculum and setting specific targets for this project, in agreement with my line manager. I illustrate these changes with concrete examples of findings.

A second section later provides a detailed analysis of findings for DARE2. Section 6.3 summarises the DARE2 findings before the presentation of my performance, in response.

6.1 FROM DARE1 TO DARE2

In DARE2, the notion of art as a form of research is central to redefining the action research. The testing of live art, in both DARE1 and DARE2, was accepted in the secondary context, as potential valuable research (giving kudos to the school). The Pilot Project and DARE1

established a link between art, citizenship, and pastoral care that became evident through the staff and students' responses in interviews. In DARE1 live art was revealed as an artform that allowed students to explore their relationship to themselves, to others and to the rest of the world, activated by an authorisation to disrupt, and followed by a self-reflexive process that provoked agency. Using this knowledge, DARE2 takes one step further asking:

> What would happen if this process became embedded in the curriculum, as research *into the self*?

In order to strengthen the position of this project in education, I first needed to embed the project into the art curriculum and validate it as a means for students to research and experience art in preparation for their Art A level's Personal Investigation (named Component 1). I aimed to provide in-depth engagement with the concepts of Identity and Power Relations as a means to build abilities to self-reflect, think critically, and conceptualise towards social and personal growth—objectives that responded to DARE1's findings. A hybridity between curriculum criteria and this project's criteria is closely examined in this chapter.

6.1.1 Change of Position and Place for the Project

DARE1 demonstrated struggles faced by artists operating in the margin of the education system, a position that restricted the contextualisation of art projects within the syllabus. On entering DARE2, my teaching post—a position of trust with professional responsibilities[1]—opened new possibilities and placed new criteria and limitations.

Opportunities

LADA's definition of live art and performance art 'as a way of thinking about what art is, what it can do, and where and how it can be experienced' (LADA, 1999) supported my argument for integrating live art in my subject handbook for the year 2019/20. In response, I presented the handbook as a manifesto (Appendix 7) to embed principles derived from live art—an initiative warmly supported by my line manager, Robert.

[1] Earlier discussed in Section 2.4.4.

Limitations

In parallel, in a discussion with the college Vice Principal, an example of what she expected as educational research findings was brought to my attention, showing a set of quantitative data and graphs on a large A1 poster that was displayed in the corridor. Her vision for this research study showed a limited and opposing understanding of my values. I warned her that my findings might look somewhat different[1].

Ethics

In line with my research's ethics (earlier discussed in Section 3.2.3) students in my year 12 class were offered a possibility to opt-out of the sessions (and work in class) or be kept out of camera sight if they wished, respecting a voluntary participation—no student would be disadvantaged.

Planning and Timing

In contrast with DARE1's negotiations, my position as a Lead Art Teacher gave me control over the number and frequency of the sessions. I planned a one-hour session per week within the five-hour weekly schedule of the year 12 art course, spreading over 8 weeks (or more if needed). In addition, I set homework tasks such as research into artists' and art movements—a normal part of the programme—focussed on live art and performance art history. This created continuity and enriched the experience—a point that was missed in DARE1. Some short, transitional test-sessions in class were used to introduce concepts, ideas, and habits of working that would later be developed in the dance studio (the space used for my research). This new position of control allowed a shift of focus towards testing the impact of live art as an activity *integrated* into the secondary art curriculum and its potential to respond to qualitative criteria for the A level course (AQA, 2015). Nonetheless, in line with this research's ethical and political position, I did not consider grades as evidence. Instead, I observed how live art deconstructs curriculum perception through a rereading of the art and design criteria, to offer an approach that is student-centred, critical, and self-reflexive.

[1] This limitation is later discussed in the conclusion of Chapter 6, and in Chapter 8.

Project Design and Negotiation: A New Perspective

I considered how a set of criteria for this project could challenge AQA's A level art criteria to match the radical approach of live art, and respond to the problem posed, whilst accommodating similar aims. I presented a project design similar to DARE1, adapted for older students. In an interview with my manager Robert, I identified his openness to my student-centred approach—an impact on grades was deemed 'incidental' and thereby secondary to showing improvement through repeated experience—a reverse perception to DARE1's negotiation process:

> I mean, it's the art process, it's being artistic and creative, and having that divergent thinking that is going to differentiate them.
>
> (Robert, Head of Creative Faculty, interview, February 2019)

Robert's statement demonstrates his progressive perception of education as *process*. His enthusiasm for this project further transpires in his following suggestion to redesign the course to match my student-centred approach:

> I think if we pitched the course in a different way from the very beginning, and so in a way kind of try and help the students distance themselves away from this idea of a qualification. I mean they're going to get a qualification … that's a detail that actually isn't that very interesting for us.

Despite Robert's mindset towards assessments, the tensions generated by institutional requirements still defined his idea of validation for this project to capture interest from the institution:

> What we do is judged on value added … you've got to be demonstrating evidence in a certain way and making sure that you've got them—that process has been restricted by the exam board.

Nonetheless with a student-centred focus, Robert identified how, through this project, students may change their perception of art as a subject that encourages self-development:

> I mean what would be wonderful … is to have the students, you know, reflect on the work that they have done and how—what they viewed art as[before] and how they view it now, and in the future … getting those students, hum, applying the process to things outside of their own curriculum, I think would be really useful.
>
> (Robert, interview, February 2019)

Moreover, students articulating their changed perception and benefits to their lives, is identified by Robert as a clear marker for changing the perception and the valuing of live art by the institution:

> I think what would impress … the people who make the decisions at college, is to hear students talk about art in this way [as self-development] and not even show them anything [an artwork as object]. I think that would be really, really useful.
>
> (Robert, interview, February 2019)

In contrast with struggles faced during DARE1's negotiations, Robert's openness and trust acted as authorisation, thus transforming the project into a true dialogic enterprise that stems from the bottom up—the rebalancing of power relations with potential equal gains for all—leaving me space to focus on the problems that lay within the curriculum's outline.

.

A level Art and Design, Fine Art Curriculum Criteria (DfE, 2014) and AQA Specifications

In response to the DfE specifications for the teaching of art in secondary education (DfE, 2014), AQA, our exam board for Art and Design (2015), presents criteria which I have analysed hereafter. Robert and I both identified the following criteria as a problematic element which live art may help review.

The problem criteria

Students are expected to learn 'investigative, analytical, experimental, practical, technical and expressive skills, and demonstrate an aesthetic understanding and critical judgement'(DFE, 2014). This criteria for A level (key stage 5) follows the previous key stages 3, and 4 of secondary education, which focus mostly on *producing* 'creative work' and becoming 'proficient in drawing, painting, sculpture and other art, craft and design techniques' (DfE 2014). These key stage 3, 4, and 5 criteria risk being interpreted as the need to develop accurate representational technical abilities assessed through tangible outcomes, which are misaligned with contemporary notions of art aesthetics[1] (Else, Ellis and Orme, 2015, p.1). Robert's observation reflects this concern:

[1] Also discussed by Abbs (1987, p.57) and Addison and Burgess (2015, p.45), in p.8.

> Students feel that art is rectangles on walls. I find it a little limiting and I think that is often the biggest tension that we come across working in the arts in education … Students have a very narrow view of what art is.
>
> Most courses are diagnostic style courses where you try loads of different techniques and things and they get into their mind that that's what they're good at and, hum, they can't do anything else.
>
> (Robert, interview, February 2019)

In the above statement, Robert highlights the tensions of the current grading system which tends to be perceived as an assessment of technical expertise; students end-up playing safe and stick to what they know instead of developing self-knowledge through art, thus missing a whole part of what art education can be. This issue is further highlighted when he adds:

> 'I think the other big tension is, an obsession with perfection'
>
> (Robert, interview, February 2019)

The example in Figure 6-1 of R's self-review (a participant in DARE2), near the start of the project, demonstrates his perception of his own work against technical skills criteria which reflects a low self-esteem.

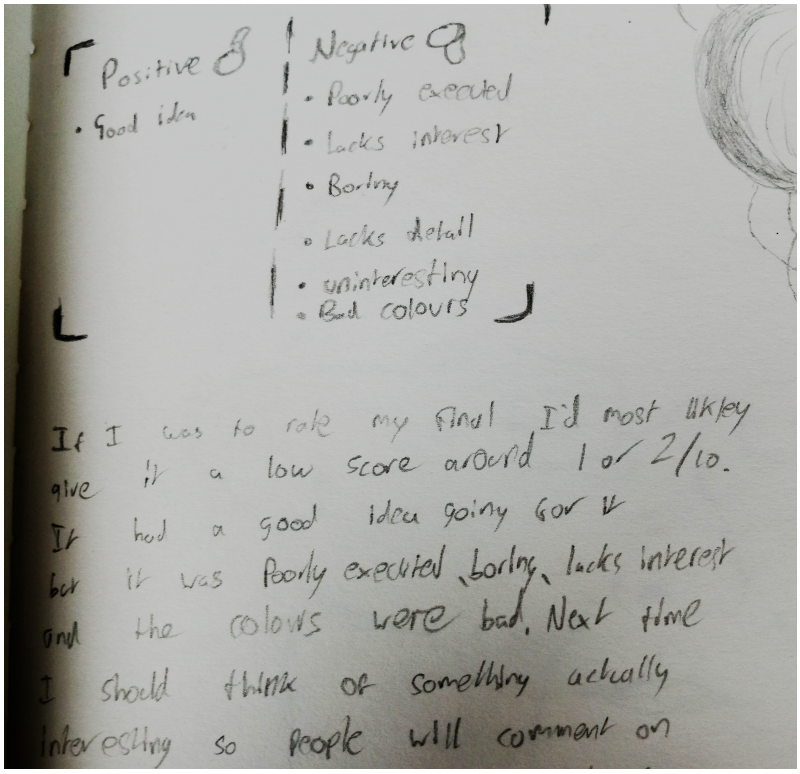


Figure 6-1: R's self-review of artwork, showing low self-worth, October 2019.

DARE1 Phase 2[1] was an attempt to respond to a need for measurement through the production of a tangible outcome that the students and the school staff could show and value. However, it was evident that the gain of new technical abilities as indicator of this project's benefit to young people worked against the grain of my values.

In DARE2, Robert's valuing of skills and experience gained through art opened the door for my approach:

> I mean one of the greatest skills I think anyone can learn is what I call divergent thinking … Divergent thinking, I define as, perhaps sometimes exploring an uncomfortable idea and being open to it…when you find a flaw, make that your focus.
>
> (Robert, interview, February 2019)

Rephrasing Criteria to Change Curriculum Perception

Turning the Curriculum Upside Down

Instead of 'forcing' technical skills on students, I let the learning of skills emerge from their own enquiry—a means to 'turn the curriculum upside down' [my words] and work with its tensions. The use of the body as a tool for learning is not encouraged in traditional education where movement (with a large number of students) tends to be suppressed, and the body considered 'dangerous', thus equating to dehumanizing education (Sansom, 2011, p. 39). In response, I re-interpreted various teaching methods promoted through the college's training programme and examined how students might experience and test them through embodiment, liveness, and humour. (Examples are described in this section, p.270).

The Perception of Collective Activity Within Examination Regulations

The combination of collective and individual performative experiences proposed throughout DARE2 (as above) aligned with the AQA A level criteria asking to promote 'intellectual, imaginative, creative and intuitive capabilities', while encouraging collective forms of thinking, creating, and reviewing (2015, p.21).

[1] See Section 5.2.11.

When integrated into the A level curriculum, my approach to live art has shown potential (in DARE1) to become a way of researching and thinking about the individual and social self, through collective practice. Nonetheless, a collaborative piece of work *cannot* currently be included in an exam folder (Exam regulations-AQA, 2019). This shows a misalignment with the recent trend in the art scene that has seen a change of direction from seeking individual recognition and gratification, which renders art as product of consumption, towards the framing of art as a collective strategy for change[1].

Setting New Targets

I refocussed the project's offer in response to the curriculum criteria, which I rephrased and adapted as three possible targets for this group and situation, agreed with my line manager, Robert.

Target 1

At the start of the school year in 2019, students demonstrated a fear of being wrong. The quietness of the group was identified by Robert during a learning walk[2] as a primary target to address:

> Students are too quiet. They need to start talking, even if you have a moment with a dreaded long silence, they will need to go through this and step in and take the risk.
>
> (Robert, feedback, September 2019)

Biesta's redefinition of freedom in education as an element that resides in the present 'tension between what is and what is not yet' (Biesta and Säfström, 2018, p.541), and the notion of mistake as a sensory experience (Addison and Burgess, 2015, p.45; Abbs, 1987, p.57) (discussed in introduction, p.8), informed the first target that aimed to deconstruct the student's binary mode of thinking:

> Target 1: Students will build confidence in facing the unknown by experiencing discomfort to accommodate complexity in art and in life. They will be invited to consider their own work beyond a binary of good-bad, right-wrong, where

[1] From the emergence of *Social Sculpture* (Beuys, 1960), to Turner Prize winners *Assemble Collective* in 2015, and the 2019 Turner Prize's nominated artists (who turned against the art establishment to share the prize between all nominees), the arts are increasingly playing their part in social change.

[2] A learning walk in secondary education is a spontaneous visit during class time, by a manager, in order to assess one's teaching efficacy.

> mistakes are a process that serves to integrate concepts and reach understanding of one's personal preferences, not an evidence of failure.

Target 2

The AQA criteria requiring 'independence of mind in developing, refining and communicating their own ideas, their own intentions, their own personal outcomes' (AQA, 2015) informed a second target. In the DARE2 project, I challenged students to break from passivity by giving minimal instructions. These forced them to break into complex modes of thinking, and decision-making, to develop their own skills. Robert's perception shows an interest in this challenge that informed my second target:

> I do like to push the students to do … uncomfortable things because that's where, for me, creativity comes alive, because you're in a place of the unexpected.
>
> (Robert, interview, February 2019)

In DARE1, the daily drama including anxiety, mental health issues, and relationship perceived as disruptive by the school, was noted by the head of year (Martin) as an important part of what students should learn[1]. Robert similarly points this out as a focus target:

> Helping students become a bit tougher, to thicken that skin, gain resilience, I think will be wonderful. And you can only get that though, by actually, you know, jumping into the fire, art should be experienced.
>
> (Robert, interview, February 2019)

> Target 2: Students should be able to build confidence in articulating concepts, form opinions, make choices, determined by an ability to 'form opinion and make independent informed judgement' (AQA 2015), build resilience through developing one's own creative strategy.

Target 3

AQA criteria request that students should develop a 'knowledge and experience of real-world contexts and, where appropriate, links to the creative industries' (AQA 2015). From the experience of DARE1, which highlighted the pastoral element and values contained in the live art activities, I considered the role of live art as a 'pedagogy of affect', where events reveal

[1] Discussed in Section 4.2.2, p.137.

'ecologies of becoming in which learners emerge as subjects' (Atkinson, 2013, p.141), a reflection of the Deleuzian methodology employed in this research[1].

> Target 3: The sessions aim to promote individuals' integration to the wider community; support the development of self-concept and citizenship; develop one's enthusiasm for the arts as a tool for life and broaden one's perspective by experiencing real world situations and real art projects.

The subject handbook, redesigned by myself, embedded my approach to art criteria that support students to experience and devise strategies that may become their skills for life. The ethos of the handbook is presented hereafter.

6.1.2 Setting the Tone

Subject Handbook: A First Manifesto (Appendix 7)

In order to show commitment to spreading the ethos of my methodology across the course, I presented my subject handbook as a manifesto for art and for learning. This introduced my vision that considered art as a journey, an approach that acts as an authorisation for students to test, embrace not-knowing, and be daring, in order to develop themselves. The handbook embeds elements of the college's mission statements *It's all about you* and *Be the best that you can be*[2]—an open invitation for students to find their voice, inspired by DARE1's emergent sequences of learning.

A year later, in September 2020, inspired by my subject handbook design, Robert chose to present his Film Study subject handbook as a manifesto, thus marking a critical shift in the acceptance of this project and its perception within the system. Additionally, his suggestion to create a short film to advertise the course through my examples of practice transformed this project into a trademark of the art course at the college.

[1] Discussed in Section 3.1.3.

[2] Showing my commitment to support the college's ethos in this project.

Changes to the Project Design

The interview with my line manager, Robert, and his acceptance of the subject handbook as manifesto established the possibility to merge the ambitions for this project and rephrase them to match the environment, the college ethos, and the AQA curriculum content. In response to DARE1's findings, it felt appropriate to also merge the original three phases structure of DARE1, Inspire-Create-Share, into a more blended process for DARE2. In response, the sessions stretched over several weeks and culminated with an exhibition co-curated by the students—the sharing of a process and collective experience with the wider community, placing their work in the world.

Intermediary sessions, in class, aimed to scaffold the students' understanding[1] of the performative mode employed. In DARE1, the need for further contextualisation of live art within the history of art, to create a link to students' prior knowledge, became evident[2]. With this in mind, in DARE 2, I planned a lesson in the classroom to introduce the emergence of live art through a history of art movements that used performance, from Futurism, Dada, Surrealism, Bauhaus, and Fluxus, to the diverse current live art scene[3]. The students were set self-directed research, in pairs, to present to their peers during the next class time. On the morning of the presentation, I pretended that I had lost my voice and could not speak[4]—my first discreet performance (unexpected in class)—challenging their quietness and passivity, in response to Target 1. The space was open for them to make decisions and step in to present their work to others. Students showed signs of embarrassment by giggling and whispering. The following transcript extract shows how this moment challenged their self-organisation, agency and responsibility in this collaborative task:

> L: [asking others in a quiet voice] Who's gonna go first? [waiting for others to volunteer].
>
> [with a lack of response, F and E whisper at each other, with embarrassed looks—away or towards the floor]
>
> L: Has A sent you a message? No? [L's partner is missing from the lesson—L is waiting for my action to find out her whereabouts]
>
> Me: [showing a silent 'no', shaking my head side to side]

[1] Discussed p.39.

[2] Discussed in Section 5.2.6, p.231.

[3] Two documentaries served as an introduction: *What is Live Art?* (Sofaer, 1999) and *The case for Performance art-The Art Assignment*- (PBS Studios, 2017).

[4] A prompt similar to *Asleep* performance in DARE1, but in a more subtle form.

> After two minutes, E and F whispering at each other finally decided to make a move but realised that their PowerPoint was missing.
>
> (D2 pre-S2, my diary, November 2019)

This moment of wobble lasted a full *seven minutes* including whispers, giggles and embarrassment, showing a lack of planning and preparation. The first group finally stepped in with their materials ready for action. Others later took turn and presented successfully, demonstrating a growing confidence that became clear in their feedback at the end of the session.

> R: Yeah, that felt good actually. I enjoyed it, and I really liked discovering the work of Hugo Ball, and Dada.
>
> (D2 pre-S1, R's feedback, October 2019)

These seven minutes echoed the seven minutes wait time[1] in D1S2, during the performance *Asleep* that saw students self-organise[2]. A time gap rarely given to students in education, then authorised through performance, gave students space to take responsibility and find their own motivation.

A Consideration of the Choice of Tools Used for DARE2

I reduced the range of proposed tools to adapt to older students, selecting the most efficient, and most impactful items for DARE2: the Identity Box, the Reflexive Circle, Truth and Dare Blackboards, cameras and accessories, and the Truth-DARE Cards, described hereafter.

DARE Cards

In DARE2, the TRUTH-DARE Cards were used to prompt spontaneous engagement in the activities, an invitation to explore concepts similar to DARE1[3] (Limits, Power Relationship, Judgement, and Democracy) to stimulate a progressive journey from the self, to the other ,and towards the rest of the world that echoes the Reflexive Circle tool (see Section 4.4.3).

[1]Known as 'wait time' in teaching practice (Rowe, 1986).
[2] See Section 5.2.4.

[3] The DARE cards were initially designed by myself for an Artist-Educators-Social Practice development event, TRUTH-DARE-ART-July 2019-Hansard Gallery- https://truthdareart.weebly.com/. I adapted the concept for DARE2.

Reflexive Circle

The layered self-reflexive circle was used throughout the project, and in class—an efficient tool to prompt self-reflexivity, self-evaluation and metacognition.

