

Becoming Earth

**A Post Human Turn in Educational
Discourse Collapsing Nature/Culture
Divides**

Anne B. Reinertsen (Ed.)



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Nature/Culture Divides*

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ANNE B. REINERTSEN

1. BECOMING EARTH

*A New Materialism Turn in Educational Discourses Collapsing Nature
Culture Divides or Greenish Post-Anthropocene Humanities*

INTRODUCTION

I work hard with fun increasing headings to build in critical dense dynamics from the start. So I try several as I introduce the book. This is therefore a joyful cacophony of high voltage voices offering playful, earnest, challenging, and hopeful versions of our collective future in the form of creative nonfiction, fiction, art, essays, poetry, and more. Here are thus voices full of determination and power wanting more signalling new and radical directions in education ultimately also in our climate debates and more.

Take one

BECOMING EARTHLINGS AND PIKETTY TALK; THE DOUBLE(D) LOGIC OF THE GIFT

That is what this is about, and about trying to take seriously the minor politics of sensing, experimenting with questions of attending and attuning to difference, contestation, nomadism, relationality, and permeability in sensing, so I start again. But first I ask; can banks and corporations change? Is green bonds, monetizing and *fnacialization* of nature the most realistic way to go? Nature is becoming – but is already a speculation object. Banks and businesses are offering trading platforms. Ecosystem marketplaces are established to trade with e.g. carbon quotas or credits. Turning some countries into carbon hunters whilst others can pay for being allowed to go on polluting, not changing neither mindsets nor economic structures. It might turn into a prized destruction of nature. We speak of eco system services today: Green certificates are sometimes guaranteeing the survival of a species for 50 years. The value of the certificate may rise, but it may not ... Can we – or rather actually we can – speculate in the extinction of a species let us say in 20, 40, or 50 years. The overall economic invisibility of nature is perhaps one of our biggest problems given the economic structures and our mindsets producing and maintaining them. Changing mindsets and breaking up is what we try. Who and what are we? What is our gift to us? Is it ours to have and give? What might a green stock exchange and natural capital become? Embodied ecologies, Ecological literacy; here are propositions that might create something unforeseen. Enacting ecologies in practice ...

Take two

*A. B. Reinertsen (Ed.), Becoming Earth, 1–13.
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UNGRAMMATICALITY AND WRITING NATURE CULTURE
PAN/EDU/SEMIOTIC ENTANGLING WITH AFFECTIVE OUTSIDE
ENCOUNTERS AND SUSTAINABILITY EVENTS TO COME

We speak of inner outer dimensions of life ... – the collective social body. – Creating conditions of possibilities for the event of learning and everyday living democracy. – Tasting, touching, speaking, hearing, seeing, and feeling sustainable liberation: Our lives in the eco-machine. Risk taking is doing nothing. Our journey toward justice is lifelong ... the fierce sometimes stories in this book light some paths. Ungrammatical money languages ...?

Take three

ALWAYS CONNECTED TO A POLITICAL IMMEDIATECY IS
MY LIVING THE POLITICAL JOURNEY

It is about cultivating muchness, newness, communities of acceptance and decision making. Cultivating dispositions conducive to life-sustaining entanglements, so that we might interdependently dwell in “quiet country” spaces shaped by care and concern for our shared lives on/with our planet.¹ Infusing more perspectives from margins; politics of the cracks.

Take four

ACTING IN THE FACE OF THE MYSTORIES OF THE WORLD

So perhaps this is not a book at all, but a rhizome and new materialism writings understood as complexities intra-acting/intra-acted and emerging as an assemblage. Discourses and matter are always mutually constituted/-ing in the production of beingknowing. Matter perceived theoretically and practically as active and agentical. Humans always recognized as products and producers thus participants of their/our material, discursive and historical positions. It includes the non human and the more-than human and virtuality: Human and more than human experiences meshing with institutional policies and public life. Writings therefore attempting to go beyond the binaries, dualisms, instrumentalist criteria etc. and also to supply 3rd. space conceptions of agency not tied to human action alone, but rather to examine relational assemblages of affecting and being affected.

They are not easily found. They are poetic, paradoxical, intra-inter-generational and as stated already; human, more-than human, visible, invisible, tangible, intangible, timeless, killed but not again and again. And the colour of green is sometimes pitch-black.

Oh Jodi Jodi, what can I say! Strong, brave, sad, awful, real, monstrous, glorious and and and story. I cannot say thank you but I do so not. Our brains in our hands our

measuring apparatuses (of qualitative inquiry): our lives and our pardons – yours. Imagining a better world; looking to the future with optimism and strength. I love.

This is an attempt therefore to reconsider the notion of both discourse and matter in a transversing dialogue between humanities, natural-, cultural and social sciences. It is an attempt to dwell on, discuss and show the practical and political strength of new materialisms presenting its potential and usefulness for/to simultaneously work and analyse local and global political strategies. So many possibilities, solutions, walks and talks are offered: Particular universal stories of qualia quality machineries. Passionate possibilities read on.

All/everything/always is only relationally super-, supra-positioned until something makes happen. And sometimes “I” am in a moment with an event. Properties microscopic entities existing at scales far below that where specifically biological, physical, chemical, sociological, cultural activities generally take place. With a pansemiotic perspective, such possible properties become interesting to think *with*. Asking hows and whys *with* and ... These are nontrivial question for the enquiring bodymind, and the sort of stuff that might hopefully shunt us outside the box to review everything that we think we understand about the workings of nature and culture both.

Sometimes one might ask; how might the monstrous help one think and imagine the world differently? How might the monster help unsettle and rethink traditional ontology, epistemology and ethics?

We write from different angles, interests, genres and subjects but as a joint innovative effort. Transitions, transformations or transpositions of discourses and matter are forcing movements- educational too, into something radically new collapsing dichotomous divides. We challenge and explore. We create durational movements.

Thank you, Patti, for your mature and experienced voice. For letting us take part in your academic travel over last decades. Simultaneously positioning and giving directions: your peaceful loving killings not: Always all paradoxical. However, ending with the hope of/for all of us; “collectively imagining sustainable possible futures via new thought and present-based practices of everyday life”. Generative generationality ... Capturing the vibrancy that is currently infusing a new generation of scholars, while challenging the limitations still informed by politics and history. Let it sink in and what this nonbook perhaps is about and an example.

A CONTEMPLATING STRECHING TRAIN JOURNEY TO MY WORKPLACE

We are stretching our concepts of theory and practice, research and research methodologies. Meanings and logics are coordinate not subordinate. Similarities and differences, knowing and not knowing are equally important to investigate

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further. The tasks for educators becoming that of building in a willingness to work with uncertainty, dissensus, dilemmas and paradoxes and thus simultaneously resisting conformist pedagogical consensus which may even constrain learning and change.

Thank you Valerie, for poems found or not, mine and others. You make me think. You offer ways of seeing differently. Infra-empiricism “makes sense” when you write it. Above I borrowed the stretching word from you. Poetry as research as crash as challenge. – As beauty, empowerment and ultimately studying 09.11.01 *with* poems and poetic thinking. Seeing the world – our earth – as poetry is making us strong. The always relevant John Dewey *Art as Experience* and on how we think and our habits stretched towards creativity as habit.

I write this introduction in the wake of the latest terror attacks in Turkey, Lebanon, Egypt/Russia, Paris/France, Bamako/Mali and Tunisia in November 2015.

I am introducing something inventing the force of becoming elaborated *with* this nonbook assemblage but suddenly *with* horror and also a train/travel to my work place and wealth, as you will soon read, thinking/feeling events and some photos. Multiplying and creating new processes for life and the imperceptible and ungrammatical beingness of engagement. I try through writing a virtual essay. At least I'll call it that for now. It is a desire and form of life and becoming. An ongoing performance of *understanding matter/mattering* sciencepoetical approaches; multiparadigmatic and viral.

So Now I Start Again

The travel to my workplace includes a railway trip. With the view from the train windows I contemplate on past and present thinking with increasing wealth. – Perhaps ... There are the station buildings from 1902. It was a time of progressing industrialization, capitalization, urbanization and migration. Here are the wonderful station buildings at Stjørdal and Levanger. They were/are gifts.



<http://no.wikipedia.org/wiki/Jernbanarkitektur>
http://no.wikipedia.org/wiki/Fil:Levanger_stasjon.JPG

Together we write about a preparing or preparedness for future contingent events. In a broad sense, this is therefore a practical philosophy of education assemblage. It is assemblages on pedagogies in the Twenty-First Century ultimately aiming at creating better languages; as in minor languages, for being and doing differently together. Ours is now a chance to enter the debates through merging research and advocacy through the mantra of inequality. Capital letters are gone. We are therefore all post- ... something to increase our relevance:

post-modern, -structural, -intention, -human, -anthropocene ...
 post-data, -analysis, -interpretation, -representation, -truth
 post-qualitative/quantitative/ANT/mix/modal/big sciences
 post-question, -problem, -critique, -responsibility
 post-mother, -father, -us -our empty postnesses newness

Any social distance, any distance in time and space or thoughts on lack of impact and influence no longer an excuse; just perform. I must.

At the limit, the gift as gift ought not appear as gift: either to the donee or to the donor. It cannot be gift as gift except by not being present as gift ... If the other perceives or receives it, if he or she keeps it as a gift, the gift is annulled. But the one who gives it must not see it or know it either; otherwise he begins to, at the threshold, as soon as he intends to give, to pay himself with a symbolic recognition, to praise himself, to approve of himself, to gratify himself, to congratulate himself, to give back to himself symbolically the value of what he thinks he has given or what he is preparing to give. (Derrida, 1992, p. 14, italics in the original)

Thank you, Louise, for your data erosions: Data as never fully known data becomings. It is what we *must*. De-comforting never knowable ... Power not, not power, identity not, always identities or rather speaking identities into existence performing the present. It is a general becoming to come ... becoming becoming. It is so important to tie this to leadership issues and professionalism in everyday everywhere life, in Early Childhood Education and Care (ECEC) organizations and in society and our world and earth. In my own contribution somewhere in the assemblage I make such erosions conditional for performing professional infra-empiricist walks with children ...

No doom and gloom thus moving beyond panic and mourning and produce a more workable platform. (Braidotti, 2013, p. 104)

What does a/the monster index in a rapidly developing technological globe where inequalities are ever-more apparent and expanding?

In short and to elaborate; these writings represent a move from the linguistic to the ontological turn in research. New technologies, cross curricular-, performance and

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arts-based approaches, brain research and neurodidactics, geo-bio-nature, humanist and/or new material approaches challenge, represent and offer expanded and critical inter-/intra-relational approaches to learning and change as embedded/embodied complexity issues going beyond language, ultimately leading to dynamic and chaotic (read panedusemiotic paradoxical) understandings of knowledge and knowledge creation ... learning and change. In the ethic – aesthetic – diffractive – vibration center of learning, processes of movements, dynamics and sensations are opening up new spaces not yet thought of for professional educators, turning our professional educational efforts/affects and systems into translocal and transgressive practices; movements, meanings and matterings hopefully crating vitalist pedagogies of many prospects in our respective “classrooms” and/as exceeding forms of contracts between generations. Read again and on.

There are the national oil company buildings from 1993 at Rotvoll and again at Stjørdal. As petroleum exporting nation we (Norway) now have one of the worlds’ largest public pension funds enabling us to actually buy parts of our planet and live off interest rates of our accumulated capital. What are they, these buildings? What do they do? Do they?



<http://www.byggutengrenser.no/inspirasjon/statoilhydro>
<http://www.adressa.no/myheter/trondheim/article82631.ece>

Thank you, Nina and Nina for your in-between spaces of recycling materials, furnishings, micro-climate, objects, bodies implications. I view this as an ecology of practices that creates in excess of the human body, producing events of difference: Learning is/as an embrained/bodied act more much much more. Economic-money-language again and toxic consequences ... Holding the reusable materials in our hands ... what else ...: our brains our measuring apparatuses ... – And a dance ...

It is a performative moral discourse and about the transformations that I want to be a part of. I am trying to find a space for myself. My attention... My consciousness ... Responsi/a/bility ... as practical and philosophical processes and ethical living ...

Thank you, Margaret and Frances, for your worldly methodological entanglements and their pedagogical enactments. The Love Your Lagoons Pelican Bronze Winged Pigeon Feather Storyline Bird Creation Ancestor Walks project evoked at the heart of the matter or perhaps the other way round or not and interspecies communication. Becoming ... earth and me differently always ... open-ended, multi sexed and trans-specied flows of becoming through interaction with multiple earth others:

Pedagogies of affect
Pedagogies of care-full observations
Pedagogies of organized chaos

A human becoming bird assemblage, I too walk and touch that theme in my sustainable eco-justice placemaking writing:

Nature/culture flows of immanence
Life-sustaining webs of movement
Justice ...
Equality ...
Wealth ...

Perhaps I here try to do what I think this might look like? This constant confused frenetic natureculture rethinking of myself and you...our entangled togetherness. Care and recklessness confusion ... Ontological insecurities ... Pedagogies of concepts (Reinertsen, in press).

Thank you, Hanna, for your profound always writing yourself stories eroding, expanding, word(l)ing swingarounds. When you jump you make me too. -And the urgency of expansions but precarious and humble. What kind of research? What kind of researchers? Lets us speak them. Bring Louise. Writing/reading/speaking/jumping/Pessoa onwards, ho ... oh ... Asking post-questions about the games we play or not ... Wanting to do better research ... against normal ...

In his book *Capital in the Twenty-First Century*, Thomas Piketty (2014), building on a huge amount of data on increasing structural inequalities in different countries, developed the formula $r > g$ showing that in the world today the return on capital (r) is larger than the – or our – economic growth (g). Piketty shows that the growth of such pension funds, as one factor among others, is leading to endless accumulation, “which the inequality $r > g$ transforms into permanent divergence in the global

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capital distribution” (Piketty, 2014, p. 462). It is a formula for inequality. It is what philosophers and philosophy have told us a long time already. Come Derrida ...

A formula for inequality ... Barad (2007) thinkfeel *that* for a while ... Deleuzeogouattary (1987) feelthink *with* it... and with the concepts of data and structure ...ultimately institution ... economy ... ecology ... sustainability ...

I want these dead data to live ... work ... matter ... thing power data explorations ...? Abstractions as the ultimate expression of truth ...? ... Dead data but not ... – killed but not. Read Patti, again. Contingent solidarities ... activisms ... They are possibilities not proofs. They have explanatory powers not ... They are my data apology...It is just another genre that does not exist ... Come Derrida ...

In this assemblage we are fashioning larger-than-life images, stories, essays, chapters, assemblages that transform and metamorphose conventional representations and conceptions of collectivities, thereby enabling the invention of sustainability and a humanity to come ...

Ultimately perhaps starting talking of cycles of advantages too not just disadvantage and who benefits from these cycles. My train journey through time and wealth and gifts and my rich little country my world my earth.

It is however, just another problem that does not exist ... come Derrida ... because in the end after singing songs together it goes away ... nonproblem – nonbooks – or the immanent critique practices I want. Not debunking but as an art of dosage opening for the new and clinical practices. Read Jodi again.

Consciousness and wealth: Thinkingfeeling with wealth and/or performing wealth possibilities. *Nonproblem wealthactivism* ... is that possible to think, and what might it do? And about the color of green again perhaps ... green nonproblem wealthactivism pension funds?

This is my practicality useful utopia. MYMINORLANGUAGE – Creativitylanguages. Valerie, yes yes yes! Always and already political, intervenist...

Smuggling new ideas into the field of economics I hope ... – Fighting the fight. Not aiming at winning but always a YES YES YES fighting. It is a practical edu- eco-philosophical as eco-sophy sciencing up towards Queering/Worlding/Earthling ... gogogo ... I am “taking a serious interest in money, its measurements, the facts surrounding it, and its history. Those who have a lot of it never fail to defend their interests. Refusing to deal with numbers rarely serves the interests of the least well-off” (Piketty, 2014, p. 577) ... – Pikettytalking ... And Piketty’s Utopia of regulating capital in the 21st century ... education/-money/-sciencing/-sensing ...

But if democracy is to regain control over the globalized financial capitalism of this century, it must also invent new tools, adapted to today’s challenges. The ideal tool would be a progressive global tax on capital, coupled with a very high level of international financial transparency. Such a tax would provide a way to avoid an endless inegalitarian spiral and to control the worrisome dynamics of global capital concentration. Whatever tools and regulations are

actually decided on, need to be measured against this ideal. (Piketty, 2014, p. 515)

Our need not for structures ... – and a post-anthropocentric embodied/embrained multiparadigmatic writing story of wonder essay. – Money queering worlding?

Thank you therefore, Ann Merete for your notes on worldly becoming together with child/ren/hood(s) – in the middle-of-small thing writing, *respons-ability* being in common with. Deconstructing, reconstructing coconstructing again and again and again always political. Re-imagining concepts; structures, things, gifts, the color of green and ourselves anew demands engagement in the profound political and generative nature of organization: your holidays in Greece twisting and turning you and me all. Refugees/war/inequality/terror again lingering ... what have we ... precariousness and the art of staying troubled and humble thinking again and again and again. No new dichotomies will work.

