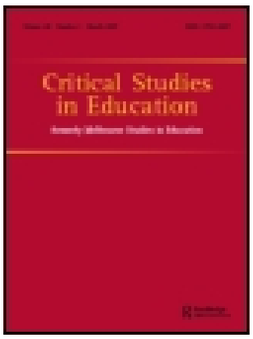

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Pedagogy writ large: public, popular and cultural pedagogies in motion

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INTRODUCTION

Pedagogy writ large: public, popular and cultural pedagogies in motion

This special issue of *Critical Studies in Education* brings together a range of contemporary engagements with young people, popular, cultural and 'public pedagogies' (Giroux 1999, 2000, 2001a, 2001b, 2001c, 2004a, 2004b, 2004c, 2005, 2006) and associated scholarship around formal and 'informal sites of learning' (Ellsworth 2002, 2005), in order to explore how different pedagogical experiences occur. The edition features a variety of approaches that open up this emerging field to new forms of inquiry. Situated within broader debates about pedagogy and dominant scholarly assumptions concerning how pedagogy is conceived and debated, this collection questions what we might perceive pedagogical processes or spaces to be. The common theme is a conception of pedagogy that is both stronger in terms of social implications and wider in terms of its permeation across social contexts than conventional uses of the term allow. Here we use the expression 'pedagogy writ large' to capture a general set of theoretical conceptualizations – 'public pedagogy', 'cultural pedagogy' and so on – which seek to frame pedagogy in this broader sense.

The wide-ranging uses of pedagogy in this collection can be helpfully introduced through an examination of the theoretical lineages and contestations of pedagogy 'writ large'. We therefore begin by situating this issue in relation to scholarly traditions that establish a strong and generalized concept of pedagogy before considering connections with other bodies of scholarship. We review connections with theories of socialization, the field of cultural studies and conventional definitions of pedagogy. We argue that an appreciation of these connections is needed to clarify the usefulness and potential of broader conceptualizations of pedagogy, which nonetheless have some conceptual precision.

Pedagogy writ large: public, popular and cultural forms

Public pedagogy is the expression of pedagogy writ large most frequently deployed in this collection, used by Charles, Windle and Sandlin in ways that work with, build upon and critically engage its extensive lineage in the work of Giroux (Giroux 1999, 2000, 2001a, 2001b, 2001c, 2004a, 2004b, 2004c, 2005, 2006). At present, it is difficult to consider the term public pedagogy outside Giroux's work, as he has successfully popularized the term in education and cultural studies. For this reason, Giroux's work represents an archetypical starting point for theoretical analyses of the term.

Giroux's development of the term public pedagogy is based in his foundational view that culture *can* and *does* operate in pedagogical ways — a view shared amongst papers in this collection. Based on this position, Giroux makes a potent case for broadening analyses

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of pedagogy beyond the confines of traditional pedagogical sites such as schools and universities. According to Giroux (2004c), scholarship in education and cultural studies needs to:

> . . . acknowledge the primacy of culture's role as an educational site where identities are being continually transformed, power is enacted, and learning assumes a political dynamic as it becomes not only the condition for the acquisition of agency but also the sphere for imagining oppositional social change. (p. 60)

For Giroux, it is in (*and through*) everyday cultural and political spaces that 'identities are shaped, desires mobilized, and experiences take on form and meaning' (1999, p. 2). Moreover, because 'youth are constructed as subjects and subject to relations of power within and across a variety of public spaces' (p. 2), Giroux argues that pedagogical praxis in formal educational institutions needs to be more cognizant of public pedagogies and provide 'citizens with . . . critical capacities, modes of literacies, knowledge and skills that enable them to read the world critically and participate in shaping and governing it. As such, public pedagogies must now be a central concern of formal schooling itself' (Giroux 2004c).

Giroux defines public pedagogy differently in different contexts, using the term to describe the pedagogical force of corporations such as Disney (2001a), specific film texts such as *Fight Club* (2001b) and *Ghost World* (2003), media spectacles such as photographs from Abu Ghraib (2005) and the broader political ideologies of neoliberalism (2004a).

