

**EMOTIONAL AND AFFECTIVE TERRITORIES IN THE SCHOOL
CONTEXT: REIMAGINING EDUCATIONAL PRACTICES IN
BOGOTÁ, COLOMBIA**

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ABSTRACT

This thesis brings a perspective of emotions and education and explores how affect can be incorporated as a form of pedagogy. Specifically this research focuses on the emotional epistemologies of the students as they inform social dynamics and relations of power/knowledge, are sites of resistance and represent another form of knowledge coming from affects and emotions that are being and becoming critical. I build upon pedagogical situations I experienced working in public and private schools in Bogotá, Colombia to interrogate biopolitical and disciplinary practices in pedagogy and to propose and reimagine a Decolonial/Feminist and Commoning pedagogy that involves collective and collaborative learnings that de-center the production of knowledge from the teacher and center curiosity and emotions as crucial points of departure for transformative learnings. I draw on two interviews I conducted with two scholar-artists and educators that are engaged in alternative pedagogies aiming to bring a perspective of the Commons and affective pedagogies that serve as counter points to a neoliberal and knowledge economy logic in education. While examining the different approaches I addressed in this research project, I have aimed to contribute to the interdisciplinary field of education bringing a perspective about affect and emotion and opening new possibilities for theory and research. Also to raise discussions and to invite further engagement on thinking about alternative pedagogies in school contexts.

KEYWORDS: Emotions, Education, Alternative Pedagogies, Affect, Commons, Intimacy, Knowledge Economy, Decolonial Pedagogy

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INTRODUCTION

“Is education as we know it, impossible? Have learning and teaching been so affected by the universalist and patriarchal Eurocentric vision of education as a “civilizing mission” that they cannot be saved, that they have to be reimagined?”
(Francois Vergès, 2019. P.100)

0.1. BACKGROUND AND CONTEXT

To reflect critically on education, in how it maintains a logic of domination, exclusion, hierarchy, imposition and legitimization of certain subjects, practices, relationalities and knowledges, implies for me to think about education in this way far from being an emancipatory project, progressive education or education as a practice of freedom (hooks, 1994). Rather, it leads me to think about education as contradictory; on the one hand, school education is foregrounded under a neoliberal ideal that is at the service of economic and productive growth, development and efficiency as well as it functions as an apparatus through which the coloniality of the school sustain itself, for example, by perpetuating disciplinary models and power relations between the students and teachers in pedagogical settings.

The contradiction appears as on the other hand, school education can also act as potentiality (Rogoff, 2007) as it has the capacity to transform and constitute free individuals, critical/emotional thinkers as well as can be responsible for maintaining curiosity and imagination, key tools for creative and transformative learnings. Giving hope and value to school education as potentiality requires then, a posture of resistance and criticality towards pedagogies that are centered in rational, productive, skillfull. abled and individual learnings and to leave space to think on a possible change of perspective in school education that can imagine and propose emancipatory practices, methodologies, systems of knowledge and relationalities in teaching and learning towards the constitution of political and emotional subjects.

The topic of this thesis arises from my personal experience working as a psychologist in public and private schools¹ in different sectors of Bogotá, Colombia, where I worked with

¹ The distinction made between Public and Private schools in Colombia is central to understanding how Colombian State regulates education in terms of access and quality. In Colombia, the public sector of education mostly serves for students who come from low-income families and where State is reducing the main necessary resources for giving tools to teachers, or even maintaining adequate infrastructures for students to learn, therefore taking value for quality education. On the other hand, private education is accessible for the population that has economic possibilities, issue that marks a class division in terms of access and quality. This socio-economic segmentation between public and private educational institutions; has been considered as a factor that reinforces educational inequalities in the country. For more information visit:
https://www.educacionbogota.edu.co/portal_matriculas/sites/default/files/inline-files/PW_Caracterizacion_socioeconomica_matricula_Bogota_0.pdf

children and teenagers from 11 to 18 years old. I build upon the interventions and the research I conducted in two different professional experiences, the first one was during my bachelor internship in 2014, where I worked in intervening in the emergence of contemporary subjectivities in the context of inclusion/exclusion, as part of a project from the psychology department of the Pontificia Universidad Javeriana, in two public catholic oriented schools.

In these contexts, I worked through artistic practices and workshops revolving around the young subjects that inhabited such institutions through collective and collaborative practices where we addressed issues about difference, gender and sexuality with the purpose to get to know how youth cultures operate and inhabit school's everyday life; how students think and feel as well as the beliefs and practices they share. In this experience I note how some schools in Colombia are influenced by Catholic Church values and how they establish catholic morality and ideas around civilization models, ideas of progress, rationality and truth as the pedagogical principles for learning, teaching and relating to each other. This posed challenges, for instance, when discussing about gender and sexuality as these schools were mainly oriented on heteronormative conceptions around sexual and gendered bodies as well as in disciplinary models of education.

The second working experience that I had in education was after I graduated from the bachelor's in psychology in 2015 and lasted till 2018 in private schools where I did the same interventions that I mentioned before but this time through the lens of a clinical psychologist. Here, aspects related to class and privilege played a significant role in the figurations of the institution. But it was also a kind of education focused on international teaching, an issue that usually detached students with more contextual realities from the country, creating an invisible historical consciousness in students and therefore limiting their political and social possibilities for action and transformation. These school institutions as well as the ones mentioned before, pursue an education following modern guidelines and scripts functioning under hegemonic paradigms like discipline, order, ableness and productivity that ended up creating cases such as burn outs, inability to "catch-up" to the demands of the curriculums and evaluations, losing interest for learning, feelings of anger for the school rules and educators' authority, feelings of exclusion of being an outcast, sensations of not belonging, fear of surveillance, shame, to name a few.

Through this two experiences, I perceived how student emotions and affect have been invisibilized, pathologized and privatized and rather, how students have been constituted through processes of habituation and regulation. It was not only the idea of a ‘well behaved’ body that has to learn, but the school in its practices of disciplining, also reinforced the conception of a body that learns to be still; that is, to be controlled, regulated and domesticated (Foucault, 1995). These objectives of school education that seek to configure productive and docile subjects, omits and evades the importance of understanding how power relations operate in students’ corporeality, subjectivity and how they relate with their affect and emotions. I believe there is a need to transform the way schools have silenced emotions privileging reason, intellect and ableness. There is an urge for change from both educators and students in relation to confronting the hegemonic and colonial legacies that are still present in schools by building spaces that propose other sites for learnings that engage students in affective critical thinking so they can re-appropriate knowledge, question it, reflect on or deny it.

For that reason, within the purpose of this thesis, I suggest engaging in a dialogue with the students’ realities and experiences, especially to the emotions² that appear as part of pedagogical processes in representation of emotional epistemologies that inform affective and social dynamics, knowledge production and relations of power in schools. As that, with the aim of bringing a perspective of emotions and education, in this thesis I examine, reflect and discuss the important role of the bodily affective registers of the students, as they inform social dynamics and relations of power/knowledge, are sites of resistance and serve to emotional critical thinking and ask: how affect can be incorporated as a part of pedagogy?

I believe this is a crucial intervention in education as it intervenes in the binaries that had traditionally permeated this field; feeling/intellect, body/mind, emotion/reason, and pose attention to emotions as being part of the learning process in school education as critical sites for learning. As Boler (2004) points out “emotional sensitivity and affective education represent crucial forms of epistemological awareness, requisite to a transforming society”. I believe that affective pedagogical tools for transformation serve as (in) possibilities and counter points to neoliberal and colonial forms of education that maintain disciplinary models, hierarchical relations between teacher and student and reinforce decontextualized

² The intention to use emotions goes beyond the taken for granted understanding of emotions as private, universal and natural but rather focuses on a feminist social constructionist view of emotions (Boler, 2004). In education emotions constitute interpersonal dynamics between students, between teacher and student and learning processes. Therefore I focused on emotions as they are a representation of affect, the way in which our experiences are captured by subjectivity. (Hickey-Moody, 2013)

learnings.

To reflect and discuss this question, this thesis is divided in three chapters. The first chapter offers an overview of how biopower operates in the school context, building upon a formation setting, a pedagogical practice that allows me to read how power dynamics operate through institutionalized rules and through the role of authority of the teachers. I discuss how this pedagogical practice reinforces a neoliberal logic of knowledge economy and how the colonality of institution operates. Moreover I reflect on how structures of power are always already operating in the emotional and affective territories of the students addressing emotion as a site of social control where power relations operate.

In chapter two I continue to explore how disciplinary norms and authority operate in the school, but this time I focus in the classroom. I argue how the student agential body resists power relations that produce suffocations by addressing the case of “s”, a student that used to escape the classroom as a form of resistance. I argue how emotions are not only sites where power operates but how for example the emotion of anger serves to mobilize and create resistance to power. To conclude, I draw on bell hooks’ conception of the ‘radical classroom’ to re-imagine a classroom setting informed by feminist and decolonial pedagogies that bring into question the notion of authority and emotion.

At last, Chapter three aims to present a different/alternative practice in teaching and learning that serve as a counter narrative towards disciplinary settings in schools as the formation setting and the school classroom. For that I reflect on a series of collective pedagogical strategies, part of a project called “SPEAK UP: BECOME INVINCIBLE INSTEAD OF INVISIBLE” which brought about the creation of a ‘zine’. Furthermore, I draw on Annette Krauss interview and the project of the “Hidden Curriculum” as well as Rosa’s Paardenkooper interview regarding the project of ‘School in Common’. To finish, I recognize this collaborative/commoning/decolonial pedagogical practices as another form of constructing knowledge coming from affect and emotions that are being and becoming critical.

