Draft Research Proposal for 1st May Tutorial

## [Second draft Ideas](https://kimnoce.myblog.arts.ac.uk/2024/02/17/map-first-tutorial-with-john/) after Formative Submission

**Project Title:**  
Transcending Disciplinary Boundaries: Integrating Jo Ann Kaplan’s Artistic Methodologies with Pedagogical Practices

**Rationale:**  
This study is inspired by the pioneering interdisciplinary work of Jo Ann Kaplan and her impact on film and animation, which is deeply rooted in personal narratives and diverse artistic mediums. As an educator and practitioner within the same field, I am drawn to exploring how Kaplan’s methods can enhance pedagogical practices and promote a more holistic educational experience. This research aligns with my commitment to empathic, interactive, and immersive educational experiences and leverages my unique position at the intersection of creative practice and pedagogical innovation.

**Aims:**

1. **Personal:** To deepen my understanding and application of Jo Ann Kaplan's methodologies in my teaching and creative practices.
2. **Professional:** To contribute to the field of education by developing innovative, interdisciplinary pedagogical strategies that can be applied across various educational settings.
3. **Disciplinary:** To bridge the gaps between animation, film, and education, furthering the integration of these disciplines.

**Research Questions:**  
Main Question: How can Jo Ann Kaplan’s interdisciplinary approach to film and animation be integrated into contemporary pedagogical practices to foster deeper engagement and creativity among students? ( to rework)

**Sub-Questions:**

1. In what ways do Kaplan’s storytelling techniques enhance student self-expression and critical thinking?
2. How can Kaplan’s methods inspire educational practices that transcend traditional disciplinary boundaries?
3. What role does the concept of **love** play in the transdisciplinary educational approach, and how can it be effectively integrated into the curriculum?

**Literature/Contextual Review:**  
The review will engage with a variety of sources including works on interdisciplinary and transdisciplinary research methodologies, such as Vilsmaier, Faschingeder, and Merçon’s exploration of Freirean models of education, and James P. Carse’s philosophical perspectives on infinite games, which metaphorically relate to lifelong learning and educational innovation. Further, the concept of love, as discussed by Keguro Macharia and its implications for pedagogical practices, will be examined to enrich the understanding of empathic educational engagements. Liz Bunting’s work on Compassionate assessment will reference UAL standards and practice.

**Methodology and Methods:**  
Adopting a qualitative, practice-led research approach, this study will utilise narrative inquiry and case study methods to explore integrating artistic methodologies into pedagogy. Data will be collected through workshops, interviews, and participatory observations with students engaged in learning processes influenced by Kaplan’s techniques. **( How to integrate an animation from tutor and students to allow a practical element?)**

**Data:**  
Data will include qualitative interviews, reflective journals from participants (students and educators), and video recordings of pedagogical sessions. The analysis will employ thematic coding to identify key influences of Kaplan’s methodologies on learning outcomes.

**Practice:**  
The practical component will involve developing and delivering workshops (or a an animated Film) that apply Kaplan’s interdisciplinary techniques. The effectiveness of these workshops in enhancing student engagement and creativity will be documented through student works, feedback sessions, and reflective observations.

**Scale and Scope:**  
The project is planned over a period of ??? months (ask schedule for the actual course), requiring access to the UAL Jo Ann Kaplan Archive, multimedia resources for workshop development, and collaboration with educational specialists for methodological support.

**Ethical and Practical Issues:**  
Ethical considerations will include ensuring the confidentiality and anonymity of participants. Practical challenges may include gaining adequate access to archives and securing engagement from a diverse student body. Measures will be put in place to address these issues, including ethical approvals and structured participant consent forms.

**Presentation and use of ai**  [Presentation RMP](https://kimnoce.myblog.arts.ac.uk/2024/03/06/presentation-rmp/)   
Interdisciplinary Animation in Pedagogy Feedback

**Kim Noce** 22047923

Feedback from John

It feels like this is a research project about education and pedagogy and you have identified lots of interesting themes, topics and concepts. ‘Love’ features in a couple of these essays and your overview, and I wonder if this is a theme of any of Kaplan’s work. Liz Bunting in the exchange has been working on compassionate pedagogy and pass/fail for a while.  
  
