Chapter 7
A Visual and Tactile Path: Affective Positioning of Researcher Using a Cultural-Historical Visual Methodology

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Introduction

The aim of this chapter is to discuss how the researcher is positioned when studying everyday life of children in a Mexican rural community. The cultural-historical concept of *positioning* is defined as the place children have through relating with others in the different social situations and experiences in life (Bozhovich 2009) explored in this chapter. This concept is theorised as *affective positioning* where the research participants give a role to the researcher, an important place in their lives and relate to the researcher affectively.

This chapter considers how the researcher has many different *zones of sense* (Vygotsky 1987; Gonzalez Rey 2002) created through verbal exchange and implicit subjective senses in which intellectual and affective psychological elements act in unity. Visual video methodologies used to capture the moment of *affective positioning* created in the relationship with the participants and in different *perezhivanie* moments (Vygotsky 1994).

The research orientations, decisions and choices about interactions are unpacked. While the research process becomes a complex endeavour, there is little evidence *how visual methodologies allow the capture of the emotions of the participants and researcher*. The role of the video camera as a methodological tool discussed in how it allows capture of different dialogues and emotions that the participants have towards the researcher. The researcher filmed the everyday life of Mayra in the kindergarten and in her family home.

Emotions are lived and relived throughout all the stages of the research process. This chapter explores how can emotions be captured and *how can the field research data be presented visually. While these are captured, what role does the researcher*

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have? The researcher must consider his/her role while interacting with participants and must make choices and take actions that lead to obtaining data to answer the research question. The researcher takes not only a *visual path* with the participants but a *tactile and sensorial one where emotions flourish*. The researcher and participant emotions are important – while the research unfolds, as the researcher becomes more familiar with the community and as she steps into the everyday life of his/her participants.

A Visual and Tactile Path

Child rearing is like researching, steps are taken and it is a complex endeavour. Vygotsky (1997) writes that child rearing is never a simple process but an 'organic transition… rearing must exert itself every time whenever it had been following a smooth road before, that it must take a leap where it seems that it could limit itself to step. The primary merit of the new research is specifically a complex picture where formerly we saw a simple one' (p. 226–227). This is also the case when new research methodologies are introduced. Visual methodologies offer a new and complex way of researching and can offer a complex picture. They also offer not only a visual path to understanding and seeing the child but also a tactile, affectionate and perceptual path where not only the 'eye' is needed but an affectionate sense and touch from the researcher.

Visual methodologies can be useful when a child has a hearing or visual impairment. Through the creation of new cultural methods and techniques, the child can understand different forms of communicating. For example, for a child with a hearing impairment, their ability to understand speech can be achieved by learning how to read lips 'reading lips, that is, replacing speech sounds with visual images, the movement of the mouth and lips' (p. 227). For children with visual impairment, visual writing is replaced by tactile writing where children can touch letters 'a system of signs just as writing can be diverted from the visual path to the tactile path' (p. 227) such as the creation of the Braille system. Through these new systems, children are able to communicate with others in different ways such as gestures and movement. These examples are given to understand how new methods are created to understand signs and symbolic language which can be verbal but non-verbal. This can also be the case when researchers are trying to understand different forms of communication such as how affect and children is communicated non-verbally in different cultural communities such as Mexican communities.

Visual images are able to translate emotional and affective moments in the research process. The researcher's journey through a visual to tactile path is discussed in this chapter. The researcher chose a visual path using video methodologies to capture and analyse visually experiences and practices. In this research journey, the visual and tactile path related to what the researcher's 'eye'
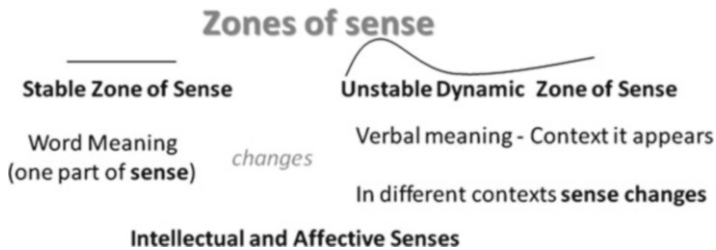
Fig. 7.1 Vygotsky's interpretation of zone of sense citing Paulhan's work (1987, p. 222)

could see (visual path) but also the emotional relationship (tactile and affective path) between participants.