Giroux (2005) highlights the role of the popular media, for example, 'as a powerful form of public pedagogy' (p. 45) that 'has assumed a major role in providing the conditions necessary for creating knowledgeable citizens':

> . . . the media, as well as the culture they produce, distribute, sanction, have become the most important educational force in creating citizens and social agents. (p. 45)

When analyzing the pedagogical and ideological forces of neoliberalism and corporatization – the latter which Giroux (2004b) terms 'corporate public pedagogy' – Giroux adopts a more wide-reaching and politically charged vision of public pedagogy as 'an all-encompassing cultural horizon for producing market identities, values and practices', which, he argues, threatens public life with 'narrow and imposed schemes of classification and limited modes of identification' that use 'the educational force of the culture to negate the basic conditions for critical agency' (p. 74). In this sense, public pedagogy refers to 'a powerful ensemble of ideological and institutional forces whose aim is to produce competitive, self-interested individuals vying for their own material and ideological gain' (p. 74).

In other cases, Giroux's descriptions of public pedagogy err toward visions of socialization, drawing upon Williams's (1967) notion of 'permanent education' to describe public pedagogy 'in its broadest sense' (p. 63), emphasizing:

> the educational force of our whole social and cultural experience . . . what the whole environment, its institutions and relationships, actively and profoundly teaches. (Williams, 1967, pp. 15–16, as cited in Giroux, 2004c, p. 63)

A consideration of the concepts of public pedagogy and socialization together may help to develop a sense of the potential distinctiveness of public pedagogy as a tool for analysis. Conventionally defined, socialization refers to the transmission of social norms,

which in any society are passed in some way from one generation to the next (Durkheim, 1956; Giddens & Sutton, 2009; Parsons & Bales, 1956). This is undertaken by a set of institutions – including the family, school, religion and workplace –which have their own distinctive norms and requirements, including those distinguished by social class (Bernstein, 1972) and those that, when encountered later in life, require of individuals an intensive process of re-socialization (Becker, 1961; Goffman, 1969). Public pedagogy scholarship, like socialization theory, is often concerned with the transmission of norms – although it has been used more loosely to refer to the transmission of many other types of knowledge (see Sandlin, Schultz, & Burdick, 2010). We suggest here that the normative dimension of public pedagogy might be key to the usefulness of the concept, even though we also see great potential for developing pedagogies of alterity or difference.

The concept of socialization, unlike public pedagogy, conventionally focuses on the adaptation of the individual to society through a developmental sequence of experiences: primary, secondary and tertiary socialisation (see Giddens & Sutton, 2009). The context of adaptation, at least in foundational versions, is typically that of apparently stable social systems (Parsons & Bales, 1956). Public pedagogy, by contrast, often takes movements, developments and conflicts in society (such as transformations in the globalizing media and capitalism) as a starting point. A sophisticated notion of pedagogy does not assume a simple movement of norms from society to individual. Instead, norms can be examined as they are developed and contested. The ways in which commercially generated culture circulates and is (re)appropriated, explored in this edition by Savage and Hickey-Moody, complicates our understanding of cultural norms. Even though schools are increasingly subject to commercial imperatives (Kenway & Bullen, 2001) and students are subject to other dehumanizing processes, Youdell's paper identifies a pedagogy of the subject that has an embodied basis at work in the classroom. From the starting point of the classroom, Youdell connects pedagogy to norms and social power via subjectification, with consideration of the implications for students outside of the school (i.e. how an in-school pedagogy of embodied subjectivity has an out-of-school force).

Classical socialization theories also typically focus on *locally* situated institutions, such as the family. By contrast, studies invoking public pedagogy have often included more distant relationships established through mass media and popular culture. In doing so, public pedagogy scholarship often finds common ground with neo-Marxist approaches that emphasize the repression of individuals by dominant social institutions under capitalism (see Adorno, 2001; Adorno & Horkheimer, 2002; Marcuse, 2006). Gramsci, Hoare and Nowell Smith's (1971) analysis of the state and cultural hegemony develops this theme of internalised repression and, in emphasizing the liberatory potential of working-class education and cultural expression, his work has inspired the Freirian tradition, which, in turn, is a foundation of public pedagogy writing.

