

starting places for a critical theory of the individual, society, and education. Using such sources, Wexler's analysis of neomysticism and what he labels, enlivenment, moves his readers into a confrontation with the resacralization of cultural codes, the globalizing synthesis of diverse cultural expressions that expose the ethnocentrism of European science and epistemology, and a new historicism that reengage the premodern, the ancient, and the archaic.

Patti Lather

Patti Lather's work in critical education has revolved around the intersections, fissures, and distinctions characterizing the relationship between feminist and critical pedagogy, feminist ethnography, and poststructuralism. Over the last fifteen years, the disjunction between critical pedagogy and feminist pedagogy has become a source of interest and tension that profoundly affects the future of the discipline in the twenty-first century. Lather in the 1990s focused masculinized articulations of critical pedagogy and their tendency to marginalize issues of gender in the field. In this context, Lather maintains that the "return to Marxism" articulated by some advocates of critical pedagogy in recent years reinforces her thesis that critical pedagogy has operated as a masculinized space, a venue in which male leftist academics could claim praxis. Lather posits that this "return to Marxism" has come to view the postdiscourses as a form of accommodation to dominant sociopolitical and educational powers. The critique of postmodernism and poststructuralism coming from the return-to-Marxism camp of critical pedagogy, she contends, has focused on feminist poststructuralism. This has created yet another layer of gendered trackings in the work of critical and feminist theory and practice.

Central to the importance of Lather's work in critical pedagogy have been her compelling exposes of the ways the postdiscourses, neo-Marxist modes of seeing, and different articulations of feminism can help critical pedagogists locate the fingerprints of power on research methods and modes of knowledge production. In this context, Lather has provided numerous insights into the ways critical researchers can reconceptualize the research act. Laying the foundation for this reconceptualization in *Getting Smart* in 1991, Lather followed up in 1998 with *Troubling the Angels*.

In this book, Lather created a "multivoiced" work that experimented with interweaving concurrent multiple meanings and interpretations on the same page. The book successfully demonstrated ways of representing the complexity of the interpretive process and new directions in conveying that complexity to the reader.

The subversive quality of Lather's work is omnipresent, as she consistently labors to undermine the validated expert status of mainstream academic practice. Indeed, some of her most creative work has involved the development of new forms of research validity that explode the hegemonic dynamics of positivist internal and external validity. In this context, she has moved critical pedagogy to a more contingent epistemological stance, as she problematizes any facile closure in relation to questions of truth and the effort to represent reality. The critical theoretical notion of emancipation, Lather contends, is a dangerous terrain that can contain within it tacit forms of oppression. In an educational context, this oppressive dynamic of emancipatory action becomes profoundly dangerous, as its transmission-based pedagogies can work to disempower and marginalize in the name of justice and equality.

Antonia Darder

Antonia Darder is internationally recognized for her contributions as a radical educator in the critical pedagogy tradition. Her work has focused on comparative studies of racism, class, gender, and society. Her teaching examines cultural and global issues in education with an emphasis on identity, language, and popular culture, as well as the philosophical foundations of critical pedagogy, Latino and Latina studies, and social justice theory.

Her strong commitment and identity as a working class Puerto Rican woman of color is rooted in her personal history of survival. During the first twenty-six years of her life, she lived in poverty. As a young single mother with three children and on welfare, she began her studies at a community college in 1972. She became first a pediatric nurse and then a licensed psychotherapist, working with poor and working-class Spanish-speaking families. Always at the heart of her work, was the question of self-determination and community empowerment.

It was at a conference exploring Paulo Freire's work that Darder first met Paulo Freire, Henry Giroux, Peter McLaren, Donaldo Macedo, Ira Shor, and others considered central figures in the evolving critical pedagogy movement in the United States at that time. And although she had been involved in a variety of movement and community struggles since 1975, this meeting indeed was to dramatically change the course of her scholarship and serve as the intellectual foundation for the contributions she was to make to the field.

The unexpected meeting catapulted her work into a deep critical engagement with questions related to oppressed cultures, languages, and schooling. The outcome was the publication in 1991 of her classic text, *Culture and Power in the Classroom*. Antonia's work infused the critical education discourse with a perspective that was shaped at the margins of the existing white, male-dominated domain of the field. Her scholarship has attempted to join her theoretical understanding of schooling and politics with her life as a Puerto Rican activist-scholar—an identity that continues to be anchored in her history as a working-class woman of color.