Methodological choices and orientations are discussed in the different moments of the research process. The theoretical underpinnings are discussed in the next section; this chapter questions *how can cultural-historical researchers understand affect and sense, and how does this relate to their role as researcher?*

Intellectual and Affective Senses

Throughout his writings, Vygotsky alerts researchers to understand the unity of the whole, such as the unity of the human being with their social environment. One of Vygotsky's methodological problems was the search for unity between intellect and affect through the concept of *zones of senses.*

Intellect and affect contain affective forces such as motives, needs, interests, tendencies and incentives (Vygotsky 1987). In every idea, the individual holds an affective attitude that transformed into dynamic movements. Through the concept of emotion, affect and thinking in a dynamic system, children and adults experience different social situations in their everyday lives.

Meaning depends on the context in which it appears, and *sense* changes according to the context in which it is located (Vygotsky 1987). Through speech, there are explicit words spoken that give a *stable zone of sense* while *unstable dynamic zone of sense* relate to implicit verbal meanings. In different contexts, sense and verbal meanings change, and this is what Vygotsky called *intellectual and affective senses.* In drawing upon Paulhan, Vygotsky illustrates the *zone of sense* shown in Fig. 7.1.

Vygotsky (1987) gives an example on how in the fable of the ant and the grasshopper, the grasshopper says to the ant 'go to dance' and the way this word has different *zones of sense*, meanings that are explicit and implicit. The *stable zone of sense* can mean literally 'go and dance' such as dance as an action. However, in a

different context these words can have an *unstable dynamic zone of sense* in which there are hidden intentions of have fun or go away.

Vygotsky explains that in order to understand others' thinking, it is important to understand individual motivations and affections, and these can be possible through an understanding of *stable and unstable dynamic zones of sense* in which individual senses the whole context. This is important to understand because *sensing* goes beyond verbal meaning; it means that the *dynamic zones of sense* can contain non-verbal language, like gaze and gestures, and meaning depends on the social situation and context the individual has in their own meaning creation through *subjective sensing*.

Sense is a very dynamic concept that involves emotions and symbolic expressions which becomes an expression of the subject through his/her own subjectivities (Gonzalez Rey 2002, 2008). The concept of *sense* allows researchers to work and reformulate categories like personality and emotions as a system of *sense* rather than as an internal structure and is part of a complex representation of mental functions. Emotions are 'an element of *sense* that acquires a subjective expression' (Gonzalez Rey 2008, p. 145).

Experience-*ing* Everyday Life: Vivencia

The cultural-historical concept of *perezhivanie* theorised by Vygotsky (1994) was used to understand the influences that the social environment has on children's development and learning. Through the concept of *perezhivanie vivencia* (in Spanish), Vygotsky investigated the changing relationships between the social environment and the child's complex dynamic system of affects, feelings and emotions. In the heart of this concept was how 'affect' shapes people, situations, events and conflicts they live. Further, children in their everyday lives have different *positions* that allow them to express the different meanings, affective attitudes and their sense of their world.

The concept of *perezhivanie* allows for an understanding of how children and adults are able to make sense of their lives through their interactions and how they are affected by a specific intense, emotional and dramatic experience. New relationships are established when new situations give different meaning and senses. The *perezhivanie vivencia* is being – living and unfolding, becoming. The child is able to affectively perceive and interpret emotions and in a situation lived with others and in relationship with others:

> Experiences, once they have taken place and formed a complex system of feelings, affects, and moods, begin to take on significance for people in and of themselves. (Bozhovich 2009, p. 74)

Experiences contain a complex system of *feelings, affect and moods that are significant for people*. The experience transforms into a goal and leads to new needs into a special and unique form of the subject's life (Bozhovich 2009). As Vygotsky identified experience, this concept was the 'central nexus in the children's mental development' (Bozhovich 2009, p. 70). Intellect and affect

contains a dynamic system of desires, wishes, needs and impulses. Consequently, this also determines the formation of personality, on how the child relates to their real everyday life.