There are these newly built kindergartens. They are all wonderful, magnificent, fantastic buildings. They are gifts to me and you; our children. I wonder what they do and learning. I wonder what they do and responsibility. I wonder what they do and sustainability. I wonder what they do and *me*. – So now thinkfeel *with* the concepts of sustainability, responsibility, learning, change even ... and gifts ... r>g ... Our little land ... Child/ren/hood/s.

There is something working, pulsating, hammering ... Sniff it, inhale it and let it stay with you: Your/My/Our affective bodies in the making becoming earth differently always. It is in *my* self-interest.



<https://www.trondheim.kommune.no/byggeskikkprisen2012/>
<http://www.skibnes.no/kattem-barnehage/>

SO TO BE SERIOUS AND ANOTHER START

This is about the double(d) logic of gifts and vital-becoming earth – materialisms collapsing nature culture divides thus requiring new vocabularies with new figurations to refer to the elements of our embodied and embedded subjectivities. It is a form of ontological- pacifism (Braidotti, 2013, p. 86) and monistic relationality.

I try fabulating (Deleuze, 1995) through writing compassionate (Braidotti, 2013) and rigorously confused (Lather, 2007). Virtual Essays as a form of Life. I *thinkfeel* and hope for wealth with the possibilities of green pension funds and notions of working sustainable capital. Constantly troubling the concept of enactment and enacting (real)fictions. It is a super/supra- empiricist practicality approach (Reinertsen, 2015) and/or about translocality; our main task becoming that of not passing on traditions, institutions, systems and structures, but to prepare for future generative generationality contingent events.

Thank you, Liz for being inventive in how you think and the ohs that we utter and the humming stones in our lives that prepersonal matter and you/I think a prerequisite for ecological becoming. Writing the more substantial than bodies shadows. The panX factor somewhere ...

Exploding nature/culture divides and/or humans in survival, inheritance and necessity together and/or/thus simultaneous and again becomings coming: This collectivism in my individualism ... Realities consisting of qualities in contemplating constant change, and subjectivity sensed as a force preventing randomization. The buildings might however be completely irrelevant and have perhaps nothing to do with *anything* ... this Deleuzeoguattarian a-signifying semiotics and round and about all 1-2-3-4 ... 0ⁿ parts. My wonderings are thus always stronger than my assertions. The earth is not mine, not mine to have, not mine to give, all mine, all mine to have, all mine to give.

The gift is mad. It is a madness. Like *différance*. (Derrida, 1994. p. 27)

Beyond ‘regimes of signs’ (Deleuze & Guattari, 1987) thus beyond facts and fears, desire and aporetic urgency (Derrida, 1993) is allowing us to think differently about *anything* and any concept: concepts becoming mattering moments of “grace” (Weil, 1959) perhaps: Concepts thus working as events and actions, as experimentations with bodily affects and sensing movements, thus as forceful troubling vibrating, swinging, pan-edusemiotic – ecophilosophic desiring machines and what I/we therefore *must*.

Thank you, Camilla for your nagging curiosity take on ungrounding earth staying with race-events problematizations and actualizations in early childhood landscapes. Professionalism again; what, how, who, when, why might? – Spivaking storying all eventually mostly about power and performances, and Deleuzian micro mobile and non-localized connections: Some/thing/s without languages and/or/but always new starting points. I stick to that Camilla so I too start again and again. And these train-stories of yours and mine diffracting creating resisting. Engagement with creative

surfaces of thought stuttering differences from every point of views and ethics again and again and again. Always ungrammatical

So I ultimately philosophize with Derrida over the double(d) logic of gifts and through this starting to address questions about new vocabularies with new figurations to refer to elements of our embodied and embedded subjectivities ultimately creating new ontologisations: humanity all to/o human and/as exceeding forms of green sustainable contracts between generations. It is a post-anthropocentric shift towards a planetary, geo-centered perspective: New figurations combining vital personal development with societal change and sustainability. The planetary opens onto the cosmic in an imminent materialist dimension. Braidotti (2013) writes:

The pursuit of collective projects aimed at affirmation of hope, rooted in the ordinary micro-practices of everyday life, is a strategy to set up, sustain and map out sustainable transformations. The motivation for the social construction of hope is grounded in a sense of responsibility and inter-generational accountability. A fundamental gratuitousness and a sense of hope is part of it. (p. 192)

And to underline: I think hope needs its own language to materialize in our environmental and fiscal practices. Our main tools might be our words but seen as thinking-tools not primarily as tools for communication. This means opening thought beyond its articulation in language toward what Bergson (1998) called “the movement of thought,” engaging it at the immanent limit where it is still fully in the act. Solving problems of the earth through thought, as salient Einstein claimed possible. Understanding myself.

Oil, money, life, love, theory, matter, particles, pixels, ecologies, technologies, biobodycompost, community, sustainability ... dream ... gift ... death ...

I ask how much force is there in abstractions thus about the potentiality of virtuality and/or virtuality as empirical materiality ultimately making virtuality productive. It is to make both society and individuals better capable of meeting future challenges. They will come.

AND TO BE EVEN MORE SERIOUS AND A LAST START

I am pikettytalking about paradoxical pedagogical challenges in the 21st century between effects of neoliberalism and the seemingly fading importance of structural inequalities in the minds of policymakers on the one hand, and the devastating, as Piketty has documented, effects of fixed structures and instrumentalization on the other.

“The Question” – a poem – remains a testimony, in a dream, to the ghostliness of the present: a poem can no more be a gift, perhaps, than can a dream. But for just this reason the poem and the dream become privileged figures for trying to think about the gift. (Derrida, 1998 in Royle, 2003, p. 140)

A Gift might be “en presang” or “en gave” in Norwegian, “a present” maybe in English. Gift as in Giftich in German maybe and maybe in Norwegian once if we go

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back in time and origin? And in English therefore a poison and poisonous too. The *pharmakon* ultimately simultaneously both remedy and/or poison. No word can be given once and for all. No word has a definite meaning once and for all. To give in the meaning of giving a gift and maybe expect a gift in return may quickly turn into the German “Giftich” if the relation between the giver and the receiver is poisoned by expectations of repayment and /or returns and thereby creating debts. Therefore Derrida states that the gift is “*that which one does not have*” (Derrida, 1994, p. 27). As soon as we construe the gift in terms of subjects and objects, the thinking of the gift is already locked into a logic of give-and-take, circularity and exchange, conscious or unconscious reward or gratification. Further, Derrida argues:

The gift, if there is any, requires and at the same time excludes the possibility of narrative. The gift is on condition of the narrative, but simultaneously on the condition of the possibility and impossibility of the narrative. (Derrida, 1992, p. 103)

So when Derrida gives a gift it is always a gift without: a gift always, but not: Always under erasure and always after the trial and experience of *aporia* or this necessary aporetic analysis of gift and thus duty, both double and single or rather an “*over-duty*” and thus action undertaken “*out of the sense of duty*” and therefore (in agreement with Kant) as the very condition of morality (Derrida, 1993, p. 16). Our building, our gifts our money ... what do they do? Do they we? Child/ren/hood(s) what?

Thank you, dear Norman for your non-intentional guiding always setting time and space in motion, ultimately creating pedagogies from and with these not easily found concepts. The world as performance you/do/are all these things; where would we be without?

How can we not act financially sustainable and what will happen if we do not? Leaving me to me and my will thus to act morally together and with others.

With these writings I/we invite to a party of pedagogies and methods and moments of realisms thus potentiality emerging as a powerful force for adaptation and evolution holding movements of moments and situations going; creating stories that tell us that we can collaborate and be stewards and partners of the (natural) world – our earth – rather than dominators of it. Mystery.

Enjoy

NOTE

¹ This is one of the questions we posed “how to” at 23rd Annual International Reconceptualizing Early Childhood Education Conference 27–31 October, 2015 in Dublin. We were Gaile S. Cannella, Mathias Urban, Jayne Osgood, Jenny Richie, Ann Merete Otterstad, Camilla Andersen and Anne B. Reinertsen. I hope you have some new thoughts after having read these chapters.

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2. QUALITATIVE INQUIRY AND THE MEASURING APPARATUS

TRACES

She fit in the corner tightly, squeezing through the seams of plasterboard. Butt to the corner, finger in mouth, blanket in hand, at once desiring to be found and wanting to disappear. Energetically calling for notice and thus signaling of mother love while yearning for seepage into the walls and thus forgetting all. No one came, and she did not disappear, so she emerged damaged.

Too much damage, tired of the story, but not enough healing to penetrate the bones. Walking in a faux confidence built on pus and maggots.

I have a vision. Exited of the womb, cleaned of blood and mucus, swaddled in a blue and white checked blanket, my mother presents me to my father. Looking at my red welted face, he says, “Oh, no, not you again.” I don’t remember him again until I am lying between his legs at the age of 3 or so trying to get milk from his penis.

I don’t really know how to tell this story, fearing you will dismiss. Yet, I must tell in “an effort to over-come a repetition that fails to put an end to forgetting and the paralysis of voice” (Clough, 2000, p. 288). Not known, yet repeating, you say you are tired of it. But, such boredom is perhaps resistance as we lack the capacity to take responsibility for our part in the demise. Our breath, even in the solitude of our apparent isolation, fabricates the tale that manifests maggots in my body.

But let’s talk of sweeter things, so you don’t turn away and abandon. That is actually a tactic of my father, “I don’t talk of negative things; I don’t know why you insist on holding onto the past.” I vibrate a resonance of guilt at my inadequacy to heal.

Oh yes, sweeter things ... I ponder and pick at my memory – sunshine, lollipops and rainbows everywhere is what I am trying to find, a story to tell to alleviate the intensity. I find only a void of hazed imaginings refusing to solidify. Perhaps, that is why I lather in theory, think with theory (Jackson & Mazzei, 2012), a break from the intensity of maggots and pus and bleeding anuses and deranged neuron pathways in my brain. A head rush of desire to become (Deleuze & Guattari, 1987), break the joints differently (Rorty, 1991), grab the Other by the collar (Caputo, 1993), “hold my brain in my hands” (Reinertsen, 2014, p. 256), alter the measuring apparatus (Barad, 2007).

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I fell into this re-inhabited abyss of self-hatred four days ago. Two friends and their canine athletes came over Saturday to play the game of dog agility. I was excited of their planned arrival, visualizing laughter and pushing each other with giddiness of competition. All that emerged, entangled with thoughts of self-destruction: Do I say or do I silent? Do I know or do I ignor/ance? Thoughts that eat myself between swallows of too much beer consumed to diffract the pain of annihilation.

So how does my neurosis pertain to you? Individualism prized, should I not heal myself as you bathe in the health of your narcissism? The fault, if there is such a thing, is not in our stars, it is ours – you, me, all of us, our discursive and ontological structures of agentic entanglement, and we are drowning in our own putridity.

Oh yes, sweeter things...for telling it as fathers and daughters, penises and baby skin, makes it again and again, carving deeper the pathways in my brain, the memories in my cells, the fear of my being. But how do we entangle, become differently when the past is always present in the present, its traces not erased (Barad, 2014). How do we live through/in/with the entanglement of being, becoming where the past as present does not constitute the response to the now?

REMINISCE

As a child, I wanted to be a prophet, touch faces and feet, infusing healing with a glow of white light. When I realized girls were not prophets, I meandered searching.

Still holding on to some Christian hope, I woke from the bathroom floor at a Young Christian Group meeting, smelling of vomit and bourbon and loss. Christianity abandoned, I looped cul-de-sacs with exits to alleyways best not traversed.

With a daughter to my breast and an ex-husband held away with restraining orders, I hummed mantras and chants, breathed meditations and ohms, searched for Zen and the energy that vibrated all. I still want this to be the story, but dead bodies continue to mount, babies cry, and power eats the Other to gorge its own.

In graduate school, Foucault told me of power/knowledge/truth, discourse, and sexuality. He gave me thoughts to suck and roll over in my mouth. I savored the understanding, but ended empty as I walked among suits pushing through the homeless on my way to teach at the University.

I have remained in that empty place, searching for answers in academia, theory, research and teaching. Watching as the work about which we are so excited – critically and poststructurally underpinned, consumes our mind and time as Troy Davis is executed, Michael Brown is shot, Trayvon Martin is guilty, Frank Hertel rapes his daughter and, and, and we pledge our allegiance to a flag hailed for streaming under bombs bursting in air.

So where is this going? I squeeze in corners seeking love given in the form of penises for milk while I infest with maggots and feign confidence over pus and innocent die with my/our guilt and bombs are celebrated in air while I search for a narrative that is not that will make a world better to come.

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RESEARCH

I am an unbeliever. If phenomena emerge through the agential cut of the measuring apparatus (Barad, 2007), what is generated in social research is that which is constituted through the apparatus of my measurement. Keeping to my own story,¹ incest bodies signified as such prior to inquiry constitute an incest body that is ontologically real through the measuring apparatus and agentially cut as a phenomenon through each measuring intra-action, which emerges dis/continuously my incest body in a dis/continuous time and space.

RESPONSE

“It DID happen!”

“Yes.”

“Is that because I use the same measuring apparatus?”

“Possibly.”

“How would I measure differently?”

“An intra-active methodology, thinking with Barad (2007), in a diffractive reading that entangles the breath of cigar smoke in a never-ending apparatus...”

“Would such an apparatus stop the babies from crying?”

“I don’t know. And this is where I return, to the hopeless failure of thought to stop babies from crying, wo/men from dying, and bombs from bursting. As Jefferson, I am caught in a machine and know/be not how to function outside the phenomena of my demise.”

“How do I cut myself as an electron?”

“You are.”

BARAD

1. The quantum world and the macro world follow the same principles. It is not that the quantum world and the macro world of our everyday reality function differently, it is only the effects in the macro world so minute, they are challenging/impossible to detect as I walk through my living room. The light from the lamp moves the couch just as the light in a two-slit experiment moves the platform.
2. The measuring apparatus constitutes the phenomenon measured. When electrons are shot, one at a time, thus treated as particles, through a two-slit apparatus onto a stable platform so that which slit the electron traveled is not calculated, a wave pattern is produced. If a moveable platform is used so that which slit the electron went through can be calculated, a particle pattern is produced. If one erases the knowing of which slit the particle went through, a wave pattern is once again recalculated. Light is ontologically a wave or a particle according to the apparatus of measurement, as “...the nature of the observed phenomenon changes with corresponding changes in the [measuring] apparatus” (Barad, location 2150).

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1 and 2 and thus: I am, or not, an ontologically real inceded body according the apparatus of measurement. This is not relativism; I am an ontological real whose meaning, boundaries, identity, and, and, and, are phenomena which are an emergence of the agential cut of the apparatus of measurement.

3. Agency is a function of all matter. It is not a human capacity alone, but a response of phenomena in its ever-changing entanglements.
4. Respons/ibility is being. As an agential phenomena of phenomena becoming, I do not make the agential cut, but am a phenomena of the cut that is responsible for the cuts of which I am apart (in both senses). Response is not a choice, it is being. I am response and responsible for my responses in/of the apparatuses of measure of which I am a phenomena.

3 and 4 and thus: Through untangling entanglements of the phenomena of the measuring apparatus, it can entangle differently, constructing another measuring apparatus, which will produce through different agential cuts the world differently. My ethics is my response.

MEASURE

My father is a phenomena. Born in 1920 on a small farm in the Pacific Northwest in the United States to German immigrants, he is an elaborate entanglement. Although as any phenomena, I can never know his boundaries or meaning; he entangled a fear and love of power, a patriarchy, a misogyny, a narcissism, a brilliance of mind and dance, a German/Jewish work ethic, a charisma, a lust of women and children. He entangled with a woman from a nearby farm. This woman was born in 1926 the youngest daughter of Danish immigrants, often abandoned, beautiful in body, lost in soul, and too in need of love. This entanglement mattered me, wanted and resented. This phenomena of familial relations and taboos, beds, bathrooms, body parts, closed eyes and, and, and ... What matters in this mattering? A patriarchy, a loneliness, a misplaced lust, a narcissism, a sadness, a man, a woman, a child, a lost? All I can think is that which has already been thought. The measuring apparatus of incest are already reliant on the ontological matter of the signifiers of its measuring apparatus.

MEASURE II

In the erasure experiment, traces remain as the which-slit information is “erased” and the wave/particle pattern complexly recalculated (Barad, 2007). It has long been known that when which-slit information is determined, a particle pattern is calculated. Yet it has now been shown that if the which-slit information is “erased,” a wave pattern is calculated. According to Barad such “erasure” does not erase the memory of the previous calculation, however. “The observed phenomenon holds the memory of the fact that the which-path information was first determined and then made to be indeterminate once more through an appropriate modification of

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the apparatus” (location 6244). Thus, it is not that the electron was a particle and is now a wave, but that a new measuring apparatus makes a new phenomenon in which memory of the past becomes a part of the new measuring apparatus.