Chalkboards

The Chalkboards in DARE2 were used in the more traditional writing mode by this older group, which highlighted students' conditioning to respond and comply, as opposed to DARE1's subversion and use as a space takeover. In both projects, they acted as a branding and identification of the project space.

The Game of Power (an external tool)

In DARE 2, I used the Game of Power in a classroom-based pre-session, inspired by educator Jason Buckley, whose online philosophy blog proposes short activities that develop students' critical thinking, inspired by Augusto Boal's socially engaged theatre (1992):

> Game of Power: Place five chairs in a space (the circle or area at front of class). Invite participants to come up and arrange the chairs so that one of them is the most powerful. They don't say which chair they think is the most powerful. Ask the other participants to say which chair they think is the most powerful, and to explain what the scene represents to them.
>
> (Buckley, 2019)



Figure 6-2: D2, Pre-S2, *Game of Power* activity, October 2019.

Their response showed a deconstruction of power relations, leading to their realisation that power is not always what it seems and can be malleable (the film clip is included in the final performance).

Two Methods for Bringing the Class to Life

Traditional classroom methods for cognitive development were used, challenged, and adapted to become embodied live art enquiries. Tom Sherrington's presentation of the popular principles of instructions outlined by Barak Rosenshine[1], recommend teachers to 'think-aloud and model steps' (2019, p.15). Equally, the use of minimal instructions, inspired by constructivist educational theory (Bruner, 1974; Papert and Harel, 1991) promotes the need for students to develop knowledge independently[2]—a means to encourage a 'situated cognition' that considers 'instructional metaphors' embedded in the environment (Wilson and Myers, 2000, pp.57-88). This concept not only accepts ambiguity, it also makes this a central point that motivates inquiries (Orr and Shreeve, 2017, p.58; 2019). Constructivists argue that overusing instructions affects learners' natural ability to construct new knowledge from previous experiences and retrieve prior knowledge for appropriate application (Wickens, 2008). I used both methods alternatively in my instructions to students, as exemplified hereafter.

Method 1: A Three-step Method

In DARE2, Session 2, I enacted the concept of 'Turning the Curriculum Upside Down' (discussed p.271), through a bodily experience in three steps to share this thought with students. Step 1 (Figure 6-3) served to model live art's specific mode and provoke surprise. Step 2 (Figure 6-4) invited students to mimic me: a collective first experience of discomfort (a time to break-away from judgement) that provoked laughter. Step 3 (Figure 6-5) let them discover on their own (a time to free the body and mind through creative enquiry). Additionally, students were invited to verbalise the experience at any time in this process. This three-step method, designed to scaffold their understanding of live art and build new habits of thinking and doing at once, was used in the first few sessions to introduce various prompts. It was then removed as a means to provoke agency when students acquired confidence and trusted this generative embodied process.

[1] A recurring reference in teachers' professional development.

[2] Discussed in the contextual review p.39,40.



Figure 6-3: D2S2, STEP 1, Turning the curriculum (and the students) upside-down, October 2019.



Figure 6-4: D1S2, STEP 2, Turning the curriculum (and the students) upside-down, October 2019.



Figure 6-5: D2S2, STEP 3, Turning the curriculum (and the students) upside-down, October 2019.

Method 2: Minimal Instructions

For this older group in DARE2, I adapted the introductory craft activity[1] of this project asking students to design and make a small sketchbook that would serve to record their journey. This was done in class. Minimal instructions were given on how to make it, therefore students had to rely on their imagination and research skills.

The group of usually very quiet students came to life through the process of making. Thinking aloud and sharing ideas with each other became a way of investigating materials and realising the nature of their enquiry. The following extract shows G discovering his own thinking process:

> G: Right, I need a hole puncher and hole punch that, then put one of them thread through all this. I am gonna have some of this … Where is the end and where is the start? That's not gonna work. Is that a ladder? [Looking at an off-cut piece of felt]. Hm, I am just gonna need this.
>
> (D2 pre-S1, sketchbook-making activity, October 2019)

With the lack of instruction, other than 'make a sketchbook of your choice and find out how to do it', G faced a task within which he identified a problem to solve:

> G: I need to stick in…Do you know what? I might not actually use this, to use this, ok, how annoying! It's gonna be really hard to do this. Ok, if I do it like this, it's gonna be easier, because I don't actually know how to stick the fabric in…but if I hole punch this, that's still gonna work!
>
> (D2 pre-S1, sketchbook-making activity, October 2019)

While thinking aloud, G realised *how* he was challenging himself. The articulation of his process helped him to overcome the fear of not knowing and allowed him to problem-solve and self-reflect on the spot. G organised a strategy which suited his own learning style and his mode of thinking. All students also got involved in similar ways, enthused by the lack of directions which offered them freedom.

[1] DARE1 gift bag threading was discussed in Section 4.4.6.

6.2 DARE2 FINDINGS

This section presents an analysis of significant findings in DARE2, session per session, to show individual and collective progress. It follows the themes that emerged in DARE1[1] and refines the findings towards dissemination through a performance (Chapter 7), followed by a final conclusion (Chapter 8).

6.2.1 The Pedagogical Role of Live Art as Embodied Learning

A Change of Environment

In DARE2 Session 1, the exploration of Limits, inviting students to question the space through actions to reveal physical and conceptual limits, introduced the workshop environment. The new setting of the dance studio as an art space dictated a different body posture (Figure 6-6) —sitting on the floor. The placemats (black circles) mimicking a playschool circle time, marked a safe, controlled sitting space. Nonetheless, the circular shape on the floor implied a playful exchange within which I included myself. Their inhibition at the start revealed adolescents' consciousness of an 'imaginary audience' (Elkind, 1967; Blakemore, 2019, p.20)[2] .



Figure 6-6: D2S1, Setting of the dance studio.

[1] See Section 5.2.

[2] Discussed in Chapter 2, p.42.

Authorising and Provoking Embodiment

Similarly to DARE1, I wrapped a red ribbon around them (Figure 6-7) to make visible the limitation created by the circle that they themselves formed (similar to DARE1 Session 1, around a table). My action was met with a perplexed silence:



Figure 6-7: D2S1, Wrapping the students with a red ribbon, Limits prompt, October 2019.

They observed and watched one another's reaction before they dared a first move. As opposed to DARE1, this group, at the start of the year, did not know one another. I noted, in this older group a tendency to discuss, rather than physically engage with the space—a first response that demonstrated inhibition. This new mode of relating to their environment and their peers provoked a noticeable discomfort and quietness that was triggered by surprise—a contrast from the safety of tables and chairs in class[1] that restricts the use of the body in the normal art classroom. My wish to bring the students into their bodies echoed Bourdieu's definition of practice as 'a bodily experience of sense-making that precipitates involvement in the world' (1990, p.66). The value of the immediate experience transpires as:

> an immanence in the world through which the world imposes its imminence, things to be done or said, which directly govern speech and action.'
>
> (Bourdieu, 1990, p.66)

In my instructions, I related this moment to the usual activities in art lessons in order to offer reassurance and stimulate new reactions:

[1] Tables were removed to provoke a physical engagement.

> Me: Now try to think of how normally you're limited by the small page, and all of a sudden, this is as big as you. How would you interpret that? How would you draw on it [the space] in a different way?
>
> (D2S1, session transcript, October 2019)

Their unexcepted quietness reflected the need to direct their enquiry through modelling and questioning. I chose the fire-exit as an example. The following provocation demonstrates how students moved into new modes of thinking *and doing* when pushed to investigate the role of the exit sign in the room, which provoked a semiotic interpretation (Chandler, 2002)[1]:

> A: The fire exit one?
>
> L: I wouldn't say it's a limitation—'cause if there's a fire … Should we write that down, or…?
>
> Me: Is it an invitation or a limit?
>
> L: Hum, a limitation?
>
> Me provoking [walking towards the door, ready to open it]: What happens if you push the door?
>
> (D2S1, October 2019)

My enactment of a possibly risky move provoked a visceral reaction, activating fear and emotions (Else, Ellis and Orme, 2015, p.1) that forced the students into their bodies, and 'into the world' (Biesta, 2009, p. 360; 2022, p.vii)—authorising the body to move and respond. A multifaceted embodied investigation of the world, which emerges in this live art methodology, forms a crucial part of self-investigation and self-construct (Mitcheson, 2023, p.7)[2].

Complex Reasoning and Decision-making

Example 1

The following conversation thread shows how an embodied action becomes an opportunity to investigate the complexity of what seemed a simple enquiry. Chandler's semiotic analysis, presents the assumptions that students have as internalised schema that are formed through a mixture of intuition, tacit knowledge, and culturally formed habits, used systematically

[1] Chandler defines semiotics as the study of signs, a complex interplay of codes to 'deconstruct and contest whose realities are privileged and whose are suppressed', the awareness of which is empowering (Chandler, 2007, p.11).

(2007, p.11). In the following sequence, Chandler's analysis brings powerful insights into how risk-taking and decision-making are socially constructed:

> A: Don't do it, otherwise the alarm goes off
>
> Me: Do you know that? Have you tried it?
>
> L: I'm gonna try it! No wait, it's an invitation…you said.
>
> The situation provokes a reflexive approach with a sense of urgency.
>
> Me: So, by not trying it, what do you think you are trying to avoid or what are you respecting? Or, what are you, what is the limitation there?
>
> L: A limitation?
>
> Me: Does it say that on it? [pointing towards the Fire Exit sign]
>
> L: It has a sign at the top, but, yeah…
>
> Me: So, the signs are here to stop you? Or—what colour is it?
>
> A: Green. Actually, it's both. They stop you and then they tell you to use the door as well.

A takes a critical step in revealing and solving the complexity of this question for herself:

> Me: So, is it helpful, or is it to stop you doing something?
>
> A: Helps you.
>
> L: Helpful, I think.
>
> (D2S1, October 2019)

In this action, the students' critical-thinking process was pushed and challenged by the imminence of a problem to solve. Their experience of complexity of this issue forced them into thinking, discussing, making decisions, and changing their minds. They used a series of logical modes including inductive, deductive, and abductive reasoning when making a hypothetical conclusion, which was then challenged again by my action.

Several minutes later, I opened the door in front of them, to make visible a new layer of awareness that provoked both surprise and laughter (as immanence). The opening of the door (I explained) had previously been negotiated with the caretaker, thus providing a safety net for the students' experiments in the session. The element of preparation and negotiation to provide safety within risk-taking became visible to the students.

Within this interaction, students deconstructed the meaning of signs (semiotics), and of their thinking mode as habitus[1], to instead promote curiosity and imagination—a deconstruction of the learning environment per se. This critical incident opened a new performative space which situated my provocation within a learning context (the college), where students can experience discomfort safely and create their own response. A lesson on semiotics, in class, later reinforced the learning from this session, and deepened their understanding of art, social life, and agency, thus showing the benefit of embedding this practice in the curriculum.

The learning that occurred over the course of this critical incident can be summarised as a sequence similar to DARE1's developing sequences:

<u>Sequence 1</u>

Provocation→Discomfort/Strangeness→ Critical Thinking/Strategic Reasoning → Agency.

I interpreted this sequence as a manifesto proposition that reflects the student's inner voice as:

'I explore the uncomfortable, I think, I change my mind, I reflect, I am changed.'

Discomfort, Strangeness and Not-Knowing as Moments of Change

Their experience of discomfort revealed a vulnerability that becomes accepted on realising the safe, playful mode proposed.



Figure 6-8: Students giggling, showing a moment of change.

[1] Bourdieu's notion of 'habitus' as 'a system of dispositions—a past which survives in the present and … perpetuate itself in the future', acts as internalised laws that respond to 'external necessity', beyond rationality (2002, p.82).

The students began to giggle and move around the space, exploring its explicit and implicit limits (Figure 6-8). The laughter which first denoted their discomfort in front of the new, also marked a shift towards exploring unknown situations and developing relationships.

Embodiment: The Students' View

In their final interviews, the students all mentioned the importance of using their body in the work to find new ways of making art. The initial inhibition that seemed to block a phenomenological mode of art-making was a clear marker of a preconditioning by the education system that does not promote embodied learning. The students' testimonies revealed the difference between usual art sessions and the live art that supported a free exploration of artistic processes:

> A: Hum, I remember them being quite fun and, I never really used my body before in art it's usually just sitting at the table, so it was really great to be doing something more physical, create physical things, and use myself in my art.
>
> (A, interview, September 2020)

R enthusiasm for the active mode in the sessions transpires here:

> R: I mean, pretty mad really compared to most of the lessons, yeah like actually the moving around, the putting stuff together... It's like a lot more active, and in the moment as well … I was able to, express a lot … just anything that was on my mind.
>
> (R, interview, September 2020)

R also recalled the importance of the live encounters with artists in the gallery and their embodied practice as a defining moment that authorised the performativity employed in his responses:

> R: What they were doing there [in the Winchester Gallery], that was in the moment as well, just kind of, setting theirs up [their artworks] and some of them were even part of theirs, so they put themselves, kind of, as the art itself.
>
> (R, interview, September 2020)

6.2.2 Live Art Becomes Praxis

Findings in DARE1 have shown how the performative mode of live art disrupts the students' habits of behaviour to create opportunities for new modes of response. In DARE2, in the session following the exploration of Limits, I prompted students to explore an opposite proposition, asking: 'What would you do if you were limitless?' Using angel wings as a prop, students presented their individual response. By Session 2 (with several intermediary sessions in class), the students began to process the potential of their embodied responses as praxis, a deliberate mode of researching the self. This session marked a shift when photographs acted as mirrors that reflected students' thinking *beyond* their chosen words.

Example 1

G's response (Figure 6-9) defines how his imagination materialised in a visual form. In this image, the writings on the chalkboard, from the previous session, emphasise the impact of this image, and creates a layered understanding[1]; the student expressed *his voice* beyond words, in a re-appropriation of the proposed form of response. G explains:

> I didn't write anything because if I was limitless…That's it.
>
> I wouldn't write it on the board… I think, just that it was limitless so nothing could, it couldn't really all fit onto one board.
>
> (G, final interview, October 2020)



Figure 6-9: D2S2, G's response to: 'What would you do if you were limitless?' December 2019.

[1]In Figure 6-9, the orange arrow shows the rebranding of the DARE with a double D to include Disruptive *and* Dialogic, as I refined my methodology. The yellow arrow reveals previous responses by G and R to the Limits prompt, providing new layers to this image's phenomenological understanding.

Example 2

In this second example, L uses my prompt to express discomfort in being in the room at this time. Her spontaneous honest response aims to disrupt my first invitation through a wish to 'move away from here', before her imagination can be freed in the following statements:

> Move away from here ASAP. Become a mythical creature. Not give a damn.
>
> (D1S2, L card statement)

Beyond her words transpires her anxiety over being in a foreign country (she is native of Nigeria) for the duration of her studies, a situation that is beyond her control. This image both encapsulates and reflects the tactics that may help her escape her current fate—a first inspiration for her later A level art project: *World Cultures and Beliefs*, an investigation of her own displacement (Figure 6-10).



Figure-6-10: D2S2, L's spontaneous and honest response.

These two examples reveal how students began to read into their action diffractively through the images, a means to provoke a deferred and resonant understanding of their actions and of themselves.

Embodied Self-reflexivity

When facing a performative situation that engages the body, students' discomfort transpired through a resistance triggered by an awareness of being watched by others. In D2S3, this

limitation became an opportunity when exploring the dance studio's large mirror, considered as the elephant in the room in this situation.

E, F, L, and A adopted a tactical performative mode during D2S2, turning their back to the mirror whilst still looking and performing towards it in a kind of hide-and-seek game with the self. In contrast, G and R noticed the mirror as an object that distorts the space and opens up a new dimension that they began to engage and play with. Here, their discussion reveals a collective conceptualisation of the mirror:

> L: It's a bit too honest
>
> Me: It's a bit too honest? (laughs) But do you really think it's you there?
>
> R and G: No
>
> L: No, it's the reflection…
>
> G: It's a mirror plate
>
> R: It's just a dimension where we can see ...
>
> R: It's just in a dimension where the aliens are...
>
> G: Yeah, you can fool around…
>
> L: You can't be certain when you look in the mirror that's the reality of things.
>
> G: 'Cause the mirror's fake.
>
> A: When you look at yourself in the mirror you get used to the way you look but it's actually yourself in reverse. Make sense of it!
>
> (D2S3, November 2019)

Foucault's concept of cameras[1] and mirrors as tools from which emerges a 'double of the self, a second figure who can be examined more closely' (Lutz and Collins, 1991, p.143) became evident at this moment.

The above conversation in DARE Session 3 (D2S3) inspired an activity during the following session (D2S4), designed to provoke a deeper self-exploration. In the following experiment I asked students to face the mirror and have a positive discussion with themselves. The

[1] Exemplified in DARE1, Section 5.2.2.

following reflective discussion reflects an anxiety generated by this new relationship with the self which conveys an uncomfortable truth:

> L: You would be embarrassed [looking in the mirror in front of others

A notices how they normally rely on each other's to be a mirror:

> A: So, we've got our, like, appearance is really important […]. So, we kind of think… if there's something wrong with us and we asked them [others], then we just have to trust them.
>
> (D1S2, November 2019)

This time, unable to avoid confrontation with their own image, students were given an opportunity to construct an intimate space with cards and viewfinders that could act as a separation between the public and the private sphere, thus forcing their gaze towards the self (Figure 6-11).



Figure 6-11: D2S4, Mirror experiment: talking to the self.

The challenge consisted in speaking loud and clear to themselves in order for their phone to transcribe their speech (my provocative strategy to force them out of quietness). This mode of oral note-taking aimed to support the development of self-strategy for thinking-in-action (a

useful tool for their personal investigation project). This time authorised students to re-imagine their relationship with the self before engaging with others. G's gaze seemed inevitably drawn away from the mirror.

From the Self to Others

G devised his own disruption in response: moving away from the mirror with his 'boxed head' (his term), he chose to redirect his gaze towards others in the room. His performative response revealed a mode of thinking that had previously emerged in class tasks, showing his difficulty in considering multiple perspectives. His single restricted vision is here (Figure 6-12) phenomenologically represented by the 'boxed head'.

His action can be considered as embodiment of an adolescent's view of the self; an incapacity to separate the self from the judgement of others (Elkind, 1967; Blakemore, 2019). The boxed head stopped him looking sideways and forced a forward gaze, a reflection of his personal tendency. Later in the project, G began to see beyond this singular view and discovered new multiple perspectives and possibilities when exploring Power and Emotions, with R, (described and discussed later in this chapter).



Figure 6-12: Talking to the self, the boxed-head response by G.

The following sequence analyses how knowledge was formed during G's action:

Sequence 2

Discomfort→ Embodied Disruption→ Self-realisation → Strategy →Realisation→Agency

I transformed this sequence into a manifesto proposition to represent his voice as:

'I encounter strangeness, I disrupt, I am myself, I adapt, I reflect, I change'.

6.2.3 Performativity and Dissent: A Collective Experience

At the time of the project, I was involved in a sequel of *Laboratory of Dissent* (LOD2), (2019) with Chapel Arts Studios, based at Winchester School of Art (see Section 4.3.7). In line with Target 3, I invited the students to play their part over a day of a visit and a workshop; they became part of the exhibition, playing their role as artist-investigators in this space.

Presence and Liveness

The shaping of a large collective cyanotype print made by the group in the gallery, was captured in a drawing by artist Sharon Harvey (Figure 6-13). The drawing acted as a validation of their work and status, the realisation of their presence and participation as artists working alongside other artists.



Figure 6-13: Drawing of students in action, curtesy of Sharon Harvey, November 2019, Winchester Gallery, with Chapel Arts Studios.

The students' ability to see their action become part of an art project's archive was a defining moment. Their realisation of *presence and liveness as art* made the process of togetherness prevail over the worry about a final outcome.

The cyanotype action developed as a moment to research and test tactics that emerged from the students' lifeworld. Using their phone to draw with light (Figure 6-14), or using themselves, they created a trace of their relationship imprinted in the exhibition space—their first mark in the artworld.