Affective Positioning

The concept of *children's position in life* is explained by Bozhovich as a 'place that children occupy within the system of social relationships available to them and their own internal position in life' (p. 75). Adults assign a mental internal image of children and space or place where they imagine who children are or will become. This is determined in specific situations children are living.

Bozhovich (2009) gives the example of 'school success', a particular situation children are assigned a role, a position or a place. The meaning of what 'school success' is defined by families and schools. Children have attitudes towards school success; this directly relates to the child's learning, and vice versa, parents have particular attitudes towards children in *assigning* their children academic success in their lives and to their performance in school life. The system of relationships (parents, teachers and peers), which the child is surrounded by, brings to the child demands. For example, if a family values academic ability, the child will be assigned demands and pressures to do well at school. Adults and children are able to mentally and emotionally *place and position* an image or role of who they are (and others) in a specific situation. The place children occupy through interacting with others is in a dynamic relationship.

The relationships between demands, needs and the *positioning* of children are important concepts to understand as they determine a child's affective *emotional experiences*. Bozhovich explains that 'in order to understand the nature of the effect the environment has on children, first and foremost, the place that they occupy within that environment must be examined' (p. 80). It is important to understand 'the system of demands' (p. 83) that the social environment places to children.

This chapter argues how the concept of *affective positioning* also involves the researcher as he/she is studying the everyday life of children. Participants determine the role of the researcher in the community researched, and in turn, this role can be *affectively* determined. Children and adults are able to position and place a role in the life of the researcher, and on the other hand, the participants have a role and position assigned by the researcher. The concepts of affective positioning theorise through using Bozhovich concept of position in life. *Affective positioning* refers to the *affective emotional experiences* that someone occupies in the social environment, such as *perezhivanie* where a critical and intense moment in life shapes the child's learning and development.

The research participants, such as adults and children, are able to assign a role, place and position to the researcher and have demands and expectations of the researcher. The researcher becomes part of the system of relationships. Depending on the nature of the research, the researcher will have or may not have an impact in the lives of the children he/she is researching.

Role of the Researcher

In sociocultural research, Rogoff (2011) reflects on her role in a Mayan community in Guatemala. She writes how the community positions her as a teacher, she recounts:

> As people saw my interest in children's learning and child development, the identity most commonly ascribed to me was "teacher:" I always tried to clarify that I was trying to learn about children, and that I was not teaching the children but learning from them. But there was not a local category of "psychological researcher" at that time, in the eyes of most Pedranos, I remained a teacher. (p. 38)

This quote presents the complex role the researcher has with the participants in how they *ascribed* a position in the community. In this Guatemalan community, the role of the researcher did not exist nor did it have any meaning to the community. Therefore, the researcher was positioned as a teacher.

Hedegaard (2008) acknowledges the importance of being aware of the researcher's role. She explains how important it is to keep in mind the researcher's own participation and her aim when researching activity settings because the researcher becomes a member of the community, but not a partner in the activities. The role of the researcher becomes a 'balancing act' (p. 204) between situations of authority and position of trust in relating with children. For example, in a school setting, the researcher needs to balance when or not to intervene while observing children, for example, when the child needs help. The role of the researcher becomes a 'balancing act because the children become aware that the researcher does not have the authority of the caregivers' (Hedegaard 2008, p. 204). Some examples of this 'balancing act' given on how the researcher cannot tell children not to do something as the teacher decides on important decision, as she is the authority in class.

When researching, it is important to consider who the research participants are and how they are positioned in the wider context. How the children are positioned and how the researcher becomes aware of this is important for making decisions about how the researcher might act and what to observe, when to stop the video camera or when to intervene. The *affective positioning* of the researcher needs to consider when in the research site and when filming. In the next section, an example of the *affective positioning* of the researcher is presented to illustrate the visual and tactile path taken by the researcher when researching in a Mexican community.