You also highlight the interdisciplinary and the transdisciplinary – and there might be some value in highlighting and exploring these concepts too, especially as you note how much that was a part of Kaplan’s life. What do such ID and TD practices do? What perceptions and experiences do they afford us in learning and making? It’s so useful that you draw each of the readings back to the core research. Great work Kim.  
  
Enquiry B   
Very good evidence of engagement in practice informed by comprehensive analysis and evaluation of diverse complex practices, concepts and theories. LO Identify a focussed research topic that has value for you as a researcher, demonstrating how this research connects to relevant fields of study. Really good choice of Judith Bell, it feels like considerations of methodology will be critical for your research - I imagine you might do the practice-based/practice-lead? There may be chapters worth a look in Barrett and Bolt&rsquo;s Practice as Research. Approaches to Creative Arts Enquiry. Looking at a couple of texts around the idea of &lsquo;archive&rsquo; would be helpful too, especially if you&rsquo;re going to work with this.

Communication A

Excellent evidence of an articulation of criticality, clarity and depth. Excellent evidence of communicating a diverse range of intentions, contexts, sources and arguments appropriate to your audiences. LO Articulate your researcher positionality, in relation to disciplinary practices, research philosophy and ethics. Really string scoping out of research interests and focus, through your positionality especially in relation to practices. It was so useful to feature Jo Ann Kaplan as an interlocutor in your positioning, how her work also creates a relation with self for you &ndash; perhaps this future research is also about concepts of archive as &lsquo;conversation&rsquo;. The archaeology of visual epistemology(ies) you allude to in the post-script at the end felt tangible in your description of your practices as animator and artist.

**Presentation and use of ai**  [Presentation RMP](https://kimnoce.myblog.arts.ac.uk/2024/03/06/presentation-rmp/)   
Interdisciplinary Animation in Pedagogy

**Kim Noce** 22047923



Figure 1 Image Love in Idleness (2017) Kim Noce

## [First Ideas](https://kimnoce.myblog.arts.ac.uk/2024/02/17/map-first-tutorial-with-john/)

Discussed with J. O’Reilly on 30 January during the tutorial

I aim to explore the impactful career of Jo Ann Kaplan, a British filmmaker and artist renowned for her pioneering work in experimental films and animation. Born in 1945, Kaplan’s artistry uniquely fused animation with live action, addressing a myriad of themes that have profoundly influenced the experimental film domain. The UAL Jo Ann Kaplan Archive, which I mention, is a treasure trove of her works and personal effects, pending cataloguing but available upon request. I propose several research ideas aimed at incorporating Kaplan’s techniques into educational strategies. These include leveraging her storytelling methods, interdisciplinary approaches, and archival research for pedagogical innovation, showcasing her enduring influence on educational practices and research methodologies. **Read more**[**here**](https://kimnoce.myblog.arts.ac.uk/2024/02/17/map-first-tutorial-with-john/)

## Development

**“How can Jo Ann Kaplan’s use of personal narratives in her films/animation and her interdisciplinary approach to integrating various artistic mediums inform and enhance pedagogical methods to encourage student self-expression, critical thinking, and engagement across disciplines in art education?”**

The project I propose merges the exploration of personal narratives in art education with the development of interdisciplinary teaching methods, inspired by Jo Ann Kaplan’s work. By focusing on Kaplan’s utilisation of personal storytelling in her films, this research will delve into how personal narratives can serve as a powerful pedagogical tool to foster self-expression and critical thinking among students. Simultaneously, it will examine Kaplan’s eclectic integration of various artistic mediums—spanning visual arts, film, literature, animation and psychoanalysis—to inspire innovative interdisciplinary teaching strategies. This dual approach aims to leverage the depth and breadth of Kaplan’s artistic endeavours, proposing a comprehensive pedagogical framework that not only encourages students to explore their own narratives but also to appreciate and engage with a wide array of disciplines, reflecting the rich, multifaceted nature of Kaplan’s artistic legacy.

## Revision Positionality

Discussed with J. O’Reilly on 27 February during the tutorial

John's feedback highlights the importance of deepening my narrative on professional and personal fronts. He values my unique storytelling and suggests further exploration of my diverse roles and the theoretical foundations underpinning my work. John is keen on me sharing how I use AI tools creatively and responsibly, and he encourages incorporating visual elements to enrich my narrative. He advises refining my positioning statement to better showcase my experiences and skills, emphasizing the need to balance my distinctive voice with academic rigor. John's overarching guidance is to blend formal requirements with my creative expression, aiming for a comprehensive presentation of my identity and practices in the field.