Giroux's articulations of public pedagogy, which find root in the neo-Marxist tradition, are both powerful and generative and continue to define contemporary debates in the field. However, it is important to recognize that scholarship that engages the term has multiple historical lineages and usage does not stick to Giroux's vision of the term (Sandlin, Burdick, & O'Malley, forthcoming). In fact, the term public pedagogy has been taken up in analyses of a wide range of sites including museums (Ellsworth, 2002; Kridel, 2010), public housing (Windle, 2008), architecture (Ellsworth & Kruse, 2010), social-networking sites (Bernstein, 2010; Freshtat, 2010; Hickey-Moody, Rasmussen, & Harwood, 2008), graffiti (Christen, 2010), youth poetry activism (Ayers, Hodge, & Casal, 2010) and the contours of urban space itself (Hickey, 2010). Public pedagogy is also a contested term, debated among both emerging and established educational scholars. Savage (2010), for

example, critiques both the 'public' and 'pedagogical' aspects of the term and argues articulations of the term are often dogged by an 'enveloping negativity', suggesting 'dominant popular (and, in Giroux's case, 'public') forms of knowledge are too often posited as negative ideological forces that are largely seen to *act upon* and *corrupt* individuals' (p. 109). Hickey-Moody and Savage (in this collection) offer a gendered re-reading of Appadurai's (1996) notion of global disjunctive flows to develop an alternative set of theoretical languages around the material/embodied concept of *cultural pedagogies* (see below), which attempts to move beyond such negative emphases.

In this collection, the term public pedagogy is also further extended through fresh applications and theoretical refinement. For example, papers by Windle, Charles, and Brown and Redden examine the pedagogical force of reality television and mockumentary. Charles examines the political utility of satire in undermining a neoliberal model of youthful femininity. Brown and Redden show us some ways in which neoliberal discourses are implicitly classed and Windle, drawing on Redden, posits reality television as an exemplary form of neoliberal subjectivation that operates through particular kinds of affective regulation. Specifically, Windle states: 'As they appear in reality television, these models [of the neoliberal learner] stand as ideological exemplars for the management of disappointment, the cultivation of hope, and the maintenance of belief in meritocracy' (this edition, p. 251). The reading of emotional exploitation of the participants of reality TV through the lens of public pedagogy offers an excellent example of the ways in which learning is fundamentally affective: it always entails the embodied labour of generating particular emotional states. As Windle shows us, the pedagogies of reality TV rely on 'the commodified circulation of affect' (this edition, p. 254). Sandlin, in this edition, examines the pedagogy of discomfort, or what she terms a 'pedagogy of the unknown' (p. 295), which is effected through creating the embodied experience of discomfort. Like the other contributions to this special edition, Sandlin is concerned with politics around the production of subjectivity. The notion of pedagogy articulates this embodied process through which subjectivity is produced and the politics of this process need to be considered across a broader array of spaces, texts and through new theoretical assemblages. Embodiment, therefore, cannot be overlooked in any consideration of the consumption of popular cultural forms.