Research in a Mexican Community

This research took place in a rural community in the state of Nuevo Leon, Mexico. The researcher was familiar with the *ejido* before the research took place. *Ejido* means a communal piece of land used for agricultural purposes, which is shared with others such as sharing water and land. Although, in the present time this no longer happens, historically the name *ejido* remains part of this community. In the past, these communities' survival was dependent on agriculture. The researcher

Fig. 7.2 'Ejido' state of Nuevo Leon, Mexico (Photo taken by Mayra, 5 years old)

knew this community for about 10 years before she researched the everyday life of Mayra (Fig. 7.2).

The children who attend the community kindergarten invited to participate in the project. Four children attended the kindergarten. Mayra's family was interested in participating in the project. Gina, Mayra's mother, informed the researcher through a community birthday party her interest in being part of the research. The family consisted of Mayra, five and a half years old; her brother Jake, 8 years old; stepfather; Gina; and two uncles that lived in close proximity to Mayra's home. A total of 10 h of video observations of family everyday life were gathered, while for the kindergarten, six visits were video recorded and around 30 h of video recordings taken.

The researcher also interacted informally with Mayra and her family while living in the community. The researcher was living in the community for a period of a month, which brought informal interactions. While walking around the community to visit a family member, the researcher greeted and stopped to talk to Mayra and her family. For example, the researcher saw Mayra riding her bike around the community. Children, families and other members of the community referred to the researcher mainly as *teacher*. Similar to Rogoff (2011), the researcher explained how she was not a *teacher* but a researcher discussed later in the chapter.

'Visual Vivencias' from a Visual to Tactile Research Path

Visual methodologies provide a detailed way to document practices in the learning sciences (Derry et al. 2010). Video as a research tool allows different philosophical orientations and therefore conveys complex challenges such as selection of what is recorded and videotaped, editing and analysis and reporting about the data gathering (Derry et al. 2010; Goldman 2007).

Fig. 7.3 Researcher's
camera position

However, video research is considered as a context rather than as a method (Goldman 2007). It is important to consider how participants' perspectives are represented, what actions taken and how the research will affect others in the study (Goldman 2007).

The different points of viewing or perspectives are important to capture when video researching. Goldman (2007) points out how being there in the research context is important when video recording. The researcher needs to pay attention to participants and to locate the reader/viewer.

Researchers following cultural-historical theory focus on capturing the wholeness of the different perspectives such as kindergarten and family practices through video recording observation of these. Through video observations, different perspectives can be captured, and interpretations can be done in an 'iterative way' (Fleer 2008, p. 116) and the data can be seen many times for ongoing interpretation and analysis.

'Visual Vivencias' as a methodological tool captures children's moments of intense emotion and intellect and affect. Vivencia is a critical moment of children's learning and development. The experience the child is participating with others and the affective relationships all influence children learning and development. Vygotsky (1994) explains this affective relationship and attitude when the child is in a specific situation with others. Adding to these, the child makes sense not only by what he/she is able to think but a moving force in development where the child is emotionally and affectively sensing and perceiving the *ambience* – the qualities and what encompasses the environment.

Through this conceptualisation, 'Visual Vivencias' enables the researcher to capture the social environment. Through video recordings, it is possible to capture emotions and affects, symbolic language and how children relate with others. This is presented in *visual mobile images* (see Fig. 7.3).

Visual Vivencias is also an analytical tool where *perezhivanie vivencias* can be analysed in the *visual mobile images* in different alive 'momentitos' of emotionally

intense and charged living experiences. The different subjective configurations of symbolic verbal and non-verbal (facial gestures, expressions and embodiment), voice and affections are represented visually as shown on the images and narratives below (see Fig. 7.7) (Quiñones and Fleer 2011). Even though the researcher does not appear in the film, voice and conversations are captured. Through this visual methodology, emotions, feelings and senses in different forms are captured even though these emotions might not be available for the 'eye' in the moment of filming. The researcher and the video camera are in dynamic unity. The position of the camera needs consideration as this allows for the capturing of important moments of interaction between participants.

In Fig. 7.3, the researcher positions the camera above the waist so she can inter-act with participants. Traditional approaches to filming position the camera over the eye. The position 'above the waist' allows the research to talk and make visual contact with participants. The camera should also allow movement. However, there are moments where the camera still allows the researcher to have more intense interaction with participants. The unity of intellect and affect allows rethinking the role of the research just filming (visual path) but accounting for the researcher's emotions (tactile path) which the researcher experienced in this community.