0.2. THE RESEARCH PROCESS

For this thesis I engage with a feminist research framework, focusing on intersecting hierarchies of power and authority in the research process. I recognize that knowledge and truth are partial, situated, subjective, power imbued, and relational (Haraway, 1988). In that sense, the experience I bring to this research is shaped by these specific school contexts in Bogotá, Colombia that because of particular economic, social, cultural and political circumstances function under specific values and relations of power that I trace and situate as they provide me the possibility to underlie mechanisms of oppression within the school contexts with a view towards resistance and transformation (Hesse-Biber, 2011.)

Through this research I draw on feminist and decolonial scholarship that focus on the importance of the politics of emotion (Boler, 2004, Cvetkovich, 2012, Motta, 2019). I bring emotions and affect as a critical lens, central for the knowledge building process of this thesis as well as the main core of my research in emotions and education with the aim to disrupt the positivistic dualism between the rational and the emotional as well as other binaries such as private vs. public, bad vs. good and paying attention to the gendered and power dimensions of these divisions (Boler, 2004).

While I provide an intersection between emotions and education, it is important to note that each of the examples and pedagogical moments I examined throughout my analysis are accounting for difference, as I emphasize on visibilizing student affective territories, values and perspectives in the process of research. With that purpose, I will build upon pedagogical situations from my own pedagogical practice as a school psychologist in the educational contexts that I mentioned before. The intention is not simply to bring anecdotes of certain pedagogical moments I observed but to engage and bring into a conversation the emotions that emerged from students in relation to the hegemonic institutional logics of obedience and normality and also to try to reach for other understandings and learnings that recognize how bodies and affect are constituted through disciplinization and to the important pedagogical recognition of how emotions and affect shape school interactions in teaching and learning.

With the aim of exploring on alternative pedagogies, I also chose to conduct two informal interviews to engage with different alternatives of teaching and learning practices in schools; one with the scholar and artist Annette Krauss and the other one with the curator of language

and dissemination of CASCO ART Institute³, Rosa Paardenkooper, whose practices and initiatives in the field of education are intersecting art, feminism and pedagogy. The interviews I conducted were semi-structured and open-ended to include opportunities for clarification, further discussion and exploration (Shulamit. 1992) of both scholars' views, theoretical and professional approximations to feminist pedagogies, education and the role of school institutions and other learning contexts. Due to the broader field of action of both scholars, I decided to focus on Annette Krauss' project of the *Hidden Curriculum*⁴ and *Site for Unlearning* as they are based in questioning the taken for granted understandings of learning and knowledge economy and further investigate the potential of "unlearning" and informal knowledges that appear in the hidden curricula of schools. On the other hand, the interview with Rosa was mainly focused on her co-founded project *School in Common*⁵, a self-organized school in Sweden that I got to know while doing my internship at CASCO ART Institute in Utrecht, Netherlands. And that is mostly oriented under the idea of the commons and pedagogy as well as of bringing the importance of learning in alternative ways of addressing intimacy, collaborative work, art and lived experience.

³ To have more information about CASCO ART INSTITUTE visit: <https://casco.art>

⁴ The project of the "Hidden Curriculum" looks at the unintended and unrecognized forms of knowledge, values and beliefs that are part of learning processes and daily life within high schools. To learn more visit: <http://hiddencurriculum.info/w1.html>

⁵ "School in Common" is an initiative of a self-organized school that combines ideas from critical pedagogy with the core values of communing, they focused in learning and being in common, fostering collaboration, mutual recognition and support. To learn more visit: <http://schoolincommon.nu/about.html>

CHAPTER 1: BIOPOWER IN THE SCHOOL

This chapter situates my research as it brings an understanding of how the institution of the school operates, raising questions and different aspects for discussion that will be expanded in the subsequent chapters.

I build on an example of a school practice I encountered and experienced in the schools I worked called the formation setting. This pedagogical situation allows to read on the one hand, how power dynamics operate in school settings by imposing institutionalized rules and through the role of authority that the teachers play in this space looking for an obedient and controlled body, For this, I draw on Foucault's understanding of how biopolitical and disciplinary practices operate in school contexts and I argue how spaces as the formation setting reinforce a logic of knowledge economies under which the modern/colonial institution of the school operates. Throughout this discussion, I address how these structures of power are always already operating in the emotional and affective territories of the students and how emotions are also disciplined as they embody and act out relations of power.

To finalize this chapter, I build on a decolonial approach that offer other possibilities of thought and action in pedagogical practices that act as counter points to these disciplinary logics, to authority and neoliberal education based in knowledge economies.

1.1. THE FORMATION SETTING

Usually, the space of the formation is settled by the school headmaster, directors and teachers in a place where they can reunite all the school community with the aim to address everyday life situations that are going on in the school and that are in the need to be addressed and solved. In this scenario, all the students of the school gather in a determinate space where they have to attend in silence, for a determined period of time, usually standing up in rows that are organized in order of height, leaving spaces from one student to another and wearing their uniforms 'properly'; men usually with uniform and tie and the women with skirt and tie. The teachers, psychologist and the rest of the educators are also uniformized in order to give an example of how they are also institutionalized and disciplined bodies. Throughout the

formation, they maintain a position of authority and surveillance by establishing and maintaining norms, routines and postures of the body to prevent disruptive or “rebel” attitudes and postures of the students that could interfere with the order of the space.

The different rules and authoritarian roles and practices that “ensure the spatial distribution of the student body in the formation setting are forms of power, disciplinary techniques that seek for separation, alignment, serialization and surveillance” (Foucault, 1976 p. 242) training the body to be useful and docile breaking the possibility for ‘rebellious’ behaviors that can disrupt or question the normativity of this space. Also, the way the space is settled in the formation, where usually the teachers are in front of the students in a position of authority and power, appears to be a “visibility trap, in which visibility turns into a sign of been subordinated to an examining eye”. Hence, it is a representation of power through a ‘panopticon effect’ by which the act of seen dispose the bodies to be surveilled, hierarchized and controlled (Foucault, 1995. p.187). Students are both watched and evaluated, they enter in an observed space, different than the classroom but equally always already subjected to a vision that seeks to ensure that they are demanded to follow a certain behavior, aptitude or ability. In this way, vision becomes a medium through which actions can be constantly judged, not only for what bodies do that may break the rules, but also for how it is possible to fail to achieve certain knowledge-behavioral standard.

In Foucault’s (2006) conceptualization of biopower, he refers to the different forms of power that operate over the individuals. He explains how the biopolitics (different forms of government over life) operate in different scenarios and in different ways. It is not only through discipline, but also by school articulation of normality, ableness, skills and aptitudes where power operates. Hence, power is oriented to obtain certain results, in terms of knowledge; what needs to be known and learnt through the established syllabus and standards of the school grades and achievements. In terms of ableness; be skillfull, “intelligent” and reinforcing rationality. But also over the regulation of the body in spaces like the formation setting where the body is disposed in certain way, uniformed, still and obedient.

The formation as a representative space where power operates, not only allows students to be graded, ranked and rewarded but it also exerts a constant pressure to conform with the norms and rules that are established and reinforces a desire to be “normal” and to look for an identity that is able to be in a ranked result that the school expects. Hence, students begin to

internalize the necessity of authority and the function of supervision as well as the necessity to achieve ideals about productivity, ableness and normality to ‘catch up’ with the demands of the school standards and feel included in those dynamics.

Different mechanisms of regulation over the body of the student, as for instance, the formation setting, are therefore presupposing what it is to be a “good” and “skilled” student, to behave properly and to accomplish what the school aims for an individual. As that, usually, the space of the formation is created to reward proper behaviors in the classroom and high academic performances in the different subjects taught (science, math, social studies, physical education etc.) giving recognition (prizes or medals) to some students over the others. Or also to make a call for order in the way some students use accessories (piercings, sneakers, shoes, hats, scarfs etc. that are not part of the uniform) or the late arrivals to class, the use of music devises in the classroom among other out of the norm behaviors or “rebel” conducts. As Foucault states “disciplinary mechanisms work with moments of comparison and competition that penetrate the structures of feeling, making them feel fearful of being different or incapable to achieve what the school is aiming for” (Foucault, 1995).

To this point, in her book ‘Feeling Power: Emotions and Education’ Boler (2004) addresses Foucault’s conceptualization of “pastoral power” to explain the policed and disciplined modes/methods of control that appear in education by explaining how “we are taught to ‘internalize’ rules of self control and discipline, which occur fundamentally through structures of feeling” and she adds that in regard to education “pastoral power describes modern methods of maintaining discipline and control” (P.21). In this quote she notes how feeling/emotion embodied relations of power and how power operate as a site of social control. In this way, emotion reflects how power dynamics operate in a particular situation like the one of the formation explained before; (fear to be surveilled, inferiority, superiority, shame, guilt). Following Boler (2004), emotions are inseparable from actions and relations, from lived experiences of everyday life in school. Moreover it also leaves space to think how emotions are also taught as norms and directed to expected kinds of expression and behavior.

Within this disciplinary space that the formation settles, it is possible to evidence how the unquestioned disciplinary routines, the learnings and habit formations that students acquire are social, cultural and economical representations of the institutional logics (Krauss, 2019) of the school; as to be an abled body, to demonstrate certain skills, have certain aptitudes and

attitudes, to behave ‘properly’, to be silent, to sit-down/stand-up for long periods of time, to make rows, to create certain postures of attention (physically and mentally) seeking for obedient, disciplined and proficient student bodies. Also, how these spaces that aim to regulate student bodies within situations and interactions are constantly occurring in the everyday life of school between different actors (human and not human) and are manifestations of relations of power/knowledge seeking to compare, differentiate, hierarchize, homogenize, exclude and normalize students. Furthermore, it raises awareness to the coloniality of the school as it reinforces patterns of authority and disciplinatio within the school in establishing certain forms of knowledge and not others, looking for gendered behaviors and therefore in influencing the ways students act and feel.