The term *popular pedagogies* is also invoked in the title this collection – a term which is employed by Kenway and Bullen in *Consuming children* (2001). The papers brought together in this collection do not employ the particular phrase 'popular pedagogy', but they each focus on the significance of popular culture and demonstrate approaches to research that recognize the affective pull of popular cultural forms. Kenway and Bullen (2001) discuss 'popular culture as popular pedagogy' (p. 151). They, like Giroux and Ellsworth, argue that theoretical discussions of education should not be limited to schooling and suggest that '[i]n many ways, corporate pedagogues have become postmodern society's most successful teachers' (p. 151). School fails to interest students, because they lack 'enchantment' (p. 151). Considering aspects of consumer culture that are core to political engagement, they argue 'students do need to understand how consumer culture works with and against them' (p. 152). Kenway and Bullen suggest we need to think about teaching through 'the appropriation of corporate pedagogies and [introduce] anti-corporate activism in the classroom' (p. 152). They suggest we develop 'a pedagogy of the popular and the profane' (p. 152). Pleasure has an important place in Kenway and Bullen's theorization. Popular culture, they suggest: '[i]n terms of young people's identities and relationships . . . mobilises feelings of connectedness, gratification, pleasure, excitement and passion. But it can also provoke a sense of inadequacy, anxiety, shame, yearning, envy and contempt for the self or the other' (p. 153). While teachers need to learn from

popular culture, Kenway and Bullen argue 'consumer-media education must have critical and post critical dimensions so that the earnestness of the critical is balanced with parody, play and pleasure, but that parody, play and pleasure are understood as political' (p. 153). Each of the contributions to this edition examines the politics of pleasure. Additionally, Charles considers parody (specifically, satire) and Youdell examines play as a political and pedagogical act. As such, this special edition can be read as an extension of existent thinking about the utility of popular pedagogies.

In addition to the terms public and popular pedagogy, the term *cultural pedagogies* is developed by Savage and Hickey-Moody in analyzing the ways young men in suburban Melbourne engage with globally-spanning forms of gangsta culture. In their contribution to this edition, Savage and Hickey-Moody suggest the term public pedagogies is analytically problematic. In response, they adopt what might be termed an exploratory approach to the term cultural pedagogies, oriented around a pedagogical re-reading of the globalization theories of cultural anthropologist Appadurai (1996). This articulation of the term cultural pedagogies is quite different from previous usages of the term, such as Trend's (1992) study of critical pedagogy in art education or Kincheloe's (2002) research into the negative pedagogical effects of the McDonald's corporation. Cultural pedagogies, in this sense, may represent one of many possible alternatives for considering informal educative influences in an era of expanding globalization and corporatization.

There is much to be gained from thinking critically about the pedagogical work undertaken by different cultural forms. As this collection demonstrates, such a line of inquiry is open to being read in relation to a diverse set of theoretical resources. Giroux (1999, 2000, 2001, 2004a, 2004b), Ellsworth, (2002, 2005) and Grossberg (1997), and those writing after them, offer us enduringly useful ways of reading culture as pedagogy. In part, this collection – and specifically this introduction – advances particular inquiries into conceptualizations of 'pedagogy writ large' and suggests ways such terms might be taken up in future research agendas. Central here is the view that despite its utility, we don't always need to think *through* the concept of 'public pedagogy' in order to consider the political implications of culture as pedagogy.

Public pedagogy as 'northern theory'?

In compiling this collection, it has also become evident that the bulk of literature that engages with concepts of pedagogy 'writ large' emanates from North America, creating the danger of 'methodological nationalism' (Beck & Sznaider, 2006) or, perhaps more specifically, what Australian sociologist Connell (2007) terms 'northern theory'. Connell develops the categories of 'northern theory' and 'southern theory' as a means for conceptualizing the unequal power relations in the social sciences between 'the global metropole' (2004, p. i) – that is, intellectuals, institutions and knowledge produced in 'the rich capital-exporting countries of Europe and North America – and subaltern (or 'Southern') intellectuals, institutions and knowledge produced 'in the world periphery' (p. iii). These categories are not intended to demarcate clearly definable boundaries but, rather, are intended as a generative means for thinking about differences and unequal flows in global knowledge production. For Connell, the bulk of theory in the social sciences, including sociology and education, is dominated by the 'viewpoints, perspectives and problems' (p. i) of the northern metropole, which are presented 'as universal knowledge' (p. ii). In other words, a form of theoretical and methodological Empire operates, whereby the particular theoretical perspectives and knowledges of the powerful global

elite masquerade as *the only* theoretical and perspectives and knowledges of any consequence to the social sciences.