How then can I recalculate the mattering of incest where the traces are not insensitively and erroneously feigned forgotten, but a new pattern emerges which is? To do this, perhaps, would entail changing the semantic/ontological components of the measuring apparatus. But, this continues to be challenging to think, as I resist altering my current significations. I hold tightly the ontological signification of my terms, thinking differently makes my head hurt, my body temperature rise; I am afraid. Yet, if I continue to use the same measuring apparatus, incest will not be a trace but a continuous present.

MEASURE III

If agency is not an individual function, but an entangled, dynamic response, is it possible that individual action, too, is a fallacy, and action/responsibility are entangled, dynamic responses of the phenomena of which we are a phenomena? If we are an emergence of the agential cut of the measuring apparatus, all components, which is all of us and all of nature and all semantic meanings and, and, and, are responsible for the emergence, the matterings. There is no individual/ism. The response of my father is a function not of the individual man, but of the phenomena in which he emerged and entangled. In such a measuring apparatus, each of us is responsible for all responses in the phenomena. I am responsible for Troy Davis, Michael Brown, Trayvon Martin, Frank Hertel, bombs, hailed flags, maggots, and ... my father. A scary and foreboding thought.

RESEARCH II

Changing the measuring apparatus, as imagined above, agentially cuts qualitative inquiry differently. It is a cut in which my response becomes a trace, and diligence emerges as a line. No longer relying on an implicit individualism, an ontology which we hold with white knuckles and deny with a grim grin, the research question no longer asks of an/other – how they, individualized as the police, Islam, bombs, fathers ... kill, oppress, eat ... the Other, but how we, all the entangled phenomena of our phenomena – including me and you, emerge suffering.

UNCERTAINTY

Sipping sweet tea, I remember a story my father told me: A mother brought her child to Gandhi. She asked, “Please tell my son not to eat sugar.” Gandhi replied, “Bring him back in two weeks.” The mother obeyed and returned. Gandhi told the child, “Do not eat sugar.” The mother asked, “Why did you not tell him on our last visit?” Gandhi replied, “I first needed to quit eating sugar.”

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Under Mao, intellectuals were encouraged to engage in research and theory in order to divert their attention from political dissonance (Chang, 2010). I wonder if I am a pawn of such a game.

NOTE

- ¹ Keeping to my story is an ethical choice, but one in which I believe also contains traces of a narcissistic obsession. Narcissistic, not due to the auto, but due to the plane of research as currently constructed. Social research is a practice built on the I of the researcher, whether this I is visible or feigned erased. As on the I it stands, here I center a spit of my too visible identity in order to risk fault, failure, and fracture of my own ontological narrative, rather than that of an/other. Although this appears to disallow grabbing the Other by the collar, perhaps in altering the measuring apparatus a phenomenon will cut where the traces of the past are discontinuous – as the electron jumping rings, there is no in between, there then and here now – and response is entangled not so tightly to a past in the present, but to a present in the present in its phenomenological constitution of time, space, being.

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3. KILLING THE MOTHER?

*Butler after Barad in Feminist (Post) Qualitative Research*¹

There is a secret agreement between past generations and the present one. Our coming was expected on earth. Like every generation that preceded us, we have been endowed with a weak Messianic power, a power to which the past has a claim. That claim cannot be settled cheaply.

(Walter Benjamin, *Theses on the Philosophy of History*, 1968/1940)

Once that generation's out of here, it's going to really open up.

(Fisher, 2014)

The latter quote that prefaces this chapter refers to the legalization of marijuana and it well captures the usual “kill the old folks” narrative of one generation giving place to another so that movement forward can occur. Benjamin's quote is more complicated. Here we have secret agreements about weak powers upon which the past has an expensive and perhaps expansive claim. Focusing on (post)qualitative research in education (St. Pierre, 2011), my interest is to probe the dynamics of generational claims in nonlinear time and what it means to get “out of here” and what might “really open up” in terms of feminist work.

I begin this generational story with the possible displacement of Judith Butler by Karen Barad in feminist theory.² I use Spivak's (2012) cautionary definition of theory as what we call philosophy today; something we can hide behind; something to help us read the world; something to help us change the world; something we use in bullying.

My story moves from Harold Bloom's (1973) development of the Freudian concept of “killing the father” to assuage the “anxiety of influence” to feminist critiques against this violent take on “moving on” in generational shifts of thought (McCoy, 1997). My interest is the “anti-Oedipal” or “an-Oedipal” dynamics articulated by Deleuze and Guattari and appropriated for the becoming of feminist theory and methodology by Rosi Braidotti (2009; van der Tuin, 2009, p. 21). Such an-Oedipal dynamics break with the patriarchal terms of philosophical Masters, dialectics with its oppositions, sequential negations and progress narratives, and varied idealisms. Here undutiful daughters deterritorialize the Oedipal and embrace non-foundational materialist approaches that Rosi Braidotti (2005) has termed “feminist post-postmodernism.” Such approaches are embodied and embedded

breakings of canonized processes that thwart the “envy factor” that is materialized in the hierarchies of both gerontocracy and its inversion into the cult of the new. My interest is in the implications of such dynamics for the “passing on” of the moments and movements of feminist thought and practice from one generation to the next. What sort of cartographies are at work and what order of things do they produce with their relational thinking?

To probe this, I look at my own “moving on” in theory and methodology with a generational feminist focus.³ The hoped for result is a “libidinal mapping” of linkages and entanglements across generations of feminist qualitative researchers that materializes the “placetimematter” of these moves. In untidy, zigzaggy (as opposed to linear) space, across “undutiful and dutiful daughters” and “phallic mothers” (van der Tuin, 2009), what kind of inter-generational relationality is possible beyond “killing the mother”? Situated in these post-post times, what sort of dis-identifications are necessary if generationality is to be generative?

This chapter will address such questions through stories of the inheritances, fusions and provocations of a teacher of those who inhabit “the afterward” of a non-linear feminist present and future. Here transversals across Butler and Barad is/are but one example of the always moving nature of theorizing.

ZIG-ZAGGING I: FROM BUTLER TO BARAD

The fifteen-year span from Judith Butler’s *Bodies That Matter* (1993) to Karen Barad’s *Meeting the Universe Half-Way* (2007) opened up much talk about posthuman theory and methodology. While Butler’s conceptual grammar provided performativity in identity/self formation as a kind of corporeal matter, the matter of matter has exploded well beyond the body and the subject, well beyond even human life, well beyond even the post-human (Bogost, 2012). Do rocks have consciousness asks Australian anthropologist, Elizabeth Povenelli (2011), in some neo-materialist way that is not about pre-critical animism but rather intra-relational co-constitutive two way traffic between things and human language and interpretation. This could be compressed into tracing the move from “radical constructivism” to “posthuman intra-relationality” where ontology and epistemology collapse into one another. Shifting from objects to assemblages and from proliferating and competing paradigms to meta-method across disciplines,⁴ Karen Barad (2007), drawing from feminist science studies, queer theory and Bohr’s “philosophy-physics” (Barad, 2012, p. 11), puts forward the concept of agential realism out of her strong critique of social constructivism. The hoped for result is to materialize methodologies that cross the humanities and the sciences toward more intra-active, webbed and networked understandings of the messy and fluid objects of the world.

Given the “high interdisciplinarity” (Braidotti, 2013, p. 58) at work, these methodological perspectives range across deconstructive, post-anthropocentric, post-constructionism, the experimentalism of the new empiricism, critical posthumanism,

new feminist materialism, “after” actor-network theory (Fenwick & Edwards, 2010), new science studies, neo-Foucauldian bio-politics, and the neo-humanism of global post-colonialism. Regardless of disciplinary terminology, these moves encompass both scientific and technological complexity with implications for theories of the subject, political economy and governmentalities. They, as well, call for research practices that are situated and accountable, embodied and embedded, views from somewhere as Donna Haraway (1988) said almost thirty years ago in her call for situated knowledges.

What is new here is the ontological insistence on the weight of the material, the erasure of binaries, and the immanence of agency, a key rethinking of this question that has haunted all of deconstruction (Hey, 2006), this question where the gravitational pull of humanism is especially strong (Barad in Dolphijn & van der Tuin, 2012, p. 54). Natureculture (Haraway’s term) becomes one word; matter becomes generative; intra-action becomes the motor of a distributed agency where Barad’s (2007) “agential realism” breaks with Butler’s more subject-centered identity and social/psychic entanglements. What Barad (2007) terms the “agential qualities of matter” rise to the fore in a move that portends a more productive engagement across the human and natural sciences where “an objectivity of actualization and realization” becomes a perpetual flow and “matter matters” (van der Tuin & Dolphijn, 2010, p. 169).

All about networks and “assemblages,” Barad is the Queen of this space.⁵ Her project of rethinking the humanist subject maps onto Deleuze (whom she cites but once)⁶ and complexity thinking and relational ontology. Her work helps us see how liberal humanism, always the temptation, gets reinscribed in how reflexivity materializes “the authentic and really real” via an “intentional and conscious” researcher (Mazzei, 2013, p. 778). Mazzei terms this the way the “knowing humanist subject ... lingers in some post-structuralist analysis” (Ibid.). Barad’s ontological focus interrupts this temptation more than Butler’s tendency to re-center the humanist subject given Butler’s epistemological focus and the constitutive force she gives to language and culture (Kirby, 2002).

In learning to better understand how we get “pulled back into the same old humanist orbits” (Barad in Dolphijn & van der Tuin, 2012, p. 54), the key is exactly not to kill Butler but to entangle Barad into the mix in a time when the epistemological tide has ebbed and object oriented philosophies are in ascendance. A sort of post-posthumanism brackets human actors in a neo-decentering of the subject, flattening ontologies, demanding the “rejection of correlationism” with its anthropocentrism (Bogost, 2012, p. 5). This produces a “flattened relationship” (Mazzei, 2013, p. 778) rather than a hierarchy, an entangled becoming out of intra-action and diffraction that works as a difference driven analytic that might be called “Butler after Barad.” This is where I want to install myself via a self-narrative of memory that is “not already coded” in reflexive or autoethnographic ways, but, rather, a “thinking through the body” (Mazzei, 2013, p. 782) of the experience of feminist community in-the-making.

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ZIG-ZAGGING II: ACROSS (PHALLIC) MOTHERS, (UN)DUTIFUL
DAUGHTERS AND DIFFRACTIVE SELVES

I have just performed what I want to address: how my thinking is made and unmade by my many undutiful daughters and a few sons too, Lisa Mazzei being but one and to some extent, Hillevi Lenz Taguchgi upon whom I will draw later in this chapter. While neither of them is among the 30 or so doctoral students I have chaired or co-chaired to completion at OSU, they have in one form or other taken courses from me, in Hillevi's case a visiting gig to Sweden many years ago.

Iris van der Tuin (2009), Braidotti's own undutiful daughter, extends Braidotti's use of the term to signify those who use the work of a previous generation in ways not governed by dialectics but, rather, what van der Tuin terms "jumping generations" (p. 27).⁷ For this, she borrows Barbara McClintock's idea of "jumping genes" as a form of non-linear genetic transfer based on intra-active relationality. With this concept of spatiality, van der Tuin breaks with more Oedipal structures of progressive strands and other one-way tracks that have characterized the various efforts to classify feminist theory. Instead, transversal cross-generational connections thwart the competition and dualisms that attend hierarchical and linear contests over what Sandra Harding called many years ago, "successor regimes."

In terms of my own academic start, I have sought out feminist places in which to work since beginning my PhD studies in 1979. Before it became defunct, the AERA Women and Education mid-year conference was one such place for me in the early 1980's. Particularly kind to me was Selma Greenberg, who was later a roommate at Bergamo where she saved me about 5 years of learning who was who and what was what. I asked Selma why she was so willing to adopt me and she commented on how she was struck by my failure to put my name on the copies of the paper I was delivering at the conference, a paper that grew up to be "Research as Praxis" (Lather, 1986). This was most likely due to my extremely limited computer skills at the time but she found it endearing and I remember we talked a lot about feminist commitments to teaching.

This same mid-year conference filled me with awe at Jane Roland Martin's command of philosophy of education in that largely woman-filled space and I contrasted her majesty there with the tears that came when she was savaged by Daniel and Laurel Tanner at AERA a few years later where to my memory, NO ONE CAME TO HER DEFENSE.

So this is what happens to powerful intellectual women, I thought, until I saw Gayatri Spivak in action at a postmodernism and literature conference in 1987. To see her hold her own in all of her punk sari splendor with the likes of Frederic Jameson and Richard Bernstein was more than inspirational, it was a kind of disidentification with the rather bad case of "nice girl" syndrome that I continued to have.

If I turn to my generational peers in bi-directional flows, my list is long and it gets complicated by who was and who wasn't my student. Bettie St Pierre for example: our work is now so imbricated, I can't remember what is her and what

is me. Footnotes are insufficient to communicate the degree of intra-action.⁸ Of late, we are immersed in disagreement about how much the (post)qualitative looks radically different than the “humanist” qualitative research that Bettie sees as more disposable than I do. I think this has very much to do with our different ideas of inheritance and indebtedness in any theory of change and the weight of history and, maybe, our sense of the psychology of mourning, but I expect the conversations to continue across our shared place up against the limits of the Enlightenment project and its “ever more coercive forms of ‘liberation’” (Braidotti, 2009, p. 6). At the 2013 Bergamo Conference, for example, at a joint session, we probed the terms of choice for recent turns in qualitative methodologies, their genealogies and strands of significant development. We explored the uses of such terms as the new empiricism/materialism, post-qualitative, and post-constructivist and asked what concepts serve as traps and stuck places in re-inscribing neo-positivism and/or conventional qualitative research. This conversation was marked by a very public dissensus and then we went out for dinner with Jim Scheurich and his new doctoral students at IUPUI prior to Bettie’s keynote around the same topics.

Then it gets really complicated by work like Jackson and Mazzei where Alecia was Bettie’s student (and I guess my academic granddaughter) and Lisa Mazzei, like Bettie, never was my advisee but took many courses from me. I read their recent theory book (Jackson & Mazzei, 2012) and find all sorts of connections with moving my own work forward. But one example is my effort to instantiate the post-qualitative in my so far virtual study of sports and U.S. secondary schooling. The “becoming feminist” analysis I first articulated in my commentary on the Penn State sex abuse scandal relied on Jackson and Mazzei to elaborate a sort of “poetics of methodology” of “a diffractive reading” that is not about *intervening* from outside but *intra-acting* from within (Lather, 2012). This is something beyond interpretation, beyond autoethnography, beyond reflexivity, intentionality and rationality. Such engagement reconfigures the world and “how we are becoming as researchers” (Jackson & Mazzei, 2012, p. 132) as we insert the self, from the inside, to explore how an “entangled becoming” (p. 135) is constitutive. Here I begin to ask different questions as I make my own move into what Hillevi (2013) calls “becoming a molecular girl.”⁹

A recent special issue of *Qualitative Studies in Education* on feminist methodology, co-edited by three of my former students (Childers, Rhee, & Daza, 2013), is also helping me in this journey. My interest is in how their work is situated in our moment of what Braidotti calls “the decline of postmodernism” in a way that exemplifies a disidentificatory moment that bridges seeming incommensurables rather than “killing” anyone or anything, surely including me the academic Phallic Mother. In their elaboration of “promiscuous feminisms, dirty theory and the messy practices of research beyond gender,” the collected work exemplifies “jumping generations” in its generative approach that energizes old questions and raises new ones toward the unexpected and unpredictable. I have found Stephanie Daza’s (2013) work on “grant science” especially useful in my teaching and Sara Childers (2008) “the

autoethnography of a method” approach to reviewing *Getting Lost* is still percolating in my mind as I try to make a relation I can bear with autoethnography.¹⁰

I have found Hillevi’s (2012) essay on diffractive analysis particularly useful for its critique of reflexivity as caught up in discursivity at the expense of materiality. The former reflects the same, the latter differentiates, a move she captures in a subtitle, “From interpretation and self-reflexivity to diffractive transgressions,” using both Butler and Barad to make her argument (p. 270). Interfering with the data, she elaborates on the intra-relation and co-constitutiveness of data and analysis. What one sees is how the “bodymind” of the researcher becomes “a space of transit” (p. 272), a reading “with” the data that is an embodied engagement toward a thinking otherwise that enacts “*intervention and invention; responsibility and ethics*” (p. 278, emphasis in the original). Here a new kind of object come to attention, an object “pulled out of shape by its framings” and, equally importantly, “framings pulled out of shape by the object” (Adrian Rifkin, in Bowman, 2003). This challenges who you think you are in a way that holds promise for advancing the critical edge of practice.