Findings

Researcher as a Teacher

Once the video observations have been downloaded through computer programs (such as Window Media Player), visual mobile images of important moments can be captured. For example, in Figs. 7.4 and 7.5, the researcher made two decisions. First, in the moment of interaction, the researcher decided to take the role of teacher and left the camera in a still position. Because in this rural community the researcher

Figs. 7.4 and 7.5 Researcher's role as the 'maestra'

positioned as 'la maestra' the teacher, in the classroom the researcher expected to enter into activities associated with teaching (Hedegaard 2008). In this situation, the researcher invited children to read a book to children at the end of the day.

In this community, the researcher was called a teacher, but this also brought expectations of acting as one. The role of the researcher needs to understand in the specific context. Even though the teacher did not say to the researcher that she should be a teacher, the researcher had to *sense* the teacher's intentions and expectations. This sensing involved reading the implicit non-verbal and vernal language and the *hidden intentions* that were part of the *unstable dynamic zone of sense* the researcher was located. This moment of *sensing* related to reading a story. The researcher positioned the camera to capture the story telling moment.

The researcher took this role because it contributed to children trusting the researcher, to not only intellectual connecting to children but emotionally. The researcher *subjectively sensed* how children were interested in having someone else reading them a book. The researcher's *sensing* was an important moment she had to think and feel in the moment and make a choice. The teacher implicitly communicated this through assuming the researcher was a teacher and her familiarity with the practice of reading a book. Other researchers might choose not to be involved in activities not related to researching, but through *subjective senses*; the researcher chooses this opportunity to emotionally and affectively connect with children through this activity.

Bozhovich (2009) explained how for children it is important to understand their environment and the place they received in a system of relationships. The researcher was a new person in the system of relationships for these four children. The activity of storytelling at the end of the day provided a close and comfortable space where the researcher could interact with children. The researcher has to be aware of the cultural context he or she is video observing and *sense* what others expect from her, not only intellectually but also affectively about the choices taken in the research field. *Sense* is very subjective and very dynamic through words, and verbal and non-verbal meanings remain important when sensing what children and the teacher intend the researcher to do. These intentions communicated in this community implicitly and non-verbally through gaze and expressions. In this community, it was important to understand the *hidden intentions* of being a teacher. The following *visual mobile images* show the researcher as a teacher.

The researcher spent a period of 20 min telling stories to children. The video camera positioned in front of the activity. The decisions made were to capture the whole activity. The second image shows a 'close-up' where affective gaze and gestures can be perceived such as close attention from the children.

The role of the researcher is very dynamic, it is not only about recording everyday life (visual path), but the researcher is in the everyday life of children not only as a spectator but also as a participant and member of the community. The researcher was encouraged to be teacher and to act as one. The *visual mobile images* make possible to analyse the role of the researcher visually and perceive the tactile path, how the images can be affectively perceived and *subjectively sensed* by the researcher and the reader.

Researcher as a Friend

During the everyday interactions the researcher had in Mayra's family, it can be seen how the entire family member have an *affective relationship* towards the researcher and how the researcher was able to build this *affective relationship*. In the *visual mobile image* below, Mayra's mother, Gina, was washing clothes, and Mayra needed help from the researcher to watch a DVD. While the researcher was not aware of the impact, she had in the community, through analysing the video tapes and transcribing the conversations a *new zone of sense* and awareness of her role unfolded. The researcher could see a close affective interaction with Mayra and close gaze that could tell more than words; see Fig. 7.6.

It can be seen how the research process took a visual to a tactile path where the researcher was not only capturing visually everyday life but also capturing an affective relationship with the participants. The dynamic relationship that the camera played in this allowed the researcher to be aware of these experiences, this not only happened after the video recordings but in the moment. This image shows how the video camera allowed to capture an intimate moment with Mayra where emotions and affect can be seen through their *miradas – gaze.*

The visual to the tactile path is seen through a dialogue with Mayra's uncle who is blind. He was present in three of the four visits made to Mayra's home. He expressed how the researcher was *affectively positioned* in the family. He was not able to see the researcher, but he was able to *sense* the relationship between Gina (Mayra's mother) and Mayra with the researcher. The video observation captures the following dialogue.