**Read more:**

**Further information:** FORMATIVE ASSESSMENT RMM 18 February 2024 and FEEDBACK

**Presentation and use of ai**  [Presentation RMP](https://kimnoce.myblog.arts.ac.uk/2024/03/06/presentation-rmp/)   
**use of ai** [Edit Post “Visual Auto-etnography”](https://kimnoce.myblog.arts.ac.uk/wp-admin/post.php?post=665&action=edit)

# Positionality



Figure 2,3,4,5,6,7 Images research of Positionality (2024) Kim Noce with DALL-E 3 and Chat GTP-4  
 Research on my Positionality : I have created these images utilizing ChatGPT’s capabilities by combining elements from Leonardo da Vinci’s iconic representation of human proportions, the prehistoric Venus of Willendorf figurine, and detailed botanical illustrations of medicinal plants. These visual compositions serve as creative references in conceptualizing the ingredients for my positionality statement.

(1009 words)

I name myself as a mix heritage and neurodivergent idealist immigrant, working as a synergetic, multimodal, and mix-mediaMaker and Enabler of empathic, interactive, immersive and educational experiences to question perception and reality with love.

Positioning myself within the field of experimental film and animation, my practice bridges the gap between historical legacies and contemporary pedagogical.

My focus on Jo Ann Kaplan’s work, as a filmmaker, animator, and artist renowned for her experimental approaches, allows me to explore interdisciplinary methodologies that enhance educational strategies.

As a course leader for MA Animation at LCC with access to the UAL Jo Ann Kaplan Archive, my position is advantageous. As a practitioner I bring a blend of synergetic, multimodal, and mixed media making practices aimed at creating empathic, interactive, and immersive experiences. My work embodies a deep commitment to the gift economy, ecology, service orientation, understanding others, developing others, leveraging diversity, and political awareness.

The exploration of Kaplan’s career, specifically her use of personal narratives and interdisciplinary approaches, informs my proposed research. By integrating her storytelling methods and artistic mediums into pedagogy, I aim to foster an educational environment where self-expression, critical thinking, and cross-disciplinary engagement thrive. This approach not only pays homage to Kaplan’s legacy but also explore the boundaries of diverse teaching methods, ensuring her impact extends into future generations of artists and educators.

My personal practice is characterized by the creation of empathic, interactive, and immersive experiences, directly aligns and was informed directly by the ethos of Kaplan’s work through her teaching at the NFTS during my graduation film. My engagement in projects such as the immersive animation documentary trilogy “Cities of Ladies” and the interactive AR animated documentary “UNRAVEL” exemplifies the synthesis of innovative storytelling and technology, mirroring Kaplan’s pioneering spirit. These projects, alongside my work on independent films that have garnered international recognition, reflect a commitment to pushing the boundaries of the medium and exploring new narrative forms.

As a maker and enabler in art, illustrations, animation, film, immersive events, and engagement through training, workshops, lectures, masterclasses, research, residencies, and participatory activities, I position myself at the intersection of creativity and education. This stance is further enriched by my background as an immigrant of Italian and Irish descent with Roma heritage, my journey through academia as a late-diagnosed neurodivergent individual, and my professional experiences across a wide spectrum of creative and educational settings to engage aspect of equity and social justice in pedagogy.

Drawing on my diverse experiences, including directing and animating independent short films, co-creating immersive multimedia performances, and leading innovative educational programs, I view my practice through the lens of inclusion and diversity. My work is informed by an awareness of unconscious bias and a commitment to social justice, as reflected in the educational strategies I employ. By decoupling major projects from graded assessments, I encourage intellectual freedom and exploration, fostering an environment where students can engage with their subjects deeply and authentically. As the field of experimental film and animation continues to evolve, my work aims to contribute to this dynamic landscape by highlighting the importance of historical legacies like Kaplan’s, while advocating for pedagogical innovations that embrace diversity, creativity, and critical thinking.

By situating myself within this interdisciplinary field, I bring a perspective that combines a respect for tradition with a passion for innovation. My positioning within the field of practice is rooted in a deep appreciation for the pioneering work of Jo Ann Kaplan (and other similar filmmakers and educators at the NFTS ) as an ex-student and colleague, a commitment to exploring pedagogy methods marked by diversity, resilience, and creativity. My engagement with the Jo Ann Kaplan Archive and the development of research projects that utilize her techniques and approaches is not just an academic but a personal journey. It reflects my belief in the power of storytelling, interdisciplinary collaboration, the transformative potential of education and a homage to one of my own teachers: a form of educational LOVE.