Figure 6-14: Winchester Gallery, collective dissent cyanotype.

R, in his final interview, defines the importance of live encounters with artists in the gallery—a crucial moment for R and others that authorised a performativity that redefined what art can be:

> What they were doing there, that was in the moment as well, just kind of, setting theirs up [their artworks] and some of them were even part of theirs…, so they put themselves as the art itself.
>
> (R, interview, September 2020)

Making Sense; a Collective, Dialogic Enterprise

By Session 5 (D2S5), students became acquainted with live art's mode of investigation. I used a set of TRUTH-DARE Cards (Figure 6-15) to prompt students to investigate concepts.



Figure 6-15: TRUTH-DARE cards prompts.

These presented themes of Identity, Relationship, Connections, Power, Integrity, Honesty, Democracy, and Transformation explored through selected materials and space in the college's dance studio. The cards, branded on one side[1], were left open on the other for me to write a question in response to students' preceding actions:

Example 1

A and L's response to the theme of Relate-Connect (see the first card in Figure 6-15), first qualified by L as 'a bit random', is analysed hereafter (see Figure 6-16).

[1]The card model was first designed for Truth-Dare-Art, an event created by myself with Chapel Arts Studio, (July 2019) at Hansard Gallery, acting as taster for the DARE methodology to become a professional development (see www.truthdareart.uk).

While playing with a frame, a coat-hanger, and a piece of yellow felt (Figure 6-10), A and L formed a new relationship which is reflected in the elements that they had assembled.

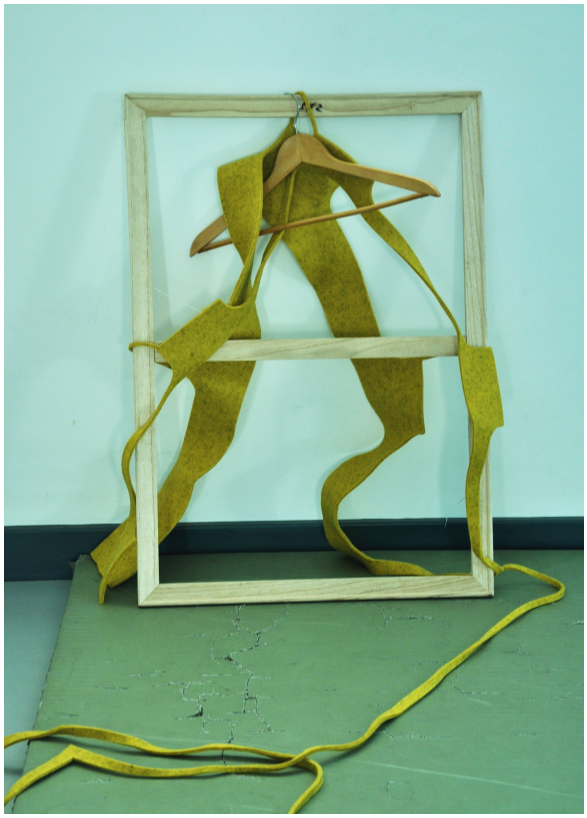


Figure 6-16: D2S5, *Connections,* Material experiment, December 2019.

When discussing the work, A and L's vision was transformed; the felt became a symbol of the body (warmth), the frame, a metaphor for the environment, while the coat hanger carried the body in the space.

In my interpretation of their work, I see the body evade the restricted space of the frame towards the rest of the room, an adventurous move that is supported by the strength of their emerging friendship. The work acts as a metaphor for the two students' developing lifeworld —a mirror for the self.

The phenomenological understanding emerged from this work as a dialogic revelation when L and A attempted to articulate their process to others during the session. Their artwork, when valued by myself—an invitation to notice—shifted their understanding of play as meaningful art-making, with a long-lasting impact. In her final interview (six months later), L recalls this learning:

> L: We made the frame with the hanger and the felt on that … I mean we were just playing around at the time. We added the felt which was like the final bit. It made it look like a person was in the frame, and … I can't remember how we linked it to identity. But it was something that was quite random.
>
> Me: But something random became something meaningful?
>
> L: Yeah, like we wrapped the felt around the frame, then the coat hanger, and we connected it all together … with the *Identity* bit, it made me think about myself and how I see myself, and, an awareness of others as well. You think about how other people see themselves, and what they think of themselves…
>
> (L, interview, November 2019)

Moreover my later analysis, after the session, revealed the work as a larger metaphor for this live art practice; the encounter of bodies and minds within the working space, and the wider educational environment—a revelation of students' coming into the world (Biesta, 2017), that showed the role of material entanglements (Barad, 2007) as a means to come to know.

6.2.4 The Role of Material Imagination in Researching the Self

The proposed materials in sessions D2S5 and D2S6 took the students a step further in their articulation of process. Materials were offered in the room and used by students to give concepts a form through actions.

Material Imagination and Agency: Making Sense

'Material imagination', a concept first presented by French philosopher Gaston Bachelard (1999, p.1), is formed from an encounter between minds, materials, and ethics (Barad, 2007, p.207). In the analysis of the students' actions on and with materials, Barad's proposition of a 'diffractive reading' as a source of 'inventive provocations' (Barad, 2012, p.50)[1] guides the development of students' propensity for creative endeavour. The mechanisms developed by the students in the following examples draw on a semiotic understanding where 'connotations are not purely "personal meanings"—they are determined by the codes to which the interpreter has access' (Chandler, 2002, p.142). In these two sessions, the association of materials with concepts through the body clearly developed the interpretive capacity of students by providing them with access to further coding possibilities.

[1] discussed in Chapter 3, p.93.

Power Relations and Embodiment

Example 1

Similarly to DARE1, performative moments offered a space for the students' lifeworld to emerge and their imagination to flourish. In this example of response to concepts through materials, in DARE2, Session 6 (D2S6), a roll of cardboard took the shape of a rose that served as entrapment for A, one of the students involved (Figures 6-17, 18).



Figure 6-17 D2S6, exploring concepts through materials and bodies,

In the narrative constructed by the students, A was made to stay hidden from society because of her beauty. Nonetheless, from her prison, she could safely observe life outside, and could engage with it, on her own terms. In the following performative exchange, one can identify several concepts such as Jealousy, Manipulation, Control, Entrapment, Punishment and Judgement when another student (E) questions them:

> E: What happened? How did this happen?
>
> A: Oh, L imprisoned me! She just went around me!
>
> L: I guess I just went around her so you can't see her [trying to justify what appears as a cruel action].
>
> F: And why did you want to imprison her?
>
> A: She wanted me to be like a rose, I am so beautiful, I am like a rose!

L: Yeah, she is like an insect in the flower, she is trapped …. She can collect nectar but now she is tired. She had too much nectar, now she's got to rest.

A: I am stuck in here.

L: Yeah you are like a bee, you are stuck in the flower. Actually, no you are resting in the flower, 'cause you are tired you…

A: I can see the world through the little holes.

L: You've had too much nectar Bro' [joke]. Yeah, I'm gonna cover them up [the holes].

(D2S6, December 2019)



Figure 6-18: D2S6, The Rose shaped by L around A, December 2019.

L performed a position of power and domination over A, who remained entrapped (Figure 6-18), but nonetheless seemed comfortable and willing to play the game[1]. Here, she began to analyse her position when asked how she felt:

A: Hum, I guess it could get restricting because if you really want to see what's going on you have to stretch your neck to reach out- and you have to talk to people, it's like hum, you have a sort of disconnection from everybody else, separation, 'cause they can only talk to you through the hole.

(D2S6, December 2019)

[1] A situation similar to D1S1, when J let D and S wrap her with tape to a point of tension that made her assess and express her limits.

Although she was imprisoned, A could explore her relationship to others from a safe place thus transforming her vulnerability into a position of choice and power—an opportunity that is not always given at school and in life.

At this early stage in the year, students in year 12 seldom know one another. Other students came to ask her questions through a small gap at the top of the structure. L had constructed a protective structure from society and peers' judgement. A accepted to play L's game. As it unfolded, she discovered the conditions attached to this protected environment that led to manipulation by L, whom she relied on to know about the rest of the world. Equally, L tested the conditions of her power position. The mechanisms in operation during the above action can be summarised as a learning sequence that shows complexity:

Sequence 3

Presence→Encounters→Material-Exploration→Making-as-Relating→Understanding→ Conceptualising

I transformed this as a subjective statement for a manifesto as:

> 'I am, I meet other(s), I play, I think, I create, I realise who I am, I am transformed.'

Forming Relationship

The collective experience around the rose became a playful and meaningful encounter with themes of life that invited all students to participate from their own perspective. In the context of the college, where newly arrived students need to bond, this performative exploration with materials generated moments of conversation as emergent relationship: a dialogic encounter that produced learning about the self, with others.

Live art provided a platform for new relationship to be formed, a point that *all students* mentioned as crucial to their integration that is (according to them) rarely addressed in other subjects at college:

> G: I think it also helped with try and like ease us into the year pretty much 'cause we were still kind of new at the time, we'd not done too much, work wise. It allowed us to kind of get to know each other better as well, and huuu, kind of just eased everyone into the year. And I think it helped 'cause not a lot of teachers do

> that for like college and stuff. They kind of chuck you in, you do the work, but easing us in, I think is a lot more beneficial in the long run…
>
> (G, interview, September 2020)

Equally, A recognised the role of the space and situation in the shaping of their relationship, their interactions became visible in the interstice between bodies, made tangible through their manipulation of materials which awakened a sensory perception:

> A: I thought it was a good space … It was close enough to, kind of, for us, because we didn't know each other well yet, so it was close enough [spacewise] to get to know each other a bit better.
>
> (A, interview, September 2020)

The Students' Lifeworld

Example 2

In D2S6, E and F (two international students) summarised the thread of life in the creation of an installation, The River of Life. A process of reflection-in-action[1] demonstrated the students' ability to respond to concepts which became decoded with each additional material element. E and F [2]gradually moved from simple to complex elements when producing an installation that represented the 'chaos of life' (their term) from birth to death, including emotions, experiences, and the different stages of human development.

A phenomenological understanding of their process is reflected in the images of work in progress showing their layered process (Figure 6-19). For E and F, the child was represented by the rabbit, the teenager by a T-shirt, and the adult by a pair of viewing glasses.

[1] Reflection-in-action (Schön, 1983) is discussed in Section 3.3.3.

[2] E and F are German natives. Their language skills develop as they explore and articulate their art-making.



Figure 6-19: D2S5, The River of Life, E and F's collaborative response.

The second layer of materials is explained by the students. Their self-analysis, presented in the following transcript extract, denotes the emergence of a new aesthetic and poetic from their interaction with materials:

> F: Your problem gets bigger and bigger because for example you cry as a child because your pet died, and maybe as a teenager because your boyfriend broke up with you, or as an adult because of your job, or when you are old, because of illness. So, it's a great change from the rabbit [laughter].
>
> E: And the mess is like, because when you are a teenager you have some problems with you, and you don't like you, sometimes and you try to be another person.
>
> (D2S6, December 2019)

Some elements are still to be revealed. Here, one can see how not-knowing becomes an opportunity to play, rather than a cause of anxiety (felt at the start of the project). When E and F were asked about the significance of the red cloth, they replied:

> F, E: Well we don't know yet! [laughter]
>
> E: Maybe it is the soul and its going down? The rain?
>
> (D2S6, December 2019)

Their use of the word 'yet' after 'we don't know' showed confidence, and an opportunity to speculate and investigate further. This sequence evidenced the targets set out for the DARE2 project: the development of experimental work that welcomes the unknown as an opportunity (Target 1), and the articulation of emerging concepts (Target 2). When E and F named the final installation The River of Life, the red fabric appeared as a strikingly evident symbol for blood, showing an inspired tacit understanding of their work during its making, one that often precedes articulation and conceptualisation. Their learning process can be summarised in a sequence that shows a true progress and confidence as follows.

Sequence 4

Material Exploration→Unknown→Imaginative Questioning
→Realisation→Conceptualisation

I transformed the sequence into a manifesto statement as:

'I am, I play, I try, I embrace not knowing, I reflect, I share, I realise, I am transformed.'

Example 3



Figure 6-20: D2S4, G and R exploring power, December 2019.

Nearby, the next group continued to explore the theme of Power. In this example, R and G developed a performative interpretation of power (Figure 6-20), selecting materials and fabrics as elements that they identified as making sense. The combination of colours, body, and shapes, reveals power relations that stems from their online gaming practice—a representation of how students construct inspiration from *their* lifeworld.

The following transcript extract of R's final interview (six months after the action) demonstrates the mnemonic impact of embodied concepts experienced through performative actions. His understanding through the body was a defining moment that helped him choose a theme to investigate for his A level coursework project:

> R: I remember power, as being one that I kind of experimented with, and I think that was like the one with fabrics that I had all over me. Actually, that was pretty much to do with the power of emotion. Emotions can have different power depending on what they do and their overall … interpretation. So sometimes, negative energy like sadness, regret, drags you down, like, put you, take you down to the floor, and some others lift you up higher, like happiness, excitement, etc.
>
> (R, interview, October 2020)

Emotions and Embodiment



Figure 6-21: Breaking through the power of emotions, by R, December 2019.

R and G's game of power led to further investigation of the power of emotions through play. The image above (Figure 6-21) presents a vivid metaphor of R's wish to break through and explore beyond his current knowledge. The mask pushed on the side of his head, and his mouth and hand wide open, express a need for liberation from emotions that he does not control; an exploration of the human condition that he remembered as a personal experience. Equally, in Figures 6-22 and 6-23 G crossed a significant physical and conceptual threshold that examined a new perspective from outside-in. In a preceding session, G was investigating the split glass of the fractured window, wondering what it might look like from the other side, but could not bring himself to take a look beyond the door[1]. The crossing of the door threshold marked a new confidence to take risk and gain a new perspective[2]. G and R's explorations of emotions made a deep impact on R's motivation to deepen his self-understanding, as he recalls in his later interview:

> R: I think it would be a really good idea for me to revisit the power of emotions more focussed on the colour, and what they actually represent in me. … I have obviously thought about emotions a lot throughout my project, I also have been distincting different words that relate to different colours that would be emotions.
>
> (R, interview, September 2019)



Figure 6-22: D2S3, Broken window from the inside.



Figure 6-23: G and R, D2S5 exploring the power of emotions outside the room, December 2019.

[1] The fire exit door investigated by students earlier, now felt safe to open.

[2] Stepping away from his single vision tendency represented earlier by his 'boxed head', discussed p.268.

The mechanisms employed by R and G for learning in this situation are hereafter summarised as a sequence:

Sequence 5

Struggle→Exploration/Play/Investigation →Realisation→ Resilience→ Confidence

The analysis of emotions through performance created an affective resonance that evidenced social and emotional growth. The learning became deeply embedded and meaningful. From this sequence emerged the following manifesto statement:

'I am myself, I struggle, I feel, I face emotions, I am resilient, I am powerful.'

In each of the above examples the groups devised individual strategies to overcome barriers. They decrypted codes hidden within the concepts offered to create affective connections. This live art process made these codes visible through the connection of materials, body and mind. A process of mentalisation[1] was evidenced seeing the development of emotional intelligence, empathy, and agency. The codes were accessed through their personal experiences, and those of their peers. Additional questions from myself encouraged new connections to the wider world, thus evidencing Target 3 (further evidenced in the next Section 6.2.5).

6.2.6 The Student Voice

The final interviews offered a longitudinal approach when carried out six months after the project, post Covid-19 lockdown 1, in September 2020, showing the mnemonic impact of the sessions and the students' self-development. In addition to the interview comments presented throughout the examples to support a triangulated analysis, I discuss hereafter specific points that were mentioned by students as significant impacts on their self-development.

[1] Blakemore describes 'mentalising' as the ability to read into each other's attitudes, actions and emotions, developed during adolescence (Blakemore, 2012).

Communication and Emotions

Example 1:

In her final interview, A identified how her communication skills developed and the impact this had on her art and on herself. The conversations alongside the making activities supporting the development of personal ideas pushed her to form new concepts, and to consider art-making as a 'communicative actions' (Habermas, 1981; Helguera, 2011, p.7):

> A: Yes, definitely the conversations helped bring out your own ideas, when you talk to people and when someone gives you like an idea, like your creative vision comes out … and yeah, you can find new meanings for yourself.

She adds:

> It feels like I've been able to incorporate that [communication] into my art even more. What I try to communicate or how communication happens between people and how I can use my art to show that … Communication is how can I communicate what I see so it's relatable to someone else.
>
> (A, interview, September 2019)

A Changing Perception of Art and of Oneself (Target 3)

Through the live art experience, students developed a new understanding of art that transcends the current narrow perception in education[1], showing in their statement hereafter:

> G: When you think art you think paint, drawing, but now you can think it's anything, including digital artwork cause that's kind of coming more into the modern age—people aren't doing what is known as traditional art. The stuff in the studio, that was another way of how people are doing art and its much different to how other people really think of art.
>
> (G, interview, September 2019)

> A: It, like, let me know that you can really do anything with art, and you can use everything in a room. It doesn't have to be the walls, you could use the door you could use the window, you could use the ground. You could combine things that wouldn't match.

She later describes her renewed inspiration:

[1] Discussed in Sections 1.1.2 and 2.2.1.

> I can experiment with making my own kind of approach to art, that art is kind of, up to you, anything can be art, as long as you, you know, it's a creation, so it's all art, like that.
>
> (A, interview, September 2019)

R also shared his new vision:

> R: It kind of widens … the definition of art … sampling something that seems so simple … some elements of the world, just picking up a rock or a leaf or something, and then showcasing that, and also like giving meaning behind it and making it more than what it appears to be.
>
> (R, interview, September 2019)

The project has opened new imaginaries beyond the limits of traditional art, showing art's ability to transform materials and space, and thereby to transform and expend the self and one's vision of the world.

G recalled how live art developed metacognitive processes through the themes that he engaged in:

> G: The theme of Identity, in the sessions, we figured what our identity was by what we were doing, almost how we reacted to being given a task—what we would do—it kind of just showed who we are, in here, and in life as well.
>
> (G, interview, September 2019)

Imagination, Freedom and Critical Thinking

Most students recognised the benefit of live art sessions on developing and freeing their imagination. Their understanding that spontaneous responses, free from judgement, present layers of meanings, which connect different knowledge, is reflected in A and L's responses:

> L: I think when we made the frame with the hanger and the felt, that was quite random, and we were just playing around at the time. So, we added the felt which was like the final bit. It made it look like a person was in the frame, and we connected it all together.
>
> (L, interview, September 2019)

The reflexive circle helped L identify the skills that she developed:

> L: We definitely developed critical-thinking, problem-solving, creativity as well, and then forming our own opinions. With the Identity theme, it made me think about myself, and awareness of others as well, you think about how other people see themselves and what they think of themselves. It all came from working in that kind of environment that I had never worked in before [live art].
>
> (L, interview, September 2019)

> A: I liked the sessions when we were able to use the materials that we brought, for example when we made the rose out of cardboard, it was very spontaneous. I like the spontaneity, you just pick up something, and you have to create a piece of art. 'Cause we manage to create a few things, like when you look at them you can see more than we see, you can create stories and whatever you want.
>
> (A, interview, September 2019)

Here, the students testify on how the exploration of mixed materials has informed a progressive personal development:

> R: I mean, I would say first, my imagination, yeah definitely. I mean, since I have started my imagination has broadened and widened over time as well.
>
> (R, interview, September 2019)

> A: I think I'd be able to use more of my imagination. Maybe by doing the workshop I am able to know that I can use all these different materials.
>
> (A, interview, September 2019)

G analysed the critical skills that he grew which he recognised as socially constructed knowledge:

> G: I think the opinion forming and critical-thinking skills are kind of similar things but I think when we were talking about things in the studio, we were always giving our opinion on that—and obviously one's opinion might be different to the one of the other person so it was like the critical-thinking is taking in other people's opinion, and then forming your own to throw back at them—pretty much making up your own mind about things.
>
> (G, interview, September 2019)

Resilience, Self-care, Confidence

In her final interview, A describes the impact of the sessions on her current art project. One can see here how she confidently takes ownership over her ideas, even if still in the process of conceptualising them:

> A: Well, I think it's in my project in a way of like, in regards to expression, I am trying to express my own way of seeing the *deadly sins,* which is my theme [as A level project], so I'm trying to develop them in the way *I* see them which is *my expression.* So, letting people know that.
>
> (A, interview, September 2019)

She has integrated some understanding from the preceding year, which has authorised her current exploration. She allows herself to have ideas that are still unformed. Her facial expression during the interviews demonstrated a growth in confidence and an acceptance of the not-knowing as a challenge that is part of the art process (my observation recorded on a diary). Once a very anxious student, A demonstrates how she has grown resilience and is happy and excited to engage further in this process:

> A: You have to try out a lot of things! So, my project involves making a lot of things and if things don't work you have to try something else, and I think that's how I have incorporated them [elements of learning from the live art sessions].
>
> (A, interview, September 2019)

In his final interview, R also acknowledged how the project had helped him build the necessary confidence to explore art with a personal perspective:

> R: Obviously when we first started, I was kind of hesitant maybe, or just kind of… I was shy.