1.2. PEDAGOGICAL PRACTICES THAT REINFORCE KNOWLEDGE ECONOMIES

In the following section I examine and discuss the way a situation as the formation reinforces learning practices that are oriented towards a logic of ‘knowledge economies’ as it continues to reproduce a capitalist and neoliberal system of education.

Bringing this situation it is possible to notice how school colonial and modern values have framed the “good” student not only through explicit rules of obedience and proper behavior of a docile body, but also how being a “good” student is directly connected to high academic performances that are usually graded under standards of ableness and directed to a certain capacity, or cognitive ability. However, since the turn of the century, with capitalism and neoliberalism, a good student is also framed in terms of their utility, their social efficiency and skills, adding another layer towards an education based on individuality, and competition, both logics that operate within the so-called knowledge economies.

As Krauss (2019) explains, knowledge economy makes reference to a progress-oriented accumulative model of learning in education practices pervading contemporary subjectivities drawing on neoliberal assumptions and logics about individuality, progress, productivity, competition, as well as to conventional views of what is an abled body, worldviews of gender, race and class. Also, it is linked with the standard notion of learning, which is defined as “the acquisition of knowledge and skills as a result of studying, experience and teaching” (OED Online 2017).

Skills in this context aim to be understood in relation to human capital theory, education and labor market. These suppositions are assumed as “the personal capacity to carry out specific tasks with predetermined results and according to certain procedures” (Popovic, 2014, p.17). Marina Vishmidt in Krauss (2018) defines “human capital as a form of subjectivation, an excessive of (self)-valoration, where a constant calculation assess the best from those capacities that the subject believes constitute their basic values” (p.79).

To illustrate the latter, in the formation, students question if their actions are sufficiently normal or if they can ever be accepted by their peers and their teachers if they do not accomplish the goals and results the school expects. As I mentioned before, it is possible to note how “good skills” and ableness are encouraged within student academic performances and legitimized in spaces like this one, where they reward the ones that are more abled and skilled enough for the standards of the school but they also create other spaces within their pedagogical practices for introducing learning strategies for the ones that do not ‘catch up’ with school standards in order to enter into the logic of productivity of the institution with the aim to build the ‘missing skills’ of the students in what they call them ‘academic habit workshops’.

For instance, as part of my tasks in one school, I was asked to do this kind of workshops where I had to train students about strategies for higher academic performances; teaching habits for studying, potentialize strategies for memorization and train other skills (soft, basic, social) in order to create ‘efficient and skilled learners’. In the process of doing these workshops and entering in dialogue with the students, I realize how this idea of progress-oriented accumulative model of learning is part of a broader institutionalized system aiming to create docile and obedient subjects for utility, a fact that is there but is hidden under the premise of being a ‘good student’. This conception then reduces the problem to the students themselves for not being “good enough” and not to the functioning of the institution. Certainly this produced suffocation, depression, and anxiety in the students as well as exhaustion and fear as their abilities are not aligned to the goals of the institution.

I was able to see this in the way many of the students I met in school were feeling suffocated by the amount of topics, tasks and evaluations that they needed to comply with in the curriculum been aware that to achieve these objectives meant to be a ‘good student’, ‘a good learner’, one that can adapt to the institutional system.

1.3. AFFECTIVE EDUCATION: DECOLONIZING SCHOOL PRACTICES

In a time when education is increasingly shaped by economic forces in the context of the so-called knowledge economy, it is relevant to study the notions of learning that permeate our western colonial pedagogical practices and models, in order to recognize them and propose other/different alternatives for learning experiences that challenge processes of disciplinization, rationality, productivity and individuality. For instance, To denounce and transform those colonial practices that reinforce learning under the idea of what Francoise Verges (2019) calls 'lacking', referring to how education has worked under the discourse that the other person, the 'not knower', is missing something. As she states, "it instills in the individual the belief that, from its birth on, she/he is lacking something-whether in terms of beauty, character, mental, moral or physical abilities-but if she/he follows some rules defined by white power, she/he should be able to catch up some day with what is most desirable..." (P. 94) this are the logics that still permeate teaching and learning, connected with other ideas of success, individualization and competition.

Hence, in this last section I engage with a decolonial framework as it offers possibilities of thought and action in teaching and learning by challenging the body-mind split, while being attentive to the structures of domination and power that operate in schools such as the disciplinary canons, as well as offering counter points to a neoliberal system of education sustained on knowledge economies.

A decolonial thought and practice in education creates awareness since it underlies our historical and social present as a modern/colonial⁶ configuration (Quijano, 2016). In that sense, it acknowledges that the modern discourse is founded and constructed through the process of colonization and it is an ongoing process that still operates in contemporary life in different ways and through different spheres as coloniality⁷.

⁶ The European modern/colonial world system is characterized by the "ensemble of processes and social formations that encompass modern colonialism and colonial modernities...it entails the imposition of an economic project (capitalism), a specific ontology, and ways of being in the worlds that affected knowledge production, subjectivities, religion, culture and politics..." (Escobar, 2007. P.185). However, within this hegemonic system of domination there has always been continuous practices of resistance and processes of communities that seek to build emancipatory /decolonial/liberatory practices. (Gómez, 2015)

⁷ The continuity of the latter in the present is what is called coloniality. I use coloniality here to make reference to colonial situations particularly pedagogical ones (but also it makes reference to the cultural, political, sexual, economic, racial and

Therefore, the coloniality of the institution of the school operates as it maintains power dynamics as discipline and by legitimating certain modern discourses: transmission of moral values, rationality, production of labor force, civilizing ideas and other illustrated thoughts such as progress, objectivity, science and so on. Also, by creating binaries in building separations between disciplines, formal and informal knowledge, humanities and natural sciences together with the suppression of issues related with difference, race, class, gender and its intersections. Moreover, it installs a discourse of ‘truth’, a unique way of doing things, prioritizing and given value to certain forms of knowledge over others.

Consequently, these patterns of power and discourse have directly influenced our ways of learning and relating to each other in educational settings. This can be seen in spaces as the formation setting where they reinforce and reward certain abilities and rational knowledges over others or even in the classroom dynamics in terms of the taken for granted authority that leads this space from a position of power and privilege that most of the times is not directed towards a critical thinking but rather, it is focused on an existing curriculum which intends to reproduce truths part of a much broader economic and political system sustained in productivity, ableness and rationality that is established in the school standards of the curriculum.

Such patterns “redefine culture, labor, intersubjective relations, aspirations of the self, common sense and knowledge production in ways that accredit the superiority of the colonizer” (Mendoza, 2016, p.114). It also shows how the school maintains patterns of regulation, control and discipline seen in the enactments of domination in different pedagogical practices, from one subject to other as the teacher/student relation, creating binaries between subject/object, knower/not knower, as well as repressing other ways of being that are seen as rebel, inappropriate or the different voices that come from different logics and epistemes.

As that, a contribution towards a decolonial praxis in education is interested in disrupting the normative, modern/colonial constructs and practices in teaching and learning by introducing other forms of knowledge and knowing that are grounded in affective practices that give value to the role of emotions as they disrupt the normalized time-spaces that structure hegemonic

other oppressions of subordinate groups) in the present and which are also parts of global dynamics of capitalism and neoliberal structures (Grosfoguel, 2011).

learning in the sense it pays attention to emotions such as anger, fear, guilt and vulnerability as grounds for knowledge, because this opens up possibilities for alterity, difference and the unknown (Motta 2019. P.28). These pedagogical practices transform the teacher/subject of coloniality to create a learning space that is collaboratively and emotionally constructed.

Therefore, a decolonial praxis is seeking for new unimaginable relationalities and possibilities in education interested in recognizing the emergent emotions of students' suffocations in learning processes and through ideas, pedagogical projects and experiences that look for social transformation and that embrace critical affective thinking, to allow students to question and counter the hegemonic order of schools.

In the following chapter I address and discuss the students' capacity to act against and resist colonial practices of disciplinization and biopower that are enacted in the school classroom in the form of the rules and the authority of the teacher giving value to the emotion of anger as it emerges within the suffocations of a student in this constrained space. I draw on feminist politics of emotion as well as in consciousness-raising as they articulate the political character of emotions as sites of resistance and therefore provide an understanding of how emotions give an understanding to oppressive systems of education and mobilize transformations.

CHAPTER 2: POWER AND RESISTANCE: DISCIPLINING EMOTIONS IN THE CLASSROOM

*“That bodies speak has been known for a long time”
(Deleuze 1990: 285)*

2.1. FEELING ANGRY: ESCAPING THE CLASSROOM

In the following chapter I address the notion of the student body as agential. This means, that the body is not merely a biological entity which is acted upon but is active and emotionally affected for producing the social worlds it inhabits (Fox, 2012). It is within the intra-actions in social processes as the one of schooling and its everyday life that the student body has the agency⁸ to be active, to question and resist power relations that produce suffocations. To illustrate the latter, this chapter builds upon a situation that I encountered working in one of the schools and it concerns “S”, a female student that used to escape the classroom during the class schedule. The action of escaping here is meant to make visible how it demonstrated an act of resistance to the normativity of the space and a claim for this space to change. I will argue how the student body is also a site of resistance to the oppressive disciplinary norms of the classroom and to the role of authority of the teacher and how it is mobilized by the emotion of anger.

Moreover, I draw on consciousness-raising, a pedagogical method proposed by feminist pedagogies to bring awareness of the significant role of emotions as part of the learning processes of students as they are the result of the interactions, relations and affects in addition to claiming for a sense of transformation to oppressed practices in education. Finally, I draw on bell hooks’ conception of the ‘radical classroom’ to re-imagine a classroom setting informed by feminist-decolonial pedagogies that bring into question the notion of authority and emotion.