Concluding, my professional journey intertwines the multifaceted roles of a manager, director, and educator, each casting significant light on my identity within the experimental film and animation sphere.

**As a Manager/Producer**, my approach is deeply rooted in the principles of inclusivity, nurturing a culture of mutual respect and collaboration among diverse teams. This role has honed my skills in creating environments where creativity and innovation flourish, underpinned by a strong commitment to equity and social justice. The managerial aspect of my work is not confined to administrative tasks but extends into the realm of mentorship, where I guide emerging talent in navigating the complexities of the creative industry.

**As an Educator/Mentor**, my philosophy is anchored in the belief that learning is a transformative process that goes beyond the acquisition of knowledge. I advocate for pedagogical strategies that foster critical thinking, self-expression, and interdisciplinary collaboration. My commitment to education is reflected in my efforts to decouple major projects from traditional assessments, thereby encouraging students to embark on intellectual explorations free from the constraints of grading. This approach not only nurtures creativity but also instils a sense of intellectual curiosity and freedom.

**As a Director, Animator and Artist**, my work transcends conventional storytelling, venturing into the realms of animating and co-creating independent short films that challenge and redefine the boundaries of the medium. My directorial projects are characterized by a pioneering spirit, leveraging innovative technologies and narrative techniques to craft immersive experiences. These ventures serve as a platform for exploring new forms of expression and engaging with audiences on a deeply personal level.

The amalgamation of these roles informs my practice, imbuing it with a tapestry of experiences that highlight my managerial neurodiverse skills, directorial creativity, and educational experience. By navigating the intersections of these domains, I contribute to the dynamic landscape of experimental film and animation, pushing the envelope of what is possible within the field.

My work is research on the power of interdisciplinary approaches in fostering a more inclusive, engaging, and transformative educational environment., I hope to inspire future generations of artists and creative professionals, to love and not only teach.

A diagram of a company

Description automatically generated with medium confidence

P.S. Coming from a working-class family, as a neurodivergent and extremely dyslexic individual who couldn't speak until the age of 9, my background isn't rooted in academia, and my development has trailed what's considered 'normal' by a decade. My perspectives and ideas are shaped through my EYES, influenced by painting, films, and dance. I could delve into how my self-perception and identity have been molded by comic books, paintings, statues in Italy, dance, and the concise expressions of Marguerite Duras and her balck spaces in a page. While I recognize these influences are steeped in an academic world, fully unpacking their impact on me would be a lifelong journey—a journey I'm honest about not wishing to misrepresent just to fit academic citations into my positioning statement. That would be insincere. Compiling the annotated bibliography was already an emotional challenge, reducing me to tears. The frustration I sometimes show in class isn't meant to be confrontational but stems from deep desperation, as reading and writing presents significant difficulties for me.

# Evaluative Summary & Annotated Bibliography

## Introduction

125 words

This research project delves into Jo Ann Kaplan's significant contributions to experimental film and animation, aiming to apply her innovative techniques and thematic explorations to modern educational strategies. Centered around the UAL Jo Ann Kaplan Archive, this research intends to use Kaplan's work to inspire new teaching methods that promote creativity, critical analysis, and interdisciplinary learning. By drawing on Kaplan's legacy, the project seeks to nurture an educational setting that motivates students to explore their own narratives and ideas, thus continuing Kaplan's enduring impact on art education.

The subsequent evaluative summary synthesizes crucial findings from an annotated bibliography to sharpen the project's focus and approach.

## Evaluative Summary

(697 words)

This evaluative summary for the annotated bibliography provided offers the start of a tapestry of theoretical and methodological insights that are pivotal for refining the core of the project focused on Jo Ann Kaplan's contributions to experimental film and animation, and its potential applications in pedagogy. Each source not only contributes a unique perspective to the understanding of Kaplan's work but also suggests ways to enhance educational practices through interdisciplinary research, critical pedagogy, and an emphasis on love as a transformative force. This evaluative summary aims to draw together the key insights from each text and articulate how they collectively enable a deeper exploration of Kaplan’s legacy within educational methodologies.