These, then, are a few of my many debts. Comingling old and new practices in complex ways, such work materializes vibrant and robust dynamic interplays, intermixings, distributed contingencies, and productive tensions. For me who has almost always worked alone, with the notable exception of Chris Smithies in the study of women and HIV/AIDS (Lather & Smithies, 1997), I am especially struck with the teamwork model of this generation. While I always felt I materialized a textual network via relational practices of, perhaps, over-quoting, these women model, in Hillevi Lenz-Taguchi’s words, needing “others in order to displace and unhinge” their own understandings (2013, p. 639). While I have been part of many a reading group, this is a “companionship” in scholarly production that results in a collective process as a very social enterprise that breaks with the privatizing and individualizing model that I taught them. Here, in Hillevi’s (2013) words again, “new events of thinking get materialized” ... Data get lived in new ways” and researchers undo themselves into creative thinkers in assemblage with one another. Exploring the production of new terms of “being-acting-feeling together” that are community based, community sustaining and community serving (MacLellan & Talpaluru, 2012), a new culture of method is materialized out of breaking methodological routine by “taking the risk of a new relationality” (Berlant in Davis & Sarlin, 2008).

CONCLUSION: BECOMING POST-QUALITATIVE

Diffraction ... does not traffic in a temporality of the new ... [It is] a matter of inheritance and indebtedness to the past as well as the future. (Barad, 2012)

The “past” was never simply there to begin with, and the “future” is not what will unfold, but “past” and “future” are iteratively reconfigured and enfolded through the world’s ongoing intra-activity. (Barad in Dophijn & van der Tuin, 2012)

My interest in this chapter has been in what generative generationality might contribute to a post-qualitative imaginary. No more a progressive development, a replacing of one thing by another, any more than cubism replaced impressionism (Iversen & Melville, 2010, p. 192), this is a research imaginary that finds shape and standards in what we are making in its name. This includes practices that no longer have such a hold on us where we struggle with ghosts as terms collapse. The models that make the change include many exemplars I have delineated in earlier work (Lather, 2010, 2013b) as well as the perhaps less successful efforts I have been reviewing across a variety of qualitative journals and conference efforts. Here the “post-qualitative” too often takes the form of what used to be called “experimental” writing along auto-ethnographic lines that re-inscribe the humanist subject.

In addressing the thought to which all of this tends, I think what I am asking for is some framing along the lines of – hey, we are all in this space together of figuring out what “post-qualitative” space looks like and here is my effort as it relates to other such efforts. We are not out here by ourselves. What can be abstracted from such efforts by way of a methodology that can move us away from the theories and practices whose grip on us we are trying to break?

Hoping to have not killed anyone, it feels to me like the moment of attachment and detachment when those of us trained in ideology critique moved into deconstruction.¹¹ What had to be let go of? Of what could we/would we not let go? What continues to haunt the work?¹² At this point in the “becoming” of post-qualitative, how is “it NOT “conventional humanistic qualitative research” (St. Pierre, 2011) within the context of what is called, variously, the Deleuzian subject (van der Tuin & Dolphijn, 2010, p. 164), the post-humanist subject, the larval subject caught between the virtual and the actual (Bryant, 2006), and of quite recent interest to me, the incalculable subject?¹³ This is the “Butler after Barad” and, surely, post-Barad too, eventually, in a way that is NOT the “Killing of the Mother” but, rather, an instantiation of paying off the debt to the past in collectively imagining sustainable possible futures via new thought and present-based practices of everyday life.

NOTES

- ¹ I take my title from “Marx after Derrida,” special issue of *Diacritics*, 1985, 15(4) and a 1991 (#6) special issue of *Strategies*, “Marx After Elvis.” This chapter was first presented as part of a symposium, Spacetimemattering’: Generation in Feminist Post-Qualitative Research, American Educational Research Association annual conference, April 2014, Philadelphia.
- ² The tale of how feminist theory gets told includes the dominance of the sort of categorization illustrated by Barzilai (2012): liberal feminism (sameness), difference feminism, dominance feminism, non-essentialism (intersectional feminism, primarily gender and its relation to race, sexuality, disability, or class), autonomy, and post-modern feminism (including queer theory).
- ³ See Lather (2013a) for another iteration of my intellectual autobiography.
- ⁴ George Marcus (2009) defines “meta-method” as that which rethinks and experiments with standard practices, moving beyond current scripts and their conventional situating of inquiry.
- ⁵ As Bruno Latour is “Prince of Networks,” according to Graham Harman’s (2009) book.

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- ⁶ Barad talks much of the “dynamic and reiterative reworkings of Butler and Foucault” in her work (2012, p. 12), but, without being exhaustive, I could find only one citation of Deleuze (his 1988 book on Foucault). This is in her 2003 *Signs* essay where she critiques Foucault for his passive theory of matter and puts a posthuman twist on Butler’s theory of performativity.
- ⁷ Dolphijn and van der Tuin (2012), in a question to Barad, define these terms differently: undutiful affirms the Master by negating the work; dutiful places “new” work in the Master’s house (p. 58). In this chapter, I use van der Tuin’s earlier use of the terms, after Braidotti.
- ⁸ Although I would like to clear up a mistake about who should be first-author in our co-edited special issue of *Qualitative Studies in Education* (26(6), 2013). It was Bettie who set this all up and then brought me into the project. We agreed for me to be first author of the introduction and Bettie to be first author of the co-edited issue, but the latter got reversed in the final product.
- ⁹ Hillevi Lenz Taguchgi’s (2013) Deleuzean based “molecular girl” escapes binaries into continuums and multiplicities and materializes new events in thinking. “Zigzagging through networks of difference” in a non-hierarchical manner, elaborating a “diffractive” reading in very generative ways, thinking becomes creation. For elaboration, see Lather (2013b, p. 639).
- ¹⁰ This phrase draws on Lisa Weem’s felicitous phrasing in our review of Deborah Britzman’s book (Weems & Lather, 2000). For an auto-ethnography I might be able to bear, see Berlant (2011) on how affect theory troubles “the liberal culture of true feeling” (p. 65) and the sentimentality at work in the drama of the self and “the demand for a feeling fix” (p. 176) that too often characterizes the “vulnerable ethnographer” (Behar, 1996).
- ¹¹ I remember Jane Kenway, for example, remarking at some conference that she had expected she would always do ideology critique.
- ¹² See Lather (2007, pp. 104–105) for a delineation of shifting from ideology critique to deconstruction.
- ¹³ “Incalculable” is the final word in my 2010 book and I am just beginning to theorize the incalculable subject as a counter to Big Data and neoliberal efforts to count and parse, capture and model our every move, using queer theory to help us think a subject both within and against the parameters of the algorithms (see Lather, 2015).

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4. POETIC INQUIRY

Using Found Poetry and Identity Poetry to Transform Qualitative Data

INTRODUCTION

Poetry is the journal of the sea animal living on land, wanting to fly in the air. Poetry is a search for syllables to shoot at the barriers of the unknown and the unknowable. Poetry is a phantom script telling how rainbows are made and why they go away. (Carl Sandburg, *Poetry Considered*)

Qualitative researchers are opening the repertoire of techniques used in data representation as we capture the lived experience of our participants. Poetry is one way to capture social inquiry. For example, the use of *found poems*, that is poetry found in the narrative text of the researcher reflective journal, the interview transcripts and any site documents used in a given study, offers another way of viewing, presenting, and making sense of data. In addition *Identity poetry*, also called *I Poetry*, may also add to our repertoire of techniques in capturing our own stories as researchers in any a given study. Furthermore, participants in a study may create some identity poetry to offer yet another data set for analysis and interpretation. Qualitative researchers are now finding ways to use poetry as data representation (see Pendergast, 2006, 2009; Glesne, 1997; Nicol, 2008). In this chapter, I write about ways to understand, conceptualize, deconstruct and expand our notions of poetic ways of seeing. We will begin with dialogue and reflection on poetry to magnify lived experience.

WHY USE POETRY IN RESEARCH?

Since Aristotle argued that poetry is truer than history, writers have been using poetry to depict life as we experience it. For me as a qualitative researcher, I have been thinking about ways to use interview transcripts and other written words in new ways. Because poetry may capture the miraculous, the surprising and the essence of everyday life, why not use poetry to represent that interview data, data from the researcher's journal, and other texts such as emails, Facebook posts, etc.? Poetry uses the words of everyday life and goes further with these words in terms of using metaphor, possibly rhyme, and various rigorous structures, to call our attention to the meaning of life. Poetry is a way to find out what a person means to say. The rhythm,

the beat, and the sound of poetry may awaken us to the beautiful in life and makes us tap into our imaginations. Looking at the transcript of an interview for example, the participant in a given study gives us a good deal of data. Why not take the words of the transcript and transform those words into a found data poem? Why not use identity poetry to capture the role of the researcher or participant?

Poetry allows you to participate in something such as an idea, a feeling, a reality. Poetry invites engagement and even at times, activism. You cannot be a bystander when a poem crashes into you or you crash into a poem. It is a democratic form as well since anyone and everyone may write a poem. For qualitative researchers, poetry challenges traditional ways of thinking. Poetry is able to jar us into new directions just as any art form will. Furthermore, there is a lyric and beautiful quality to poetry that is sorely needed in research. In addition, poetry has the most clean and pithy use of words. There is little confusion in poetry since poets get to the heart of the matter. Poetry maximizes meaning. Poetry is important for the qualitative researcher for we look at the experience of our participants and want to render that experience in many forms. When we tell someone's story, we create a poetic sense oftentimes. By actually using found data poems for example, we are actually accomplishing a great deal.

Additionally, poetry is a way to empower qualitative researchers and our participants. Poetry also may illuminate a situation, a context, and a series of positive or negative events. Perhaps most importantly poetry also shuts out the excess and the noise. It inspires respect and awareness of other person's stories. For the qualitative researcher that is critical. Furthermore, since poetry has an elegant history first through spoken word then written word then both, how can you go wrong?

Theoretical Frame for Thinking Poetically

The theoretical frame that guides this work emerges from the work of John Dewey in *Art as Experience* (1934), and Elliot Eisner's major texts and articles and may be categorized as interpretive approaches to qualitative research. Conceptually, interpretive approaches to Qualitative Research assume that there are multiple ways the world can be known and represented. Knowledge is constructed from experience and the arts can easily lead to deeper experience of the world. This is another good reason to use poetry in our research projects. Qualitative inquiry will be more complete and informative if we increase our range of description, explanation, and interpretation of the social world. Obviously with new forms of interpretation, new competencies will be required to refine the practice of description, explanation and interpretation of the social context under study. Many researchers have already created a path by using poetry, photography, drama, and reader's theatre to use just a few examples.

In addition, there is no end to the number of theoretical frames in the social sciences. Researchers in training have some solid theoretical frames to study and to use as a foundation for their research projects. In the social sciences we are

fortunate to have a great deal of writing and refinement here. If you look at the latest dissertations posted on Pro Quest in terms of Dissertations Abstract you see that the top theoretical frames in qualitative research projects are Social Constructionism, Phenomenology and various forms of Post Structuralism. These are fluid as is poetry.

WHAT IS FOUND DATA POETRY?

Found data poetry is poetry found in interview transcripts, in documents from the research site, in performances, and in any text relevant to the research project (Janesick, 2016). For example, someone's resume or Curriculum Vitae, their emails, policy documents and participants written statements and reflective journals may be fodder for a found data poem. Many in the field of Arts Based Research, ABR, have led the way in describing and validating poetry as a form of inquiry as well as other arts based approaches (Eisner, 1981, 2004). Of all the art forms, poetry is quite suited to representing the mind and ideas. Poetry engages us and draws us into someone's life experience. With any given set of words, the poet rearranges those words and develops a found poem. As an example, see this example of poetry created from a short excerpt of an interview transcript following the 9/11 incident in New York City.

Example of Transcript Excerpt and Poetry Found in the Data

The World Wide Web 2.0, has numerous examples of open sources of transcripts. Here is an example of an oral history transcript of a NY first responder after the 9/11 attacks. The site that holds all the stories of the first responders can be found at: http://graphics8.nytimes.com/packages/html/nyregion/20050812_WTC_GRAPHIC/met_WTC_histories_full_01.html

The New York Times has available to anyone over 500 transcripts for understanding the perspectives of the first responders. It is an open access site fought over for five years. The first responders triumphed in the court battle to make these transcripts available for all. I use these examples in my classes to illustrate how to create poetry from interview transcripts and/or documents. See this example from a first responder nurse followed by poems found in the data.

Example: Excerpt from a transcript of an interview with EMT, Diane DeMarco, Nurse. Interview date, December 14, 2001

Q: Diane, can you tell me what happened that day?

A: I was assigned to unit 15 Boy, tour 2 that morning. I had responded up to the final outpost to pick up a partner. When I arrived at the outpost, there was a call given of, I think it's a 1040, plane into building. Shortly after that I was assigned to the job...I was working with another EMT, Thomas Lopez...We had gotten to the location of Vesey and West. There was really no one in charge down there. We were basically in charge of ourselves, which worked out pretty

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well. A supervisor had been passing us by ... he directed us into the building, the second floor of the building with our equipment.

I don't know what happened. A couple of minutes after that, I saw my partner get his bags and start towards the building. I told him—I had turned around myself. I had started to go get my tech bag, and I realized this is not a good idea. So I called Tommy back. He came back to the vehicle. And just as he came to the vehicle with me, a couple other units had come down and said, "let's turn the vehicle around, "because we were facing into the location. So myself and a medic unit—I don't know how many other units—turned the vehicles around.

Shortly—I don't know, it would have been minutes, seconds after we turned the vehicle around, the first building fell, the first collapse. At that point there was a car blocking the area, and I was going to attempt to turn that vehicle around. It belonged to a chief that had just passed me by. I knew that he was in front of the hotel.

I attempted to walk toward the hotel, but just as I attempted to do that the—I don't know what to call it, the mushroom, avalanche thing was coming at us. I turned around and called to my partner. We got back in the vehicle and started to pull away from the scene.

But just at that point, somebody was pounding on the glass back doors of the ambulance. I looked through the rear view mirror, and I saw a man in a hazmat suit. But I couldn't stop the vehicle because something would have happened to either the vehicle or him. So I sort of motioned to him, but I don't know if he saw me, that I knew he was there on the back bumper of the ambulance. So I drove off, but I drove at a steady pace so that I wouldn't knock him—he wouldn't fall off.

I pulled a few blocks up from there. I don't know what location that was. As I attempted to go around to the back of the vehicle, I saw the man that was on the back of the bumper. He was a sergeant from hazmat, Port Authority. At that point he thanked me. He said that I saved his life because he couldn't run anymore. We then proceeded to treat him, my partner and I. We just did the normal protocol. He was covered in dust.

As my partner was treating him, I noticed several Fire Department personnel, firemen, walking aimlessly or sitting on the corner of where I had pulled in. I don't know the location ... so I started to take firemen off the street corners wherever I was finding them. They were totally covered in dust, caked, on their eyelids. So my partner and I again started to treat people ... as we were doing that the second tower collapsed. So everybody scattered, and they started running ... and we got into the vehicle and started to drive off ... I think that's where I got to Chambers Street, after the second collapse.

When you think about our work as qualitative researchers, one of the surprises in any given interview is what you might find. In this example, a nurse goes to work like any other day but what happens that day affects her for life. Again, the immediacy of the description offers food for poetry. From the excerpt above see this example of a found poem I was inspired to write:

An ordinary blue sky

An ordinary blue sky

Two buildings collapse

Everything changes.

As mentioned, poetry is a way to present the data in a creative style. This in no way puts aside the transcript. It gives renewed life to the transcript. Found data poetry can also be used to capture theory, content, conclusions, and recommendations for research etc. Another example of found poetry is that of creating a poem after reading a website. I went to the website for the journal, *The Qualitative Report*, *TQR*, and used various statements as the data for this poem as the journal TQR came into its 25th year in 2015 (see Janesick, 2015)

Celebrating the Qualitative Report

Making Sense of Qualitative Data

Transforming methodology

25 years of hard work.

Nurturing,

Mentoring,

Empowering,

We rejoice in this time and space!

I mention these two major types of poetry for they are quite a good fit for the qualitative researcher in terms of theory and application. Still, other types of poetry for example may include verse, free form poetry, sonnets, haiku and any other of the Japanese forms of poetry to name a few. Students particularly feel a sense of engagement and achievement when writing haiku, seventeen syllable Japanese poetry. As Eisner (2004) pointed out, the way we represent things eventually have an effect on how we perceive them and how we interpret and make sense of our world as a result. In other words, there is no limit to human understanding and the many forms of understanding available to us. We are only limited by ourselves. For example, Furman (2006, 2007), Furman et al. (2006, 2007) accentuates this point as well as using poetry as data especially in the fields of health and social work. Any field that uses qualitative inquiry can benefit from using found poetry to represent data, analyse data, and interpret data. Furthermore, some students are planning to include found poetry in the literature review of the dissertation to extend poetic thinking. This in no way casts aside the literature review. Poetry is used to represent

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the critique of the literature reviewed in addition to the actual critique. So we are taking baby steps to move forward. Likewise, Identity poetry is also a potential approach to poetry that may be useful for qualitative researchers.

WHAT IS IDENTITY POETRY?

Identity Poetry, sometimes known as I Poetry is gaining ground in the arts, sciences, and education. Identity Poetry is a good fit for the qualitative researcher since it may be used in many places in a narrative report. For example, Identity poetry may be used by participants to describe their role in the project, or to reflect their ideas given prompts by the researcher. It may capture entire stories of participants' lives. It may be used by the researcher as well when describing the researcher's role or to illustrate a key finding.