In the teachers’ meetings “S” was known as the ‘girl who climbed trees’, since when she felt suffocated in the classroom, she used to escape from it confronting the teacher authority and running to the playground to climb the trees to hide and play. She was also known because

⁸ Karen Barad (2003) makes reference to agency by focusing in the “specific intra-actions that a differential sense of being enacts “. In that sense agency is related to what a body can do involving different boundaries between “humans” and “non humans”, “culture”, “nature”, “the social” and the “scientific” where this body is constituted” (p.817). She describes agency as “a matter of intra-acting; it is an enactment...it’s a doing/becoming” (p.827)

she did not sit in her desk for long periods of time, and had difficulties in concentrating and following instructions, did not use her uniform properly nor followed the schedules that were demanded for the classes as everyone else. According to the teachers, such behaviors made her fall behind and not 'catch up' with the tasks and assignments required (which were mainly processes of memorization and repetition). Most of the complains about her were about the 'inappropriate and rebel conducts' that she had towards the teachers because they were enacted with anger and they expressed the impossibilities to control this feeling in the classroom even though they had taught her that she could not react in those ways and how to work in developing "good temper" and "self control" strategies.

To address this case, the school, on the one hand, placed this situation from a psychological perspective, by assuming this behavior as a personal problem of the student herself. And second, through the application of the manual of discipline that allowed the school to put a sanction to "S" so she can 'correct' those 'disrupting' and "rebel" behaviors. In the majority of the cases this manual describes which are the appropriate rules, and norms that the school will accept for a 'proper student' to be and they are led to follow them accordingly. It contains what a 'good' conduct of student should be like, what are the actions you can or cannot do, places and schedules you can physically occupy in the surroundings of the school and which you cannot, among many other aspects. The ones that do not follow this conducts and established norms receive a determinate sanction depending on the situation. In the case of "S", the action of the school was to make her reflect on how she had to stay in the classroom in order to become a 'good student and learner'.

Through this case we see how discipline operates throughout different methods and techniques towards the control of the operations of the body and how a set of regulations and norms established in the classroom are seeking for efficiency, and obedience (Foucault, 1995). This constant subjection, coercion and supervision of the student body in relation to its utility is what Foucault refers to as the docility of the body, referring to it as a body that is manipulated, shaped and trained, which obeys, responds and becomes skillful (Foucault, 1995 p.130). To this point, he argues how "discipline increases the force of the body (in economic terms of utility) but diminishes these same forces (in political terms of obedience) (Foucault, 1979. P.138). Therefore, maintaining hierarchies in knowledge production and legitimating the position of power of the teacher, without engaging with the students' active participation in learning process that seek to a pedagogy that work collaboratively.

The case of “s” also draws special attention to the norms of the classroom that are consciously and unconsciously acquired by students as habit formations and that are directed to the docility of the body. These forms of discipline are presented both through teachers’ authority as well as in the spatial arrangement of the classroom, which is not only telling us something about how gendered, racial, and social hierarchies are placed but also by showing how school uses discipline as a form of control inside this space as it distributes students according to different spatial positions (usually hierarchically and in sequence) where they can also be supervised and controlled during the learning practices. Similarly, through the authority of the teacher who is in charge of maintaining the order of the classroom as well as allowing certain behaviors. With regards to this, we can see how this authority was exercised and reinforced through the application of the manual of discipline that in this case serves to adjust and “correct” the so-called “rebel” conducts of “s”. This disciplinary practice functions to continuing disciplining “s” conduct by pathologizing her angry behavior rather than paying attention to the causes of this emotion and conduct as reactions to its disciplinary organization and practice.

As Boler (2004) points out in relation to this: “...educational institutions have no commitment to community beyond the necessary behavioral requirements that enables bureaucracy, neither they are committed to an examination of emotional epistemologies that inform social dynamics, relations and knowledge production. Institutions as schools are committed instead to maintaining silences about emotions and/or proliferating discourses that define emotion by negation.” (p.166). This quote, demonstrates how discipline is prioritized over a view of the emotions that emerge because of the effects of power that are mediating in the space of the classroom. As that, an analysis on the emergent emotions that appear in restrain contexts as the classroom allows to examine the “infinitesimal” and supposedly “private” instances of our feelings, as experiences in which economic power and dominant culture are deeply invested” (Boler, p,21. 2004)

The latter gives an understanding of the classroom setting that “S” escaped; an atmosphere where she was required to adapt through schedules, spaces, long periods of time sitting down, following instructions, accumulative learning, competitive exercises, and other pedagogical practices that made her feel vulnerable and suffocated. Thus, in the action of escaping, of the

moving body, “s” is showing a form of resistance that is at the same time mobilized by the emotion of anger and which challenges this habit formations, routines and relations of power that appear also with the teacher’s authority. By irrupting this space normativity it is possible to perceive the suffocations that this constrain regulations and relationalities create in certain bodies as “s” and how these suffocations become claims for other different pedagogical approaches in learning and teaching that serve as possibilities to build knowledge collectively, not imposed and de-contextualized and forms of relating to teachers beyond obedience, punishment and control.

Within this conception, it is possible to understand how different forms of power are exercised in the school classroom through different methods and operating in many levels; actions, interactions and situations, for example, by maintaining certain behaviors like sitting in the desk for longer periods of time, obeying to the teacher authority and complying to tasks and other assignments in a determinate time and space and maintaining a posture of obedience and control. Thus, these disciplinary tactics habituate students to embody school practices, logics, perceptions and attitudes as the “appropriate” conducts in their ideal conception of a “good student”. Also, the student is also disposed to comply certain tasks in a determinate schedule, creating competitive settings showing which student is more abled or has more abilities in comparison to others. Hence, the correlation of these behaviors and gestures of the body is also gendered and passes through conceptions of ableness, normality and skilled proficiency.

To analyze this situation, I engage with feminist, decolonial and queer theories that have explored histories of oppression always already relating power and resistance (Braidotti, 2006; Butler 1990; Fox, 1993; Game, 1991). As that, from a new materialist perspective, “power is understood not only as a ‘top-down’ imposition by disciplinary, economic and social forces upon people’s actions and lives. Instead, it is a phenomenon that is revealed and deployed at the very local level of actions and events where a body is disposed (Fox & Alldred, 2016. p. 127). In this sense, disciplinary power, is not understood as monolithic; as Foucault (1977) describe it: “...may not be identified neither with an institution nor with an apparatus; but rather it is a type of power, a modality for its exercise, comprising a whole set of instruments, techniques, procedures, levels of application” (p.215) that work as a dynamic flux. a micro-power that thrives within social relations and institutional settings such as the school classroom and which manifestations of power passes through emotions and structures

of feeling (Boler, 2004).

2.2. CONSCIOUSNESS RAISING: EMOTIONS AS RESISTANCE

Beyond the school disciplinary condition, I make reference to the consequences, signifiers, meanings and reactions that it produces, especially to the different forms of resistance that appear in the students and that are present in their corporeality, the ways of behaving, defining and expressing themselves. I pay attention to the evasions and oppositions of the students that are usually seen as rebel conducts (because I see how this emotional oppositions that are seen as rebel conducts) for the institution, are perhaps critical forms of knowledge that are informing the suffocations that students feel in the setting of the classroom.

In this sense I inquire for an understanding of the student body not simply as a passive object of this disciplinary power but how when this body is affected it can also act upon this power to confront and resist it. As that, Fox 2012; Fox and Alldred (2013) argue that the student body is seen within “a web of forces, intensities and encounters, between human and non-human elements that produce manifestations of power over the bodies, but also, importantly, continual challenges, fragmentations and resistance to this power relations” (p. 126).

Here, as I stated before, the relation of power and resistance will be assumed in the daily actions and encounters that happen in the school settings as in “the micropolitics of material forces and intensities within the gatherings of classmates, the relation between teacher and student, the classroom environment and so on, (Fox & Alldred, 2016). In that sense, resistance will be framed in the capacity of the body to act, and to be affected and affect. In this sense, affect represents a form and a will for change that can be physical, psychological, emotional or social and “may open up new possibilities for what bodies can do, desire and feel” (Fox & Alldred, 2016).

In that line, according to Cvetkovich (2012) affect makes reference to “the precognitive sensory experience to the relations to surroundings” the author draws on the Deleuzian (2013) sense of affect that is interpreted as a “force, intensity, or the capacity to move and be moved” and makes a distinction with emotion, referring to it as “the cultural constructs and conscious processes that emerge from them such as anger joy or fear” (p.4). I engage with this

framework as I will argue that the body, as it is affected by this constrain and disciplined settings like the classroom, it is also informed and mobilized by emotion as emotions are conceived as a barometer of affect and are one of the ways in which bodies speak (Coleman & Ringrose,2013). I also draw on feminist politics of emotion (Ahmed,2004; Cvetkovich, 2012; hooks, 1994) as they have posed emotion at the core of their theoretical and political actions, referring to a broad conceptualization of theory and practice of how emotions are sites of political resistance.

In that line, emotions are not only sites of social control and where power operates but they too act as sites of resistance to oppressions as “s” manifestation of anger followed by the action of escaping the classroom. Thus, bringing consciousness-raising to the crucial role that emotions play as informants in the learning processes of the students becomes relevant as they become representations of the embodied routines and norms of the school and show how these norms and routines that are usually taken for granted and habituated in pedagogical settings can be challenged, re-thought and transformed as they produce suffocations on the students.