> *Uncle: no maestra usted es de nosotros de aqui… usted es de nosotros…(silencio)*
>
> *Usted no cree pero aquí se le aprecia a toda la gente ya ve ya se hallo con Gina es mi sobrina… y Mayra la quiere mucho bastante…*
>
> *Conocemos mucha gente que no vienen en plan de trabajo verdad conocemos gente y nos hacemos amigos y yo tengo amistades de 15 años no he tenido disgustos si yo me doy mi lugar se dé a respetar y nos cuidamos unos a otros la amistad no se acaba es para toda*

Fig. 7.6 An affective relationship with Mayra

la vida no es para un día eso como usted está con Gina por su trabajo tiene que irse un día puede volver usted no sabe ni nosotros sabemos cuándo va a volver pero cuando vuelva y si estamos vivos la volvemos a tratar igual porque somos amigos somos amigos…

  Uncle: no teacher you are one of us… you are one of us… (silence)

  You don't believe it but here we appreciate (value, respect, love) you and all the people, you see, you [*hallo* expression] relate, feel comfortable, with Gina my niece… and Mayra loves you very much…

  … we know a lot of people who come planning to work that we know, we know people and we become friends and I have friends of 15 years and I haven't had any problems, if I make myself respect and we take care of each other, the friendship never ends, it's forever it's not just for one day, it's like you, you are with Gina because of your work, but because of your work you have to go and one day you might come and we don't know when you are coming back and we don't know, but when you come back and if we are alive, we might see each other and we will relate the same, because we are friends, we are friends…

When this dialogue was captured, Mayra, Gina and the researcher were present. This was one of the last visits, and this was a goodbye moment in the research. In this moment of dialogue, the researcher listens to what her participants have to say. The researcher remained silent as she made *sense* of what these words meant. As time passed, the researcher analysed and transcribed this dialogue, and there is a *new zone of sense*, a new visual to a tactile path taken. In this tactile path, the researcher is able to understand her impact and how she related to her participants and how the uncle, as a participant, is able to take a tactile path.

It is important that the researcher considers the cultural community she or he participates in the research. As Bozhovich (2009) explains, experiences have a complex system of feeling and affect that are significant for people. It is important to recognise how emotions and affect might play in the research process. This moment becomes an intense moment because through verbal words, *stable zones of sense* are spoken. However, *unstable dynamic zones* of sense are present in this cultural context. These *dynamic zones of senses* are intense to the participants and to the research. In different moments, while capturing a dialogue she is in a *stable zone of sense*, listening to verbal meanings and letting silence speak for itself – sensing what this might mean. In another moment, through analysing the dialogue, an *unstable zone* is present: complex words and verbal meanings contain intense affects and emotions that are experienced by everyone.

The *zone of sense* is not only interpreting verbal meaning. It is also about interpreting intentions and motivations of the participants – *sensing* beyond verbal meaning and imagining the place the researcher occupied at the moment she was in the field, as this emotional experience is revisited and relived.

Researcher's Role in a *Perezhivanie Vivencia*

The following example discusses an *affective moment* of the research process – during video capturing visual vivencias and after analysing the video. First, the researcher is not only a participant but she is in a *perezhivanie* – living and experiencing an

intense and dramatic – moment in the life of Mayra. Through analysing the research material, the researcher is able to make *sense* of the events through analysing her role in how the events unfold. The following table shows the video research material in visual forms where the influence of the researcher is seen as Mayra exchanges gaze with the researcher. Mayra's and the researcher's different emotions are communicated and expressed and visually presented. Non-verbal communication is a cultural practice seen in many Mexican and Mayan indigenous communities (Rogoff 2003).

The research example takes place in the afternoon. The researcher arrives to the household for an afternoon visit that takes place for 2 h. The family has the television turn on and Gina is cooking soup. Mayra wants to eat cereal and Gina is not letting this happen. While the space is small, the researcher manages to capture Mayra and the conversations taking place. However, unsure of what will happen next, the researcher's voice and conversation is captured. Through *visual mobile images* captured by the camera, the research captures Mayra's emotional expression in relation to this *perezhivanie* and the role of the researcher participating in this situation.