R's use of the past tense, in this quote, affirms his awareness of change, hence demonstrating how his confidence growth was revealed to himself through his practical research. Additionally, a new sense of freedom and ownership over his work is revealed here:

> R: I think, in art there is a lot of judgement. Friends looking at your art piece, and all the work you are doing. So, I think that [the project] definitely impacted on the way I see my work.
>
> (R, interview, September 2019)

R expressed how the live art has helped him consider his work in a new light[1] that transcends people's judgement and allows him to identify his own strength and build upon this positively:

> R: The first interpretation is to think that bad judgement from people like: 'Oh this is terrible, and it's really bad'. Now, I feel, with time I've kind of opened up, I think more positively … So, instead of just thinking: 'Oh they think it's bad', well, I just think that's pretty nice actually. I do actually like some of that. So that keeps me developing my work as I want to, in my own style.
>
> (R, interview, September 2019)

He later explains how he managed to overcome the challenges of this unexpected form of art (live art) thus showing an understanding of the mechanism of his self-development:

> R: There were a few moments when I didn't know how to approach a certain task that we were given and how to interpret it and I guess at some point as well kind of what it actually meant…
>
> Me: And, how did you solve that problem?
>
> R: Well, I mean I suppose I kind of went nose diving first, and kind of noticed what I did first and then just kind of think what I first thought that it was trying to tell me, and I kind of just went with it.
>
> (R, interview, September 2019)

R shows an understanding of the self-reflexivity offered by this process where, he *listened* to the art process, thus *letting art teach* him (Biesta, 2017). Moreover, confidence growth is recognised by the students once they have moved on to year 13 and recall the process from six months before. R also shows his awareness of the direct impact of his confidence growth on his work, and on his learning disposition—a demonstration of metacognition leading to self-regulation (Muijs, and Bokhove, 2020, p. 5):

> R: [I have grown] confidence, because without confidence you wouldn't really push as far as you would. And I think self-care, as well, 'cause actually expressing that, does kind of reassures you that you are on the right path to something, instead of holding back … You take a stand for when you are in teams, so you really kind of strive forward for not only yourself but the rest of the team as well, to inspire them to go forward.
>
> (R, interview, September 2019)

[1] See R original statement showing low confidence, discussed p.249.

R shows how the sessions as a long-term project helped him build resilience:

> R: I think it's always good to push my ideas a bit further… every time I reach a new milestone you think it's good to stay were you are. But I think it's good to push forward and to see how far you can take it.
>
> (R, interview, September 2019)

Connection, Empathy, Responsibility, Agency

In DARE2, emotions became visible through aesthetic responses that involved 'sensory, cognitive and visceral processes'—as elements that trigger metacognitive processes (Else, Ellis and Orme, 2015, p.1). For example, an ability of this live art process to develop students' empathy towards others in the room and beyond transpired in R's discourse:

> R: Awareness of others as well 'cause obviously you are not the only one that also probably going through what you are, so I think it's good to be aware that other people are also scared of judgement and scared of bad criticism on their work so I think this good to show that empathy towards other people and then obviously they might even do it to you in return for you as well so it's kind of a joined system and we are all kind of connected and without each other, well we wouldn't get as far as we would. Yeah.
>
> (R, interview, September 2019)

R shows how he has grown a sense of responsibility and agency. He is not only considering the impact of the project on himself but is able to consider others, and their responsibility in the development of his own work. Towards the end of the project, R found confidence in expressing his own style with freedom from judgement, when he turned his mental health issues into an introductory page for his book (Figure 6-24). His risk-taking led him to produce a response as something that is unique and expresses his identity. The rabbit later became a central character of his personal investigation project for which he created a comic book named *Power of Emotions*.

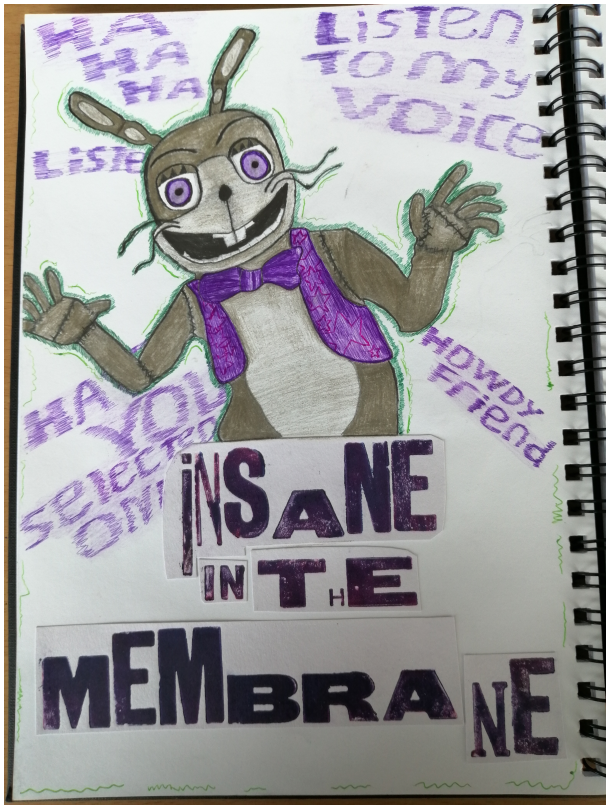


Figure 6-24: R's sketchbook page inspired by Artist Hugo Ball, discovered during his research on Dada.

Embodiment and Environment

G recalled how the concepts presented helped him reconfigure his physical and conceptual place in the world, and create his own vision:

> G: I think It helped me to understand space and boundaries, because boundary is being outside of your body, how far you can reach, but space is completely the opposite which is interesting like this one subject can be both but are kind of opposites.
>
> (G, interview, September 2019)

Enjoyment

Finally, the enjoyment that this project provided to the students was a major factor in triggering an intrinsic motivation to engage and established a possibility for an art course to be fully enjoyed.

R's statement reflects this value:

> R: [It was] pretty mad really compared to most of the lessons, yeah like actually the moving around, the putting stuff together, so, it's like a lot more like active and in the moment as well. Quite frankly, I've never had so much fun in a course.
>
> (R, interview, September 2019)

The student's statements evidencing the impact of the live art sessions established this project as a valued practice embedded in the curriculum. Although their collective work could not directly be included as an exam piece, their research impacted on each student's developmental process, thus preparing them to meet the aims of the A level course, while also meeting the aims of this research study to develop critical-thinking skills, social growth, and personal growth.

R later volunteered to edit the film clips gathered through both DARE1 and DARE2 to create a short film for their exhibition[1], finding application for his creative media skills beyond his course[2]. He then stated:

> R: Putting the films together, was like a different set of work altogether. It was great to see others [in DARE1] that had gone through this process and did their own responses. The film was like, a way for me to put in my own take and, see the bigger picture, like what we do in class can be, like, bigger than just us, here.
>
> (R, discussion, January 2019)

I hereafter provide a summary of this chapter's findings.

6.3 DARE2 FINDINGS SUMMARY

The analysis of DARE2 findings has reinforced the findings from the two preceding cycles of research (see Chapters 4 and 5). I have examined how live art, when embedded in the A level curriculum, has provided a platform to experience and explore themes that emerged from, *and developed* the students' lifeworld. Students engaged with concepts of Identity and Power

[1] Further discussed in Section 7.2.5.

[2] Informed by Thomson and Pringle's evaluation through film made by young people (2014).

Relations, reflecting deeply and critically whilst also feeling enthused. The three targets discussed with my line manager at the start of DARE2 were met. Thereby, I have established that live art has a critical role to play in a sixth form college. I hereafter provide an overview of the extend of this role during DARE2, and of its limitations. Thereafter, I provide an outline of the themes that emerged from the students' responses that formed a structured methodology.

6.3.1 Targets for DARE2

The three targets set at the start of DARE2[1] were met as follows:
Target 1 encouraged discomfort to be explored. The unknown became an opportunity to be surprised and think differently. Mistakes became choices and possibilities that were explored with curiosity, humour, and joy, and led to new modes of reasoning and creative ideas. Students who were at first very quiet emerged as reflective thinkers, beyond a binary vision of the world, and embraced its complexity, thus developing agency in their responses.

Target 2 saw students articulate concepts and opinions without fear of being right or wrong. This included examining complex choices, reviewing their own judgement against others', and testing their own creative strategic response to the themes proposed.

Target 3 made a substantial contribution to forming and exploring relationship (evidenced in the students' final interviews), examining and understanding ones' learning preferences through testing and discussing ideas, and finding one's place in the group. Additionally, their integration in an art gallery project developed their sense of belonging to the art world and the cultural industry. They found a sense of place in the rest of the college community, and in the world when exploring actions that triggered their response-ability through agency.

In the next chapter (7), when presenting this research's contribution to knowledge, these three targets are offered as recommendation for a substantial contribution of live art to young people's development, to be considered for shaping and reinterpreting the art syllabus and the training of teachers.

[1] Presented in Section 6.1.1

6.3.2 The Role and Place of this Practice in DARE2

A Position of Strength

The DARE2 project has tested new possibilities for this practice to be fully embedded in the A level curriculum. Its embedment allowed me to gain more control when negotiating a space, a suitable time, and the selection of students. This process became truly dialogic when shaping and agreeing targets with my line manager who showed openness to and interest for my values and ideas. While holding the positions of both teacher and artist, I found hybridity between both agendas that refocused my energy and gaze towards seeking the benefits of *my art practice* to students' development, not seeking to change the system. I found a new freedom and confidence to bring the students into the world of live art. The free space created within their art lessons impacted their self-perception and perception of art, thereby meeting the aims that are within the curriculum and my research criteria.

The longevity of this project spread over five months within their art course, has given students space and time to form habits of *mind and body* at once. From this position of strength, this project's findings showed longitudinal effects and affects that were clearly articulated by the students when interviewed six months after the project ended.

Similarly to DARE1, the institution found kudos in supporting research in education. In return, they gained my strong motivation to make a positive impact in my own course, thereby I was trusted to assess and test the limitations of the practice and make appropriate changes. Decision-making was fast-paced; changes to the original project design could follow the spontaneous live mode of this practice to follow the students' responses and needs—a bottom-up approach which, in my experience, is rarely applied in education under the curriculum's tight schedule. I trusted this methodology to promote criteria attached to both the art course and this research study. In return, I gained trust from the students who enjoyed the sessions and articulated their thoughts clearly when gaining agency. These evidences produced a positive response from the system, which authorised me to continue. The project's integration did not lower my agonistic stance but rather enhanced its productivity; I was able to deliver a truly radical student-centred approach from start to end.

Limitations

My position in this small college was unique. As a lead teacher of art (and the only art teacher in the college), I was able to make decisions on the course's content, but nonetheless was unable to discuss findings more broadly with colleagues within my subject. Moreover, my line manager's bias for radical student-centred approach authorised the project, but also show how DARE2 findings retain exceptionality in an A level setting. Although the college welcomed this research study, their full understanding of its modalities remained questionable when my attempts to share findings with colleagues in a session was brushed away several times—a further sign of its retained radicality despite inclusion, that shows an agonistic stance.

Nonetheless, at this stage, its acceptance remained temporary. The autonomous space that I created during my first year of teaching became fragile in year two, when complications were brought by changes, first in the system (a change of direction in the college), then in my own health, and in the world through the Covid-19 pandemic[1].

These findings present *my true* experience and the *true* experience of the students involved at the time. To follow the constructivist underpinning of this research process, these are considered as valid experiences that have produced knowledge[2] for the students, for the fields of study investigated, and for my own practice. These findings have defined the DARE methodology as a generative live art practice that is further revealed in Chapters 7 and 8.

6.3.3 Themes and Findings

At the start of this chapter, I presented a new focus for establishing live art as research into the self. Chapter 6 has presented the impact of live art's elements employed by myself and the students in the order that these emerged, and of their importance to the students' research process. These themes, presented at the start of Chapter 5, have been revealed throughout Chapter 6 in students' testimonies and interviews.

[1] Further discussed in Section 8.5.

[2] Discussed in Section 3.2.1

While some findings replicate findings in DARE1, all have shown how students have undertaken a deeper investigation of their self while enjoying the performative process. First the environment provoked *and* caused disruptions. These were authorised and explored through performative actions. Discomfort was noted as a moment of change that turned vulnerability into opportunities—showing strength and resilience. Both body and mind were used to reflect and develop strategies that became visible to participants through material manipulation and conversations.

A semiotic understanding of their actions has provided students with new codes (Chandler, 2002, p.142) that have developed their self-understanding as power relations and relationships, self-regulation, self-care, and resilience in deep ways that are remembered as embodied learning. The students' final interviews have established this live art practice as transformative.

This group of older students openly recognised the role of live art in authorising the exploration of emotions as a means to develop relationship and thereby develop confidence and resilience. The role that disruption, vulnerability, embodiment, and self-reflexivity play in young people's education is further discussed in Section 8.2.4 (pp.342-344) as a defining point of this research study that has further implications. All elements uncovered new aspects of the students' lifeworld and brought their voice to the surface to be expressed, shared and accounted for.

6.3.4 Identified Sequences and Learning Mechanisms

In this chapter, I have expressed the learning mechanisms used by students in five sequences that show some similarities with the ones identified in DARE1. The variations demonstrate how this live art methodology supports individual strategies that could show infinite combinations.

Sequence 1: Provocation→Discomfort/Complexity→ Critical Thinking/Strategic Reasoning → Agency.

Sequence 2: Material Exploration→Unknown→Imaginative Questioning
→Realisation→Conceptualisation

Sequence 3: Presence→Encounters→Material Exploration→Making as relating→Understanding→ Conceptualising

Sequence 4: Material Exploration→Unknown→Imaginative Questioning →Realisation→Conceptualisation

Sequence 5: Struggle→Exploration/Play →Realisation→ Resilience→ Confidence

The combination of subjective statements inspired by each of the above sequences formed the following manifesto for researching the self through live art, to represent the student voice that developed in DARE2.

DARE2 Manifesto

'I explore the uncomfortable, I think, I change my mind, I reflect, I change.'

'I am, I play, I try, I embrace not-knowing, I reflect, I share, I realise, I am transformed.'

'I am, I meet other(s), I play, I think, I create, I realise who I am, I am transformed.'

'I am, I play, I try, I embrace not knowing, I reflect, I share, I realise, I am transformed.'

'I am myself, I experience, I feel, I face emotions, I am resilient, I am powerful.'

The DARE1 and DARE2 Manifestoes, presented as part of this thesis, informed the final presentation of findings in a performance—an element discussed in Chapter 7.

Throughout the DARE2 project, the initial resistance experienced evolved towards explorative disruptions, in response to my provocations. The transcendence of conflicts and resistance encouraged the breaking of new grounds as a means to transform their self (Skov, 2018, p.2). The critical thinking embedded in the experience authorised the strange, the unexpected, and the mistakes to be explored as process, not as failure, a shift in the current paradigm in education. The following chapter concludes this thesis with a discussion of the impact of these findings and the ways this could be transferred and disseminated across the curriculum.

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CHAPTER 7:

PRESENT-ING[1] FINDINGS

> Performance is a very difficult and demanding artform. I used performance in this work because there was no other alternative.
>
> (David Ward, artists conversation, Salisbury 2021)

When considering the presentation of findings for this research, I chose a form that matched the subject of this research study. During my conversation with artist David Ward, I recognised that a live art performance was my only route to conveying findings truthfully, in a direct affective form.

The three preceding chapters (4, 5, and 6) have analysed and discussed this action research's modalities and findings. This chapter presents how I have used my own experience as a live artist to shape a performance that embodies, responds to, reflects on, and disseminates these findings to generate new responses to the research question, and to invite an audience to generate new questions.

The development of an artistic response as a location of knowledge for both the students and myself is examined, considering the notion of 'exposition' as revealing of a learning process (Gray, Malins, and Bristow, 2019, p.111; Biggs, 2004). Both the analysis of data throughout the thesis and the production of a performance in response have established my live art methodology[2] as a pedagogical tool and has defined its place and role in education.

[1] My spelling to emphasise the liveness element.

[2] DARE methodology diagram is presented in Section 8.2.4.

7.1 INTRODUCTION

In this research study, I investigated live art as an educational practice with young people through an action research. I considered visual and performative art-making as valid research methods and outcomes during and beyond the sessions. In addition to my thematic analysis of the sessions, I chose to show findings through a performance acted by myself, and through the students' artworks, which I both considered true reflections of the values outlined in this thesis. For Gray, Malins, and Bristow, the presentation of findings in the arts should retain ambiguity, complexity, and openness akin to the creative process (2018, p.111). The performance aimed to both disseminate findings and open new interactions with an audience of academics, artists, teachers, and young people, beyond the written thesis.

Later, in a final chapter (8), I am committed to clearly presenting my contribution to knowledge, the limitations of this research study, recommendations, and further research opportunities.

The following elements are considered artworks that emerged as new knowledge from the action research practice in this thesis, which I considered an artistic collaboration with the students.

Within this report, I have presented:

- two short manifestoes (for DARE1 and DARE2), at the end of Chapters 5, and 6, representing the students' voices
- the *DARE Methodology Graph* showing the themes' interconnectedness (see Section 8.2.4)
- photographs of prints (DARE1), and of the 'exposition'[1] curated by the students in DARE2 (shown and discussed throughout Chapters 5, 6, and 7).

In addition, I have attached a folder named *Laurence Dubé-Rushby-Performance* alongside this written report to present the *DARE Methodology* through a thirty-minute performance

[1] See Key Terms, p.xvi.

scripted and acted live by myself (including extracts of filmed actions by students), filmed and edited in collaboration with film-maker Jack Ruthenberg. The script is available in Appendix 8. These elements are considered as knowledge-production in the fields of education and live art as explained in this chapter.

Chapter Structure

This chapter examines how findings for this research can be presented in an accessible artform—a performance—that provides an original methodology aiming to inform, inspire, and provoke the thinking of teachers, artists, policy makers, and cultural leaders.

A first section introduces the rationale for my choice of presentation and interpretation of findings through performance, and its form and content. Secondly, I present how artworks emerged as knowledge location *and* production, both in the students' works, and in my response to them. An open manifesto offered within the performance invites audience participation. In the conclusion, the challenges attached to creating a legacy for an artform that relies on liveness is discussed.

7.2 MAKING A MARK IN EDUCATION

During the research, in parallel to the projects in schools, I used performance outside the session and within my own art practice as a means to unravel the layers of complexity arising in the project. Within this thesis, artistic responses by students convey *affective* qualities through a performativity that has revealed true learning capital. This is reflected in film-clips (sessions extracts), in the exposition of the students' artworks, and in my final performance.

The choice of a live performance as a process of dissemination of findings reveals the exegetic content of my chosen mode of expression as an assemblage that embeds objects as containers of meaning. Words, forms, relationships, and the multiple activating modes of performance[1] remain non-prescriptive. Instead, my performance aims to provoke educators' thinking and to

[1] Discussed in Section 2.2.4, and throughout Chapters 5 and 6.

shift their perception of the curriculum as it currently stands in education. The following sections describe how my response to the students and to the environment came to form.