Numerous political movements among feminist activists conceived consciousness-raising as the basis for political action and as a politicized discourse that addresses emotions. Similarly, Feminist and decolonial pedagogies (hooks, 1994; Boler 2004) bring consciousness-raising as a pedagogical method that provides an entry point for understanding oppressive systems in education. As this, it invites to “articulate and publicly name emotions and to critically and collectively analyze these emotions not as “natural”, “private” occurrences but rather as reflecting learned hierarchies, gendered roles and oppressed experiences” (Boler, 2004. P.138). At the same time, consciousness-raising also pays attention to the intersection of the emotional experiences of the students in their learning processes and to the way that the school’s disciplinary logics operate as they allow to interrogate, denounce and claim for change of these hegemonic practices like the ones discussed about the classroom that “s” escaped. As Ferguson cited by Boler (2004,) argues, “consciousness-raising is one of the only ways to get students in touch with repressed feelings of alienation, fear, anger, and despair that lie also at the roots of the domination structures of racism, sexism, classism and heterosexism that are operating in the everyday life of schools” (p. 116).

Therefore, consciousness-raising centers emotions as expressions to be publicly shared and

critically analyzed in education as they allow to create a genealogical study from the resistances that appear within the institution of the school and to demand justice and change in oppressive and suffocating teaching and learning practices. Moreover, consciousness-raising also focuses on “subjugated knowledges”⁹ which are for instance, a demonstration of the subject capacity to develop sites of resistance to power, discourses of discipline and control.

Nonetheless, as the case of “s” illustrates, to feel anger and leave the classroom are seen as enactments that disrupt and delay the order and development of the classroom (which meant falling behind with the curriculum objectives that the teacher needs to comply) and because those kind of behaviors represent a ‘bad’ example for the other students. For that reason, teachers read these kinds of behavior as something problematic, inappropriate and disruptive, and as something that appears as a private and individualized problem. It also shows, how teachers have been also taught to rationalize and control feelings (anger, shame, fear) through moral and rational discourses like ‘self control’ or ‘good temper’ as representations of a ‘good’ student and individual.

“S”’s emotion of anger reflected the school dynamics where she felt oppressed and suffocated. She was questioning practices and logics of the institution that were critiques inevitably linked to her emotions and that demonstrated the entanglement between the power logics of the classroom and the way that emotions are also shaped by them. In her case the feeling of anger was acting out the normativity of the classroom and the authority of the teacher as well as it was serving to question them.

In that line, I re-read this case by recognizing the emotion of anger as a critical form of knowledge that does not need to be pathologized but rather, seen as an action that enacts power relations as discipline and authority that operate in the body of the student and how this action proposes and act towards a claim for change as well as invite for a pedagogical transformation. As explained by Boler: “Emotions are not simply located in an individual or a personality, but in a subject who is shaped by dominant discourses and ideologies but who also resist those ideologies reclaiming possibilities of change through emotional knowledge and critical inquiry” (2004. P.126).

⁹ I draw on Haraway (1988) understanding of “subjugated knowledges “. The author argues that they are not “innocent positions” instead, they are critical sites of inquiry that act against the imperative core of all knowledge...they seem to promise more adequate, sustained and transforming accounts of reality”) as they are built upon oppressions (P.584).

2.3. LICENSE TO FEEL: A RADICAL CLASSROOM

To think on a shift towards a different classroom, a radical one, means to think on a learning experience that is sustained in collaborative ways, non-hierarchical and that establishes relational and collective systems in which an horizontal dialogue can occur without measures of punishment and discipline at the core of the learning and teaching practices. This other pedagogical approximations have been made and re-created by studies of critical/feminist and decolonial pedagogies (hooks, Freire, De Santos, Verges, 2019; Icaza, 2019; Boler 2004, RETOS, 2019, Batallones femeninos, 2019, Motta, 2019) by presenting alternative scenarios from which to move away from where one is taught to learn within hierarchical, authoritarian, educational structures to the learner itself and its affective representations as a quest for a liberatory education.

Hooks's (1994) inspiring statement: "the classroom remains the most radical space of possibility in the academy" (p.13) makes reference to the pedagogical practices in the classroom that can be made both from teachers and students as co-responsible to collectively construct and shape a communal space for learning. This assumption locates the relation student/teacher in a horizontal dialogue and deconstructs the hierarchical authoritarian relationship, which involves deconstructing disciplinary logics and relations. In this sense, it creates a distance from the norm and discipline by inviting the student to be 'engaged' in the learning processes, to become an active participant in the classroom dynamics, to enter in a dialogue with the propositions made by the teacher in order to address how their experiences, emotions and cultural contexts that are also shaping their everyday life in school.

To give an example of how to create this horizontal relationship between the teacher and the student the first understanding of the teachers' position must denote the capacity of the teacher to create a safe and democratic space in the classroom. An issue that can be challenging as the matter of hierarchy in education is evident and represents an exchange that indeed there is someone, most of the times, the teacher, that leads the dynamics of learning and knowledge contents form a privileged position. Nonetheless, Anne Donadey (2019) makes reference to this interrogation by introducing her experience as a teacher highlighting feminist pedagogies and practices in the classroom as non-hierarchical processes and classrooms as safe spaces by empowering the student voice. In this line, she posits the recognition of the student voice as the core to enable the classroom as a safe space as well as

it understands teachers as learners and students as co-responsible with their teachers for the creation of a communal space of learning.

Also, in relation to this, hooks states “The desire to help students come to voice is related to a view of students as active participants in the learning process” (1994). This recognition of the other is meant in terms of responsibility of the teacher, as it’s the one who encourages this participation. However, she adds that this is not an easy task as in order to be able to think critically about authority, teachers must understand and situate its own privilege and this requires facing difference and diversity in the classroom as well as emotion and affect as a grounds of knowledge and to recognize and inform the learning practices within the intersections that this requires.

For that reason, a radical decolonized classroom not only recognizes positions of privilege as the one of the teacher, but also recognizes the perspective of the ‘Other’ as a terrain of possibility for emancipatory learning and embraces multiple forms of knowledge, knowing and knowing subjectivity. It also opens the hegemonic space of learning by addressing the affective and the role of emotions as “multiple emotions are fostered and explicitly embraced as meaningful to the learning experience, including discomfort, anger, fear, boredom, joy and connection” (Motta, 2019. P.32). The role of emotions is a key element to consider in education as it displaces thoughts of reason and it represents the affectiveness as a reaction that is dependent on certain process of interaction and relationality (Ahmed, 2004) and that is crossed by different interactions with the social, cultural and family context.

Hooks situates these alternative pedagogical practices as tools that allow a feminist classroom to exist by centering this thought on the idea of the ‘pedagogy of hope’, one that can imagine the limits of what could be possible. To cultivate hope, as Hooks states, means to think of an educational practice that challenges the classroom not as a site of domination under the imposition of norms and discipline and on the intersection of race, gender, class and sex but that engages students to think critically and enables a sense of community building, of relating to difference. She not only critiques these practices of domination that are still present in classroom settings and modes of teaching but also questions how “white supremacist capitalist patriarchy” consolidates its position of power through education (Hooks, 1994). I found this profoundly interesting as it deposits ‘hope’ as an imagined (im) possibility to work

as educators, to transgress and think on transforming the institutions as working in teaching social change and addressing other narratives and practices in learning.

This author also speaks about progressive and 'Engaged Education', education as the practice of freedom, one that teaches how to create a learning community (Hooks, 2003) and states that the feminist classroom must be thought as a communal space, by addressing the notion of pleasure in teaching and learning as an act of resistance to discipline and countering the overwhelming boredom, uninterest and apathy enacted in the education spaces. I would say that critical actions and 'Engaged Pedagogy' coining hooks term (1994) in teaching and learning can be addressed in educational settings as a counter point to normative structures and practices in education.

To conclude, I believe that the possibility to re-imagine a radical classroom that proposes other types of engagements with the relations that happen in the classroom and that involves affect as a pedagogical tool allows us to raise awareness of the shifts that need to be made towards understanding the teachers' position not as authority but as the ones that can lead and propose dialogues of critical inquiry where it invites the student to be active participant of the learning processes and not a passive consumer in the classroom. To undo the hierarchical position of the teacher makes a difference in the way discipline operates as a tool of control and domination over the student body because it let other kind of relationalities appear and inviting emotions into the conversation that serve as counterpoints to the rational production of knowledge.

CHAPTER 3: RECLAIMING THE SPACE OF THE SCHOOL: A COMMONING PEDAGOGY, INTIMACY AND THE AFFECTIVE TERRITORIES OF CRITICAL THINKING

“Utopia is an expression of possibility, whose objective is not the creation of a utopian community but the rejection of the death sentence expressed in “there is no alternative”. Conversely, decolonial feminist teaching and learning is a practice that encourages imagination and action... We want to imagine a utopia, one that will give us energy, the force to contest, an invitation to emancipatory dreams and represent an act of rupture: daring to think outside what is presented as “natural”, “pragmatic” and reasonable”
Atelier IV Manifesto – June 10-12, 2007.

In this chapter, I reflect on the strategies that students use to re-create and re-appropriate the space of the school as a form of political resistance by doing an analysis of the performative and collective actions that occurred around the creation of a zine, which was the outcome of an educational psychology research intervention in a public catholic school in Bogota, Colombia about the emergence of youth contemporary subjectivities in contexts of inclusion/exclusion. The project from which this zine was built provoked a re-signification of the space of the school bringing a new sense of belonging and politicizing spaces traditionally conceived as disciplinary settings as the formation setting that I discuss in the first chapter. Bringing this pedagogical actions; group discussions, collective workshops and artistic activities (poetry, collage, writing, body cartographies, music, theatre) that emerge from the needs of the students, around the ways they were approaching their sexuality, gendered conceptions, identity, and difference to name a few, allow me to recognize other/alternative approaches in learning and teaching which were build upon this project, involving intimacy and accounting for the importance of the bodily-affective registers of the students in that process.