Among her groundbreaking works are found three important texts that defined her contribution. *Reinventing Paulo Freire: A Pedagogy of Love* was named outstanding book in curriculum for 2001–2002 by the American Educational Research Association. The book sought to rethink Freire's theories within the context of U.S. public schooling. The *Critical Pedagogy Reader* (coedited with Rodolfo D. Torres and Marta Baltodano), the first major compilation of a variety of seminal articles on critical pedagogy and schooling, was a featured text of the International Conference on Curriculum in London in 2005. Finally, *After Race: Racism After Multiculturalism* (coauthored with Torres) has been recognized internationally as a forthright critical analysis of the significance of class in an understanding of how racism functions within U.S. capitalist society.

In conjunction with her scholarly efforts as an educator and public intellectual in the critical pedagogical tradition, Darder has also been active in a variety of grassroots struggles tied to educational rights, workers' rights, bilingual education, women's issues, and immigrant rights. In 1998, she was instrumental in founding the *California Consortium of Critical Educators* (CCCE), a member supported progressive teachers' organization committed

to a critical vision of schooling, intimately linked to the radical educational tradition in the United States.

Moreover, with an eye on the development of a critical pedagogy of dissent, Darder currently works with students on the production of *Liberacion! The Nexus of Local and Global Politics, Art, and Struggle*, a public affairs program on community radio and on the *Public I*, a radical independent monthly publication. Darder's strong community involvement is in concert with her deep belief in the need for critical scholars, researchers, and teachers to move outside the comfort zone of the university and schools. Through her lived activism, she reinforces in daily life the importance of working consistently in solidarity with those involved in community struggles to transform oppressive conditions and social structures that stifle our self-determination and disrupt our opportunities to love, create, and dream as free subjects of history.

John Willinsky

The basic operating principle of John Willinsky's approach to critical pedagogy has been to help students become better students of their own education. This is the point, after all, of their principal contact with the institutional forces and ideologies that govern their lives. This former schoolteacher and now professor of education at Stanford, after a long career at Canadian universities, has examined this educational process in terms of a number of educational traditions with an eye to equipping teachers with a better understanding of how education has been shaped to reflect governing ideas. The primary focus of his curriculum work has been on literacy and literature teaching, gradually broadening out to include curriculum studies and more recently, basic questions of access to knowledge. For example, Willinsky has worked with ideas of how literature has been taught in the schools, looking at how the progressive politics of Louise Rosenblatt's approach were sidetracked by an emphasis on aesthetic experience (Willinsky 1991), while developing materials for a feminist teaching of *Romeo and Juliet*, which also encouraged students to consider how literature is used in the schools (Willinsky and Bedard, 1989).

On the question of language teaching and the teaching of standard English, he undertook a book-length critique of

the editing that went into the *Oxford English Dictionary* over the last 150 years, establishing the degree to which this standard was constructed around a number of shifting suppositions that started with a commitment to basing English's order on its literary achievement with all of the prejudices which that body of work reflect, with this editorial emphasis gradually shifting over the course of the twentieth century to political, business, and technical developments in the language (Willinsky, 1994). Extending his focus beyond issues of language, Willinsky's work on imperialism's educational legacy drew him across the curriculum, to considerations not only of literature, but of the teaching of race in biology, the great divide between Asia and Europe in geography, the concept of the West and freedom in history (1998), with the classroom implications of this approach worked out in his teaching in a high school English class by having the students construct a class set of a multilingual, multicultural poetry anthology for the use of the school, with the students going farther in their postcolonial critique of the school than he had realized during the class (2006a).

Finally, Willinsky's work has moved into a critical pedagogy of the public sphere with his research and development work on enabling scholarly journals, particularly in developing countries, to become part of the people's right to know and right to use that knowledge to help effect change, doing so by making freely available open source online systems for publishing journals that reduce costs and support various open access publishing models for journals (Willinsky 2006b). In terms of where Willinsky has ended up, at this point, is then a critical pedagogy based not on what needs to be taught, but on a larger, critical sense of what can be learned, and how that can be unduly restrained by the prevailing political economy of knowledge. The PKP (Public Knowledge Project)—the open access publishing undertaking conceived by Willinsky under which this work has been conceived and promoted—is changing the face of academic publishing in a way that helps reconstruct and promote critical pedagogical goals.