7.2.2 Performing the Thesis: Pre-empting the Final Work

This section examines moments of performance that informed an understanding beyond words that helped to make sense of myself (within the institution) making sense of the students making sense of themselves—a multi-layered hermeneutic process inspired by Heidegger (1996), Gadamer (2004), and Flower, Smith, and Larkins (2009)[1]. In the shaping of this thesis, my understanding of my practice as a specific mode of doing-as-thinking and making sense, helped me to overcome the challenges inherent in writing a research report.

When I began to shape my thesis chapters, I was invited by the Chapel Arts Studios, Andover, to be part of an exhibition titled *Relational Being*[2] (2019).



Figure 7-1: Performing the Thesis, L. Dubé-Rushby, in *Relational Being,* Exhibition at Chapel Arts Studio, Photograph by Sophie Richard, June 2021.

[1] Discussed p.122.

[2] Named after Kenneth Gergen's book, *Relational Being, beyond Self and Community* (2009).

I used performance to disentangle the complexity emerging from this action research's findings. The work titled *Performing the Thesis* (figure 7-1)—an enactment of my writing process—became a non-linguistic form for making meaning. New understanding emerged from an assemblage of movement, materials, gravity, and thoughts, which revealed *my* mode of thinking and organising thoughts through art.

My chosen materials and their phenomenological properties, such as the copper and water as conductive elements, the chalkboards as a representation of education, the dead rabbit as the student—all elements of my past practice and life, paid tribute to the works of Beuys, of educationalist Biesta, and of others referenced throughout this thesis. Their manipulation through performance informed the understanding of art as 'epistemic object' (Biggs, 2004; Gray, Malins, and Bristow, 2018, p. 111-125), and the realisation that art *is,* in its essence, a process of research (further discussed in Chapter 8).

7.2.3 Artistic Responses as Location of Knowledge

Presentation of artworks as knowledge remains 'ambiguous' and 'problematic' within an academic framework that still relies on the written thesis text as proof of knowledge. Gray, Malins, and Bristow propose to solve this through renaming the work as an 'epistemic object' and the notion of exhibition as 'exposition' (2018, p.111). In this thesis report, I have first analysed the students' responses in depth using an action research methodology. This chapter reveals new layers of findings beyond the text through artworks. The term 'exposition' invites artists to make visible the process of knowing rather than exhibiting a fully resolved artwork. It aims to contextualise the work presented, and to communicate new knowledge with 'accessibility, transparency, and transferability', as key elements for the validation of research findings (ibid., p.113). I embraced Gray, Malins, and Bristow's proposition, considering the French term 'exposition' as a mode to revisit and shape the thesis presentation on my own terms and to convey my understanding of the students' voices in this research.

In the presentation of practice, several levels of enquiry appear through ethnographic and auto-ethnographic elements. Firstly, the students curated their own actions and exposition. Secondly, I curated the work that emerged through research. Thirdly, I scripted a performance

to present a new perspective on the curriculum that emerged from findings. All are presented as 'assemblage' intricately linked, equally essential to knowledge generation (Deleuze and Guattari, 2019, p.2).

I hereafter examine the process of exposition in the two cycles, DARE1 and DARE2, through which students' works produced knowledge and informed the shaping of my performance.

7.2.3 DARE1: The Final Prints as a Manifesto

The Prints' Epistemic Character

The set of prints created by the students in the second phase of DARE1 showed a combination of words selected by students to match screen-printed images made through collaborative processes—an outcome that emerged from moments of resistance, compromises, conversations, divergent thinking, and actions. The subversion of traditional printmaking techniques by the students is revealed through the 'quirks and foibles' around the print area (Danchev, 2011, p.xxvi) that makes their experimental process visible (Figure 7-2). The mixing of colours dragged along the screen contrasts with the more traditional block colour effect expected in printmaking. The result reveals a dynamic dimension that reflects the performativity of their process.

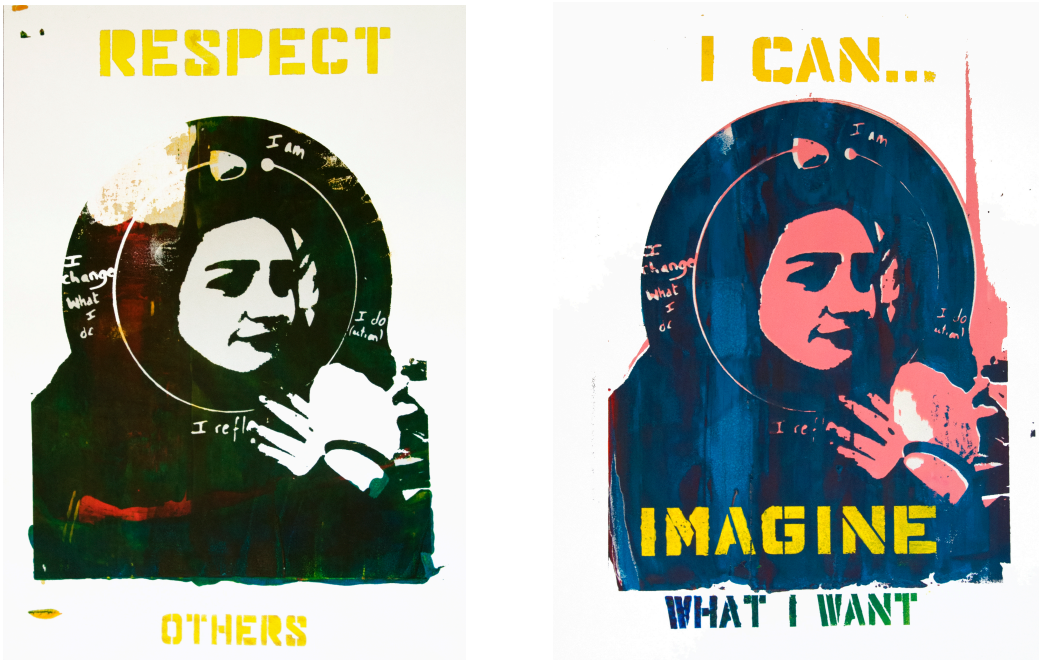


Figure 7-2: DARE1, two of six final prints by students.

Equally, their exposition served for the students' critical reflection and self-understanding:

> S: They are alright-they could be better.
>
> Me: In what ways?
>
> S: More equals like, outside or in the background, like in the middle, if you had less ink, it actually should show more details.
>
> Me: What do they mean to you, the words and all these effects and images?
>
> S: It actually, it is like being truthful.
>
> Me: Ok, truthful? About what?
>
> S: About what we really feel like, even if we didn't know it.
>
> (S, interview, June 2019)

In her statement, S expresses how her personal thinking was revealed through the prints, both to others and to herself, thus becoming a means to socially construct her-self.



Figure 7-3: *Trump and Power*, one of six final prints by students.

Exposing the Prints

The exposition of the prints in several venues across England and Europe while sharing my research process in conferences and events, enhanced the students' sense of achievement

and pushed them to validate the work as an experience to be remembered for themselves and with impact on others beyond the school.

> D: I think it's really cool, I think it actually, like, puts into perspective how much we actually did, do you know what I mean? Yeah, I think it's really cool.
>
> (D, final interview, June 2019)

> S: It makes me feel that we actually did something good and it's gone somewhere!
>
> Me: So, is it important for you?
>
> S: Yeah. I think it's really great that something we did has actually gone somewhere and been seen by other people, not just us.
>
> (S, interview, June 2019)

A Limitation

However, the difficulties faced in the organisation of DARE1, particularly limitations in time and a struggle to engage the students in all three phases[1], meant that they related to the final work only through my telling of the multiple exhibitions. This external recognition nonetheless acted as an invitation to notice and care, and validated their work in the wider cultural context. It remained difficult to evaluate their true relationship with the prints as a means of self-expression. During the artist focus group 3 (July 2019), artist Susan Francis proposed a new perception of the knowledge value contained in the prints when she noted:

> These prints are not meant for them to make sense of, because these are research. They are *your* research [her emphasis].
>
> (Francis, focus group 3, July 2019)

The prints were revealed as containers and producers of knowledge that could resonate at different stages of the research, beyond the action research project itself, and beyond the students' understanding. The prints were reused in my performance to testify of the students' presence[2], their knowledge production, and their truth. Each was carefully selected and positioned in the space and on stage to match a statement in my final script.

[1] Discussed in section 5.2.10

[2] Made impossible by Covid-19 restrictions.

7.2.5 DARE2: The Student Exposition as Knowledge Location and Construct

Learning from the experience of DARE1 that saw a distanciation of the students from the process of exhibition, in DARE2, the exposition of the work developed organically in several stages across the sessions. Firstly, during their visit to Winchester Gallery for the Laboratory of Dissent exhibition[1], the students recognised their presence in the space as *artists*[2] in their own right, and secondly, when exhibiting their works in a public space (a library gallery).

DARE2: Constructing Knowledge through Curation

For DARE2, I wanted the exhibition to become an experience that promotes agency. I invited students to visit the venue and meet the gallery curator to discuss the process, from selecting a theme to installing work in the space. Thereafter, the group was given a space and time to curate their own work and the work of their peers from the photography course[3]. The re-enactment of their studio-based experiments in the gallery awoke an awareness of the performativity involved in curation. Their engagement served not only to revisit their past works, but moreover to re-create new meanings—a deep embodied learning opportunity.

R and G created a short film with a series of clips from DARE2 sessions—a form that included *process* in the show (Appendix 5: Film clip 4)



Figure 7-4: Edited film screen-shot showing layers of actions, February 2020

[1] Discussed p.10.
[2] Discussed in Section 6.2.3.
[3] My photography students were not involved in this research project but had reflected on similar themes to create prints for the exhibition. This group acts as a comparative sample group when their reaction is later discussed p.326.

Problem-solving

L and A's attempt to present the cardboard rose[1], a 'spontaneous original work' [L's words] that cannot be reproduced (Skov, 2018, p.2)[2], was transformed into a new display, thus showing resilience and also the continuum of material imagination in action (Figure 7-5).



Figure 7-5: Corrugated carboard (material used earlier for The Rose) used as display in the library exhibition, February 2020.

E and F found new ways to exhibit their traditional drawing works, when creating a display that used canvas frames that echoed their peers' work with a coat hanger and felt (Figure 7-6).

A Democratic Process

E, an international student who joined the group only for the final part of the project, filmed the process as his form of participation, showing agency when prompting self-reflexivity in his directions to the students:

> E: Can you tell me what you are doing, 'cause it's better for the filming. We need to do a good documentary, you know!
>
> (E, filming the exhibition set-up, Library Exhibition transcript, February 2019)

[1] Discussed in Section 6.2.4.
[2] Skov defines the creative process as one that can-not be replicated without losing its originality, and thereby can only be created again (2018, p.2).

His observer's gaze through the camera lens brought a new live perspective on the students' exhibition, showing how each found a place and role within the learning ecology of the project. (see Appendix 5, Film Clip 5). The students developed a sense of collective responsibility for each other's works, using agency in the selection process—a rare occurrence in the classroom where a competitive process, encouraged by assessments, tends to prevail.



Figure 7-6: Process of shaping the exhibition in DARE2, February 2020.

The installation of the show became a session in itself, which students chose to attend in their spare time—a strong evidence of their intrinsic motivation and of the enjoyment found in this process of sharing as making memories—a crucial part of self-construct. This session met the aim set out in Target 3 (see p.253): students showed pride in exposing the culmination of their learning to the community and gained a sense of place in the world.

7.2.6 The Exposition as Liveness

The students' engagement in this unknown process of curation reflected the dynamic of their previous live art sessions rather than a traditional model of gallery exhibition (see Figure 7-6). The performativity of the elements employed by the students both in the shaping of the works in DARE1 and in the reshaping and showing of the works in DARE2, informed the production of my final performance, within which I reactivated props used in the sessions. For example, the angel wings and the reflexive circle brought together in the space as a selfie station

inspired my performance finale. In Figure 7-7, my manager's enactment of the display acts as approval and recognition of this work by the institution as an enjoyable learning opportunity.



Figure 7-7: Selfie station, in use by my manager.



Figure 7-8 Detail, DARE2 exposition of photographic prints and words as a deconstructed Truth-Dare space. Local Library.

The chalkboards, still bearing the words from our workshop sessions, were positioned in the space as if deconstructed—a provocation by myself and the curator to invite a break from a traditional gallery display of the photography students' works (Figure 7-8). The project's participating students enjoyed displaying prints as if blown by the wind, to show their dynamic process, a decision that was later criticised by their peers (photography students not involved in the curating process), who considered a traditional framing model as the only way to validate their work as art—an additional evidence of live art as a perceptive threshold that had been crossed by participants. The next section reflects on the conflicting position between liveness, and tangible outcomes in art.

7.3.3 Present-ing[1] the Findings: A Performance

Planning the Event

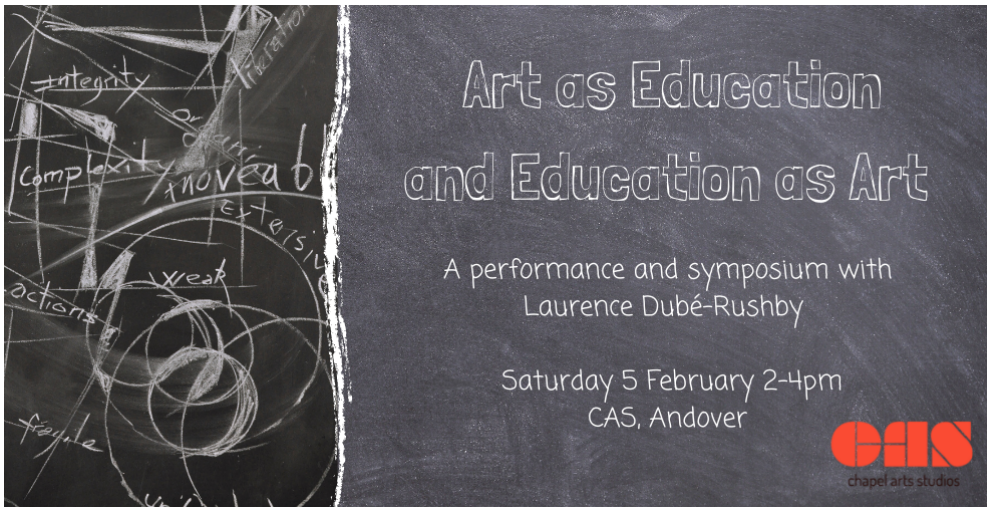


Figure 7-9: Invitation to the symposium and performance

Art as Education and Education as Art: A Symposium

My research proposed a radical position: the artist *is* a 'teacher' (Beuys, 1970), considering both art as education[2](Helguera, 2011, pp.42-49) and 'education as art' (Podesva, 2007). In my project, 'the educational moment appear[ed] *inside* [his emphasis] the artistic endeavour, in such way that art *itself*' [his emphasis] became the teacher (Biesta, 2017, p. 38). The full

[1] My spelling

[2] discussed in Section 2.4.1.

event was shaped as a symposium organised by myself and Chapel Arts Studios, in Andover (see the invitation, Figure 7-9), to further the impact of this performance, and place my research study within the broader research community. Three guest speakers from the field of performance studies and creative education were invited to present: Professor Dr Adelheid Mers from Chicago University, founder of *Performance and Pedagogy* reflection group for Psi (Performance Studies International network); Associate Professor Dr Olu Taiwo, Winchester University, Street Performance; and Dr Penny Hay, Senior lecturer and researcher in Creative Arts Education at Bath Spa University.

In order to remain true to the artistic process employed, the presentation of findings retained a performative mode that presented *to its best* the process of liveness, showing an artist mediating the student voice 'in dialogue with the world' (Biesta, 2017, p.38). I combined elements of the findings within the writing of a script (Appendix 9), that *could be*[1] performed as a form of accessible professional development. The on-site and online audience included artists, teachers, academics, curators, and young people.

Choice of Location

My research project emerged from collective artistic research in Laboratory of Dissent 1, in 2016, an agonistic practice described in Section 1.2.1. The involvement of Chapel Arts Studios in the final performance acted as a home-coming. Unfortunately, a plan to show the performance to teachers in the college where I worked (location of DARE 2)—offering a different kind of professional development—failed to realise. This is discussed in the following section.

An Original Work

A diffractive reading of students' actions and reflections informed my final script for this performance (Appendix 8), which was a new artistic form of expression for me. Although I had developed silent and unscripted live art performances in the past, I had no experience in writing or acting a script at this stage and considered this risk a fair reflection of the students' brave endeavour during the sessions.

[1] Discussed further in Section 8.3.1.

Equally, its filming by talented young film-maker Jack Ruthenberg became a new collaborative experimentation with a hybrid form of theatre online, a genre that mixes liveness, online transmission, and film-editing that developed during the Covid-19 pandemic—a creative response to a crisis. The final work hoped to reflect the relationship that developed between all parties as a productive ecology for learning.

The Performativity of Manifesto Practice

I Manifesto, You Manifesto, We Manifesto

When Danchev declares 'to manifesto is to perform' (Danchev, 2011, p.xxi), he reminds us of the shifting role that both performance art and manifesto practice have played through the history of art and, therefore, of the possibility for bringing change in a field of enquiry such as education. I hoped to reflect this my performance.

In the DARE1 and DARE2 action research cycles, the production of manifesto statements acted as a thread that enacted the learning experienced by participants. The manifesto came to form as a statement curated by myself to represent the student voice. Additionally, the collaborative prints in DARE1 and the exposition curated by the students in DARE2 are considered as visual forms of manifestoes. My final performance aimed to harness and present all manifesto forms: a live presentation of findings.

In *Not - (yet)- a Manifesto*, Checchia et al. describe their manifesto process as a proposition that does not pretend to produce a 'formula of a proper Manifesto with a full stop', but rather exposes the 'paradoxes and ambiguities of collaboration', a 'tactic' that exposes the contradictions, struggles, and also the richness of multiple perspectives (*Scasciamacchia,* in Checchia et al., 2012, p.1). In order to retain the spontaneous empirical elements that emerged from the students' actions in this research project, my performance acts as an emergent manifesto. Although pre-written, the text remained fluid and non-prescriptive, to remain in the moment as truth, shaped as an assemblage of stories, performative moments of research by myself and the students, images, film clips, props, and theory. This hybrid live artform used digital and staged elements, the combination of which aimed to create an affective embodied experience of the research process *and* of the elements of findings that shaped the themes identified in Chapters 5 and 6.