'Visual Vivencias' allow capturing a moment of emotional and affective intensity in the everyday life of the child. In these minutes of interaction, the video camera follows Mayra and captures the dialogues surrounding this *perezhivanie.* Mayra has to learn that there is only soup available and she will not have nuggets to eat.

Gina, Mayra, her brother and the researcher's perspectives are captured in the next example. The researcher is not only a participant in the *perezhivanie* but is able to sense when or not to intervene and when to listen and be silent, she is affectively touched by the event. Through interacting, the researcher is not fully aware that this moment is an important event that will influence Mayra's learning.

The role of the researcher is to record everyday life and how this influences children's learning and development. The researcher had different choices to make while video recording this event. At first, the researcher films the everyday life of Mayra. Then, through analysing this situation, the researcher is aware that this situation is a *perezhivanie*. Vygotsky (1994) explains how children have different *affective relationships* to their social environment and that there are affective forces, motives and intentions in children towards their social environment. Mayra has a strong motive and intention in this situation; she did not want to eat soup. As the researcher was recording these, she also interacted and was affected by this experience. This only comes to realisation through analysing the video observation and taking *visual mobile images* of the experience.

Mayra's affects communicated through non-verbal communication to all the participants, her mother and the researcher. Mayra exchanges gaze with the researcher seeking for help. The researcher is able to have a wholeness view of the situation through accounting the different perspectives of the event – while acting and through analysing, filming affective intonations of everyone's voice (Figs. 7.7 and 7.8).

Figs. 7.7 and 7.8 Mayra's 'gaze' family and researcher 'no quiero sopa'

Mayra: I don't want to eat, I don't want souuuup, *yo no quiero comer, yo no quiero sopaaaa* **(high voice emphasis on sopa)! Makes a small jump. Mayra moves her head and then her feet on floor and with her voice she pauses sooopaaa!**

Mayra: I don't like sopa! *no me gusta la sopa!* **And turns around, looks at the researcher and goes outside.**

Gina: (laughs) what an ugly girl! *que fea nina!*

Researcher goes outside and talks to Mayra.

Researcher: they are not going to give you choco crispies (cereal) [changes voice] soup nice soup… *oye no te van a dar choco crispies, sopa sopita..*

Mayra moves outside and the researcher moves with her.

Mayra: but I don't want soup, *pero no quiero sopa* **(in a calm tone)**
Researcher: the soup smells very nice, *huele bien rica la sopa* (Fig. 7.9)
Mayra: yes but I don't like soup, *si pero no me gusta la sopa.*
Gina: yes you like soup Mayra *si te gusta la sopa Mayra* (Figs. 7.10 and 7.11).

Mayra moves upwards and backwards almost like dancing and her shoe almost scratching the floor and a shhh sound can be heard.

Gina tells the researcher: It's because I was going to cook nuggets but there aren't any *es que iba a hacer unos nuggets pero no hay.* **Only fish [nuggets]** *solo de pescado.*

Mayra's emotional expressions are captured visually. Visual methodologies such as 'Visual Vivencias' allow the reader to see beyond the images and to be able to imagine the event.

In this analysis, the researcher makes *sense* of the *affective relationship* she has towards the *perezhivanie* event and to Mayra. The researcher is empathetic when the *perezhivanie* becomes more intense and dramatic. She tells Mayra how nice the

Fig. 7.9 Mayra moves outside as the situation becomes more intense and exchanges gaze with researcher

Figs. 7.10 and 7.11 Mayra's emotional expressions

soup smells to show empathy towards her mother's wishes. There are pauses and silences where the researcher does not interact, and Gina and Mayra continue with their discussion. This form of communication forms part of a family practice where Gina is able to communicate with Mayra even so that she is not physically present. For Mayra, she manages her emotions through moving outside the 'intense space' and continues insisting and negotiating. This negotiation continues for the next 5 min, and there is no more intervention from the researcher. After a period of 20 min, Mayra is able to eat soup and learn how soup is the only meal she is going to eat. This is an important moment in Mayra's learning and development, which the video camera is able to capture. The video observations in the form of *visual mobile images* allow the research process to analyse the role of emotions in Mayra's lives and the researcher role in *this perezhivanie.*