Judith Bell's “Doing Your Research Project” serves as a foundational guide for structuring the research project, emphasizing the significance of case study and experimental research methodologies. Bell's approach provides a methodological framework for examining Kaplan's extensive career and contributions, suggesting that through detailed analysis and empirical testing, one can assess the impact of Kaplan’s techniques on art education. This approach not only ensures that the research is methodologically sound but also ethically responsible, aligning with the project's aim to incorporate Kaplan's storytelling methods and interdisciplinary approaches into educational strategies.

The text by Vilsmaier, Faschingeder, and Merçon on “Methods for Inter- and Transdisciplinary Research and Learning Based on Paulo Freire” offers a theoretical foundation that supports the project's interdisciplinary nature. It highlights the importance of dialogue, critical reflection, and praxis in research, suggesting that engaging with Kaplan's work through a Freirean lens could foster innovative educational practices. This perspective advocates for a collaborative and participatory research approach, illuminating the depth and impact of Kaplan's work on both filmmaking and education.

António Teodoro’s review on Paulo Freire's pedagogical theories further underscores the transformative potential of education. Teodoro’s critique of the neoliberal impact on education and advocacy for a Freirean approach aligns with the project's aim to challenge traditional pedagogical paradigms through Kaplan's work. This source suggests that integrating Kaplan’s interdisciplinary methods can inspire educational practices that promote critical thinking, creativity, and social engagement.

Keguro Macharia’s exploration of “Love” in critical ethnic studies introduces the concept of love as a central theme in challenging societal norms and advocating for transformative social change. This perspective is particularly relevant to the exploration of Kaplan's innovative storytelling and visual techniques, suggesting that her work embodies a form of love that can transcend conventional educational boundaries. Macharia’s analysis provides a lens through which Kaplan’s contributions to film and animation can be understood as acts of love, offering transformative educational and pedagogical practices.

Antonia Darder’s “Teaching as an Act of Love” reinforces the notion of education as a liberatory practice, echoing Freire's philosophy. Darder’s reflection on teaching as an act of love highlights the importance of humanization and liberation in education, principles that resonate with the project's focus on Kaplan’s legacy. This source advocates for a pedagogical approach that is deeply rooted in love, patience, and a commitment to justice, suggesting that these values can guide the integration of Kaplan’s methodologies into contemporary education.

The exciting James P. Carse's distinction between "Finite and Infinite Games” offers a philosophical framework that contrasts competitive, outcome-focused education with a more expansive, continuous learning process. This perspective encourages embracing interdisciplinary learning and innovative pedagogy, reflective of Kaplan’s artistic legacy and the project's objectives.

Finally, Knoblauch and Brannon's “Pedagogy of the Bambozled” provides a warning of pedagogical practices, advocating for a move towards critical, student-centered learning that fosters agency and self-expression. This text complements the project's aim by suggesting that Kaplan’s emphasis on personal narratives and interdisciplinary approach can significantly enhance pedagogical methodologies.

Collectively, these sources not only reinforce the importance of interdisciplinary, critical, and participatory approaches to education but also highlight the transformative potential of integrating Jo Ann Kaplan’s artistic methodologies into pedagogy. By drawing on these theoretical and methodological insights, the project can refine its focus on leveraging Kaplan’s legacy to foster an educational environment that encourages creativity, critical thinking, and meaningful engagement across disciplines. This evaluative summary thus positions the project at the intersection of Kaplan’s pioneering work and contemporary educational challenges, aiming to inspire future generations of artists and educators through a renewed commitment to innovative, inclusive, and transformative teaching practices.

# Annotated Bibliography

1. **Bell, Judith (2010) Doing Your Research Project,**McGraw-Hill Education, McGraw-Hill Education   
   ProQuest Ebook Central, <http://ebookcentral.proquest.com/lib/ual/detail.action?docID=771407.>  Accessed 9 March. 2024.