As that, following the two other chapters of this thesis in which I analyzed how disciplinization operates in the student body and the possibilities of resistance to this power dynamics In the last section I reflect into the role of emotions and affect as territories of critical thinking. To have a close reading of this chapter I also draw on the interviews that I conducted as they informed my research on alternative feminist pedagogies. I address Annette Krauss’ ‘Hidden Curriculum’ as a tool that allows to recognize informal knowledges of the students and Rosa Paardenkooper’s initiative of the “School in Common”.

3.1. PROJECT: “SPEAK UP: BECOME INVINCIBLE INSTEAD OF INVISIBLE”

The example of the pedagogical practice to which I refer in this chapter took place in a low class public catholic school where, as interns of the bachelor in psychology, we aimed at intervening through different pedagogical practices that were meant to explore/articulate and make visible student bodies and the production of subjectivities in inclusion/exclusion contexts by mobilizing critical reflections about their own conceptions of gendered bodies. The group consisted of students aged 15, 16,17 years old from ninth, ten and eleven grade with whom we collectively elaborated a zine called ‘*Pajazo Mental*’ part of a project called “Speak Up: become invincible instead of invisible”.

Working within a catholic institution poses challenges when one wants to speak about the body far from moral, biological, abled and hygienic conceptions, this was evident in the institutional resistance towards opening sites in the school for this alternative learning approaches. They conceive these projects as ‘after school activities’ or meant to be done during the recess time where there was no disruption to the habitual class schedule and ‘official learnings’. Therefore, the meetings we had with this group of students happened during the recess time, in the public space of the school, the common areas of socialization which are usually territories that symbolize body disciplination as for example, the formation setting that I mentioned in the first chapter. This, however, was an interesting space to be as it also represented a space of *visibility* for the school community so during the process not only other students from other grades were curious to see what we were doing but also teachers. This created a sense of re-signification of that space and of the sense of community in the school by the doings of students’ activities.

Thus, to open the space for recognizing and making visible these other ways of knowing about students bodies and subjectivities that are constantly appearing in the school it was necessary to approach what Krauss (2019) refers as the ‘hidden curriculum’ of this particular school. Following Krauss (2019), the hidden curriculum makes reference to all the kinds of learnings that take place next to the ‘official curriculum’ of a school. As she explains in the interview:

“The project of the hidden curriculum explores beyond the knowledge that is, for example, reproduced

in schoolbooks, and transferred down to subsequent generations through the official canon, but a whole range of unintended or unrecognized, maybe even undesired forms of knowledge, values, unofficial abilities, and talents that are also generated...the hidden curriculum tries to activate informal knowledges, it tries to be critical towards hierarchies of knowledges and towards the physicality of education¹⁰. So the things we learn, the habits of subordinating ourselves to certain rules and conventions, the forms of power structures within the classroom, power structures that are through the teacher-student relationships, and so on”

Through this learning process of creating the zine we encountered the possibility to visibilize what Krauss (2019) defines as the hidden curriculum and to recognize those learnings bringing together thoughts, feelings, questions and imaginaries that students had in relation to their bodies and that are present in their school life and that also act as suffocations (Górska, 2018).

In that sense, through these gatherings, we addressed other narratives of the body by making different exercises such as creative writing, conversation circles and the construction of body



silhouettes that served as points of departure to acknowledge students’ emotional epistemologies about their conceptions of their bodies and to materialize them in the zine.

One of the initiatives that we did was to create a box with the level: “deposit your fears” in the school corridors where students navigate in the recess time. After every recess we collected the containers and we encountered comments like: *“fear to be fat or very slim” “anger because as women we have to be ‘pretty’ to be recognized and popular in the school” “As women we have to try harder to look beautiful, use makeup, be skinny and have a ‘nice’ body” “I feel weird when I don’t follow the stereotypes” “I am afraid of turning into a prototype of society”, “women without waxing are ugly”.*

Also, expressions about physical characteristics of the body: *“Acne makes me feel ugly and*

¹⁰ In the interview, Krauss refer to the physicality of education meaning that: “it refers to the physical spaces of the school but also the bodies of the students in the way they start simply reproducing certain habits...”

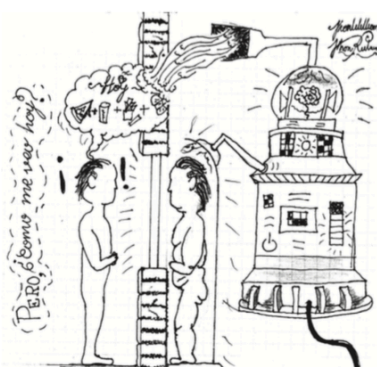
imperfect” “*I am afraid of pubic and face hair*” “*afraid of not being what guys are looking for*” “*of having obesity*” “*I am afraid of cellulitis, of having scars in the skin*” “*I don’t feel comfortable with my body, “to have abnormal puberty genitals”, “ the smell of sweet after gym class” “ I am afraid that some parts of my body don’t grow enough” “to have pubic hair” “to have ugly teeth.”*

For addressing these issues, we explored with them in group conversations and workshops their conceptions about what they perceived as a ‘beautiful’ body, a ‘grotesque body’, and an ‘ugly’ body to recognize their perceptions and feelings of fear, shame and anger that are present in their understanding of the body and the normative pressures that come from social media as well as normative and abled discourses that are present in society and that permeate the interactions and social relations between the students in the school everyday life. With this exercise we departed from their own lived bodily experience, to discover that students had perceptions about the body in relation to beauty standards and stereotypes, heteronormativity, gender normativity as well as fears that emerged in the young body, the hidden eroticism behind the uniforms and concerns about sexuality, Also, the different kinds of prejudices around their body by naming what they considered ugly, shameful or repulsive to have or see in a body. The latter reflects the judgments and prejudices that are present in their social context and how they are embodied in terms of their appearances and their differences and how they perceive as normal/abnormal, accepted/rejected, beautiful/ugly or grotesque.

Also, by doing the method of exquisite corps in which all the participants write something in relation to their fears on a sheet of paper, fold it to conceal part of the writing, and then pass it

to the next player for a further contribution, they wrote:

“The body only has fears, even pleasure is one of them, we do not know how to live it, they just tell us how it should be, how can we not continue with fear?” It is that sense of emptiness that deprives me of understanding what could be an unexplained



Ilustrado por: Jhon Rubiano

Your body could be free, your temple could be natural; but it would be to go against the world and its absolute truths. Anyway ... what is the conclusion? Rather it should be an invitation, an invitation to the alternative, to the different, to be open to possibilities, to enrich its temple in an integral and constant way; to not be carried away by currents that do not cause something different or bright; to serve yourselves of things that lead you to your own personal improvement. Because the body is no more than the temple of being (if you want to see it) and if the being is distant from the world and its possibilities, the body would be lost and weak. Ultimately it is the physical projection of the spirit, who reflects the innermost of each one”

In both writings, the temple symbolizes the body and they reflect on it as a site where different experiences come together and shape the body filling it with emptiness and linking this emptiness to objectification and dependency of the others and society. They emphasize on how routine and habit formations moved them far from their ways of feeling the body differently than discipline and docility.

The objective of this inquiry was to publicly show in the school the ways students were dealing with social standards that are also present in the school as the stereotyped gendered formations of how a female and male body should look like and the judgments and pressure they feel to cope with these standards in their daily school life. For that reason, as a way to give more visibility and to share with the school community the zine that represented the materialization of the latter process, as well as an archival of the political awareness of the body experienced by the students, they did a short flash-mob in the public space of the school, without the school uniform, dressed in informal clothes representing different forms of embodiments with their own aesthetics as with accessories that are not usually allowed. This was accompanied with music that they picked where at some point they started delivering the zine passing by though students from other grades and to the teachers that were taking care of the order during the recess time.

I emphasize on the public space because it allowed the students to re-create and re-appropriate the space of the school, both concretely and symbolically (Fernandez & Gill, 2019, p.121) not only through the doing of the process of constructing the fanzine; the workshops, discussions, the alternative creative exercises, but also through the flash-mob, as students bodies and affects were performing differently in the school space than simply occupying it in a discipline way as we saw in the formation setting, which was framed in normative and

hegemonic rationalities that constrain and shape bodies reinforcing patterns of behaviors, postures of the body with the use of uniforms and through reinforcing competitive environments rewarding the ones that are considered better skilled and abled.

As this, I recognize the element of performativity¹¹ of this process that here is meant to represent practices that are conceived as collectively constructed situations as the project of the zine and the flash-mob, aiming to disturb normalized ways of thinking and living in people's everyday life and that propose new forms of 'situationism' (p,23). I based my understanding of performativity drawing on Krauss (2019) as "a site of group coordination (including human and non-human actors) in different spaces and at different times...the word "site" is derived from the term situation and being situated, rather than from a simply spatial understanding" (p.23). Drawing on Debord (1977) and the situationist movement, these constructed situations are conceived to be counter-practices against the alienation, repressive instrumentality, and divisive effects of capitalism and other oppressive dynamics (Debord 1970, 66, 70) and serve as resistance actions that mobilize to social transformations within the school logics.

In that sense, these pedagogical interventions allow the space of the school to cease to be an alienated space, but to become a space in construction produced by the shared meanings that the students attributed to it. This action allow them to create a sense of gathering and communality different from the one of the formation as it was an exercise of publicly and collectively gave visibility to emotional learnings that are part of the micro-politics of everyday life and displaced hierarchical relations of power/knowledge and disciplinary logics that are usually operating in the school dynamics.