The researcher takes a *tactile path – through sensing the perezhivanie event*. The researcher is able to perceive emotional changes in Mayra while she leaves the space she is in with her mother and the space she is in outside being freely, able to express her emotions to everyone. The camera films this *visual path* and the expressions, emotions and verbal meanings. However, it is the *tactile and sensing path* the researcher brings to the event, being empathetically towards Mayra and Gina.

Visual and Tactile Affective Path Interrelated in the Researcher's Role

The researcher's role can contain many dilemmas. As the researcher becomes more involved in the community as a member and through affective relations and roles given to her. The researcher *senses – sensing* as an active member who has emotions and thinking merges a visual and a tactile affective path (see Fig. 7.12).

The researcher has two paths to take a *visual* that consists of capturing and recording the events and through planning how the data are generated. However, this *visual path* intertwines with a *tactile affective path* through relating, being with emotions and becoming part (affectively positioned) in the everyday life of her participants. Through *subjectively sensing*, the researcher made her own complex interpretations of what she feels about the participants and how the participants' emotions and affection towards the researcher made her feel welcome. Through the examples shown in visual forms and through dialogues, the researcher using video methodologies is always an active person who has emotions, which are part of the research. Emotions are complex to define. In each cultural community the researchers becomes aware of them through interpreting feelings and emotions of the participants. For example, the researcher felt welcome in the community and made interpretations through gestures, gaze and verbal meanings of participants. These provides the researcher with different *dynamic zones of sensing*.
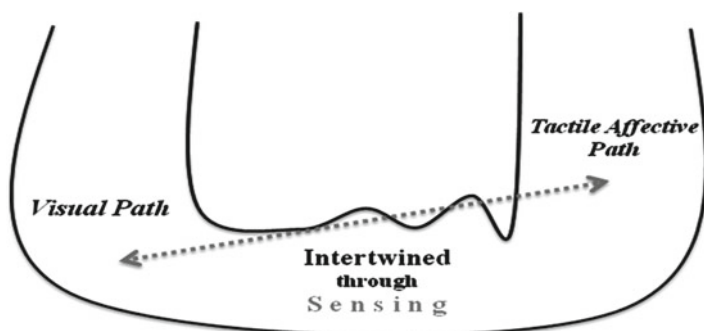

Fig. 7.12 Path taken by the researcher using visual methodologies

In a different moment, the researcher takes a tactile path – through living the experience, *affected and touched* by the experience. However, why is it important for the researcher to be taking a *tactile path* and be *affected* by field research experiences? Because it creates a trusting relationship with participants and a more authentic research experience. The role of the researcher is dynamic, at once, she is a teacher, in another moment she is a friend to Mayra and to her family. None of these had implications with the data gathering and answering the research question. As the researcher spends time with the participants, it cannot only be as a 'researcher'. The researcher's role is *subjectively sensed* by the researcher and the participant who are making meaning of what it means to their lives. It has a subjective component because the researcher and participants are able interpret and reinterpret each time, each moment, in each interaction.

In the last three examples, the reader is able to make their own interpretations. The visual data in the form of *visual mobile images* allow making and remaking subjective interpretations. In this chapter, different examples visually presented examine the role of the researcher. In this cultural community, it was important that the researcher was an active participant in the generation of data. The researcher was flexible to be in all these roles. These dynamic roles enriched the trust of the participants and the community, which in the future she will remain a friend and a teacher.

The methodological tool of 'Visual Vivencias' allows to film, be a participant and analyse the data through reliving moments in time. *Visual mobile images* are never static; they allow making new interpretations of the data. In this chapter, the data certainly 'touched' the researcher. I hope that the reader will be able to 'see' more of what the eye can offer and perceive the emotions in the images and dialogue. The role of the researcher needs consideration in what it means in each cultural community. Through participating *affectively* and understanding the *affective positioning*, the researcher unpacks what it means to be more than a participant in the research field.

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