An Invitation

The performance included an invitation for the audience to create their own manifesto declaration, prompted by sentence starters[1]. The audience on site was offered a printed double card (Figure 7-10), a haptic invitation to connect with the performance as well as a gift to take home and reflect on later. Online, the audience was given an editable digital version: a distanced but live[2] participation in manifesto practice. The activity introduced the DARE methodology as follows:

> DARE turns the curriculum [and the students] upside down, and inside out.
>
> DARE is a proposal to unpick the elements of live art that begins to form a strategy for living and learning together.
>
> DARE is a proclamation before and beyond certainty, embracing the vulnerability and the ambiguity of not-knowing, to reveal new forms of knowledge.
>
> The words distilled through the research process are proposed as an early stammer that reveals an emergent idea before and beyond language.
>
> (Performance extract, Chapter 4)

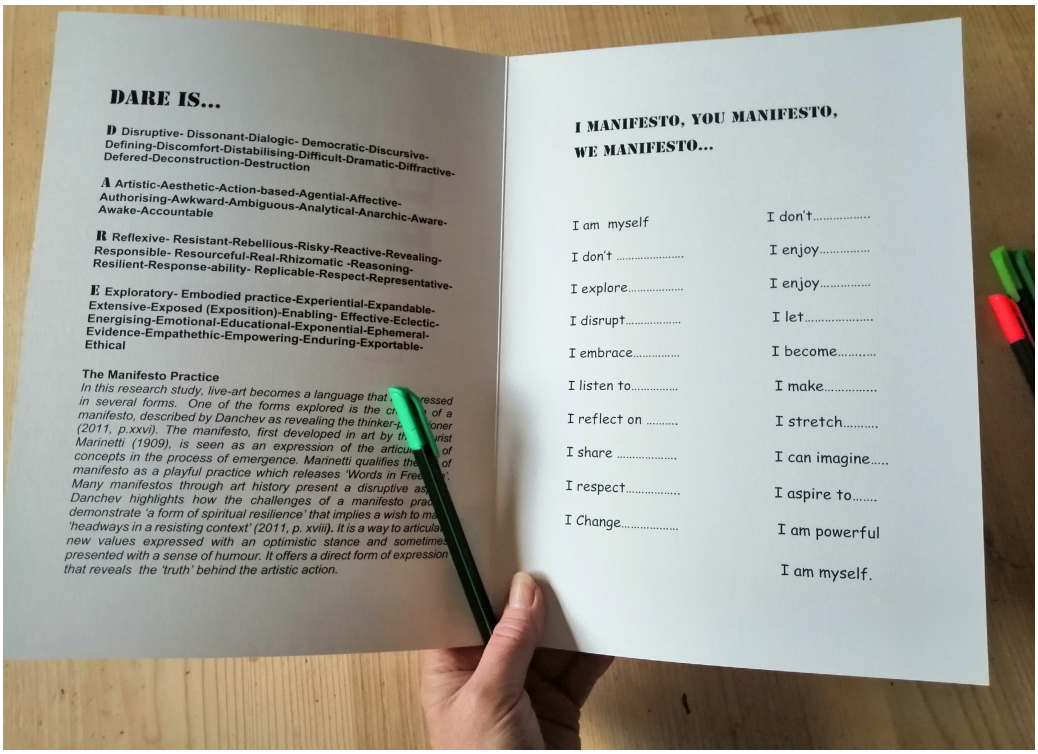


Figure 7-10: Manifesto card: a Participatory invitation.

[1] A classroom-based scaffolding technique to encourage response.

[2] Roms' consideration of distance as 'both spatial and temporal' that is part of live art's archival practice informs this activity's potential for longitudinal impact (2019, p.113).

The DARE name first spelt out a methodology that is Disruptive, Artistic, Reflexive, Exploration. Inside the card, an extension of the spelling of DARE created a word hoard (Figure 7-11) revealing the spectrum of elements that emerged from this project as findings—a means to reframe this practice as an open, but nonetheless precise methodology, present-ing [my spelling] live art as a generative practice, and an unlimited resource for reimagining education.

DARE IS...

D Disruptive-Dissonant-Dialogic-Democratic-Discursive-Defining-Discomfort-Distabilising-Difficult-Dramatic-Diffractive-Defered-Deconstruction-Destruction-

A Artistic-Aesthetic-Action-based-Agential-Affective-Authorising-Awkward-Ambiguous-Analytical-Anarchic-Aware-Awake-Accountable-Autonomous-

R Reflexive-Resistant-Rebellious-Risky-Reactive-Revealing-Responsible-Resourceful-Real-Rhizomatic-Reasoning-Resonant-Resilient-Response-able-Replicable-Respect-Representative-

E Exploratory-Embodiment-Experiential-Expandable-Extensive-Exposed-Enabling-Effective-Eclectic-Energising-Emotional-Educational-Exponential-Expendable-Ephemeral-Evidenced-Empathethic-Empowering-Enduring-Exportable-Ethical

Figure 7-11: Word hoard that emerged from the DARE projects.

Visual Elements



Figure 7-12: Chalkboards presenting the content of six chapters for the performance.

The visual and physical elements of the performance were set to create and convey meaning, left open to audience interpretation to create agency. References to art practices and to Brechtian theatre techniques[1] contained in the chapters of the performance were presented across the stage as signs that contained meaning, to be discovered as the performance progressed. For example, the chalkboards interpreted some chapters of my thesis in few words (Figure 7-12), for an accessible understanding. Additionally, the use of doodles aimed to provide a visual exegesis of the chapter's content and set the tone of the performance (Figures 7-13, 14, 15).

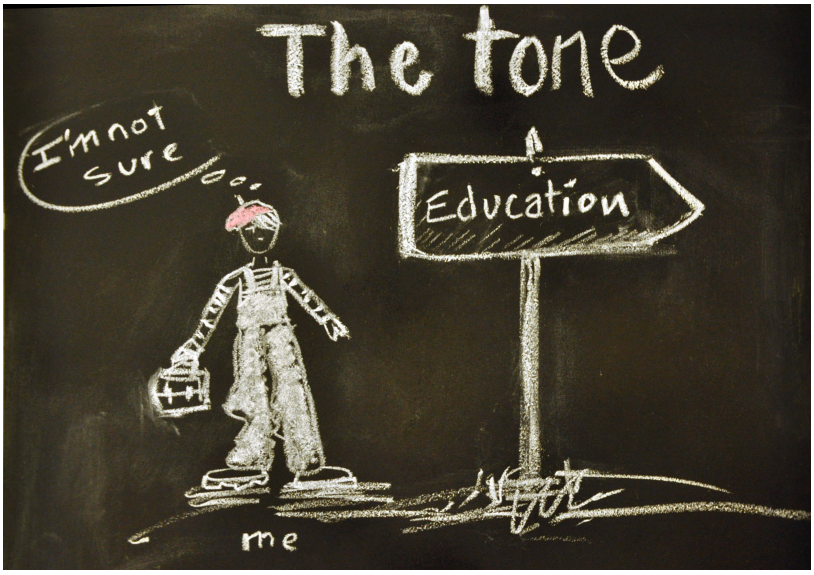


Figure 7-13: Chapter 1, Close-up of chalkboard doodle.

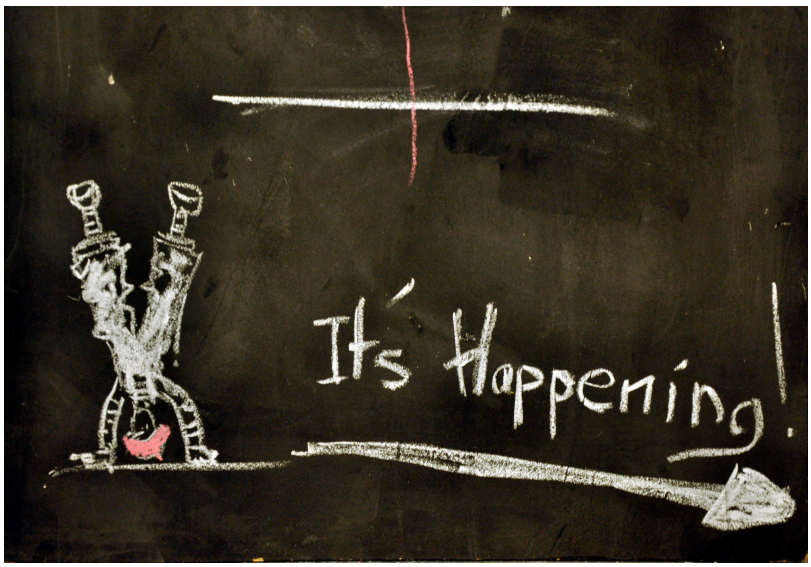


Figure 7-14: Detail showing a playful reference to the history of live art: Happenings, in the 1960s.

[1]Later discussed p.321.

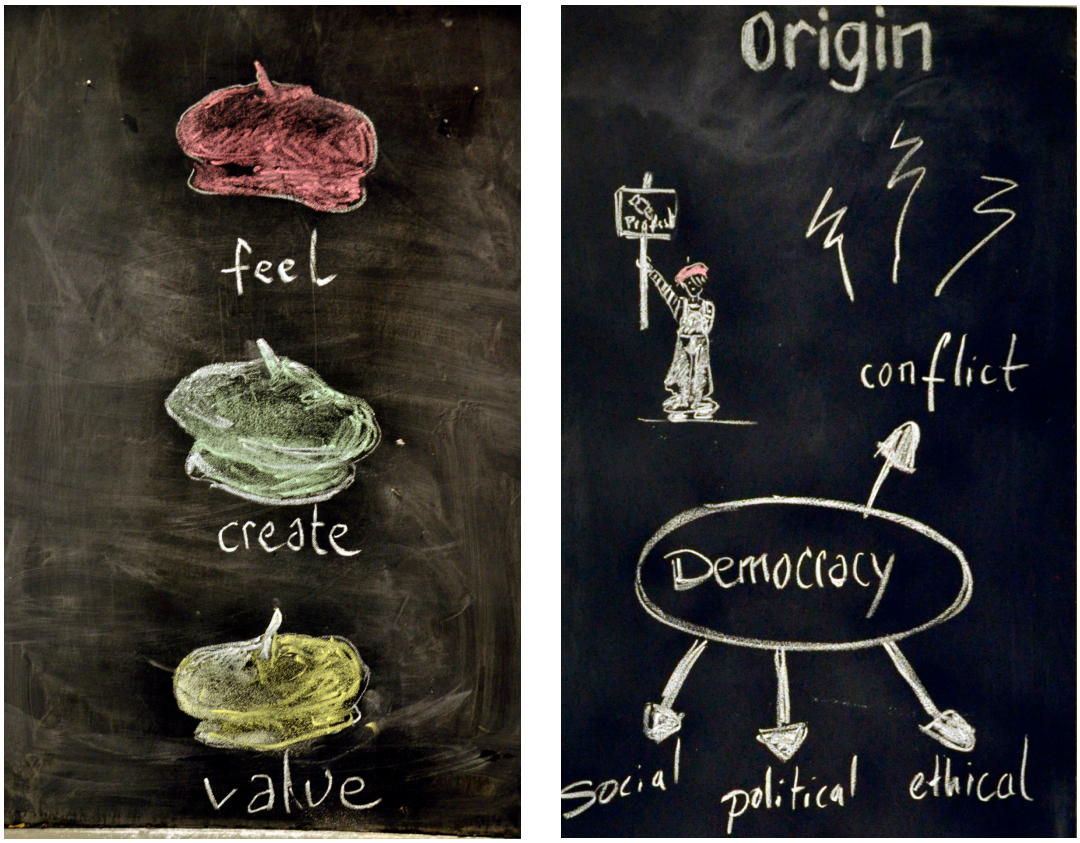


Figure 7-15 Details of chalkboards writing as visual representations of concepts

Creative Materiality, Space, and Props

Some props were inspired by the theory investigated in the contextual review. The walls divided into three sections: Truth (Figure 7-18), DARE (Figure 7-19), and Art (Figure 7-20). These replicate my research's journey: seeking truth through daring artistic actions. The chalkboards, the word hoard, the violin, the exam desk, and the costume, all testify to ongoing travel between theory and work, showing references such as De Bono's *Six Thinking Hats* (2009) (Figure 7-15, left), Lewin's reflexive action research cycle (1946), Man Ray's surrealist metronome, counting time (Figure 7-16), and Beuys' teaching performance *How to teach pictures to a dead hare* (1965)[1].

[1]Discussed p.67.



Figure 7-16 The metronome, counting time (my own eye and gaze), a reference to Man Ray's *Indestructible Object*, 1923 (in Kuenzli, 2006).

Chalkboards as Chapters

The aesthetic of chalkboards and chalk writings created a continuity between my past practice, the action research projects and the exposition. It encapsulates the contradiction between the ephemerality of the live art process, and the need to evidence knowledge in a tangible outcome.

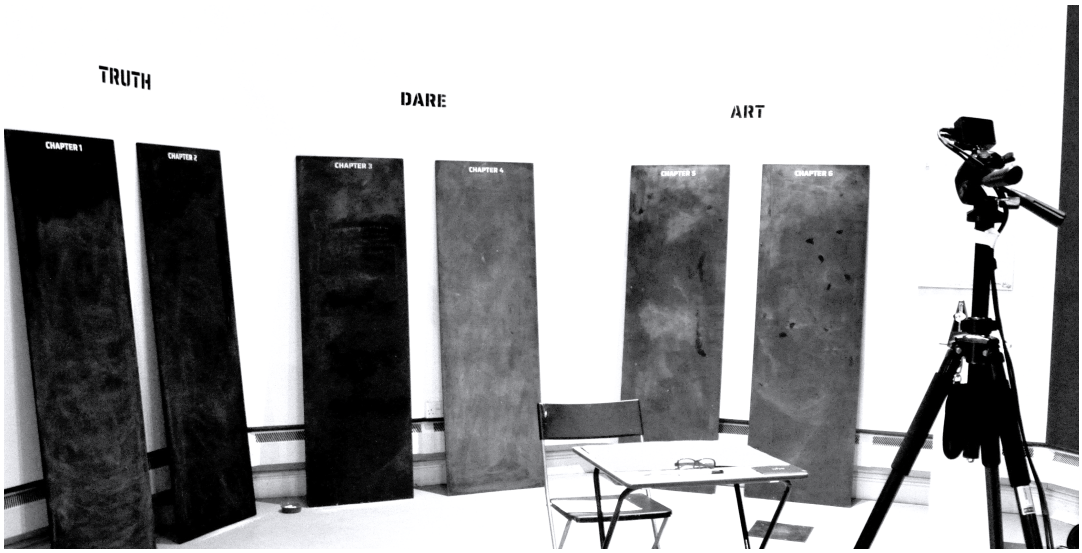


Figure 7-17: Chalkboards pre-performance view of the stage to show the chapters.

Each chalkboard bore a chapter number on one side (Figure 7-17). During the performance the boards were gradually turned around to reveal findings (Figures 7-18, 19, 20).

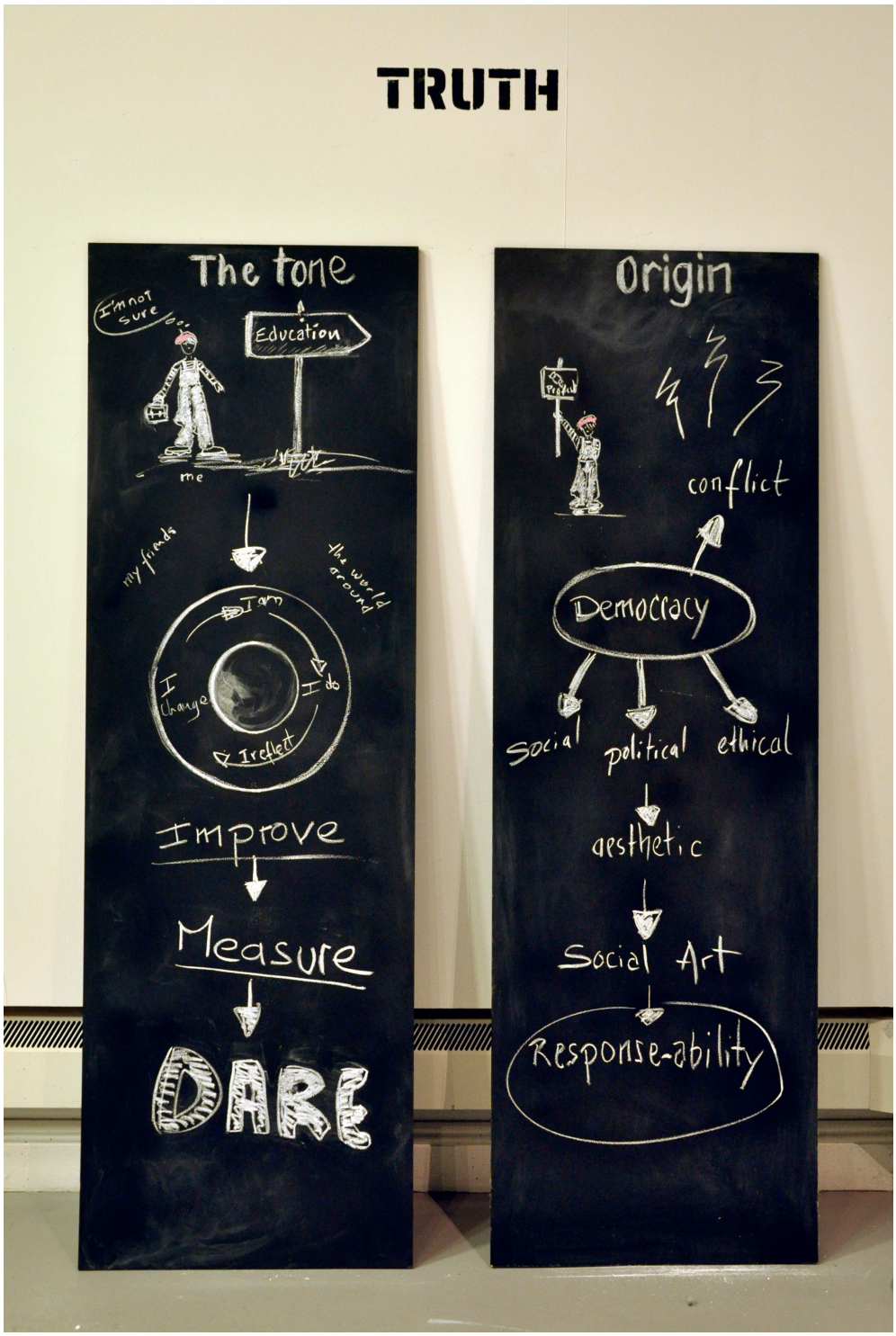


Figure 7-18: Truth Boards, Chapter 1 and 2 of the performance.



Figure 7-19: DARE boards as Chapters 3 and 4—an emergent methodology.

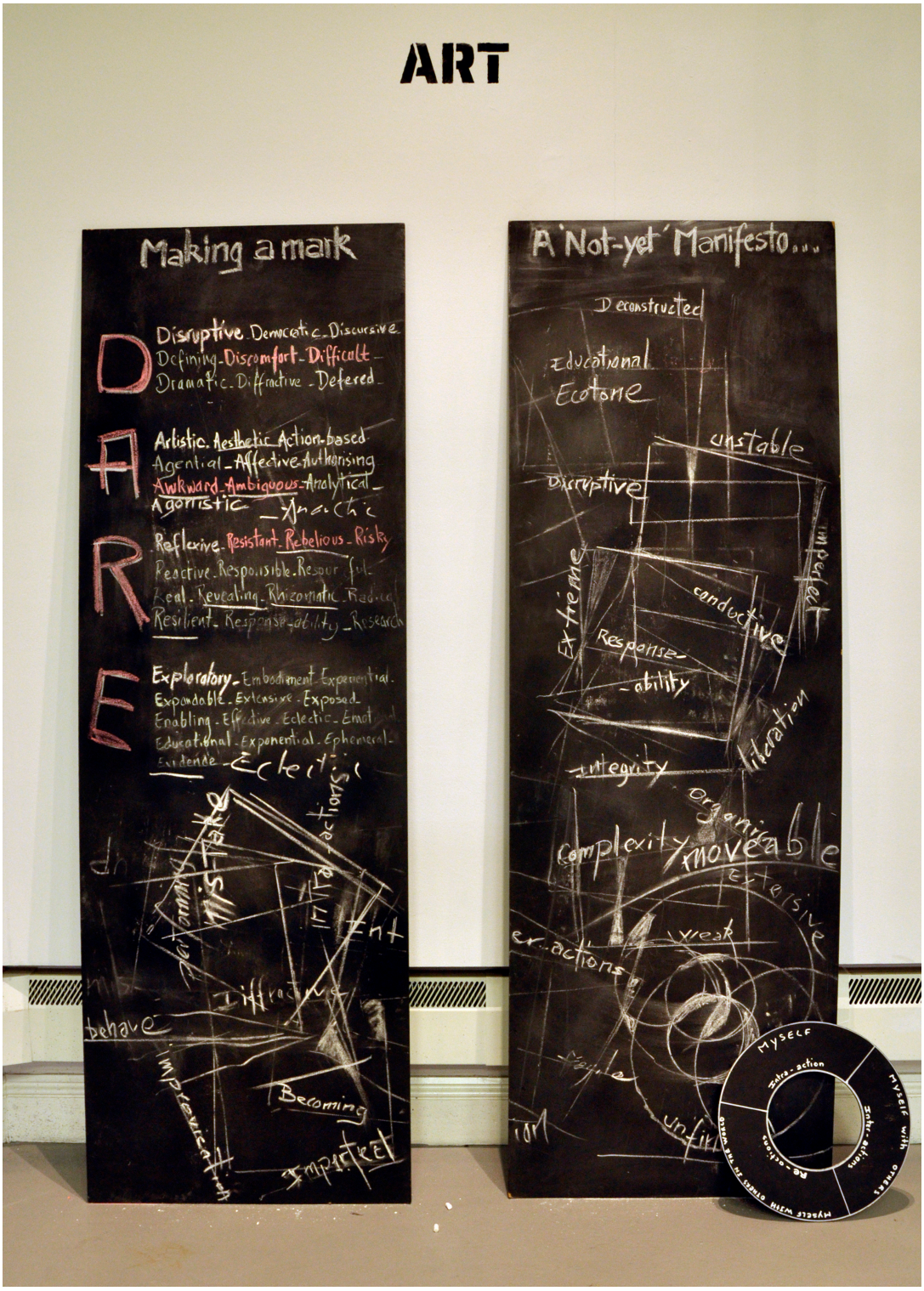


Figure 7-20: ART as Chapters 5 and 6, Making a mark in education through findings.