Though this process, students were able to do an exercise of consciousness-raising and to expose to the school community their local productions and signifiers, how they live/feel social pressures that appear in their school interactions, the relations and conflicts that they have with their own bodies as well as different hegemonic discourses that are intersecting matters of class, race, gender, sexuality and cultural stereotypes as what is considered

¹¹ Drawing on Barad (2003) the notion of performativity has been approach in different fields in the academy; J. L. Austin interested in speech acts, specifically the relation between saying and doing. Also, Jacques Derrida notion of identity performatively, from which Butler introduces her notion of gender performativity in 'Gender Trouble', giving an understanding of gender not as a set of attributes, but rather as a doing. As that, here performativity is understood as a doing and becoming. (Barad, 2003. P.808)

‘beautiful’, ‘ugly’ or normative. The point on intervening in these conceptions that challenge bodily normativity is meant to disrupt school, culture and social regulation (direct and indirect) of the ways bodies should be in terms of neo-liberal bodily controls of self-perfection and regulation as; to be pretty, thin, popular, successful in order to be accepted and recognized not only by the institution but by their peers. In relation to this point I also recognize the importance on posing the bodies differently in schools like it was meant in the flashmob without their uniforms and addressing issues in relation to the ways they are affected by bodily, gendered and discipline conceptions.

Beyond acknowledging the importance of what the students encounter in this process, the zine and the flashmob, as performative pedagogical practices that open the possibility to other ways of learnings and teaching practices directed to community building and addressing affect/emotions by teaching in intimacy and difference, The next section will be centered on the process that allow this process to happen relating to alternative ways of teaching and learning that give importance to emotion/affect, activate informal knowledges, and show pedagogical possibilities of resistance and emancipation beyond the normative, constrain and disciplinary contexts of the school.

3.2. DOING OTHERWISE: COMMONING AND LEARNING IN INTIMACY

Bringing the example of the creation of the fanzine and the flashmob allow me to address other possibilities in teaching and learning as this project was built in conversation with the students, recognizing their needs and displacing relations of power/knowledge in terms of authority and knowledge production. Hence, the pedagogical sense of these performative interventions is seen in the recognition of other learnings that are present in the school, which are not rationalized and normative but that emerge through the affective and the emotional epistemologies bringing new understandings of students’ embodiment and subjectivity.

Hence, acknowledging the bodily-affective registers of the students, and raising awareness to the importance in producing knowledge in different collective ways challenges notions of individuality and private and public binary. It also means to open the space for teaching and learning in *intimacy* as it foregrounds a safe space where thoughts, feelings and questions

come together in collective and collaborative ways as through the creative writing exercises in which we were not only departing from their lived bodily experiences and perceptions but also how through this pedagogical exercises there was a process of resignification of discipline and docile bodies to active emotional participants.

This possibilities for co-creating encounters within the time and space of the school everyday, disrupts and unsettle the coloniality of the institution by maintaining relations of power and reinforcing discipline and neoliberal ideals, but instead, as a decolonial pedagogical practice acknowledges diverse ways of knowing; the affections that are constantly in (de) construction and that speak about difference and the Other¹² in educational contexts.

In that sense, we emphasized in doing collective research within the students prioritizing and given value local dialogues, discourses and practices based on their needs and experiences of the everyday life bringing their emotions; fears, concerns, shame and perceptions of stereotyped and gendered bodies as key elements to be addressed and tackled, through the workshops and group discussions that served as useful methods to open spaces for dialogue where it was possible to openly shared feelings such as fear and shame and to share them in collaborative and collective ways. Examples such as feeling they body routinized and uniformed allow us to re-speak up and give different understandings to this sensations and feelings, as well as to give visibility to other perceptions about the students.

3.2.1. TOWARDS A COMMONING PEDAGOGY

Towards this other approaches of learning that enable other possibilities to knowledge production and a deconstruction of normative understandings and embodiment, I address the idea of the Commons, and of a ‘commoning’ pedagogy for other ways of living together in the everyday life in school environments through collective and collaborative sharings and learnings (casco.art). Federici and Caffentzis (2014) give an understanding of the commons to social formations, communalities and constitutive social practices that enable other modes of production and relationalities outside of capitalism and playing a key role in oppressed struggles and feeding the radical imagination (p.95).

¹² Here the intention to speak about the ‘Other’ is thought to create awareness to other narratives and subjectivities playing a role in the politics of knowledge in the sense that it carries another thought, another perspective and way of expression and this becomes a possibility for decentering knowledge and opening spaces to different stories and learnings.

The commons are seen as possible resistances to individualism, productivity, competition that through solidarity movements and sharings such as the ones exemplified about alternative pedagogies can serve as counter-points to a neoliberal and capitalist education. As Federici and Caffentzis (2014) argue, the commons “are conceived as both autonomous spaces from which to reclaim control over the conditions of our reproduction, and as bases from which to counter the processes of enclosure... no longer built on a competitive principle, but on the principle of collective solidarity.” (p.101).

As that, a perspective of ‘anti-capitalist commons’ can be seen in initiatives such as the one of the project Speak-up which brings up new forms of sociality organized environments to learning and teaching; by occupying and re-appropriating the space of the school and transforming the ways the students pose their affect and bodies differently than a disciplinary setting and a docile body.

Having in mind this idea of the commons and commoning, I make reference to the project ‘School in Common’, a self-organized school co-founded by curator and artist Rosa Paardenkooper, in which they acknowledge the importance of ‘commoning’ and intimacy as two pedagogical tools relevant in teaching and learning. The initiative of creating ‘School in Common’ started out of the disappointment to education and the lack of the critical tools it offers. As Rosa comments in the interview:

“We decided we wanted to do something with that disappointment so we looked upon ourselves to open our own school, kind of a commentary against everything that we were doing in our education... to the lack of criticality and the kind of content and level of it...so when we were thinking okay what do we want to do with the school? It was really that we wanted to think about different ways of learning in a more communal setting, so that is why is called school in ‘common’, cause we really wanted to work together with other people, learning together and also learning about subjects and other things that were important to us that you wouldn’t necessary talked about in the educational system.” (Paardenkooper, 2019)

With that aim, School in Common consists on different interventions in schools and art spaces, via workshops, sleepovers, cooking and other kind of radical ways to relate and address learning differently and in intimacy. They focus on the social relations that come from ‘commoning’; a social and situated pedagogical practice that aims to deconstruct power

dynamics - in this case, in the learning exchange. In that line, as we note, similar to these radical ways of learning in the zine project, these collective pedagogical practices of ‘commoning’ underline its relational and political character, bring together elements of community, collective decision making, common wealth in terms of both knowledge production and the re-appropriation of the public space of the school. As Rosa explains in the interview:

“The use of ‘commons’ as part of the ‘School in Common’ project comes from our understanding of the commons as set of social relations, so we are mostly looking at it from a social perspective and it is the kind of values that come from ‘commoning’ that are important to us; so, sharing knowledges, by collaborating and working with something together in difference... So been able to understand that people may have different opinions, emotions, desires and working through that experiences that come from the others to potentialized processes of learning” (Paardenkooper, 2019)

In the quote, she mentions how ‘commoning’ brings important values for community building, as through sharing and constructing learnings with others in more open ways by making emphasis in difference and emotions. By addressing the principle of the ‘commons’ in this context, she makes reference to the spatio-temporal-embodied and material relationalities within a particular space (Van del Heide, Allan, 2018) and to the existing communalities that are present in sharing knowledge as well as in learning and teaching. These alternative and non-conventional pedagogical frameworks appear and function as alternatives to capitalist and neoliberal structures of the traditional way of learning and teaching in hierarchical ways, for instance, the established relations of authority where posit in a way that destabilizes the subject-object divide by articulating knowledge collectively through a means as the zine, as well as the methodologies and practices that were created to its development as the creative writing, exquisite corps exercises and the spaces for informal and intimate conversations, all aiming to create disruptions and transformations in different spheres of the daily life practices in the school.

3.2.2. LEARNING IN INTIMACY

Moreover, within the aims of ‘School in Common’ there is also the element of creating a safe space, bringing intimacy as a pedagogical tool that opens the space for addressing the affective and emotional dimensions of the lived experiences into the teaching/learning encounter as: “intimacy contains the articulated difference of our personal choice, no matter which sex, gender, race, social class. Intimacy is against and beyond notions of individuality and rationality, it is an extended gathering, a listening meeting in vulnerability” (zine: intimate from time to time, 2017). Therefore, intimacy contributes to develop a deeper understanding and new forms of intimate expressions of the students that explore and trace the affective and emotional elements creating, in addition, other possible ways to address learning. As Rosa points out in the interview, the knowledge produced in these alternative ways serves as a counter point to accumulative learnings, capitalist relations, the private and public binary, individualization among other aspects. She mentions:

“The processes of doing learning this way are different because they are collective and its more focus on personal narratives. So its not tacking the big theories but rather looking at individual lives and how things manifest there, like emotions and affects in intimacy. So I think for example people are sharing with others things that you think you address in a very personal experience but then you put it out and you share it collectively with strangers and start seeing connections and possibilities for change. We used the theory to add and complement something off course as well. I think that what you can learn from that to us is very much more interesting that studying a text book in a classroom”

In this quote, Rosa makes emphasis in the personal experience as this premise for learning as it brings elements that are significant to reflect and analyze together new understandings that are for instance taken for granted, as the student docile body in the example of the zine project. Thus, when acknowledging other imaginaries and meanings to the ways they live their own bodies we create a decolonized learning experience that represent possibilities of resistance and give relevance to the voices of students that have been repressed. Moreover, in bringing this other alternative spaces for learning in the school, Rosa explains in the interview the ways School in Common organizes different practices in learning:

“...Coming from experiences, coming from a personal kind of narration and not completely from theory...we want to kind of combine the two. We like to always think about theory and big concepts that we address but through a personal lens...we try to keep it in a more local or personal level... so

that for us is a very big part of learning and the other thing is that we try to do it in a way that is not hierarchical and we always want to do it through activities or through doing something together, so very rarely we organize just a lecture, we would rather create workshops, like cooking together, sleeping together, or we make a scene together, or we do a walk together, read together, but we try also try to get out the focus of us, or of whoever else is leading lets say to distribute knowledge...and also to make sure that everybody feels comfortable to contribute and to be part of it ...”