See this example of a prompt for getting an individual to write an identity poem. The first step is to start.

Example: Identity Poetry Activity

WHERE I AM FROM

I am from (ordinary item)

I am from (home adjective)

I am from (plant, flower)

I am from (family tradition)

I am from the (family tendency)

I am from (something you were told as a child)

I am from (spiritual tradition)

I am from (ethnicity)

I am from (place of birth)

I am from (two food items representing your family)

I am from stories about

I am from (memories you have)

I have used this for workshops, presentations and in classes and ask for volunteers to read their poems. This is like a warm up exercise for getting them accustomed to writing anything that resembles a poem. Many find that reading the poem is astonishingly powerful. Identity poetry is a valuable strategy and tool for capturing the lived experience of participants and researchers alike. In fact for me, both found data poems and identity poems are about beginnings and endings. In found poetry,

a poem may signify the lived experience of a participant through its beginnings, its endings and what is omitted. Similarly, Identity poetry can do the same. As Young (2010) points out, “Poetry is an art of beginnings and ends. You want middles, read novels” (p. 86). And I would add to this that poetry is also about what is left out of any final report, or narrative. A poetic writer may find the use of poetry one of the best ways to get the reader involved in reading the research at hand. A poet in the end immerses the reader of the poem into the actual experience of living.

Beginnings, Endings, and Omissions

Every researcher has to face mounds of data from interviews, observations, selected site documents and possibly photographs. But what is the researcher to do with all this data? As with any craft, learning to be a qualitative researcher takes time and feedback. As in the arts, practice makes perfect so to speak. As you practice interviewing and reading the transcripts inspiration may be found there. To create found poems or identity poems to render meaning from the data is in itself a form of art. Classically, beginnings are a good way to begin and endings often say it all. To decide what to leave in and what to leave out is a skill that may take years to craft. If one hour of taped interview yields about 20 pages of typed data, obviously, one cannot use every single line of the data. What ever you as the researcher decide to do in your plan of approaching data to make sense of it is up to you. You will know what is to be left out or omitted the minute you see it. You will also see what jumps out on the page through its power to cut to the meaning of the participant’s words. You however will have to craft the story and narrative that represents the data in front of you.

FUTURE DIRECTIONS

All this brings us to what we might think about in terms of future directions for using poetry in qualitative research projects. One might ask why are we doing this again? Perhaps the character of John Keating played by Robin Williams in the Hollywood film (1989), *Dead Poet’s Society* said it forcefully. He said something to this effect:

We don’t write poetry because it’s cute. We write poetry because we are members of the human race. And the human race is filled with passion.

In the film, set in a Northeastern United States academy, he inspires his students to appreciate poetry and to write and read poetry and to *make their lives extraordinary*. I venture to say that in the future we should make room for poetry in our qualitative researcher courses and our research projects. We as qualitative researchers are engaged in passionate work in that we are attempting to capture the lived experience of another human being in a given social context. In that process of capturing life through poetry we can count on a few things.

1. Poetry allows for building relationships and community. By the very act of writing and reading aloud a piece of poetry in a group such as a classroom, a duet made of researcher and participant, or any group we are on the road to making a relationship and ultimately a community. Poetry is not meant to be published in a tiny book perched on a shelf. Poetry is meant to be part of life and in this case, I venture to say it could easily be part of any qualitative research narrative.
2. Poetry opens up ways to see the world and makes a space for the spoken word as well as the written word. That's right, you as a poet will read aloud your poetry and that very act opens up a new look at social reality. It also means you are engaged actively in making meaning of something in the social world. Rather than sitting on a sofa and watching Television, playing video games, or becoming a bystander, the poet is engaged in life and is anxious to represent it poetically. To use one example of the power of the spoken word of the written poetry take a look at the Open Mic (Open Microphone) evenings at your local coffeehouse or on the World Wide Web 2.0. Communities are seeing the value of having the spoken word as part of any evening that features local talent.
3. Poetry as inquiry builds resilience and sparks imagination and creativity. Poetry is imaginative and forces you the writer to be creative, and push your imagination somewhere it has never been before. Creativity is active. It includes successes and failures. I am reminded of the classic story about Thomas Edison who tested over 10,000 substances to create a light bulb that would not explode. Fellow scientists asked him how he could fail so many times. His reply captures this perfectly. He said that in fact he did not fail at all. He merely discovered 10,000 things that simply did not work. I think of creativity as a habit and have written of this elsewhere (Janesick, 2016). Most often creativity can be viewed in three ways: First, creativity may be approached in ordinary conversation or writing by individuals with a curious mind. Secondly, personal creativity is that form of creativity an individual may experience by experiencing the world and life in original and novel ways without writing about it or speaking of it. Thirdly, creativity may be viewed as referring to those individuals who change our world by inventions or written texts like noteworthy artists or scientists. Think of Steve Jobs, Pablo Picasso, or Diana Gabaldon for example. The creative habit, and the creative act such as writing poetry, must be exercised and sharpened and a willingness to fail thought of as a type of creativity. What is amazing about creativity is that it takes so many forms and formats. No one researcher, no one writer, no one poet makes quite the same statement. Thus there is a generative quality to poetry that widens our knowledge base and our understanding of our worlds.
4. Poetry leads to awareness and self-knowledge. One of the amazing things about teaching qualitative research methods throughout my career is the realization that each research project, each dissertation committee I serve on, and any workshop I conduct leads closer to self knowledge and the ability to articulate that knowledge. This becomes useful when describing the role of the researcher. Every one of

our projects needs to have a segment where the research clearly describes the role of the researcher in the research project. Poetry can very easily assist in that process and not just with writing an identity poem. Any section of a project can be enhanced by the use of poetry.

CLOSING THOUGHTS

At last the secret is out, as it always must come in the end,
 The delicious story is ripe to tell to the intimate friend ...
 Under the look of fatigue, the attack of migraine and the sigh,
 There is always another story; there is more than meets the eye.

(W. H. Auden, *At last the Secret is Out*)

Poetry is part of the human condition and is often a path to understanding lived experience in a beautiful, expansive, and extraordinary way. Many qualitative researchers value the opportunity to use poetry at various stages off the research process.

Poetry fits in terms of representing data from the written text such as transcripts, emails, postings on social media, and selected documents from the site of the study. Poetry may be used in dissertations to represent the researcher's role, thoughts and reflections. Another valuable space for the use of poetry might include representing the literature review and obviously poetry as analysis. As qualitative researchers we tell the stories of lived experience. Why not use poetry to enhance and amplify the meaning of the story?

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5. DATA AS CONSTANT BECOMINGS

Collapsing Dichotomous Divides of Data and Researcher in Identity Construction Work

INTRODUCTION

The intention guiding the content of this chapter is new possibilities of researcher identity constructions when thought of in terms of relationship between researcher and data – an assemblage (Deleuze & Guattari, 1987) and identity as a performance (Butler, 2005) – performativity of researcher identity. The content is framed by reflections on my past (yet always continuing, never concluding) research works. I draw on narrative research work that explores early childhood educators' and leaders' experiences of identity constructions to launch my present thinking about the concept of data – what it is, what can be done with and to data, and finally what data can do to me as a researcher; that is the relationship between me as researcher and the data in my research work. I plug into (Deleuze & Guattari, 1987) my previous research work to explore how data play with and construct a multiplicity of identities of me as researcher.

This work presents constructions of researcher identity shaped and constructed by epistemological beliefs about 'what are data' and 'what can they do – or not do'. Data as providing knowledge to inform and the unknowability of data when thought of as a constant becoming performance of what is and what will be. My thinking on this work considers multiple ways to engage with data that do not require a choice between binary opposites and allows for holding together of both certainty and uncertainty – that is research identity as a fixed point of insight and an always already absent way of being. What becomes available through this thinking are multiple ways to perform identity constructions as a researcher – as a knowable construct and as a never ending/never fully-knowable performance.

A RELATIONSHIP WITH DATA

First there were data and then there was what I was able to do/think because of (or despite) my interactions with data, and then there was my thinking/writing from data because of others' thinking about (and challenging) concepts of data and what can be done with and to data (or not). So are data constant becomings – continual thinking/unthinking and continual doing/undoing? – a 'present' always already absent

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(Jackson & Mazzei, 2012)? Does thinking with ‘always already absent data’ create new data and new ways to engage with/think with data? And does this allow for a new researcher identity? What is it that my thinking/unthinking with data creates/constructs in terms of research and researcher identity?

As a researcher, once you have collected, ordered, collated, analyzed and written from your data set you may (or may not) think that you are done with it – but it is not necessarily done with you. After concluding research projects I have packed away and filed my data sets – the boxes of interview transcripts and observation are stacked securely in my office and the computer files are neatly organized in secure folders. But the boxes and folders may contain the data but do not always constrain the data – they escape and seep into my thinking, my thinking with that data becomes new data, and they filter into me and my performance and continual assemblage as researcher.

In what ways can my work as a researcher be seen as not only the presentation of new knowledge but as a constant presentation of a new me? One line of flight (Deleuze & Guattari, 1987) which has launched this focus of inquiry has been my reflection on what is expected of me as an academic researcher. Working with data to produce/perform a self as researcher is a continual re/presentation of who I am as a researcher. This thinking had begun for me when I found myself resisting the traditional expectation that I reproduce my research work in a particular format – a format that required the presentation of “Findings” and “Conclusions”. The only ‘findings’ I locate through data analysis is ‘finding’ new ways of becoming who I am and how I think as a researcher. And the only “Conclusion” is that there is no closure and therefore can be no conclusion in a process that is an always already becoming. This shapes how I engage with data (as an ever opening possible line of flight) – again and again.

To tell the current story of my thinking/constantly becoming research I turn back to previous (or are they ever previous?) research workings. The contexts in which this work took place allowed for consideration of professional identity constructions and leadership identity constructions of early childhood educators in a number of locations across Australia. Through the mapping of discourses at work in a range of early childhood educational spaces I used questions (not answers) to further my thinking *and* challenge my thinking about identity construction.

The questions/challenges:

- What ways do early childhood educators work to construct professional identities and more specifically professional identities as leaders?
- What ways are they worked on to construct such identities?
- In what way is there an expectation that they do this constructing?
- Does ‘the doing’ (or the performance) construct particular territories of and for early childhood educator identity and leadership identity? and
- In what ways are early childhood educator identities (both professional identity and leader identity) constructed through particular territories?

In the following section I will first provide a brief overview of this research work and then reflect on how these questions have challenged my thinking about what research is/can do and what as a researcher I can be/come (and not be/come).

SO WHY A FOCUS ON PROFESSIONAL AND LEADERSHIP IDENTITY CONSTRUCTIONS?

The early childhood policy agenda in Australia (and more widely) over the past 10 years has had a particular focus on the professionalisation of the sector. Embedded in this focus are claims of increased professional status for practitioners. More explicitly within the Australian context and influencing my research interest, the introduction of the National Quality Framework for Early Childhood Education and Care and School Age Care [NQF] (Council of Australian Governments [COAG], 2009) has, through its focus on 'quality improvement' in the early childhood education and care (ECEC) sector, raised questions about what is required if there is to be increased quality of service for children and families. This path has opened to question what it means to be and identify as an early childhood professional (Thomas, 2012). The specific component of recent Australian policy shifts that has informed my research work around educational leadership for the early childhood sector is the explicit requirement that there is 'an educational leader' in every centre/service (Nuttall, Thomas & Wood, 2014; Thomas & Nuttall, 2014). This is a requirement that is legislated through early childhood regulations and must be implemented by all service providers (Ministerial Council for Education, Early Childhood Development & Youth Affairs, 2011).

My recent research work (Thomas, 2012; Thomas & Nuttall, 2014) has involved engagement with early childhood educators as they experience the concept of and expectations associated with identifying as a professional educator and/or an educational leader. I am particularly interested in the relationship between expectations (both internal to the self and external to the self) associated with 'being' professional/leader and practices of 'doing' professionalism/leadership. Such expectations are manifest variously in two recent research streams in which I have worked.

Participants in the professional identity construction research (Thomas, 2009, 2012) present narratives that position them as shifting between expectations of certainty and experiences of uncertainty, as they work to position themselves variously in multiple ways of being early childhood teachers. Their talk of expectations of professional certainty draws on discourses of expertise. In order to present an identity as an early childhood professional they must be able to draw on a range of expert knowledge to inform their practices and their interactions with others. Their narratives also position them as required to hold the certainty of their expertise together with (and at times in tension with) an experience of uncertainty which flows from the complex and never fixed engagement in relationship with multiple others.

A second set of work which has involved early childhood educators' narratives through which participants present their responses to expectations that they engage as leaders in their daily work in early childhood settings. In their narratives the early childhood educators work with various discourses of leadership as they shift between expectations associated with known, managerial experiences and expectations of leadership focussed on unknown experiences and less familiar expectations of educational leadership. In this work the discursive practices with which participants engage, as they work to identify as leaders in response to new policies and shifting early childhood contexts, move between and across discourses of positional and relational leadership. As they work to identify as 'good' leaders in this new world regime they appear to hold these both in union *and* in tension.

Drawing on the work of Butler (2005) provides one way to read what is going on for early childhood educators as they work to construct, perform and present identities as professional and leader (Or is it that they perform and present and therefore construct such identities – *performpresent* as a way to construct?). Such a reading suggests the opportunity to construct and theorise identities – as professional or as leader – is linked to the *performance* of particular practices that constitute the identified role. When I work in this research space, I read one possibility of what might be happening for early childhood educators as – identity constructions that are performances emerging from and through engagements with particular available and expected leadership discourses – engagement that involves both acceptance and resistance as an exercise of shaping a particular performance of leadership. And to 'think' this with a 'Butler' lens – the performance is one the 'self' is not just able/allowed to perform but one the 'self' is required to perform. This enables thinking of leadership and being leader not as a fixed, universal concept or practice but as an identity that is performed into existence (Butler, 2005) – shaped by context and a continual engagement with context – in a particular space and time.

I am specifically intrigued to look through a double lens informed by a combination of theorisations presented by Butler (1997, 2005). Firstly, Butler's (1997) articulation of the concept of 'subjection' – that is restriction in what is able to be constructed as an identifiable self. Butler's concept of 'the other' in identity construction work adds the second lens to this theorisation. That is, in identity construction work there is always the existence of and exchange with 'an other' (Butler, 2005). In early childhood leader identity construction particular ways to position 'the other' has been as 'colleague' and 'legislation' (Thomas & Nuttall, 2014). In early childhood professional identity 'the other' has been positioned as parent, colleague, authority (Thomas, 2009). In the case of educational leadership identity what is able to be constructed as 'leader' is restricted for and by early childhood educators through their interactions with legislative requirements and the expectations of colleagues (Thomas & Nuttall, 2004). For educational leaders these interactions shape the performance of leadership and the performance constructs the identification of this particular 'self' – the self as leader. This would suggest that – a self cannot construct an identity as leader prior to experiencing/performing

the role of leader i.e. the performance of leadership. In the case of early childhood professional identity what is able to be constructed as ‘professional’ is restricted for and by early childhood educators through their interactions with parents, colleagues and authorities (Thomas, 2009). In the same way as with the leadership example, these interactions shape the performance of professional and this performance constructs the identification of this particular ‘self’ – the self as professional. So again, the self cannot construct an identity as professional prior to experiencing/performing the role of professional. In each of these cases the performance as narrated by the participants in the various studies, in a complex, multi-faceted and conflicting performance. They speak experiences which present both certainty and uncertainty – both as part of the performance that constructs and makes available the identifiable self. As proposed by Butler (2005), such an exchange is both a necessity and an impossibility of identity construction. It is a continual ‘never ending’ exchange which makes an identity an impossibility – while at the same time being a requirement for the existence of the exchange that shapes the identity construction.

Drawing on a further theoretical lens, my work suggests that early childhood educators are working in and constructing spaces and contexts for doing professionalism and being professional, and doing leadership and being leader. One way to look at this is through the concept of *territorialisation* – de-territorialising/re-territorialising (Deleuze & Guattari, 1987). This is a concept by which engagements with the spaces and contexts continually construct possible ways of being and doing particular identities – shaping particular territories in which to perform such identities. To focus on the notion of leader identity, is this also *speaking* to territorialise an identity of leader and becoming leadership? – speaking into existence a territory for the practice of doing leadership and being leader – but not as a fixed or constant state or territory – rather through constant de-territorialisation and re-territorialisation – a shifting space and context – creating an assemblage of becoming leadership and doing leadering ie (to draw on Jackson & Mezzei, 2012) “a process of making and un-making” (p. 1) leadership and leader which is never and can never be fixed or certain but always identities in flux. Again, making any search/research for fixed and certain meaning or understanding of what it is to be and do leadership impossible. It is this very impossibility that so often seems to be the goal – a goal with which institutions and systems seem to be fixated (Ball, 2013). But what are the possibilities if the focus shifts from finding meaning and understanding for leadership and leader as a fixed and certain point of being – to an opening up and limitlessness of continual becoming leadership and becoming leader?