The Exposition

Additionally, a small exposition space at the entrance foyer of the Chapel Arts Studios was erected to invite the audience to sit and experience the tools created for this research[1], along with some of the responses expressed by students—extracted fragments of visual and written elements that were analysed in Chapters 5 and 6. Three canvases (discussed p.120), two prints, and the two images of the DARE 1 chalkboards (before erasure)[2] were exposed as a traceable mark of the students' spontaneous responses, in respect of their wish to consider these a permanent artwork—the student voice in the space (Figure 7-21). Postcards, a box game, passports, badges and materials were displayed on a coffee table as an invitation for the public to play with, look at, and experience them in their own time[3].



Figure 7-21: Exposition, Canvas and prints from DARE 1, The foyer, Symposium, February2022.

[1] Presented in Section 4.3.9.

[2] See Figure 4-20.

[3] These were presented again at the Viva.

Scripting the Performance (Appendix 8)

The practice was scripted and rehearsed many times prior to the day, but only came alive when the on-site audience entered the room and the online audience connected. Each element of the script emerged from improvisations that occurred during the process of research. Some emerged from the students' actions, some from my interaction with data, materials, and concepts: some from my interaction with other art practices from the history of live art, or from my past work. The performance was structured to mimic the shape of the thesis, not a strict replica of this eight-chapter report, but rather a six-chapter pastiche of the limitations of prescriptive academic structures—a criticality akin to Brechtian alienation (Brecht, 2018, p.91) that matched the political, pedagogical (ibid., p.31), and radical tone (ibid., p.22) of this thesis, explained hereafter.

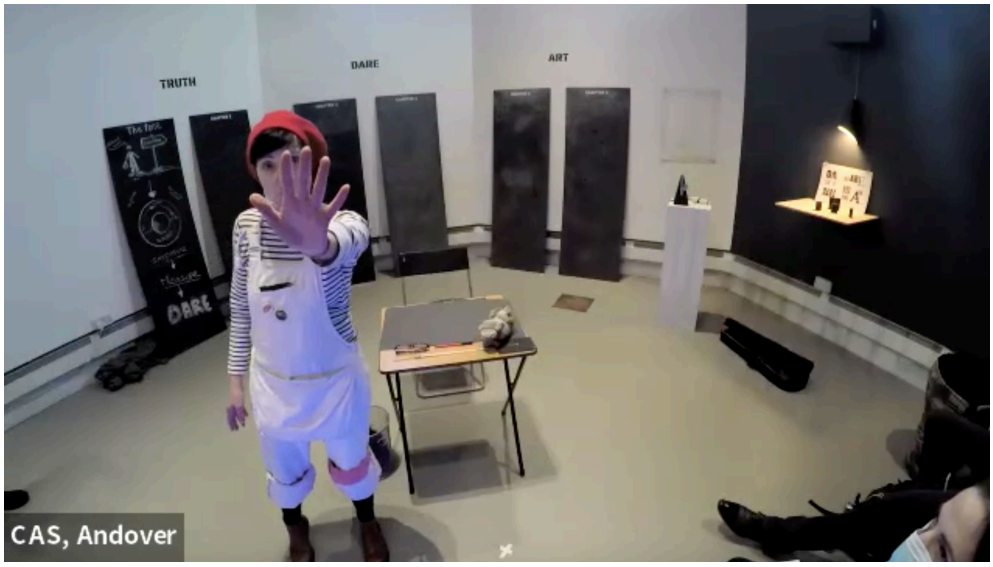


Figure 7-22: Screenshot of Zoom's live feed, My direct address to the camera.

Brechtian theatre techniques, known as 'epic theatre' (ibid., p.37), use satirical humour by introducing elements that force an audience to critically engage with the work for a transformative radical mode of performance (ibid., p.202). I used Brecht's following elements[1] to construct my script:

1. A montage using a narrator's voice (pre-recorded), some acted parts, some props, and music (ibid., p.38).

[1] These are summarised for educational use in https://www.bbc.co.uk/bitesize/guides/zwmvd2p/revision/9.

2. The staged aspect of the performance was revealed by breaking down the 'fourth wall' when adding elements such as telling the audience that I was to use a different light, including the cameramen on stage, and making the technical equipment visible (ibid., p.233).
3. I made 'visible the structure of the play' using the chalkboards with inscription of Chapters 1, 2, 3, etc (ibid., p.226).
4. The 'audience participation' (ibid., p.202) on site revealed their presence to the online audience. Equally, my repeated address to the online audience (Figure 7-22) made visible this hybrid form of theatre to the on-site audience who also sat in the middle of well-secured camera tripods and cables.

This assemblage of techniques responded to the constructivist, radical, and post-structuralist underpinning of this research study exposed in Chapters 2 and 3, and to the critical elements inherent to my live art practice, revealing meanings through embodied and material responses.

Revealing and Releasing the Voice

Jennifer Leigh and Nicole Brown's reflection on embodiment as a mode of inquiry places 'the reflexivity and positionality' of the researcher as central to the research's focus (2021, p.79). In my embodiment of the findings in a performance, I engaged in a bodily 'multimodal', 'phenomenological', and 'hermeneutic' process (ibid., p.35) that unearthed a metaphorical experience of data—the revelation of deeper layers of findings. I embodied my French-artist-activist-teacher-student-researcher's values and revealed 'the oppressive structures' that had silenced my marginalised voice (ibid., p.33). In this performance, I took centre stage and owned my emotions, my vulnerability, and my strengths to share them with the world. My first voiced performance, with all its imperfections, not only exposed truth, but created new truth in the audience's interaction. Their bodily responses activated a 'situated cognition' as a live experience (Wilson and Myers, 2000, p.57; Wilson, 2002, p.625) that was powered by *their* emotions and values (Claxton, 2016, pp.103-105). The creation of new knowledge acted as a validation of my voice, and of the students' voices.

7.3 PRESENT-ING[1] A LEGACY

In this chapter, I have presented how the conflict between art-as-object and art-as-process was overcome in this research study. The art object's epistemic content reflects a process of enquiry that underpins the purpose of art-making as research. The temporality of live art was resolved through the production of a hybrid performance that used audience interactions, on site and online, including my interaction with the web-cam, *and* mobile cameras to produce a film as a legacy for this research thesis.

The performance's structure echoed the written thesis, beginning with the origin and rationale for the research, the context, and the findings, whilst also inviting members of the audience to experience the proposed concepts and tools. Pieces of the film, first edited by one of the students in DARE2, later refined by a professional editor with myself, were shown to present the student voice and the artist voice in education. The performance using elements that reflect the concept of 'education as art' (Podesva, 2007) culminated in a collective manifesto exercise that proclaimed art as education, a constructivist approach[2], proposed as a 'participatory pedagogy' (Waring and Evans, 2015, p.105) where artists collaborate with students *within* institutions. The aim of the performance was not to produce a finished manifesto, but rather to force the audience into multiple forms of self-reflexivity through collective manifesto practice. It remained open and offered itself to interpretation. The performance produced new knowledge through bodies, materials, and voices, and asserted this research validation.

In the next chapter, I present the impact and hopes that this live art practice in education has generated, as its contribution to knowledge.

[1] My spelling

[2] Discussed in Section 2.2.5.

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CHAPTER 8:
DISCUSSION AND CONCLUSION

This final chapter shows my commitment to making headway by presenting this thesis' clear contribution to the fields examined. It brings all findings together to present my emergent methodology named DARE and asserts its contribution to a pedagogical turn.

Chapters 4, 5, and 6 have analysed and discussed this action research's modalities and findings. Chapter 7 has exposed the artistic responses to the questions posed by this research —a means to express findings beyond words, and reveal new layers of understanding, in respect of this thesis' values.

This chapter presents how these findings provided answers to my main research question:

> What are the pedagogical elements of a live art practice, how are these perceived by institutions, and how might these be employed in secondary education to provide a valuable alternative tool for young people's learning development?

Chapter Structure

The first section (8.1) introduces this chapter's structure, which concludes this thesis report. Section 8.2 reviews the findings exposed in Chapters 4, 5, and 6, in response to this research question and sub-questions. These reveal a first contribution to knowledge by this research study. In Section 8.3, I present this research's contribution to a pedagogical turn paradigm and the disruption that its findings may bring in education. I present both recommendations and limitations generated by this agonistic methodology. I examine the future legacy of this research study, and its potential for broader dissemination and impact within current developing research studies. I consider my contribution to the teaching profession with this new methodology and tools, throughout and within the elements outlined in this chapter.

8.2 RESPONSES TO THE RESEARCH QUESTIONS: A FIRST CONTRIBUTION TO KNOWLEDGE

My research study has responded to the main research question by answering the three sub-questions, presented in the thesis introduction as:

1. What place and shape could live art take as an alternative learning tool for young people's development, and what purpose could it serve that is not currently met by the art curriculum? (discussed in Section 5.1)

2. What tools can be designed to prompt engagement and promote a mnemonic experience? (discussed in Chapter 4, Section 4.4, and throughout Chapter 5)

3. In what ways does a live art practice become an agonistic tool for learning and experiencing a productive form of conflict? (discussed throughout Chapter 5)

These questions are inevitably interconnected and therefore are answered in the following section as overarching responses. The rest of this chapter further examines the potential interconnectedness of the elements of the findings.

8.2.1 Sub-question 1: Perception, Place and Role for this Live Art Practice in Education and its New Role in the Curriculum

Chapters 5 and 6 have exposed how the effects and affects of my agonistic approach were tested, challenged, and at times refuted during continuous negotiations. Throughout the thesis, I have examined the perception of art as a praxis, a process of research rather than a product to be measured. I have asked how this notion might produce a deeper and more meaningful learning capital. I have discussed the political implications of this concept as a site of resistance that works against educational, ethical and, at times, individuals' habits. Initially, students showed resistance to shifting their motivational triggers from exam targets (driven

by a threat of failure and shame) towards an interest in *the experience*. However, when becoming aware of the power relations at stake, and of their ability to liberate their learning process (Freire, 2017, p.52), their enjoyment in the moment reflected a possibility to re-humanise education, and live art's ability to subjectify learning (Biesta, 2018, p.13).

Contribution to the Schools and to the Curriculum

DARE1 transformed the art experience in education towards praxis—an understanding that art *is* research. This has generated impacts on the shaping of an art curriculum in response[1].

In DARE2, a shift of focus and interest from product to process became evident, showing how art became recognised *as research into the self* and *into the world* both by the students and by the institution, which has embraced the kudos of an educational research[2], and thereby embraced the possibility of change.

Additionally, in both DARE1 and DARE2, the integration of these projects as research provided a sense of self-value for art teachers, for managers, and for myself in both my roles as an artist and as a teacher. It activated a motivation from the institution to test and provide a creative, transformative, and potentially groundbreaking pedagogy. In DARE2, it inspired the college creative faculty leader to provide a unique selling point for the course (discussed in Section 6.1.2). This demonstrates a strength of participatory art projects in schools that *can* and *should* motivate further interest and investment.

The DARE2 project responded to all targets set at the start, in collaboration with my manager and thereby with the institution. The students' interviews in DARE2 showed the strength of the project at its peak when the process resonated with learners who had gained a strong understanding of their learning through this live art methodology. In Chapters 4, 5, and 6, I have demonstrated evidence of the individual growth, social growth, and agency that this project developed. The specific themes identified through the data set, and their subsequent analysis, have defined DARE as a methodology, which I present in the next section.

[1] Presented in my performance.
[2] Limitations are discussed in Sections 8.3.1 and 8.3.2.

DARE2 has demonstrated that this live art methodology, when embedded in the A level Art and Design course, shifts the curriculum perception towards one that is adaptive from the bottom up, stemming from the teachers' value system and their will to develop an emancipatory practice. The performance that is presented as a response for this thesis shows potential for this live art methodology to become a professional development tool for teachers—a means to activate intrinsic motivation for themselves and learners, and to critically consider their approach to curriculum practice.

A Radical Position

This radical live art practice in secondary education remains under pressure from the dominant hegemony of the system (Mouffe, 2007, pp.2,3). I challenged a positivist notion of measurement employed in education when using a post-qualitative diffractive methodology (Hickey-Moody and Wilcox, 2019, p.1) that does not rely on standardised approaches and rather nurtures the process of individuation and subjectification (Biesta, 2010, p.355).

Implication of a Pedagogy of Affect

My approach to the analysis revealed the 'more-than-human assemblage'[1] of education that considers differences as productive multiplicities (Hickey-Moody and Willcox, 2019, p.1). This form of education nurtures agency through bodies, forms, and relationship, to develop the self (discussed in Section 7.3)—a form that retains exceptionality within a homogenised system.

The radicality of this live art approach was questioned when *integrated* in the Year 12 art curriculum (DARE2). Nonetheless, the originality of this agonistic methodology lies in its requiring tension to continue to produce knowledge (Haraway, 2016)—a state that *should* define education (Biesta, 2012, p.95). The data analysis identified tensions between the permanence of art objects and the spontaneity of performative responses. These tensions present in the final performance, encapsulate the potential shift that this practice can bring in education towards an 'affective pedagogy' (Hickey-Moody, 2013, p.3; Addison and Burgess, 2015, p.47).

[1]Discussed in Section 3.1.3.

Limitation

The space for live art in secondary education was tested at two different stages. First, the challenges faced by myself as an artist in education demonstrated a struggle to make an impact when operating as an outsider of the system. Second, the propensity of the secondary education system to welcome an internal criticality as a tool is accepted as a top-down concept that inflicts a culture of fear in education (Fisher, 2016; Giroux, 2003, p.3)[1] and limits the culture of change. This explains how this practice has found difficulties in establishing a sustainable position. Nonetheless, a refusal to be governed by fear made it radical and restless (Matarasso, 2019)—characteristics that should be embraced as a drive for change-making, not a weakness.

8.2.2 Sub-question 2: Tools Designed for this Research

Tools were designed by myself at the start[2], then tested in each cycle of research. Some were modified by students (DARE 1). New tools were added for DARE 2. A dialogic approach to introducing and modifying tools was applied in response to the students' preferences and ideas, which was made possible through a retained openness. Amongst these physical tools, the most valued and valuable were reused and reactivated within my performance[3].

My research project cycles have demonstrated the efficacy of the following tools in developing performative or verbal exchange in the classroom (discussed in Section 4.3.9):

1. The Chalkboards were considered a site of encounters and authorisation, promoting relationship and debate as well as exposing, sharing, and tested ideas. Their ephemerality encouraged and provoked performativity in this educational practice.

2. The reflexive circles (multi-layered), stimulated habits of thinking, made visible to the students. Their performativity, used by myself and the students, acted as authorisation. The themed layers acted as mnemonic triggers during the student final interviews.

[1] Discussed in Section 2.2.3.
[2] Discussed in Section 4.3.
[3] Discussed in Section 7.3.3.

3. The Identity game-box (table or floor based) acted as a starter prompt, and a place to come back to. Nonetheless, I noticed that the interest in the box and its content was lost when other larger prompts engaged students physically with the space, thus showing their preference for action.

4. The passports designed to record *and* prompt the students' journey (with new challenges), both provoked agency and resistance in DARE 1. In DARE 2, students accepted them and produced a personalised aesthetic of the student journey.

5. The TRUTH-DARE Cards were originally developed by myself for a professional development project for artists and teachers in July 2019[1]. I thereafter applied them to the DARE2 cycle of research. These, in their open form, provided a prompt well-suited to the conceptual approach of the A level course.

Other tools found their purpose at different moments in the project. The above tools have shown potential for further development.

8.2.3 Sub-question 3: Live Art as an Agonistic Tool for Learning

Live Art as Episteme: A Productive Form of Conflict

Agonistic Stance

The agonistic stance introduced and discussed through Mouffe and Schrag's work (see Section 1.2.1) has acted as a companion and critical friend throughout the project. It has supported the mediation of conflicts both for myself, when defending my position in the system, and for students when investigating their positions in the group, forming opinions grounded in struggles and shared experience. The analysis of the data set has established DARE as a strategic agonistic methodology that uses conflicts and disruptions productively for the creation of an autonomous space.

Thereby, this thesis has established the possibilities for an autonomous space to exist *in* education as a practice that becomes authorised, at a moment in time (a disruption) and can be sustained for an extended period, long enough to create a shift in students' thinking and in

[1] Discussed p.255.

the system. The constant renegotiations and the risk of losing a place in education define this agonistic practice as transformative. Its acceptation as a training method that would develop teacher's responsibility to critically consider their subject curriculum seems a fit application for this research study, to encourage an emancipatory teaching practice (Brookfield, 1995, p.4). Nonetheless, this remains a challenge to raise against the grain.

A Pedagogy 'Against the Grain, With the Flow' (Dubé-Rushby, 2019)

The discrepancy between the institution's expectations for the presentation of educational research findings and my values motivated an agonistic political choice. A live performance as a process of dissemination of research findings—a 'resistant matter' (Hickey-Moody, Palmer and Sayers, 2016, p.220)—revealed meanings beyond content through form: a performance as affective 'assemblage' (Deleuze and Guattari, 2019, p.7; Barad, 2007)[1]. As Hickey-Moody, Palmer, and Sayers note:

> The agency of matter is positioned as both pedagogical and resistant. Matter teaches us through resisting dominant discourses and showing new ways of being. Bodies resist dominant modes of positioning … resistant matter shows us the limits of the world as we know it and prompts us to shift these limits.
>
> (2016, p.220)

The means by which I expressed findings showed a will to break through the resisting context of education and make headway. Performing research through action-based art, transformed research into a lived experience, a living knowledge which is remembered not through the production of a tangible outcome but rather through a playful and affective embodiment of the learning that remains resonant (Heddon, 2017, p.23). The evidence collated throughout the research cycles served to *activate* an affective memory (a Deleuzian concept of resonance) embedded in 'listening' (ibid.). The attention that I paid to events in the sessions was made visible to the participants through my enacted reactions in response and through discussions. These served as triggers for the learner not just to remember, but furthermore to care, and self-care. The noticing of small incidents reverberated, offering themselves for further performative reading, an impact that challenges the notion of measurement at one given time (the current examination system in education). This learning capital acknowledged 'human dignity and creativity' as values that should not be monetised (Beuys in Harlan, 2007, p.27)

[1] Discussed earlier in Section 7.2.

characterised by an accumulative power that is infinite and open to a reinterpretation that is *free* from time and place.

Learning Mechanisms

DARE1 (Chapter 5) and DARE2 (Chapter 6) have shown the emergence of sequences of learning which took different forms to suit the learner and the situation. In all cases the sequences led to elements of self-construct, conceptualisation, and agency where participants gained awareness of their power to create their own strategies. The learner becomes self-aware and other-aware when driven to performatively self-reflect.

The final student interviews evidenced how the investigation of the value and power of the performative, self-reflexive, and agential aspect of the practice unfolded through problem-solving, organising, discussing, and understanding complex issues when making work and relating to others.