Shirley Steinberg

Shirley Steinberg was introduced to critical pedagogy in the 1980s by David G. Smith, her professor and advisor at the

University of Lethbridge in Alberta, Canada. Intrigued by the radical personal approach as exemplified by Paulo Freire, she began to define her own teaching through dialogue and improvisational theater. As a high school drama teacher, she turned from the traditional, script-driven performance to working with her students in a collective environment. Informed by Keith Johnston's concept of Theatre Sports, Augusto Boal's *Theatre of the Oppressed*, and the pedagogy of Freire, she and her students developed socially conscious, autobiographical theatrical "happenings." Loosely based on the Canadian notion of the theatrical collective, she developed "anthologies" which allowed students to combine research, personal narrative, and the arts in casual performances that invited audience participation. Steinberg's first performance/happening, *An Anthology of Girls*, was in 1986 at the "Girls, Women, and Giftedness International Conference" in Lethbridge, Alberta. Acutely aware of the impact of performance on not only the audience but also on the performers, she has used the theatrical anthology within schools and community groups as an effort to bring about social consciousness and change.

Steinberg's own research began to expand as she began to combine the feminist notion of positionality, William Pinar's notion of autobiography, and her own humorous interpretations of popular culture. Writing with an offbeat, postmodern, Catskillish approach to research, she adopted the notion of research bricolage (she profoundly shaped my notion of bricolage) as she unlayered the levels of each artifact she investigated. Noted especially for her notion of *kinderculture*, Steinberg maintains that the curriculum of childhood is most affected by the cultural texts that surround children and youth. She is also well known for her work in multicultural education and diversity, contributing to the field in her recent edited collection, *Multi/intercultural Conversations: A Reader* (Steinberg, 2001).

Insisting on placing her own position within the text as she interprets and theorizes, Steinberg's analytical approach disallows any possibility of hidden agenda as she delves into her subject. In her work in queer studies, for instance, she declares that she is a "misplaced drag queen" (Steinberg, 1998). While discussing teacher efficacy, she brings to text her own experiences with "Mrs. G." (Steinberg, 1992, 1996), and as she deconstructs

the multicultural implications of Mattel's Barbie, she reveals "my life is out of control" as she becomes engaged in her own research subject (Steinberg, 1997). Never shying from controversial and heated subjects, her work in film reading vis-a-vis a critical media literacy continues to be provocative and edgy (Steinberg, 2002a, 2004). The founding and senior editor of *Taboo: The Journal of Culture and Education*, she has encouraged marginalized writers including youth and graduate students to produce both artistically radical and theoretical work. Her recent work focuses on the incorporation of critical pedagogy through cultural studies (Steinberg, 2004; Macedo and Steinberg, 2007) in both the formal and informal educational environment. Currently, she is the Director of The Paulo and Nita Freire International Project for Critical Pedagogy at McGill University where she has worked to establish a highly creative and innovative venue for the movement of critical pedagogy into a new phase of its existence.

Ana Cruz

Ana Cruz was born in Manaus, the heart of Amazonas, Brazil, and, because of a committed teacher/sociologist/activist, was exposed to the work of Paulo Freire already in high school. Proud of her multiracial identity, Cruz embraces her black/native Indian/white heritage. She was raised in a middle-class family, but she was not isolated from the unique environment of Manaus with its distinctive ecological setting, conspicuous cultural diversity, oppression, and instances of utter poverty. Cruz has taught elementary school, high school, adult education, and College/University in Brazil and in the United States.

In her current position preparing two-year college students to become teachers, she is a fervent exponent of critical pedagogy. She is not hesitant to expose these students to Freire's work with the goal of increasing their ability to think critically, to reflect upon social reality, and to become agents of social change. Cruz's Foundations of Education course embraces Freire's "Teachers as Cultural Workers" where she stresses the importance of commitment in order to become an effective teacher. Instigating a quest for self-knowledge, Ana requests her students to constantly reflect upon: Who am I? What are my beliefs? How are these beliefs/values eventually affecting my teaching? How do I relate to people who are different from me?

In the Technology for Teachers course, Cruz emphasizes critical thinking by addressing issues of access to technology—the digital divide—and the implications of virtual reality on social relationships. In addition, she has developed several exercises/projects to increase students' awareness of how their commitment (or lack thereof) to the teaching profession can build up or destroy learners in their quest for knowledge and understanding of their place in the world.