Finally, I want to weave together Butler and, Deleuze and Guattari to think further this notion of construction of identity and performance (or more precisely ‘performativity’ – i.e. ‘speaking an identity into existence’). Deleuze and Guattari’s notion of *territorialisation* involves constructing a location for ‘the self’ based on what it is possible to do/be or not do/be – a performativity (Butler, 2005) – if this performance of leadership and leadering is constantly changing then the territory is constantly changing – de-territorialising and re-territorialising. With such a

woven/criss-crossed theoretical lens – is it possible to read the data as a performativity and a territorialisation? So is this ... performing leadership – speaking to draw a line, create a territory, around what you do and who you are (also a line to show what you do *not do* and what you *are not*) – thus speaking an identity into existence – Butler’s performativity. But the territory and the performance are always already changed as soon as the data are present – so the reading of any fixed identity is impossible.

When the notion of identity is positioned as a constant becoming, it is possible to read in my data identity construction ‘at work’ as each research participant attempts to work across their various, multiple and constantly shifting expectations of what it is to be ‘professional/leader’ and do professionalism/leadership. What I created from the data was a positioning of early childhood educators both working in and creating spaces that Deleuze and Guattari (1987) might refer to as *thresholds*. What I created from what I heard in educators’ narratives was a constructing of professionalism/leadership and professional/leader that involved constant configurations of expectations – bringing together, moving apart and reconfiguring. This seems to reject a notion of ‘being’ a professional/leader and ‘doing’ professionalism/leadership as fixed concepts and unfolds more as constantly becoming professionalism /leadership and constant doing professional/leader. That is a process of continual constructions/deconstructions/ reconstructions of territories which enable, not a fixed identity that is performed, but rather, a threshold of becomings.

This theorisation of identity constructions for and by early childhood educators has presented a platform for my launch into an application of this thinking to the question of how research work creates/constructs the researcher as an identifiable self while also presenting the impossibility of any such fixed identity and the impossibility of data as a fixed entity. To take Butler’s (2005) concept of ‘other’ in identity construction, if ‘the other’ in the identity construction of researcher is data each exchange between researcher and data spirals on to continual new becomings of researcher identity. As the continually becoming researcher engages with the never-fixed-but-always-becoming data, there are consequently new becomings of data and researcher – a spiral assemblage constantly constructing, and never at a point of knowability of researcher identity or data.

As a researcher, I have explored ways in which participants in my research projects attempt to give meaning to or develop an understanding of identity – as professional and/or as leader, and what it is to be/become an early childhood professional and/or a leader. This has led me to contemplate the complexity in notions of ‘being’ and ‘becoming’ in relation to identity. This thinking has shifted from thinking about the identity construction processes for participants in my research work to identity construction processes for me as I identify as researcher. So now I revisit my thinking about the construction of an identifiable self (Butler, 2005) and apply this to reconstruct my thoughts of an identifiable researcher *self*. This exploration firstly focuses on new ways I think about ethics in the researcher/data exchange and then considers the exchange as an identity assemblage.

NEW THEORIZING OF ETHICS AT WORK IN CONSTANT BECOMING
DATA AND IDENTITY CONSTRUCTIONS

In identity construction work there is always ‘the other’ (Butler, 2005). The work of identity construction is a continual ‘never-ending’ exchange between self and other where both self and other are constantly changing as part of the exchange – but the exchange itself also relies on the ability of each party to identify the other. This suggests that the notion of *an* identity both a necessity and an impossibility. In the identity construction work of constantly becoming researcher the ‘other’ is the data. This leads to possibilities of reconceptualising how ethics is at work in this researcher/data exchange between self and other. Positioning ethics as a component of identity construction allows for rethinking ways ethics can be put to work in researcher/data exchange.

Ethics has to do with the opportunity/freedom an individual has to construct the self in a particular way (Foucault, 1987). For Foucault (1987), ethics provided a mechanism by which self can resist an essential notion of identity. This is a resistance to normalisations that create particular identities: “an ethics ... founded on the history of subjectivation, was in part to be a means of resistance to the commodified, sexualised, and normalized subject of capitalist modernity” (Miller, 2005, p. 56). Such techniques of both normalisation and resistance of this normalisation allow an individual to be actively involved in accepting or resisting ways of being (Moss, 1998). To be ethical is to accept or reject a particular type of subjectivity and, in so doing, to construct oneself as a particular type of subject. To fold this back to processes of identity construction, the ability to construct one’s identity is “a freedom born out of interactions with relations of power” (Moss, 1998, p. 5), and not freedom from or removal of power. In this way it is possible to challenge the concept of an essential identity; that is, identities must be both accepted and resisted. This way of positioning ethics at work in identity construction makes possible a challenge to normative constructions of what it is to be a researcher and enables particular dispositions of ethics in this process of being.

Ethics positioned as a contextual construct encompasses an encounter between self and other (Levinas, 1989). An ethics of encounter involves an exchange in which the self faces an other and accepts the other without an expectation of knowing or reciprocity (Dahlberg & Moss, 2005; Levinas & Kearney, 1986). Levinas (1989) articulates two components of such a representation of ethics, recognition and responsibility. Both these elements involve particular ways of presenting relationships between self and other. The first element is engagement in processes of recognition that cannot and do not fully recognise the one being faced (Levinas, 1989). This involves an acceptance of the unknowability of the other and a rejection of an autonomous independence that seeks recognition of the other through efforts to make the other like self. The second element of Levinas’ ethics of encounter is responsibility to and for the other being faced (Levinas, 1989). Such an approach to ethics denies the possibility of an independent, autonomous self and places a focus

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on acts of interdependence. This expression of ethics is embedded in an ultimate and unquestioning acceptance of responsibility for and to ‘other’. Levinas (1989) places a key focus for ethical relations on acts of responsibility for another that are located within an uncertain exchange between the unknown, and unknowable, entities of self and other. Levinas’ work on ethics is used here to argue for the multiplicity of researcher identity constructions and the exchange between researcher and data (as ‘the other’) in this process.

Ethics enacted within a relationship between self and other enables possibilities of an ethics based on not fully knowing self and other (Butler, 2005; Levinas & Kearney, 1986). Positioning data in this way presents data as never fully known and therefore the identity of the researcher which is constructed through the exchange of the other in the form of data is never fully known. Any given account of self will always be contextual and partial and this is all that can be expected from the ‘other’ (Butler, 2005). In this way neither the researcher nor the data can ever be fixed or fully known and this challenges ways of ‘doing’ research that require the self (the researcher) and the other (the data) to be positioned within fixed or universal categories or identities. As presented by Reinertsen (2014) “(be)coming with data” positions research as a process of thinking reality in/into particular ways. This can also suggest the opportunity for a researcher to perform identity/ies in/into particular ways – co-constructed in/through the performance of exchange, the constant becoming/always-already-absent data and the unknowable self. When research is presented as performance with data, this highlights the impossibility of a knowable, fixed researcher identity precisely because of the constant ‘becomingness’ of data. The constantly becoming researcher/self as always already absent and therefore never knowable.

DATA/RESEARCH AS AN ASSEMBLAGE AND IDENTITY CONSTRUCTION AS AN ASSEMBLAGE/PERFORMANCE

I use my thinking on/with – my ‘plugging into’ – Butler, Deleuze, Foucault and Levinas as a construction of my line of flight to consider ‘self as researcher’ as an assemblage only possible when the notion of ‘being’ researcher is positioned as a performance/dance of/with data. Thinking the relationship between researcher and data with a Deleuzian and Guattarian ontology of becoming (Deleuze & Guattari, 1987) allows for a line of flight that opens up for possibility thinking and removes a constrained focus on one way of being researcher and one way of doing with data. This can allow for a positioning of researcher and data as thresholds “where the elements of multiplicities enter into, and pass through and between each other” (Sotirin, 2005, p. 100). The constant becoming between researcher and data itself becomes the data – thinking this as a constant spiral of movement. Each exchange between researcher and data spirals on to new becomings of researcher identity and consequentially new becomings of data – a spiral assemblage constantly constructing both researcher identity and data.

My focus has been to theorise researcher identity and data in ways that allows for a breaking open of the limitations imposed when identity is thought of as fixed categories of what we are and what we can be (Sotirin, 2005). With this focus comes possibilities to move beyond categories and boundaries that contain and fix what is to be a poststructural researcher and what is thought of as data. Such possibilities are enabled by thinking of researcher and data work as ‘becoming’ processes and as constantly evolving states of being. This works to resist familiar, fixed representations of ‘being researcher’ and ‘doing data analysis’. It engages with uncertainty presented by less familiar, fluid notions of ‘doing researcher’ and ‘becoming data’ – what Butler might refer to as performativity of researcher/data or Deleuze might represent as assemblage of becomings; the researcher dance with data that escapes the once expected confines of ‘doing *to* data’.

AN/NON END POINT

Initially I thought my end point was to suggest that thinking of identity construction as processes of assemblage that open space for thinking and re-thinking the multiplicities of professionalism and leadership – the multiple possibilities of being and becoming professional/leader and the multiple becomings of professionalism/ leadership. And to think of identity as becoming that allowed for the possibility of becoming otherwise – constructions of identity that are a continual play across the threshold of expectations of ‘self’ (e.g. self as leader) and the possibilities of otherwise than these expectations. I saw myself as having reached an end-point with thinking early childhood identity constructions in terms of resisting the expectations (and allowing the possibility of otherwise) and that this is only possible if the self is first constructed from these expectations. So I thought I had reached such an endpoint – with a claim that both acceptance and resistance are necessary parts of the identity assemblage processes.

But of course this is not the ‘end point’ – I find myself both moving forward and moving back – folding – moving forward to a new point of interest/ research – moving back to previous research projects (or as Maggie MacLure (2013) articulates – enduring points of interest). As I experience these shifts/ folds I experience what I have previously written about when presenting my own research on identity construction. That is, holding together both certainty and uncertainty – and in this not experiencing discomfort or being uncomfortable but challenging myself to situate myself as researcher in the ‘de-comfort’ (Thomas, 2009) of constant identity becoming. The notion of ‘de-comfort’ is presented here as an identity construction experience where I embrace a constant undoing of the expected and taken-for-granted way of thinking/doing and hold this together with experiences of multiple past and present identities. This holding together of both the expected and the un/not-yet known – certainty and uncertainty – contributes to my researcher becoming identity.

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Working an identity shaping relationship – in this case between researcher/self and data – challenges any concept of conclusion/end point of research or fixed categorisation of researcher. MacLure (2013) spoke about any claim of certainty being a weak form of thought precisely because it is so sure of itself. For Foucault (1983) anything that is not challenged and examined for hidden assumptions is dangerous. I draw on the work of both these insightful thinkers to position positively my confused and becoming (but never fully known) sense of researcher identity. So my current point of being as a researcher (but probably not an endpoint) is a point of reflecting on not what I'm doing with the data but what the data are doing with me, providing opportunities to experience and hold together both certainty and uncertainty in who I am and who I am becoming as a researcher.

The process of identity construction shifts my relationship with data, I no longer see data as a set of constructs to be unpacked and to be 'done to' or 'used' – and I see data as constant becomings (Reinertsen, 2014), – that it is impossible to analyse precisely because of their 'becomingness'. This enables my engagements with data as constant and never complete/d performatives/becomings – that is, engagements with data as constructions of me as researcher. In this way researcher identity constructions are positioned as processes of construction that bring together and push against and collapse the external (data) and the internal (the self). Thus challenging a materiality of the world "out there" presented through the concept of data, and the experience of doing research that is divorced from the identity construction of the doer of research – the researcher and the construction of this identity as a performativity of research/self/self-researcher-becomings.

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6. “IN-BETWEENS SPACES”

Tales from a Remida

INTRODUCTION

This chapter draws on a Doctoral work¹ aiming at exploring the possibilities and potentials in children’s encounters with reusable materials, different analogue and digital tools. The chapter also explores the agency of reusable materials, where we argue that it offers different perspectives in terms of children’s aesthetic explorations. We also argue that concepts such as “in-between spaces” (Sand, 2008) and “events of difference” (Deleuze, 1994) are powerful tools, which can be used to disentangle assemblages. This includes children, children’s perspectives, materials and recycling.

By aligning this chapter with posthuman theoretical perspectives, we will argue that adopting a flat ontology (Harris, 2005) can both dissolve hierarchies whilst simultaneously recognizing things that can affect a situation or experience including the children, the researcher and her tools, recycled materials, furnishings, space, microclimate, discourses and materiality – and everything is intertwined. This chapter presents some of the agentic potentials of reusable materials and in so doing highlights a number of philosophical, ethical and ecological elements that circulate within Early Childhood Education and Care (ECEC). They should be acknowledged, and where possible; inform practice. In turning to the use of reusable, recycled materials, we suggest that they can represent an ethical attitude. By resisting a human focused (anthropocentric) reckless consummation and turning to more biocentric ways of being, every material is valued and has potential to be useful in multiple ways (Odegard, 2015).

Our waste should therefore be an issue- or our actual problem. We cannot dump waste in our natural environment or on other countries, so to speak. A focus on the potential agentic force in and from reusable materials increases our concern about overconsumption, and our lack of sustainable solutions that include all species. But learning and acquiring this ethic of care requires education. The Norwegian curriculum for preschool (Ministry of Education and Research, 2006) states that it is important that preschool children get a basic understanding of the importance of sustainable development and in so doing provide an opening for sustainable possibilities. Vetlesen (2015) argues that humans are not born for this consumption culture. A child is closer to nature than an adult, but as we grow older, respect and appreciation for nature seem to decrease: as we grow older we develop a spurious

sense of our own (human) importance. Vetlesen further (2015) argues that some of our major challenges are confronting ourselves about how we relate to nature, and that we have to learn to view nature as something we are a part of. Nature should not be understood as having utility value or as an appliance, which humans use to achieve something. Anthropocentric thinking has literally speaking, toxic consequences. It underpins the loss of rainforests and the decimations of glaciers or such beautiful vistas. Humans have even developed economical systems (ecosystem services) that put a price on the services including: water, light, air, fuel and recreation. Such actions are aimed at making us understand what we are about to destroy and in this respect the attempt is honorable. However, Vetlesen (2015) asks, is it possible to translate nature in to an economical language? As stated earlier; a focus on the potential force in and from reusable materials increases our focus on overconsumption, and our lack of sustainable solutions that includes all species. Holding the reusable materials in our hands, constructing, exploring and playing with them, gives them value and identity and they may additionally increase our awareness of the darker sides of wealth and consumption.

The material turn, describes the turn from language to materiality, thus potentiating a more flattened logic, that allows us as researchers to focus on children's exploration in a tentatively non-hierarchical context, where artefacts, non-humans and humans stretch against a more equal relation (Barad, 2007). Within a posthuman perspective – where one is stretching towards a more flattened logic -, there is a constant negotiation between non-human and human, nature and culture (Odegard, 2015). Posthuman theories (also called material feminism, new materialism and renewed materialism), together with poststructuralism, are recognized as having the capacity to challenge normative understandings including those that relate to children and childhood. Practices, including deconstruction are used in order to expose the work of power-producing truth regimes that relate to children, childhood and preschool (Dahlberg & Moss, 2005; Lenz Taguchi, 2010; Rossholt, 2012a, 2012b; Sandvik, 2010). As Kaufmann (2011, p. 148) notes, these researchers are noted for, "...looking for difference rather than similarity, absence rather than presence, and the local above the universal". Working with poststructural and posthuman theories can bring new, unpredicted issues and questions to the surface where complexity, contradiction and messiness in academic and pedagogical practices can be opened up. In so doing, contradictions are not erased and learning and knowledge processes are not simplified into linear accounts (Sandvik, 2010, Rhedding-Jones, 2007).

In order to structure this chapter we will first introduce the concept aesthetic exploration, before presenting the context where the research was undertaken. We then go on to articulate the methodological frame that informs this work. Specific attention is located around the concept of "flattened logic". It is by analyzing events drawn from the research that we are then able to make clear the ethical implications. Special attention is paid to the less than human including light/shadow/darkness, which as a part of the analytical assemblage, procuring and offering in-between spaces where other possibilities can emerge.

AESTHETIC EXPLORATION

The concept *aesthetic² exploration* is a central concept in this research and at its simplest it means that the young child learns through and by using all her senses (Fredriksen, 2013). Children comprehend and build new knowledge through different experiences with their body. We argue that whilst it is quite customary to separate between the senses within the context of ECEC this has negative consequences and eschews the potential of the aesthetic encounter. Aesthetic explorations happen continuously, they cross borders and timelines where play and learning are intertwined. There are echoes here of the Deleuzian concept of the event where sense(s) and the pure event are one and the same, or perhaps two and the same. Thus, the event is sense itself. As MacLure (2013a) outlines further: “... events are actualized within us, they wait for us and invite us in. We must be invited in” (MacLure, 2013a, p. 662). We cannot therefore master sense, or the event.