In relation to scholarship on public pedagogy, for example, two core points can be taken from Connell's (2007) argument. First, we believe public pedagogy scholarship operates to a certain extent as a form of northern theory and suffers from shortcomings as a result. In particular, we are concerned that in the bulk of public pedagogy literature, the word 'public' operates simply as code for the assumed public cultures and institutions of the USA. One core problem with this vision of the public is that when writers such as Giroux (1999, 2000, 2001, 2004a, 2004b) analyze popular culture forms and texts, and *the effects* of these, the assumed audience of reception is largely young people or individuals in America. Of course, the fact that Giroux writes about American citizens for a largely American audience, is to be expected. However, part of the project of this special edition is to shift the terms for debate away from northern publics. Even though many popular cultural texts are *produced* in an American context, they are typically globally *distributed* and *received*. Thus it may be quite problematic to write about *the ways* these texts might educate individuals, as the ways pedagogies are received and understood are always mediated by the local spaces and communities in which individuals live (Savage, 2010, p. 105). In this collection we hope that by including scholars located both in *and* outside the global metropole (that is, from Australia, the UK *and* the USA), the papers offer a slightly more 'global' and diverse range of perspectives and are perhaps more attentive to and reflexive of some of the risks associated with theorizing public pedagogies *across borders* in globalizing times. Moreover, it is our hope that the southern perspectives included in this collection (papers by Brown & Redden, Charles, Windle and Savage & Hickey-Moody) can be considered to theoretically *develop* the field, as opposed to merely re-producing perspectives that support but do not augment the already well-established American norms of public pedagogy scholarship.

Classroom pedagogies

Conventional definitions of classroom pedagogy typically identify a core set of elements organized into a sequence, while the substance of theories of pedagogy writ large can appear to be rather more abstract and difficult to pin down. However, all of the conventional elements of pedagogy are addressed in one way or another in theories of pedagogy writ large and it is useful to return to these in order to distinguish more clearly the conceptual distinctiveness of this mode of analysis. If we consider pedagogy in its simplest form, it requires the teaching of some new practice or knowledge to learners (or the learning of something 'out there' by some individual or group). The constitutive elements of this interaction are maintained in the processes captured by pedagogy writ large:

(1) *Intent*: pedagogy can be a lesson delivered or – considered more broadly – an expression of will, of power, of agency. This intent may be the force of class interests, in accounts drawing on Marxist analyses of society. In critical accounts, class fractions and corporate entities, such as multinational corporations, loom large as drivers of pedagogy and some of the most malleable and responsive pedagogical forms appear in mass media. The locus of pedagogical intent, however, is more diffuse and opaque in Foucauldian accounts (Savage, 2010, p. 110–111).
(2) *Substance*: pedagogy consists of some content that is conveyed. The intended 'curriculum' may be distinguished from the enacted curriculum encoded in cultural forms and decoded by students (or consumers). Decoding can also lead to

hidden or unintended lessons being learned. The idea of hidden curriculum[1] is useful here (Apple, 1996, 1999). Within theories of pedagogy writ large content can at times be clearly identified, offering a pathway for analysis of how the content is mapped onto a given cultural form within a theory of pedagogy writ large. This is the case for neoliberalism (Brown & Redden, Charles and Windle, this edition). In other instances, the substance is either less easily distinguishable or contradictory (Youdell, Sandlin, Savage & Hickey-Moody, this edition).

(3) *Process*: pedagogy engages learners and teachers with content through process. This includes notions of scaffolding (Vygotsky 1987). Pedagogical elements such as modelling, successive approximations, performance, evaluation and reflection can be distinguished in reality TV, for example (Brown & Redden and Windle, this edition). The contestants on these programs go through each of these stages of learning and in turn can be seen as models for viewers of the programs for their own learning journeys. A consideration of pedagogy as process calls attention to the contexts around moments of reception.