This quote raise awareness to the importance of creating strategies that bring together an horizontal dialogue between students and teachers in which students are active participants and involved in the processes of learning and therefore challenging notions of authority and hierarchy. At the same time, it emphasizes on building intimacy in teaching and learning spaces to recognize the personal, difference and experience as pedagogical tools. The latter, connects to what Francois Verges (2019) means when she refers to the importance of connecting with our senses stating that “school is teaching disconnect with ones world, ones senses, and one’s capacity to understand phenomena from one’s experiences” (Verges, 2019, p.97). In that sense, she encourages to sense and feel different learnings in order to get in touch with our own experiences in that process and therefore connect to the world and the topics that are taught.

By bringing importance to the senses and to experience, it is possible to think towards what critical thinking is meant to; to be in touch, feel the circumstances, questions and other different learnings to inhabit them rather than simply analyze it from the outside. Likewise, we are also bringing consciousness-raising to the role of emotions and to affect as critical and relevant tools in learning. For that reason, the final part of this chapter will focus on how to address the affective as a significant part of critical thinking, as it goes beyond the framed understanding of critical thinking as the production of theoretical, intellectual and rational knowledge, but rather showing how critical thinking is embodied, affective, collective and subjective (Fernandez & Gill, 2019 p.126).

3.3. THE AFFECTIVE TERRITORIES OF CRITICAL THINKING

Through the zine it was possible to recognize how reclaiming and re-appropriating the school was also a form of giving space to emotions and affect as part of pedagogical encounters in both teaching and learning. In this last segment, I will discuss how I recognize this action as part of critical thinking, as it represents another form of knowledge coming from affects and emotions that are being and becoming critical. As that, I will explore how critical thinking feels (Danvers, 2015). For that purpose, I argue for re-imagining how critical thinking is linked with the senses, is embodied and affective.

Many of the literature that makes reference to pedagogy as an emancipatory project and as a practice of freedom make reference to bringing the intention of teaching criticality and critical thinking. Even the broad field of educational research has put exhaustive emphasis on better understanding what is critical thinking and how to engage students in critical practice (Pithers and Soden, 2000). However, the meanings that are attributed to this intellectual value are multiple and complex. Usually critical thinking is understood as a set of processes of rationalization of thoughts, a cognitive and individualized act and the acquisition of certain skills that are taught and enable an individual to solve particular problems (Danvers, 2015, p, 283).

A different account, the one that I am interested, addresses critical thinking as an embodied, collective and contextualized social practice. This feminist re-interpretation about critical thinking “as an affective and bodily process shifts the emphasis away from masculinist conceptions of the rational knowing subject and towards imaginaries which pay more attention to the role of the senses, affects and emotions in pedagogies” (Danvers, 2015, p, 285). Thus, it implies to be attentive of the social context of where this criticality emerges, why and how.

Re-imagining criticality through feminist engagements with what relations, affects, emotions and bodies implies allows us to think how critical thinking is also embodied and performed and how students are therefore in processes of becoming critical. (Barad , 2012). In that line, the project of the zine suggests a criticality in terms of demanding a space that has to do with the ways students and teachers live their micropolitics of everyday life in the school, it shows

the potentiality of students in making resistances, creative and transformative expressions that constitute them as political subjects with the capacity to appropriate and mobilize their social surrounding. Students are able to negotiate the standardized discourses of how critical thinking should be performed by an institutionalized student as for example being calm, quiet, and silent about the way you feel or behave. But rather through this action, students were able to create a sense of criticality by disrupting the order of the school in terms of discipline and docile bodies and showing different forms of how they can feel, move and talked about their bodies. As Reguillo (2013) explains “ the political action of the young students is not a rigid system but rather a variable net of beliefs, lifestyles and culture that is emerging as possibilities of transformation to forms of power that are naturalized and legitimized” (p.20). Following this author, in this case, the ways they interpreted their bodies and the social suffocations around beauty standards addressing and given value to their emotions and ways to feel it are manifestations of their political being.

In that line, Danvers (2015) points out the fact that being a critical thinker activates your capacity to be political and be able to do political resistance towards oppressions and inequalities and connects this aim with the political potential of criticality. Drawing on Ahmed, she notes that “critical thinking involves engaging in discursive disruption and re-imagination of the ways in which inequality operates thus recognizes the way being critical is embodied and entangled within the world” Thus, to enter in a critical and democratic dialogue between what is taught and to build a sense of it through experience and through the affects that occur in that process.

In the exercise, together with the students we activate a critical political practice by opening collective intimate spaces for activating emotional, informal and experiential learnings enables a pedagogy that serve as possibility to rethink other forms of teaching and learning and relating to the “normalized” and hegemonic time-spaces of the classroom or the school. As Motta (2019) points out: “rethinking (political) learning and the affective as collaboratively constructed, rather than repressed, is about revaluing the role of emotion and the embodied as generative epistemological dynamics and resources” (p.32).

Finally, through these last remarks, I recognize critical thinking as a set of embodied practices that interact with the social context and how it is an intensely affective process.

FINAL CONCLUSIONS

As a central question for this thesis, I asked how affect could be incorporated as a form of pedagogy. For that, I build upon different pedagogical situations in schools to interrogate and address the role of affect and emotions in relation to biopolitical and disciplinary practices. I addressed affect as it refers to the capacity to move and be moved and as it is a category that encompasses student's emotions, impulses, desires, and feelings (Cvetkovich, 2012). I focused on how emotions can be reclaimed as cognitive and ethical sites of inquiry as they represent the emotional epistemologies that inform affective and social dynamics, knowledge production and relations of power in schools, how they are sites of resistance and constitute affective critical thinking.

For that, the first two chapters of this thesis, examined, discussed and reflected on two pedagogical situations; the formation setting and the classroom, to show how different forms of power operate in school settings and practices. To question and intervene in creating space for emotion and pedagogies, I imagine and propose to do otherwise by addressing at the end of every chapter other possible alternative pedagogies in teaching and learning drawing on decolonial and feminist pedagogies that served as counter-narratives to a neoliberal, individualized, competitive and rational education.

In the first chapter I gave an overview of the relations of power and modes of disciplinization that are enacted in pedagogical situations and how they affect and pass through the structures of feeling of the students. I discuss this by addressing the pedagogical practice of the formation, where student bodies are disposed in a certain way by rules and the authority of the teacher that seeks for a docile and obedient body. I argue how the formation reinforces learnings and pedagogies that are centered in a knowledge economy logic of individualization and competition. Within a decolonial approach, I recognized how the school is part of the modern/colonial matrix of power (Quijano, 2000) and acknowledge the coloniality of the institution. Finally, I situate and imagine a decolonial pedagogy that can serve as counter point to this form of education as it is focused on intervening in binaries of reason/emotion knower/not knower, body/mind and addresses affective practices in learning, giving value to the role of students emotions as grounds for knowledge. In this sense, a decolonial practice in teaching and learning mobilizes relations of power, is collaboratively constructed, invites

student voices, participation and lived experience.

In chapter two, I continue thinking about how the affective territories of the students are mobilized in other disciplinary settings of the school as the classroom. I focused on how emotions are not only sites where power operates but also how they act as resistance. To illustrate, I addressed the example of “s” the girl that used to escape the classroom setting as a way to show how this student’s escape resists the normativity of colonial practices that produce suffocations in the students and how this action is mobilized by the emotion of anger. I read the act of escaping as a form of resistance and a potential transformation to the ways education is framed under the idea to discipline and control student bodies. For that, I raise feminist consciousness-raising to read the potential of emotion not only as a site of resistance to oppressive forms of education that suffocate students but also as a site that informs the learning processes of the students as they are representations of the embodied routines and norms of the school. To end this chapter, I re-imagine a classroom setting, a radical one (hooks, 1994) that de-hierarchize positions of power between teacher and student and include their voices in sensual learnings (Verges, 2019).

To finish this thesis, I propose another way to address bodies, affect, learning, teaching and a sense of community, different from the two disciplinary settings I addressed in the first and the second chapter. As that, in chapter three I opened space for affect in a decolonial/commoning/feminist pedagogy that is interested in the emotions of the students as critical sites for knowledge, that posed the bodies differently in the space of the school and allows students to reclaim the school in a politicized way as the learnings depart from their lived experience. This assumption invites to think a pedagogy that gives value to the affective component of critical thinking and to the enactments of students’ emotions as knowledge producers in pedagogical practices. In this sense, critical thinking is not just a rational and individualized process but also an emotional one, relational, contextual and emancipatory practice. Therefore, as Denver points out: “a critical troubling of critical thinking should focus on how critical thinking feels” (p. 295) pointing to how affects and emotions become critical as sites of resistance. This invites to pay attention to the role of the senses in critical thinking and hence opening possibilities for new imaginaries about what and how critical thinking operates in the students and to be able to recognize other kinds of criticality that are not the “normalized” ones displacing the binary that is legitimized in school contexts between thoughts and feelings. Moreover, in opening the space to consider critical thinking in this way we are able to be more democratic with students ways of relating, understanding and feeling

the world around them, to their learnings and to be aware of teaching by giving value to this different affective experiences.

While examining the different approaches I addressed in this research project, I have aimed to contribute to the interdisciplinary field of pedagogy focusing in affect and emotion in education and opening new possibilities for theory, research and practice, also to raise discussions and to invite further engagement on alternative pedagogies as well as the relation between emotions and education.

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