An aesthetic exploration, where matter comes to matter, is a multi-sensory exploration where nothing in the event can be separated. All parts and particles are at work involving ongoing molecular connections. In the event, time unfolds, the present, past and the future meet, rather than remaining separate entities (Williams, 2011). All of which raises some interesting thoughts in relation to recycled materials and their implications when assembled in and amongst the milieu of early years education.

REUSABLE MATERIALS

There are different names for reusable materials. As Odegard (2012) notes, “When matter comes to matter, working pedagogically with ‘junk materials’ includes: recycled materials, undefined materials, Remida materials, worthless materials and so on” (p. 391). Different researchers have coined different terms. MacRae (2011), for examples, uses ‘junk materials’. Guerra and Zuccoli (2014) talk of ‘unusual materials’ whilst Girak (2015) favors ‘discarded materials’. The need to name these materials, define which materials fits which criteria, and at the same time see them as open-ended, experimental, undefinable and limitless, raises a delicate question. We ask, is it even possible to categorize, define and name these materials? The point in naming and categorizing is surely a question of taming the object. Posthumanism resists predetermining categories.

Remida, both in the renowned Reggio Emilia kindergarten, as well as ReMidas and recycling centers all over the world, are at the forefront of the move to work with discarded industrial materials in preschools (Guerra & Zuccoli, 2014). In Norway, there are one ReMida and three other creative reusable material centers (Odegard, 2015). These centers are characterized by an open-ended approach to materials. The materials vary greatly in textures, shapes, colors and sizes. It is these differences that are incitements to aesthetically explore where sense and event can coalesce. The preschool children use their sensory apparatus when accepting the open-ended

invitation from the materials to explore, build, move, translate, play and associate in multiple ways. Material assemblages can surprise and overwhelm, evoke curiosity and creativity. They serve to resist defining, naming or interpreting the situation (Odegard, 2012). Rather, they may open hidden rooms in pedagogy, where “the materials break boundaries, open up realms of thought and create new connections” (Odegard, 2012, p. 398).

Guerra and Zucconi (2014) underline that working with reusable materials open many possibilities, requiring constant, unlimited experimentation, because there is no real destination point: “This does not lead to the recreation of some definite form, but rather the idea is to continue to experiment and re-experiment, paying attention to hypothesis and verification, trial and error” (Ibid, p. 1990).

A METHODOLOGICAL ENTRANCE: MOVING IN-BETWEEN MATERIALS

As noted, the research was located in a ReMida centre. Here work was undertaken to develop a ‘Black Box’, which was constructed from very thick black curtains. When these were pulled, a space/room was created that was separate from the recycling centre. Inside the Black Box different lighting tools were installed including digital and analog lighting. A professional artist operated these. Additionally, there was access to sound and other technical equipment including: microphones, a digital recorder, sound loop and digital camera, microscope and projector.

The fieldwork took an ethnographic orientation where data was collected by the first author using video, photos and field notes. Writing both the field notes as well as reflections became in itself a method of inquiry (Richardson & St. Pierre, 2005). Spontaneous talks following events were held with the pedagogues and the artist/s. The participating children (aged between 2–5 years) included some children who were from Reggio Emilia inspired preschools that are located in Norway. As a consequence, these children were very familiar with constructing and playing with complex and open-ended materials. However, there were other children participating who were less familiar with working with reusable/recycled materials and had not previously visited a ReMidas centre. These children came from five different Norwegian kindergartens.

Our ethical considerations recognized that epistemology, ontology and ethics are inseparable (Dolphijn & Van der Tuin, 2012). To undertake research is to become implicated in and to be part of a larger arrangement. The researcher and the author/s of this chapter are therefore part of a complex apparatus.³ Indeed, so are the children, the teachers, the ReMidas artist and the researcher. So too are the materials, furniture and the tools the children used. Arguably, it is the interweaving of the human and non-human through which different knowledge can be produced. As researchers, we therefore have a *responsibility for the unknown*, to question our own research, and the way it is conducted. We have a special responsibility when it comes to researching with children, where besides following the usual conventions of gaining consent both from parents and the children themselves, demands special attention

to the body, the face especially, in order to be sensitive so as to ethically respond in moments of e.g. discomfort and anxiety.

Within the context of the Black Box, besides working and playing with the materials, there were additional opportunities to mix in/with lights as well as engage with a projector and overheads which all in all, allowed the children to “express themselves, gain new perspectives and deepening their ways of expressing their ideas” (Tarr, 2003, p. 10). Each session was specially developed for children’s exploration using both the reusable materials as well as the digital and analogue tools. The children were able to explore on their own. Pedagogues and the resident artist participated when the children indicated that they were needed. Sometimes they were invited in. The artist was especially welcomed. Further; the children seemed comfortable with being documented.

Given the researcher’s specific interests in capturing the movements of the children and the materials some time was spent experimenting with film. A particular desire was to film in ways that allowed the viewer to palpably feel movement, sense shadows, and be moved by and with light as it coursed through and across hands, materials, fingers, faces, shapes, textures and bodies. Amongst such events transformations occurred.

PRETEND – TALES FROM A REMIDA

The following short event is from one of the sessions. There are three children and it is their second time in the Black Box. There is a white board of Plexiglas in the center of the room. The three children are sitting on it, close to each other. All three are turned towards the artist and me (the first author). The artist turns off the main lights. It is a moment of total darkness before he starts to play with the lights. Colours appear. The children name them. They look at their hands, tongues and hair as the colors is changing. Suddenly one child disappears out of the picture. A moment later, the child (A) is back with an orange Plexiglas.

Child A: *Do you see yourself?*

The two other children are now on their knees, touching and tapping the orange board. The boards’ movements make it hard for Child A, but A holds on while the remaining two are touching, moving and exploring. It is the rhythms that they are making on the Plexiglas that holds their attention. They repeatedly tap out sounds.

Child A: *Do you see yourself? Let’s pretend it’s a mirror.*

Child B: *Yes!*

Child A: *Then we have to, have to ...*

Child A struggles with the dimensions of the board. Child A tries to find a way of keeping it still. But because of its flexibility it now has a will of its own and it bends in several directions. The liveliness of this assemblage where child and Plexiglas are caught in an (un)choreographed dance is momentarily quelled when Child A lies

the edge of the orange Plexiglas against the edge of white Plexiglas. Stilled, the two others watch it.

Child A: *Do you see?*

Child A looks down on the sweater (As) through the orange board. The whole body appears in a new color

Child A: *Do you see the purple, the purple, Hello Kitty (a logo on the jumper)?*

Child A holds the board while pointing against the sweater.

Child A: *Purple.*

Child B jumps up and down, whilst Child C stands still, transfixed by the transformation of the *Hello Kitty* logo.

Child A: *We will look at you.*

Child A lifts the glass and puts it against Child B

Child A: *Purple... purple ...*

Child B: *Wonder. Purple wonder.*

The orange board transformations continue where it moves from being a mirror, to a bed, to a shop. Finally, it becomes the ground under a tree. Each becoming, each event emerges as children and the material and the lights and the colors and the darkened room as well as affect, senses all collaborate, connect, and move. The fabric that had once been temporarily the money for the shop becomes yet another moment of (pre)tense.

Child A: *Let's pretend they are leaves*

Child B and C (speaking in rushed ways so that it becomes impossible to discern who says what): *Yes, in the trees.*

Fabric is gathered. Bodies jump. Up and down. Up and down. They ripple perceptibly with excitement. The scraps of fabric are held high in the air.

Child A: *Jump and catch them*

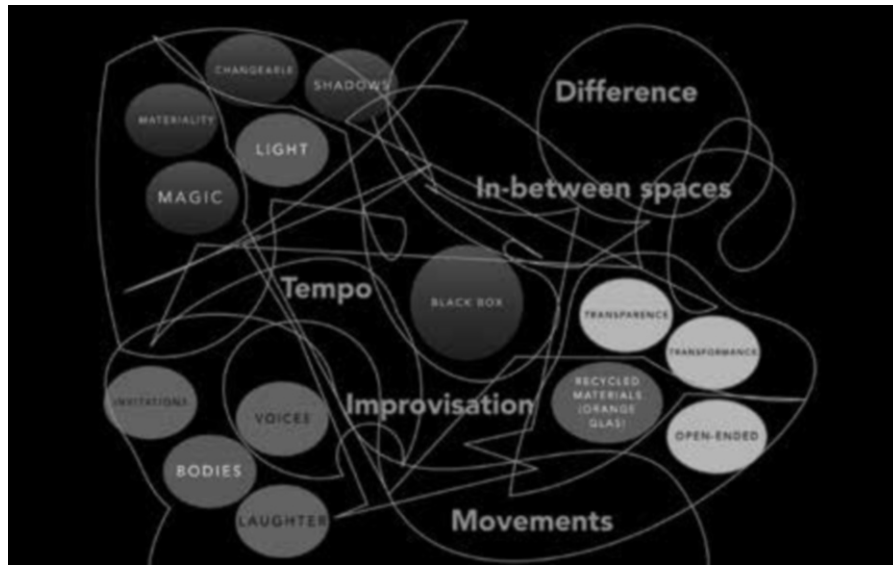
Leaves are thrown. They swirl whilst bodies jump up and down. A hand tries to grasp an evasive leaf. Breathing and giggling and bending and hands grasping leaves and throwing and catching...

The artist asks: *Is it autumn now?*

No response. The movements just continue. The shouting gets louder. Thin screams are added to the cacophony. Child B, who is clearly short of breath pauses, and takes the orange Plexiglas. It is a struggle holding it. The board bends against the floor.

Child B: *Let's pretend it's a spade?*

CHAOTIC ENTANGLEMENTS – BECOMING AN ASSEMBLAGE



Instead of a hierarchical structure, we stretch towards a “flattened” logic, where discourses and materiality are mutually implicated (MacLure, 2013a). This entanglement of actors (Latour, 2005), where the human and the non-human affect one another defies a “total consideration” because “life is more complicated and messed up than [a] research analysis appears to make it” (Sandvik, 2010, p. 30). Barad continues this thread when she writes, “Theories that focus exclusively on the materialization of “human” bodies misses the crucial point that the very practices by which the differential boundaries of the “human” and the “nonhuman” are drawn are always already implicated in particular materializations” (Barad, 2003, p. 824). So where does this leave the researcher whose task is to make sense and evolve knowledge? Our suggestion is that we need to escape the desire for mastery where data is quelled and tamed. Rather, we can draw on intuition, that which we feel in our guts and sense in our nerve endings. Kaufmann describes this as “... disparate empirical matter made through creative intuition”. Kaufmann (2011) further argues that analyzing empirical matter by using rhizomatic connections will prevent us from grouping empirical matter into categories. Rather, “... create new links between pieces of empirical matter into categories and instead “... create new links between pieces of empirical matter in order to constitute new relations and ways of being” (Ibid, p. 151). Thinking is, then, process. Thinking moves rhizomatically, “implicating”, as Gough (2006) suggests rather than “replicating”. Rhizomatic thought, or as Manning and Massumi (2014) suggest, “thought in the act” displaces, folds back and decentres habit.

IN-BETWEEN SPACES

As data emerges, I try to allow myself to let the rhizome work on its own... for several months I have watched the material (data), the videos, the photos, my field notes, my related notes (diary) and there is something going on. (Odegard, writing as a method of inquiry, 1 September 2015)

As data emerges from the material and events, we find a special interest in concepts such as “in-between spaces” (Sand, 2008) and “events of difference” (Deleuze, 1994). As noted, these are powerful tools, which can be used to disentangle assemblages that include children, children’s perspectives, materials and acts of recycling. Nothing could have happened without molecular connections being made. And it wasn’t simply a change. Rather, a transformation occurred. That is an alteration where the children together with the materials revolutionized events conjuring further events. Objects, bodies, light and shadows gestured towards and make us sensitive to affect – that which is felt but cannot be seen. Manning and Massumi (2014) underline how language and movement meet in the thinking-feeling, as movement is always triggered relationally. Thinking, like life, is of the moment. “Operating through touch and other senses, mobilizing desire and intense affect (MacLure, 2013b, p. 230). What occurred was like a dance (Haraway, 2007) that defied (in)scription. – A dance that could not be anticipated. Nor could we predict its outcome(s). Nor can we identify what came first. Rather, the human and non-human found and were called to one another ‘in the middle’ where excitement, excess, affect as well as movements procured the always different from what became the moment before (Manning & Massumi, 2014, p. 34).

The Black Box, together with the human and non human co-created in-between spaces where aesthetic, rhythmical forces became possible, a becoming between space and body (Sand, 2008). Movements, that occurred in and between materials. This chapter has sought to describe the aesthetic encounters that occurred between where different knowledge is produced differently (Rossholt, 2012a).

DRAWING TO A TEMPORARY STANDSTILL

Introducing a posthuman methodological approach, human and nonhuman are made visible in research, movements in bodies and materials makes rhizomatic connections, always in the middle, never the same. “Stuff” designated as ‘waste’ was recharged, infused and transformed commonly understood as waste, and in the materials creative, philosophical and political agency (force). The potential in preschool children encountering reusable materials seems to be limitless in terms of aesthetic explorations. The reusable materials potentials is free and seems to have lost its previous functions, which invites children to transform and improvise with them (Odegard, 2012; Guerra & Zuccoli, 2014).

An aesthetic exploration, where matter comes to matter, is a multi-sensory exploration where nothing in the event can be separated apart from anything

else. It is these differences that are incitements to aesthetically explore and where sense and event become one. Children playing and learning, the in-between spaces, could be analyzed in Manning and Massumis (2014) words as a dance of attention. In the children’s nonhierarchical becomings with the Pleksiglass, lights and movements, they pay attention to the more than human as attention is not separated, but with and toward, in time, as they experiment with different materials, transforming the materials/bodies into new becomings (Jones, in press; Manning & Massumi, 2014). We argue for children’s nonhierarchical becomings with the Pleksiglass, lights and movement, visualized by events in a Black Box. Such multisensory experiences draw our attention, the way we see this, to a more global and professional responsibility towards nature. Here in the context of reusable or reuse materials.

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NOTES

- ¹ Nina Odegards project “Aesthetic exploration of recycled materials. In the light of materiality” and her research in the ReMida. Remida is a place that promotes the idea that waste materials can be resources. The Centre collects, displays, and distributes alternative and reclaimed materials obtained from the unsold stock and scrap materials of industrial production, with the aim to reinvent their use and meaning. Remida is a cultural project that represents a new, optimistic, and proactive way of approaching environmentalism and building change through giving value to reject materials, imperfect products, and otherwise worthless objects, to foster new opportunities for communication and creativity in a perspective of respect for objects, the environment, and human beings (<http://www.reggiochildren.it/atelier/remida/?lang=en>, 16 November 2015).
- ² Aesthetics is defined as “perceptible things”, from the word *aisthēsthai* ‘perceive’ late 18th century (in the sense ‘relating to perception by the senses’): from Greek *aisthētikos* The sense ‘concerned with beauty’ was coined in German in the mid-18th century and adopted into English in the early 19th cent., but its use was controversial until much later in the century (ordnett.no, & fremmedord. No, 31 August 2015).
- ³ Apparatus: The term is derived from Barad (2008), and can be seen as a system that in itself is an active agent in the production of discursive knowledge.

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7. FEATHERLINES

Becoming Human Differently with Earth Others

Featherlines are the Aboriginal storylines of the great ancestral bird beings who traversed the Australian continent and continue to shape its living and non-living forms today. The research that underpins this chapter was carried out in D'harawal country of south western Sydney in eastern Australia. Here, at Yandelora the great Pelican ancestor begins its long journey through the country of many different language groups to join up with the Bronze Winged Pigeon storyline, traversing the continent all the way to southern Australia. This linked storyline of Pelican and Bronze Winged Pigeon is a featherline, a storyline of bird creation ancestors. This chapter draws on the idea of the featherline to focus on the ways that birds shaped contemporary children's experience of the Love Your Lagoons project. 300 children, their teachers and community educators participated in the project, walking to their local wetlands and incorporating their local wetlands into the school curriculum. In three of these schools birds were significant in shaping children's experience, creating entangled relations with children and calling forth affective responses from children, teachers and researchers. These stories of becoming bird are brought into conversation with each other to illuminate the ways that birds shaped the methodological and pedagogical actions and meanings that enable us to learn to become human differently. In following the storyline of birds throughout this project, the featherlines of D'harawal country are evoked at the heart of the matter of our worldly methodological entanglements and their pedagogical enactments.