(292 words)  
  
In her seminal work, Doing Your Research Project published byMcGraw Hill Education**,**Judith Bell provides an essential roadmap for conducting research across various disciplines. The chapters on case studies and experimental research are particularly relevant for a project cantered on Jo Ann Kaplan, a pioneering figure in experimental film and animation, her teaching, legacy and Archive at UAL

Judith Bell elucidates the case study methodology as a profound tool for in-depth analysis, offering a pathway to explore Jo Ann Kaplan’s extensive career and her unique contributions to the film and animation fields. This approach allows for a detailed examination of Jo Ann Kaplan’s techniques, thematic concerns, and the impact of her work on subsequent generations of artists and filmmakers. Bell’s discussion on experimental research methodologies further complements this study by suggesting ways to empirically test the influence of Kaplan’s interdisciplinary approaches on contemporary pedagogical practices. Through experimental designs, researchers can quantitatively measure the effectiveness of integrating Jo Ann Kaplan’s narrative and visual techniques into educational strategies, thereby providing evidence based recommendations for enhancing art education.

Bell’s guide emphasizes the importance of ethical considerations, the formulation of clear research questions, and the selection of appropriate methodologies tailored to the specific aims of the research. This work serves not only as a foundational text for understanding the nuances of case study and experimental research but also as a practical manual for applying and testing different methodologies in a study of Jo Ann Kaplan’s contributions to experimental film and animation, and in case studies in her role as educator through direct teaching and exercises. By following Judith Bell’s guidelines, we could explore how to investigate Kaplan’s legacy and its potential applications in art education, ensuring that the research is methodologically sound and ethically responsible.

1. **Vilsmaier, U., Faschingeder, G., & Merçon, J.** (2020). **Methods for inter- and transdisciplinary research and learning based on Paulo Freire**. Journal für Entwicklungspolitik, 36(3), pp. 4-18.

(297 words)

The text of “Methods for Inter- and Transdisciplinary Research and Learning Based on Paulo Freire,” provides a theoretical and methodological foundation for a research project on Jo Ann Kaplan, focusing on her interdisciplinary contributions to film and animation. Vilsmaier, Faschingeder, and Mercon outline a various approach to research and learning that draws on Paulo Freire’s pedagogical theories, emphasizing dialogue, critical reflection, and praxis. This framework supports an exploration of a project on Jo Ann Kaplan’s work within an interdisciplinary context, highlighting the potential for transformative educational practices inspired by her innovative storytelling and visual techniques.

The text advocates for a research methodology that bridges diverse disciplines and engages with complex various societal issues through collaborative and several participatory processes. This approach is particularly relevant for examining Jo Ann Kaplan’s influence on pedagogy and creative practice, suggesting that Paulo Freire’s principles can foster a research environment conducive to innovation, cross-disciplinary engagement, and the co-creation of knowledge. The authors discuss various strategies for implementing Paulo Freire’s ideas in research, including the development of critical consciousness, the importance of dialogic engagement among researchers and participants, and the role of action in generating transformative insights.

For the project centred on Jo Ann Kaplan, this document offers valuable insights into how inter-and transdisciplinary research methods can illuminate the depth and impact of her work, both on the realm of filmmaking and pedagogical. It provides a framework for investigating how Jo Ann Kaplan’s interdisciplinary approaches to film, animation and her teaching teaching can inform and enhance pedagogical methods, encouraging student self-expression, critical thinking, and engagement across disciplines. The emphasis on participatory research and learning aligns with Jo Ann Kaplan’s legacy of pushing the boundaries of traditional film and animation, making this text a crucial resource for understanding the implications of her work for contemporary educational practices

1. **Teodoro, António.** (2003). **Paulo Freire or Pedagogy as the Space and Time of Possibility**. Comparative Education Review, 47(3), 321-328. <https://www.jstor.org/stable/10.1086/378250>. Accessed 16 March. 2024.

(310 words)

In this comprehensive review, António Teodoro critically examines the enduring influence of Paulo Freire’s pedagogical theories, as discussed in a collection of texts that explore Freire's ideas on critical pedagogy and transformative social change. The works reviewed include “Reading Freire and Habermas: Critical Pedagogy and Transformative Social Change” by Raymond Morrow and Carlos Alberto Torres, “Reinventing Paulo Freire: A Pedagogy of Love” by Antonia Darder, and “The Freirean Legacy: Educating for Social Justice” edited by Judith J. Slater, Stephen M. Fain, and Cesar A. Rossatto.

António Teodoro explores three works that engage with Paulo Freire's pedagogical theories, emphasizing history as a realm of possibility where education serves as a transformative practice. It highlights Freire's influence on educational and social justice movements and discusses the relevance of Freire's ideas. The review critiques the global neoliberal consensus and its impact on education, advocating for a Freirean approach to creating more equitable and democratic educational spaces.