8.2.4 The DARE Methodology: Elements of Live Art

This project has been tested with key stage 4, Year 10 students, and again with key stage 5, Year 12 (UK), as strategic times that engaged students during the year preceding examinations, thus offering more flexibility and openness to creative encounters. DARE2 specifically showed a readiness of the students and of the institution for change in their curriculum perception.

The DARE methodology is grounded in constructivist experiential learning theory first developed by Dewey, Lewin, Piaget, Vygotsky, and Kolb. In its development, it followed Piaget's process of 'adaptation', 'assimilation', and 'accommodation' (Piaget, 1970, p.158; Kolb,1984, p.29; Cherry, 2022)[1]. From this proposition of a discursive practice between concepts and experience, students followed a circular reflexive journey from Concrete Experience, to Reflective Observation, to Abstract Conceptualisation, and Active Experimentation (Kolb, 1984, p.21; Waring and Evans, 2015, pp.166, 179; Addison and

[1] Discussed in Section 2.2.4.

Burgess, 2015, p.42). Chapter 5 and 6 have shown how students have developed subjective interpretations identified as sequences of reflection-in-action (Schön, 1983, p.49), that were turned into manifestoes to be individually or collectively reinvented at every step.

Findings in both DARE1 and DARE2 showed how the themes identified from the data were interconnected. The diagram presented hereafter (Figure 8-1) summarises my methodology, DARE—an embodied praxis that is always emergent and its elements, not as a prescriptive taxonomy, but rather as interconnected elements that should be subjectively reimagined by teachers, artists, institutions, and students.



Figure 8-1: DARE, A live art methodology for secondary education.

Students use interactions and making as thinking about the self in the world. *Presence* and *liveness* bring *power relations* to life through *authorised disruptions* from which emerge *discomfort* and a *vulnerability* that is embraced as a collective exploratory process. *Body* and *mind* in action generate new strategies for the self to emerge in a new present situation. Amongst those, some elements have potential to radically shift educational practices and contribute to a pedagogical turn in education. These are:

- Environment
- Disruption
- Vulnerability
- Embodiment
- Self-reflexivity as research into the self.

I hereafter demonstrate how their authorisation in schools provokes a transformative chain-reaction.

Embodiment: Authorising the Body to Come to Know

In the DARE projects, the body was used by students as ways to make new sense of themselves and of the world. It became a means to come to know about power relations, space, and materials, and to know the self within these interactions. Hickey-Moody and Page emphasise how:

> bodies and the process of embodiment are core to our ways of knowing-being. However, they are also fundamental to the entanglement of *matter and learning and teaching* [their emphasis] as pedagogy—the moments when materials and spaces impact on bodies and bodies impact on ideas.
>
> (2015, p.12)

The collective work in DARE1 and DARE2 generated interactions *and* intra-actions (Barad, 2007) that were analysed and discussed. The process was manifested in visual forms in the shared space, however, the tangible outcomes remained *incidental, used* as mirrors *into* the self. This reflection does not produce an egocentric gaze. Instead it activates a deep investigation of meanings that become embedded in the learner's 'lifeworld' (Buttimer,1976; Habermas, 1983) as an embodied experience that is remembered and becomes a new habit or schema (Bourdieu, 2002, p.82).

Live Art as Research into the Self, Powered by Agency

Identity Formation

The live art process has introduced a discursive space in education where identities could be both explored *and* produced through power relations (Butler, 2005, p.9)—a means for students to take control of their learning (Edwards, 2005, p.3)[1] and for teachers to open up their curriculum to individualised possibilities. Equally, I have explored my identity as artist-teacher-researcher and was able to challenge its limits to transform my perception. Students found freedom to form agential responses from which they developed complex modes of reasoning. They grew an ability to conceptualise and make informed choices, thus developing self-understanding and self-care. This live art practice has created an autonomous space in education as a crossover between art, pastoral care, citizenship, activism, life-skills and personal and moral values. It engendered connections within the subject of art with wider contexts—a space that defines this practice as an enacted critical pedagogy where 'students can engage their own learning from a position of agency' a means to construct and affirm their identities (Giroux, 2014, p.2011). Over the course of DARE1 and DARE2, the exploring of the themes of Limits, Boundaries, Power Relationships and Democracy gave them opportunities to reclaim the educational environment through agency (Ruitenberg, 2007, p.266) and define their own rules.

The Development of the Ethical and Moral Self

In this project, both myself and the students have redefined our ethical and moral self (Butler, 2005, p.9) at several stages and levels: first, during the negotiations I engaged in with the host institution, then during the DARE 1 project that saw students both subvert the space *and* negotiate their actions with the institution. It also emerged between students who found opportunities to reveal, navigate, and understand their limits and those of others (see Chapter 5). A sense of responsibility towards others at first caused disruption and resistance that later turned into action and the discovery of new possibilities for seeing art as a production of the self.

Moreover, in DARE2, students developed a sensitivity to the fluidity of these limits when exploring their self in the space—they encountered a freedom of choice that displaced their struggle from other to self, from which emerged an informed decision-making and a sense of

[1] Discussed in Section 2.4.1.

place—the journey towards liberation as a growing consciousness of others and self, acting together for a world-centred-education (Biesta, 2022, p.90).

Authorising and Using Vulnerability as a Strength: The Emotional Self

The dialogic and agonistic mode of live art produced an initial resistance (the students' quietness) which was transformed into a new understanding of discomfort, shame, and vulnerability as powerful emotions that define rather than occlude the development of the self (Claxton, 2016, p.103). The creative process in the art classroom is often inhibited by shame that emerges from previous rejection and judgement (Skov, 2018, p.2). The creative process requires a daring step, *beyond the known*, that implies a temporary loss of one's identity, to discover new propositions—a moment of release of the self (ibid.). The analysis of the data set has defined this live art process as a cognitive *and* affective tool that authorises the self to be vulnerable in order to be constructed. A demystification of vulnerability in education through live art, which accepts the weak and the uncertain as exploratory forms of enhancement (Layzell, 2003), has developed new possibilities for the self to emerge beyond shame (Brown, 2010; Skov, 2018, p.2).

8.3 CONTRIBUTION TO A PEDAGOGICAL TURN

The notion of 'pedagogical turn' through performance, introduced in the contextual review, took on education as a medium for developing a critical art practice (Podesva, 2007). Through this thesis I have explored both notions of 'education as art' (ibid.), and art as education (Helguera, 2011; Matarasso, 2009). I have established that this practice sits in between these notions when becoming a pedagogy that is embedded in the system, a space only made possible through the full identification of the artist-researcher-teacher (Thornton, A. 2013), who takes responsibility for their own value system within all fields of practice[1]. Only through these conditions can a 'post-human', 'post-qualitative' transformation operate (Mayes, 2019,

[1] Discussed p.65.

p.2). The next section shows the affordances and limitations for the system not just to accept, but to embrace this change.

8.3.1 From Pedagogy of Disruption to 'Disruptive Innovation'

Disruption and Struggles

This report has described the challenges faced in developing a pedagogy of disruption that promotes power and agency in education and uses struggles and conflicts productively. By undertaking this research project, I have taken a controversial position in the institution and challenged the status quo. I have faced struggles and negotiated their steps, while remaining true to my values. I have disrupted education, and thereby have taken my responsibility as a critical practitioner (Schön, 1983; Brookfield,1995; Giroux, 2015b)[1].

Limitation

My position in this project faced limitations. Live art's integration to the secondary curriculum had to undergo negotiations that led to non-zero-sum games[2] rather than consensus (an attribute of agonistic practice that shows limitations)—often as temporary spaces of agreement. The impact of this research, from the beginning to its dissemination and sharing with other teachers, faced struggles to be heard, despite initial support from my manager. I repeatedly offered to present my findings as a professional development session within the college. In response, in November 2020, I was given a seven-minute time slot in a Teach-Meet conference at the college, for which I presented under the provocative title of 'Pedagogy of Disruption'. This attracted interest from several colleagues, including science and math teachers. However, my later attempts to propose a longer presentation of findings was repeatedly brushed away, showing that participation in a wider research in education might strengthen my critical voice in education. Since then, I have undertaken a full teaching qualification within which criticality was encouraged, in principles. In practice, I noted that only self-criticality became the focus of the training—not a critical gaze on the system. This has further motivated my wish to develop the DARE methodology as a training for art teachers. Equally, I have looked for possible applications of my findings to other research studies that would enhance its impact. I hereafter present these possibilities.

[1] Discussed in Section 2.3.3.
[2] Discussed in Section 4.2.3.

A Disrupted System

Covid-19: An Opportunity or A Limitation?

The large disruption of COVID-19, in 2020, increased inequalities in education, thus highlighting the need for individualising learning (Arnett 2021b, p.4). The emergent debate of *Disruptive Innovation* in education[1] shows the potential role and opportunity that this research brings. During the pandemic, the education system was forced to adapt and deal with the inherent possibility of unpredictability and variation. This was a disruption that produced change in the measurement systems and in policies in education, during which teachers were trusted.

Disruptive Innovation

Extensive research by the Christensen Institute (2021) on post-pandemic challenges faced by schools showed the dramatic impact on emotional and social development of young people who face increasing mental health issues, also noted by Professor Bill Lucas (2021, p.2). Despite these issues, the government's 'Catch-up' campaign, in 2021-2022, forced schools and colleges to focus on implementing high expectations to compete with the international target standards set by PISA, thus putting pressure on a generation that had suffered trauma. Christensen, Horn, and Johnson's proposition for a disruption in education is highly based on the introduction and use of digital modes of learning, which throughout the pandemic were used as a lifeline to continue to deliver education, one that was born out of necessity, when there was no alternative (2011, p.74). At present, the rising issues of students' anxiety can be considered as presenting no alternative, thereby marking an urge for disrupting education. Equally as humans, we are facing unprecedented challenges that require us to review the ways we leave and inhabit the world. A digital turn in education further enhances the need for an embodied practice to be implemented without which one risks losing one's values and sensory connection to the world—'the root and trunks of all the forms of our intelligence' (Claxton, pp.279,280).

Disruption as a Post-human Embodiment

The live art process and the responses by students have shown an ability to mobilise an intrinsic motivation to reimagine our physical, ethical, and moral selves. This live art practice

[1]Discussed in Chapter 3, p.106.

thereby joins an emergent discourse in social practice that is theorised as a post-human methodology (Mayes, 2019; Spiers, 2016; Hickey-Moody and Wilcox, 2019; Chapell, 2022). Dr Kerry Chapell, a leading voice in the UK[1], presents it 'as embodied material dialogues which feed new, ethically driven journeys of becoming' (2022, p.496). Chapell emphasises how 'there is no alternative but to find new and different responses, if "we"—humans and other-than-humans—are all to thrive' (ibid.). She proposes that a post-humanisation of creativity can enable conversations on these issues, therefore we should be prepared to disrupt educational practices (ibid.). My research study that reveals embodied learning mechanisms, attached to live art's ability to positively contribute to young people's development, provides a valuable disruption in education.

8.3.2 Recommendations and Limitations

DARE1 and DARE2 have shown how the projects required complex negotiations at various levels. The integration to the curriculum in DARE2, although presenting some challenges, established live art as a way of researching and thinking conceptually *within* the course specifications (AQA, 2015) to prepare students not just for their exams but for life. It showed how live art bridges making and thinking and challenges the system's thinking for a truly transformative education at individual and systemic levels.

What Might it Take for this Innovation to Become Accepted in Education?

Thomas Arnett, and the Christensen Institute's analysis of the resistance of the system to change (Arnett, 2021a), echoes the findings in this research study, which has demonstrated ongoing issues for the recognition of process and experience over product as valuable tools for learning. Arnett warns that 'radical new approaches that can't appeal to the body of stakeholders get passed over or relegated to niches' (ibid.).

The struggles for artists to generate change in the resisting education system are hereafter felt in this artists' focus group discussion:

[1] Alongside Hickey-Moody, in Australia and the UK.

> L: I am tired of knocking on witches' doors for representation in education when they don't hear. They hear but they don't want to listen actually
>
> M: How can artists position themselves in order to have the influence and relationship, in order to inspire life, or lead to construct social change?
>
> (Focus group 3, July 2019)

Arnett identifies how 'an opportunity for fundamental change' only comes 'when a school system reaches a point of widespread failure' (Arnett, 2021a). In the current system, schools are facing difficulties in responding to the rise of mental health issues in education (Lucas, 2022, p.5). This live art practice has shown potential not to fix this problem, but rather to disrupt its course—a characteristic of disruptive innovation (Christensen, Horn and Johnson, 2011, p.47)—when contributing to developing young people's intrinsic motivation, and self-understanding. An understanding of adolescents' life issues as a radical positive force that turns the problem upside down, provides substance for a pedagogical turn. For the artist-educator, this translates into taking an agonistic proposition to the core of the system—not taking resistance as a rejection, but rather painstakingly evidencing and arguing its true value, to continue to generate small gradual changes (Arnett, 2021a)—the only way to remain true to one's values. By their acceptance of art *as* research within classroom practice, the institution has shown a readiness to accept the possibility of imperfection, mistake-making, conflict, and failure as a potentially *positive disruption* that would (and did) produce new knowledge. The response-ability of students in the shaping of their learning generated an agential mode that was qualitatively evidenced through careful review of the data. These evidences were not based on previous expectations, but rather on change, agential critical thinking, intrinsic motivation, and innovation. This form of qualitative assessment still struggles to make way in a research system still dominated by a positivist stance, which so far has impeded the dissemination, and validation of qualitative data stemming from classroom practice (Murray, 2012, p.21). This diminished power of educators' voices makes this research study an *additional* radical voice within the field of critical pedagogy, which has nonetheless shown limitations.

Limitations

At a time when education is haunted by exam anxiety, its *developmental aim* seems to have become secondary to attainments. Post-Covid 19, throughout 2021-2022 teachers' professional development sessions became entirely focussed on 'high expectations' and

'making the grade'. An overwhelming pressure is still felt by staff, and by students who have become known as a 'sacrificed generation' (Butler, K., and Bannock, 2021), rather than the pioneers of a groundbreaking era. Dr Joshua Spier, researcher and educator, warns that if we wish to 're-humanise education, we should hold no illusions about what we are up against', that is, the weight of a standardised system that acts as 'a dehumanising force' (2016, p.3).

8.3.3 Further Application for Transforming Education

Rethinking the Assessments

The recent government research by Ofqual on the rising crisis of 'test-anxiety' (Howard, 2020, p.17) impacting on student mental health (ibid.p.8) has motivated a search for better means of assessments. In response, Lucas has initiated a campaign for *Rethinking the Assessments*, proposing instead a 'character-curriculum' (Lucas, 2021, p.2) that would assess sixteen twenty-first century skills, identified as meta-learning. These include 'Character', 'Citizenship', 'Collaboration', 'Communication', 'Creativity' and 'Critical-thinking' (ibid., p.5), the assessment of which, he insists, should be based on an individual strengths-based model, rather than on students' failure (Lucas, 2022, p.5). All of these elements were evidenced in my research findings. This thesis has demonstrated that this live art practice in education can inspire new modes of measurements that are grounded, not in an economic value of education (ibid.), but rather in creative modes of self, and collaborative assessments that support responsibility, self-construct, and agency.

Biesta's proposition to let art teach *and to* remove the '*educational element*' from art as a means to avoid its instrumentalisation (2017a, p.54) responds to the performance title and question: *Art as Education, or Education as* Art? If live art is the way to remind us that education *is* research into the self, as being with others in a place and time (subjectification, and socialisation), then art cannot, and should not, be measured (ibid.), nor should self-construct be standardised. Moreover, it shows that this practice may have a bigger purpose in transforming education, *beyond* the art curriculum.

Impact of a Pedagogy of Vulnerability

The reflexive approach during and after live art actions serves to define the state of things, to accept it, or to move beyond, and be transformed towards resolution, thus revealing a student's voice and power that is 'affective, corporeal, and material', true to their emotional selves, and to others (Mayes, 2019, p.2)—the generation of empathy.

For Biesta, art as a 'dialogue with the world', takes shape outwardly through an 'experience of resistance' when encountering otherness (2017, p.69). It is in this encounter that one explores one's desire to be in this world (an inward gaze); it is 'a positive force' that drives the creation of intentions (2017, pp.71-72). Therefore, a re-humanisation of education (Freire, 2017, p.17) can only operate through an inclusion (not eradication) of what makes us human. However, this notion does not aim for a Kantian idealistic humanism[1] (Biesta, 2010, p. 356), but rather embraces the affective elements that live art has made visible, including *emotions*, *vulnerability,* and *a desire* to want to know. I posit that this has implications in the educational environment; the acceptance of vulnerability *as a force* holds power to *pop the lid* off the pressure cooker (my analogy) of an examination system that produces *and* feeds on shame, triggered by extrinsic motivational factors.

A Space in Between: A Creative Curriculum

The government's cultural offer in February 2008 'proposed that all children should get access to five hours of "high quality" art and culture a week' (Matarasso, 2008, p.2). Thereafter the National Government Guidelines for Education stated that:

> It is a legal requirement for all schools to promote the cultural development of their pupils through the spiritual, moral, cultural, mental and physical development education requirements.
>
> (NGA and DoE, 2022)

Despite this, education is still reducing arts opportunities to the profit of STEM subjects (discussed in Section 2.2.1, p.31). Recent initiatives through local authorities' arts strategies (Henley, 2011) suggest a readiness for change which this research study has potential to inform. As an example, the Southampton Cultural Education Partnership (SCEP) in

[1] Discussed p.35

collaboration with ArtsWork, has launched a programme for a 'Creative Curriculum' (2020)—a means to provide equality in the provision of cultural activities *within* education. Within this form of initiative this research's findings may find applications to support a practice across schools that would retain its artistic autonomy. Again, in this context, the agonistic stance of the DARE methodology has power to prevent an instrumentalisation of arts by mobilising the youth in the process of resistance and awakening their true voice.

8.4 CONCLUSION ON CONTRIBUTION TO KNOWLEDGE

My research study has tested the pedagogic elements of live art, examined in the contextual review (Chapter 2), and discussed in Chapter 3, to emerge as a methodology that can be applied in secondary education. I have established how the DARE methodology encourages students' deeper analytical understanding of their learning process, generates self-construct, and stimulates an embodied agency. Moreover, this research study has provided insights in the perception of radical methodologies in education, and their usefulness as self-reflexive tools that motivate change for all parties in the system. Criticality, unpredictability, and the ineffability of knowledge that emerges through the body was embraced and articulated. Live art has justified its efficacy through its complementarity, acting within and between gaps in the current education system.

I have examined possible contributions to other research studies in the field of education, showing how this thesis contributes to a paradigm shift in assessments. This thesis has exposed the potential for this live art methodology to provide space to practice being, and becoming, that could support the development of a character curriculum. It has informed the field of education, and demonstrated the benefits of establishing new forms of language between the institution, the adolescent, and the artist. The chosen methods for analysing and for reporting findings have challenged the dominant positivist hegemony of secondary education. It has provided innovative forms of pedagogy—a shift of interest from assessments towards an appreciation of affects, focussed on character formation and self-construct (Lucas, 2021). These means of considering learning in this research have challenged the orthodoxy of

the curriculum and reignited a progressive debate, with a hope to contribute to shifting educational policies and future professional developments for teachers.

Finally, it has tested education's propensity for risk-taking in order to promote *mistake-making* as learning, and the potential for *conflict* to become a *productive critical form* of learning for artists, teachers, students, and the education system.

I consider the potential evolution of my agonistic position towards finding a true place that may be neither in nor out, but perhaps created as an educational 'ecotone' (Neimanis, 2012, p.107), always on the edge, to continue challenging the field of art education, not as an institutionalised critique, but as an autonomous acknowledgement of true individual values that delivers best practice, with a core focus of benefiting young people. This opening would engage with the wider notion of an educational environment that recognises art as a *true* contributor to young people's self-development. This may be the object of a book that would present DARE as a post-humanising methodology for education. Equally, the accompanying tools designed for this research study could be further developed and promoted.

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APPENDICES (PRESENTED IN VOLUME 2)

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