Cruz's research is strongly influenced by Freire's work (e.g., the oppressor-oppressed relationship, the internalization of the oppressor's views by the oppressed, and the process of gaining consciousness). Critical pedagogy/critical theory inform her research in Music and Deafness, where she investigates the power relationships within the **Deaf** community and the relationships to the hearing world. Her focal point is the issue of dominance and control in music based on auditory skills, the hegemonic relationships between the individuals involved. Here she demonstrates the significance of **plural pathways** in experiencing music (Cruz, 1997a) and of accessibility to music education by those who are Deaf (Cruz, 1997b). The research also highlights how the development of critical consciousness is important for Deaf people interested in engaging in music, because it seems that a large segment of the Deaf culture has identified with the ideologies of the oppressor (normally hearing).

Deaf people, therefore, interested in music have to confront outside pressures (from the normally hearing culture) and inside pressures (from the Deaf culture) that follow ideological concepts espousing music as an identifier of the normally hearing and not suitable for the Deaf. Following Freire (1970), critical consciousness can liberate Deaf people from the state of being oppressed, freeing them from accepting a view of themselves constructed by the oppressor, and enabling them to change their reality—in this case that they can have a meaningful relationship with music. The Deaf should not be excluded, based on ideologies, from engaging in musical activities, but it should be their own decision, empowered by knowledge, whether they want to pursue these activities or not. Cruz seeks to provide a space where a Deaf person can have a voice to construct and/or deconstruct his/her life world of music through **enabling meaning**.

Glossary

- Bourgeois—middle class, conventional, unimaginative, and selfish.
- Bricolage—French term for the work of a handyman or handywoman who uses numerous available tools to complete a task. Norman Denzin and Yvonna Lincoln have recently used the term to describe multimethodological forms of research.
- Cultural studies—an interdisciplinary, transdisciplinary, and sometimes counterdisciplinary field of study that functions within the dynamics of competing definitions of culture. Unlike traditional humanistic studies, cultural studies questions the equation of culture with high culture. Instead, cultural studies asserts that numerous expressions of cultural production should be analyzed in relation to other cultural dynamics and social and historical structures. These expressions include but are not limited to popular culture.
- Culture of positivism—positivism asserts that natural science constitutes all legitimate human knowledge. In this context, the culture of positivism refers to a “way of seeing” dominance in American culture that employs positivist science as a means of social regulation. Education in this culture becomes a tool of dominant power that operates to preserve the status quo.
- Deaf—a person who belongs to a community who shares the same culture, beliefs, and language (American Sign Language—ASL) pertinent to deaf people (deaf: someone who cannot hear).
- Emancipatory literacy—involves revealing the ways dominant power operates in a manner that allows an individual and groups to act in resistance to its efforts to oppress them.
- Enabling meaning—the meaning constructed by a Deaf person rather than one assigned to the person by others.
- Normative hermeneutics—the art and science of interpretation and explanation regarding standards of behavior and prescriptions of such.
- Plural pathways—a combination of residual hearing, feeling, moving, seeing, and so on used by many Deaf persons to experience music. (*Direct pathway* involves the hearing sense, the *dominant* way of experiencing music by normally hearing people.)
- Postdiscourses—the theoretical ways of understanding that developed in the last third of the twentieth century that questioned the assumptions about the world put forth by modernist, scientific Western frameworks. They would



include postmodernism, poststructuralism, postcolonialism, and postformalism.

Poststructuralism—a social theoretical position that questions the universalizing tendencies of structural approaches to scholarship—for example, Piaget’s universal stages of child development or Maslow’s hierarchy of needs. Thus, poststructuralism emphasizes the historical and cultural contextual contingencies of all human experience—child development for boys and girls in isolated tribal groups in Botswana may be different from the development of Swiss boys from the middle and upper-middle classes. As it uncovers these dynamics, poststructuralism fosters resistance to the power they exert in the regulation and discipline of individuals.

Pronunciamentos of “endings”—referring to the notion that history, ideology, and political evolution have ended because liberal democratic capitalist states have produced a social order that can never be improved.

Semioticians—scholars who study the nature and the social influence of signs, symbols, and codes.

Social Darwinism—the social theory devised by Herbert Spencer in the late nineteenth century that applied Charles Darwin’s theory of evolution to human development. Like plants and animals in the biological world, human beings compete for survival in a social world shaped by the survival of the fittest.