Teodoro highlights Freire’s conceptualization of history as a space of possibility, where education serves not merely as a transfer of knowledge but as a transformative practice that empowers individuals to engage critically with their world. This perspective is particularly resonant with the interdisciplinary and pedagogically innovative nature of Jo Ann Kaplan’s work in film and animation, which similarly transcends conventional boundaries to create new spaces for creative and critical engagement.

Teodoro’s review underscores the relevance of Freirean pedagogy to contemporary educational challenges and its potential to inspire transformative practices that align with Kaplan’s legacy. For the project focused on Kaplan’s contributions and the development of pedagogical strategies inspired by her work, this source offers valuable insights into the application of Freirean principles in fostering environments that encourage critical thinking, creativity, and social engagement.

The text is a corner stone of commitment to exploring Kaplan’s influence through an interdisciplinary lens, highlighting the convergence of creative practice and educational theory in pursuit of a more just and inclusive society.

1. **Keguro Macharia**. **“Love.”** Critical Ethnic Studies, vol. 1, no. 1, 2015, pp. 68–75. JSTOR, https://doi.org/10.5749/jcritethnstud.1.1.0068. Accessed 17 March. 2024.  
     
   (309 words)

“Love” explores the concept of policing love as a mechanism of maintaining societal differences, highlighting how dominant groups are perceived as capable of love while minoritized groups are deemed deficient in their capacity to love. It delves into historical and contemporary examples where minoritized practices in labor, religion, and intimacy are dismissed or devalued, serving as a form of marginalization.

The article draws from Paolo Freire, bell hooks, Frantz Fanon, James Baldwin, and Cherríe Moraga, discussing love's potential to challenge oppressive systems and advocate for justice. It emphasizes love's role in marginalized communities for critique, survival, and resistance, urging for love's integration into critical and political discourse for transformative social change. This discourse is expanded through the perspectives of Paolo Freire and bell hooks, who posit love as essential to revolutionary and liberatory politics, challenging the separation of love from political and social dimensions.

Baldwin’s insistence on the power of love as a form of critique and Moraga’s focus on love as a tool for survival and resistance in oppressive conditions highlight the potential of love to transform and challenge societal norms. It concludes by reflecting on contemporary cultural expressions of love, using Tina Turner's and Effie White's music as metaphors for the skepticism and demand for love in academic and political discourse. It argues for a more consistent engagement with love in critical thought and radical politics, suggesting that love, with its capacity to challenge, embed, and demand, is a necessary risk for achieving transformative social change.

This framework is especially relevant to the exploration of Jo Ann Kaplan's work, suggesting that her innovative storytelling and visual techniques could embody a form of love that transcends conventional boundaries, offering transformative educational and pedagogical practices. This perspective could provide a valuable lens through which to examine Kaplan's legacy, proposing that love can be a central theme in understanding her contributions to film, animation, and education.

1. **Darder, A.** (2011). **Teaching as an Act of Love: Reflections on Paulo Freire and His Contributions to Our Lives and Our Work. In A Dissident Voice: Essays on Culture, Pedagogy, and Power** (pp. 179-194). Peter Lang AG.

(298 words)  
  
Antonia Darder explores Paulo Freire's concept of education, framing teaching as an act of love rather than a mere transfer of knowledge. Freire's philosophy is rooted in the belief that education should be liberatory, enabling individuals to achieve critical consciousness and engage in transformative action. His approach advocates for a participatory, dialogic method where education is a practice of freedom, challenging traditional pedagogy and emphasizing the importance of humanization and liberation through education. Freire critiques capitalist structures and underscores the need for education to address economic, social, and political inequalities.

The essence of Freire's pedagogy lies in fostering hope, humility, and a struggle against dehumanization, with educators embodying patience, decisiveness, love, and a joy of living to truly impact their students' lives and contribute to a more equitable and empathetic society. Furthermore, the document references Freire's critique of capitalist structures and his belief in the necessity of a class-conscious education that addresses economic, social, and political inequalities and highlights the need for educators to embody patience, decisiveness, security, love, and a joy of living to effectively engage with and transform the lives of their students.