Returning to the conventional locus of the classroom is also instructive in contemplating the embodied nature of pedagogy. In her paper 'Teaching Bodies: Affects in the Classroom' Elspeth Probyn (2004) reconsiders the materiality of teaching bodies in the classroom in terms of contemporary frameworks for thinking through affect. Probyn (2004) frames this discussion through stating:

> I am also critical about some of the effects of these historical discourses [those concerned with the effects of pedagogy] in terms of how a central problematic is being framed: bodies, teachers, students and curriculum. And while there has been a great deal of interesting writing about the 'politics' of teaching (hooks, 1994; Spivak, 1993), there has been less concern with what actual bodies do in classrooms. (p. 22)

We share this interest in 'what actual bodies do in classrooms' and suggest that through focusing on relationships between bodies we can learn how 'to be in the everyday lives of our students and what political possibilities such questions open up' (Grossberg, 1997 p. 389). The various theoretical nuances of the turn to affect are of value because they offer a means through which we can reconcile the embodied nature of making and learning theory. While the contributions in this special edition are not concerned with advancing the 'affective agenda' of contemporary cultural studies, such as the thought advanced by Gregg (2006), Massumi (2002) and Seigworth (2003), they respectively open up space for considering the politics and embodied nature of teaching in ways that are more applied than the very broad macro political discussions of Giroux – which Probyn (2004) critiques for operating at such a broad 'level of abstraction' (p. 25).

Deborah Youdell's article in this special edition offers us a micro-political reading of the body in the classroom. In a contribution that can be read in terms of Probyn's call to write and think the body back into teaching, Youdell unpacks the material ways in which classrooms produce bodies and their subjects as 'abject'. More significantly, Youdell demonstrates how pedagogies of the body – or pedagogies that make space for bodies – have the potential to reconfigure students' understanding of themselves as difficult. Classroom pedagogies that allow for multiple forms of embodiment are shown to be inclusive and politically significant. The diverse readings of pedagogy put forward in this collection are brought together by a meta-textual interest in the nexus of politics and pleasure: a relationship that occurs in the body. As such, this special issue can be

read as calling for considerations of the affective nature of public, popular and cultural pedagogies.

Conclusion

The various theoretical conceptualisations of 'pedagogy writ large' in this collection act as bridges or rather, as multiple crossing points, between the fields of education, sociology and cultural studies. The papers articulate relationships between specific pedagogical roles and disruptions with/in the established social order – be it through mass cultural forms, their appropriations or subjectivities called into being in social interactions.

Theories of 'pedagogy writ large' prove most useful for analyzing change and conflict in relation to power. Articulating models of power in relation to pedagogy generates a number of important questions. Through what processes does pedagogy occur? What is the basis of a given pedagogy – its 'curriculum/s'? However, a point of tension within studies using such terms as public pedagogy remains in the ways in which norms are understood to be manifested. For those writing in a Foucauldian tradition, knowledge and 'knowability' structure power, whereas for those writing in a critical tradition, ideology and interest are the key props of power. In the former tradition, the production of knowledge can itself generate social norms by regulating understanding of self and others. Yet other traditions conceive of power in terms of affect and desire. The deployment of pedagogy as an analytical tool cannot resolve these theoretical tensions, even as it offers an additional resource to writers who hold different positions. Nonetheless, theories of 'pedagogy writ large' have the potential to provide diverse traditions with a mediating concept between the production of knowledge or ideology and the normative power it exercises.

We very much hope this special edition offers ideas that inspire or inform your teaching as well as your research and that insight into the place of pedagogy in power can help to clarify theories of political action. We look forward to further interdisciplinary considerations about pedagogy that unpack the workings of power, pleasure and popular culture in our classrooms. In continuing to develop our own pedagogies and our thinking about pedagogy, we have faith that the contributions brought together here can be continued in future research conversations, which will hopefully sustain us and our students in the enduring processes of politicizing classrooms and teaching for social justice.

Anna Hickey-Moody, Glenn C. Savage and Joel Windle

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Note

1. By 'hidden curriculum' we refer to unintentional lessons that are part of learning process. Often these unintentional lessons are political and are taught implicitly through conveying a particular hierarchy of technical skills.

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