Darder delve into Freire's concept of "armed love," a potent mix of passion, commitment to justice, and the courage to fight for educational transformation. This chapter underscores the necessity of love in fostering a humanizing and liberatory education that challenges oppressive structures and cultivates a critical consciousness among educators and students alike. Freire's ideas are positioned as crucial for reimagining pedagogy that deeply respects humanity, promotes social justice, and encourages active engagement with the world. As in the previous texts for the project on Jo Ann Kaplan, this perspective offers a lens to explore the intersections of love, creativity, and pedagogical innovation within her work, highlighting how love can drive transformative educational practices.

1. **Carse, J. P.** (1986). **Finite and Infinite Games: A Vision of Life as Play and Possibility**. New York: The Free Press. pp. 10–35

(Not sure if it is an academic paper in the case it isn’t there is an extra text below… )

(300 words)

"Finite and Infinite Games" by James P. Carse explores the idea that life can be seen through the lens of two types of games: finite and infinite. Finite games are those played with the goal of winning, with clear endpoints, rules, and winners and losers. These games are defined by boundaries, such as time and space, and are often competitive in nature. In contrast, infinite games are played for the sake of continuing the game. There are no clear winners or losers, as the aim is to perpetuate play, evolve through participation, and transcend boundaries. Carse uses these concepts to delve into deeper philosophical discussions on how we live our lives, structure our societies, and interact with each other, suggesting that recognizing life as an infinite game can lead to more meaningful and expansive living.

The concepts introduced offer a profound framework for understanding the potential of the project on Jo Ann Kaplan's contributions to experimental film and animation. The notion of infinite games aligns with the interdisciplinary essence of Jo Ann Kaplan's work, as well as the research project's objectives to examine her influence on pedagogy and creative practice. Carse's distinction encourages a pedagogical approach that emphasizes continuous evolution, creativity, and engagement, resonating with Jo Ann Kaplan work.

Exploring Carse's Finite and Infinite Games illuminates the nature of my research and practice within the realm of experimental film and animation, notably in relation to the project and studies of Jo Ann Kaplan's work. Carse's theory, of finite and infinite games, parallels my approach to teaching and creative exploration, abolition of assessment and dialogue. It champions interdisciplinary learning and innovative pedagogy, for the infinite player methods, fostering an educational environment that prioritizes continuous discovery and adaptation. This perspective encourages embracing the unpredictable, a method reflective of Kaplan’s artistic legacy.

Number 7 is optional in case number 6 is not an academic book.

1. **Knoblauch, C. H., and Lil Brannon.**(2002) **“**Pedagogy for the Bamboozled” Writing With Elbow, edited by Pat Belanoff et al., University Press of Colorado, 2002, pp. 65–83. JSTOR, https://doi.org/10.2307/j.ctt46nxbc.13. Accessed 23 March. 2024.

(311 words)

This chapter provides a critical examination of the American education system's implementation of pedagogical approaches, emphasizing the discrepancy between traditional educational practices and the transformative potential of critical pedagogy as envisioned by Paulo Freire. The authors challenge educators to authentically adopt Freire's collaborative model, advocating for a pedagogy that canters on students' experiences, fosters critical engagement with the world, and promotes a more equitable learning environment. The critique extends to the adaptation of critical pedagogy in contexts that differ from the oppressive environments Freire originally targeted, suggesting that even in less oppressive settings, educators can still foster critical thinking, dialogue, and a challenge to the status quo.

For my project exploring Jo Ann Kaplan's legacy, "Pedagogy for the Bamboozled" offers a theoretical framework that resonates with Kaplan’s interdisciplinary approach and her emphasis on personal narratives. Kaplan’s work in blending film, animation, and personal storytelling provides a practical example of how educators might employ similar strategies to engage students deeply and foster a sense of agency and self-expression. This chapter's discussion on reimagining pedagogical practices to encourage active, engaged learning parallels the proposed project's aim to integrate Kaplan’s artistic and pedagogical methodologies. It underscores the importance of moving beyond traditional instructional strategies to embrace a more dynamic, student-centered approach that values creativity, critical thinking, and the power of personal narrative in education. This alignment with Freirean principles highlights the transformative potential of incorporating Kaplan’s legacy into contemporary educational strategies, particularly in fostering an environment where love, understood as a profound connection to one's work and the recognition of shared humanity, becomes a central pedagogical pillar.

Ultimately reflects my view that in UAL, despite the presence of dialogue around Freire's theories and Jo Ann Kaplan's work, their transformative potential is stifled by regulations and administrative practices, resulting in a stagnant implementation that fails to capture the essence of their revolutionary educational philosophies.