INTRODUCTION

Featherlines

The feather stories, as with all stories of place, are important part of the ancestry of Aboriginal peoples in Australia. Each different species of bird, or animal was the ancestral being of future families, and dictated the seasonal activities and foods, the alliances, including marriage, and the ceremonies. The story of the Way of Goolay'yari, the Pelican, begins in Botany Bay. The Cooks River was named after Goolay'yari because he left his footprint there when he crossed the river and the little island there used to be in the shape of the pelican's footprint. From there Goolay'yari featherline travels up the North Coast to Dhunghutti country, where it turns westwards

through Anaiwan lands, through Gamilaraay and Weilwan Country to Ngemba, then turns southwards through Ngiyampaa lands and into Barkindji country. From there the story of Marmbi, the Bronze Winged Pigeon travels from Barkindji country into Victoria and South Australia. There are other stories of which only fragments remain, for instance the Lyrebird story travels all the way to Ramingini country in the Northern Territory and the Black Swan Story travels to the south east of Western Australia. These stories were exchanged at ceremonial gatherings and retold when the listeners returned to their homeland. Over the millennia they were adopted and came to mark the travel paths and trade routes of the recipients of those stories.

Aboriginal children were taught from their earliest age (they did not have a starting birth date, but rather teaching started when the child itself was ready to learn), and one of the most successful methods of teaching in the early stages of growth was through story. Aboriginal stories covered every aspect of living, but most importantly all of the stories have included within them lessons of living sustainably with the land and its resources – the foods and medicines that were needed to sustain people’s lives. To be able to sustain themselves, they had to sustain the resources, had to sustain their lands. Even their ancestry became part of the sustainability focus of living on This Land. The ancestral beings, or to simplify the term into the common language of this day, ‘totems’, are an integral part of sustaining Aboriginal living habits. There were three levels of these totems – the Ancestral Being – or the equivalent of a national totem (something like the Kangaroo and Emu that are part of Australia’s coat of arms), the next level down was the mother’s bloodline, all the children born from that mother received the same bloodline totem, and the personal totem, an animal, object, or plant which had a personal relationship to the holder.

Although most people think that the totems only govern marriage, the totem also governs what Aboriginal people can and cannot eat. Those ‘totems’ belonging to a person cannot be eaten under any circumstances, nor can they be killed or harmed in any way by that person. Thus, when you consider that within any one group there are a number of animals, birds, fish or plants that cannot be eaten, there has to be a diversity of foods available. This ensures that not all of one type of food will be consumed in any one area, and it also ensures that the people themselves receive a diversity of food.

Children were taught the importance of not over using resources. Many of the stories told to the children ritually, every day, have within them lessons of how to survive during times of environmental stress, during drought, or cold times. There was a special time of day set aside just for the education of the young – usually early morning, after the normal camping tasks had been completed, the old women and the story teller would gather the children and tell them a story, after which it would be discussed before the children would then help with the selection of the camp site for the next day. In the hottest part of the day the children would again be gathered together, their mothers and the younger women, as well as the older women, and the story and its lessons and law would again be discussed. Later, perhaps, the story would be danced around the campfire at night. Thus, as part of their living and

learning, the children were taught, through story, the importance of sustaining the Land for their future well-being.

LOVE YOUR LAGOONS

The Love Your Lagoons project took place in Sydney's water catchment in Aunty Fran's D'harawal country of south western Sydney. It enacted a contemporary version of traditional Aboriginal learning. The project began with a Google satellite map of the catchment area and identified schools within walking distance of a 'wetland' – a creek, river, swamp or lagoon. The combined methodological and pedagogical approach was simple – the teachers from two classes in each school were invited to organize a walk to their local wetland and to incorporate their wetland into the school curriculum. The researchers participated in these walks and in the curriculum enactment in their allocated schools. The research was recorded and analysed in creative and emergent ways with attention on children's immersion in the wetlands and how this was translated into classroom pedagogies. In considering the data generated across this project from the perspective of 'earth others', birds overwhelmingly emerged as calling forth affective responses and creating entangled relations with children that exceeded and sometimes guided the pedagogical and methodological trajectories of the project. In following the storyline of birds throughout this project the featherline, one of the major songlines that traverses the continent from D'harawal country to southern Australia comes to the fore as a powerful but invisible force informing the project. The three following stories of bird entanglements can be imagined as sites on a contemporary creation storyline just as the sites of the ancestral beings are sites of creation where the performance of ceremony sings the place into wellbeing over and over again in the present moment.

Bird Rescue: A Pedagogy of Affect

Campbelltown Performing Arts High School had a well developed project approach already incorporated into the school curriculum prior to the Love Your Lagoons project. For the project they combined a Science and an English class and visited a highly managed urban wetlands in the centre of town, the Central Park Wetlands. They visited the wetlands on several occasions and the students designed projects of their own as individuals, pairs or small groups, based around a problem they wanted to solve. They continued this work across two terms with the students producing a range of different outcomes including a dance for a dying turtle, a book about 'Eric the Eel', new designs for the park, and a website. They performed their creations for the local shire council who were so convinced by their work that they put much of it into practice and continued with a further project in another site. The most striking story to emerge from this school was the story of the rescue of an injured bird that students found in the Central Park Wetlands.

The following scanned lines are created from a transcribed audio recording of the young people's account of an injured bird presenting itself to them and its subsequent rescue. The account was not offered as a single voiced continuous narrative but as a collective story told by several interjecting voices. Although articulated after the event the words stammer with an affective intensity that holds something of the pre-conscious, pre-individuation quality of the experience. The best way to represent the encounter as words on a page seemed to be in the scanned lines that I call, for want of a better term, a bird-poem. In the following I offer a reading, stanza by stanza, of this encounter that changed the whole meaning of the wetlands experience for these students, their teacher and the researchers.

A Bird-Poem

Standing up on the rock
looking around
others going to walk
down closer to the river
I go 'Look out for that duck there'
and then we seen him
he was just sitting
stuck in the bush
trying to get up and
when he lifted his left leg
every time he tried
something pulled him back down
looked like he was tangled
in the weeds
was all muddy
then he tried to move again
rolled down the hill
and stayed there.

The first stanza of the poem is about the positioning of bodies in space. In the beginning the boys position themselves in the typical pose of the distant (explorer) standing on rocks surveying the world around them, individual humans as separate from the landscape. Their bodily positioning in relation to the world changes with the words 'look out for the duck there'. They become entangled in the body of the injured water bird as it tries to move its leg but is tangled in weeds. Their observations move into bird-world of mud, weeds, slope of land, aborted movement of bird and its unwanted still-ness as it 'rolled down the hill/ and stayed there'.

It was upsetting to see
that he was in pain
he was just struggling

we felt bad
 when we didn't have Miss
 didn't know what to do
 whether to pick him up
 or leave him
 just walk away
 it was upsetting
 went and got Miss
 and we called Wires
 they said that it was okay
 for us to pick him up
 put him somewhere
 where he was comfortable.

The second stanza of the poem is about the disorienting dilemma the bird poses for the boys and the response that the injured bird calls forth. They are affectively moved in this bodily encounter, in their entanglement with the entangled bird they have become other to themselves. When the teacher arrives and uses her mobile phone to call the Wildlife rescue service they are relieved because they know what to do for the bird.

We picked him up
 with the jacket
 we found in the bush
 we found that jumper
 put him in a box
 took him back to school
 realised it was us
 that saved him.

The boys are further folded into water-bird-world as an abandoned jacket becomes a nest and they place the bird in a box to take it back to school. The affective encounter changes from 'upset' to a sense of calm as they realise that they have saved the bird. Their focus is not on their heroic actions but on reading what the bird needs by its movements, sounds and bodily expressions. In realising it was us that saved the bird they acknowledge themselves as coming into being in relation to bird,

Miss took it to the vet
 got a call saying
 it's back out there now
 and it's alright
 he was just hungry
 I think he was stressed out
 because he was stuck
 hadn't eaten in a while

M. SOMERVILLE & F. BODKIN

it was a baby
just getting his colour
on his beak, red
a swamp hen
and when he made that chirp noise
it was only like high pitched
he seemed not to be scared for long,
he sort of settled
was in distress and then
just relaxed
warmed up to us I guess.

In the finale to the story of the encounter the place of the school, the vet, the teacher's actions and the outcome for the bird come together, it has an integrative function. The quality of affect is there, the bird as swamp hen is recognised in its named identity, its age from its beak colour and its high pitched call, is both separate and entangled with them. They remember the ease of the bird's distress as boys and birds together feel a mutual affective relief in the temporary agential cut of the relation produced by their mutual actions. The bird settles, relaxes and warms to them and their mutual distress subsides with the focus of the story remaining on the bird.

In the agential cut of this intra-action, bird and human come into being differently (Barad, 2003, 2007). The bird becomes a particular type of water bird, a swamp hen, with the characteristic red coloured beak and high pitched baby bird call of a juvenile. The human comes into being through its relation to the bird as the bird settles, relaxes and warms to them.

It changed the day
completely
like at first we thought
we're just going there
to do paperwork
we went to that back lake thing
in a place we shouldn't have been
when we found him.
so much more interesting
once Miss explained Wires
what they did
other hotlines
for animals and stuff.

This final stanza comments on the pedagogy of this encounter. It locates the world-changing nature of this encounter in a 'wild place', a place where 'we shouldn't have been'. The wild place is counter posed to a pedagogy of paperwork, to the organised school curriculum of written knowledge. It is this this place of excess of the planned

curriculum and pedagogy that enables the encounter to happen. The disorienting dilemma shifts the sense of what is possible for the boys to be and to know, it opens up a different onto-epistemology when they lose their sense of themselves as independent beings and are folded into the encounter with the bird. They learn words and actions for this encounter, WIRES hotlines for injured animals but neither the words nor the actions can match the affective intensity of the preconscious, pre-individuation of the initial encounter of bodies and materiality.

Squawker Hip Hop

Squawker's a bird
 found by the sanctuary
 stuck in the bush
 when he did penitentiary
 looking for a feed
 when he started to roll
 down and down the hill he went
 till he got to the bottom
 which is like cement
 took him out
 got some help
 took him away
 now he's back and he's healthy
 let me take a selfie let me take a selfie
 Selfie selfie let me take a selfie.

In a final performance one of the boys produced a hip hop dance of the bird rescue, a perfect rendition in body movement and sound where language was bent to the rhythm of affective relation between bird and boys. Drawing on the Deleuzian figure of the child Maggie MacLure (2015) proposes that materialist research methodologies need to embrace the a-signifying, affective elements that are at play in becoming-child. Not yet fully striated by the rules of grammar that order and subjugate the world, Deleuze and Guattari suggest that children challenge 'the hegemony of the signifier' by remaining open to multiple semiotic connections that do not obey the laws of conventional language and representation. Moreover such materially-engaged, a-signifying semiotics do not disappear as the child grows up and becomes more adept and embroiled in the 'order-words' of conventional language. Rather, they persist as affective 'blocks of becoming' that Deleuze and Guattari call 'becoming-child', and which they assert can befall us and carry us off in unforeseen trajectories at any age (Deleuze & Guattari, 1987, p. 294).

It is in this movement from pre-individual immersion to forms of representation and action that affective states can become available for pedagogical work. The emergent methodology of the research enabled children to experience an affective

relation with the world around them and evolved into a pedagogy of affect for these students. Drawing on the Deleuzian concept of affect (Deleuze, 1991), Clough offers an account of the methodology of new empiricism as allowing for ‘a rethinking of bodies, matter and life through new encounters with visceral perception and pre-conscious affect’ (Clough, 2009, p. 43). As the children recount in their story of the injured bird, they registered an affective connection with the bird that changed everything that happened for them in that event. Affect is not only pre-conscious; it is pre-individual; in their affective response to the bird they lost their sense of themselves as separate autonomous individuals looking down on the world around them from the rocks. They became one with the world of bird. In this move they entered a space of indeterminacy where unstable pre-individual forces are neither in a linear nor deterministic relationship to the individuated molar body, which these pre-individual forces nonetheless constitute (Clough, 2009, p. 48). They do not know what to do, they call their teacher to their aid in the wild place, the place where they were not supposed to be, the excess of regulated curriculum and pedagogy. The teacher calls the wildlife rescue service, words are attached to the experience, and actions are made possible through which they recognize themselves as human differently. Their human is entangled with bird, a human becoming bird assemblage.

DUCK WORLD: COMMUNICATIVE PRACTICE THROUGH TOUCH,
MOVEMENT AND SPIRIT

Duck World

Ducks in little group cruise on a still water opposite little group of children sitting on bank. Two ducks paddle towards children, children talk to ducks. ‘Are they girl ducks or boy ducks?’ one says. ‘The bigger one is a boy and the smaller one a girl’ they decide. Ducks upend bodies into water revealing brilliant aqua blue underwing feathers. ‘They must be boy ducks’ children say, ‘they’re eating tadpoles’. A couple of dusky swamp hens join the duck group and a frog calls from the water lilies. Boy lifts binoculars to eyes to look for frog but says instead ‘look, it’s wool’, as bunches of soft fluff tumble out from downy brown reed heads. Magpie sitting in nearby casuarina drops onto small boy’s head, boy runs off, magpie joins group of kids sitting on bank, hangs out with them, ‘it’s tame’ they say as it joins their watery world communion. (Fieldnotes, August 2014)

We walked with two classes of children through the busy streets of Camden to the Camden town wetlands, a small tributary on the edge of town that feeds into the Nepean River. The children were lined up in assembly after lunch, two who had forgotten their hats were forbidden from coming and the rest were marched through the streets under strict supervision. At the beginning of the walkway that follows the line of the wetland the children were assembled again and given task instructions, departing with their clipboards and worksheets to complete their observations. For

this group of children by the duck pond, clipboards and worksheets were set aside for this time of exchange with the bird creatures in their watery world.

Drawings and Photographs

The children visited the wetlands on several occasions, one class following the adaptation of water birds, the other recording the ducks in photographs and pencil drawings. When they were given cameras for their walk in the wetlands, the teacher thought they might want to take photos of one another but that wasn't what they were interested in, they took photos of the ducks. They also did drawings at the wetlands, learning to sit very still and quiet so they did not frighten the water birds away: 'it's the sitting still and the being quiet so you could actually see the animal move naturally and peacefully and then you can start to draw or make notes or whatever'.

They did a lot of tiny drawings on pieces of paper. They may only have been a few centimetres square. We had two turns at drawing, we looked at shape and we really talked about shapes of heads, particularly. I talked a lot about shape to start with, and they drew – they talked to each other and we looked at the things that we liked about our drawings and things that we thought we'd done well, and then that's when they really started to – they started to focus in on textures of feathers, shadows, and ripples and often – some of them had a second go because they felt they wanted to have another go and wanted to try again. (Teacher interview)

Their drawings translated their engagement with the ducks in their watery world to mark making in the medium of pencil and paper. Even though all of the children were given the same activity of drawing a picture of a duck the task evoked different responses according to their different sensory engagements with ducks and wetlands. In reviewing the children's drawings the teachers grouped them according to the three things the children talked about as they drew: the texture of the feathers, the ripples in the water, and the shadow of the bird on the water.

Feather

For the children who focussed mostly on the feathers in their drawings, it was the visual and tactile qualities of the feathers that captured their imagination and energised their mark making.

So what I think he's trying to do here is ... he really is trying to look at some idea of tone and colour, so he's trying to get something that indicates the colour of the feathering here in using pencil. He's trying to look at the relative size of feathers from around the neck and these larger feathers towards the tail. There is some attempt at showing how the water moves, and the duck's shadow there ... He's got the shape in here to show the wing that's folded in underneath

the bird as it's swimming. So, I think probably what he's trying to do there is showing a lot of observation. (Teacher discussion)

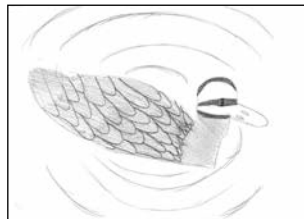


Understanding and representing the element of feathers draws attention to touch and the significance of touch in communication between duck and child. The texture of the feathers have a sensory quality in the sleek smoothness of feathers along the main body, the fold of feathers on the wing, the soft downy feathers underneath, and the patterns of dark and light that reveal the different textures and colours of the feathers. Touch brings the hand-eye co-ordinating of the mark-making child into direct relation with the body of the bird.

Ripple

A number of the drawings seemed to emphasise the relation between duck and water. The drawings in this grouping used shading, concentric circles, smudging and rippling to indicate the movement of water in relation to the duck.

And the other thing that they wanted to show, and they wanted to do, was show the ripple, and they weren't sure how to do that, they talked about that and some of them said, do you think this looks like the water rippling, or some of them said, the waves in the water. Those ones. And what have we got here, just ones with water backgrounds. You know in a way because this person is trying to make some attempt at showing how the water ripples as the duck moves. (Teacher discussion)



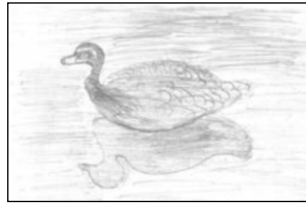
Representing the pattern of ripples on the surface of the water draws attention to movement as communicative practice. The ducks continually move across the

surface of the water, never still but always moving around, ducking up and down to feed under the water's surface, joining together with other ducks in pairs and small groups. As they move their bodies, already shaped for their watery world, make ripples and waves on the surface of the water. In the stillness of the pencil drawings, the ripples are a reminder of this continual movement, of the relation of body of duck to body of water, and of the patterns of feather, shape and ripple that flow across the surface.

Shadow

Many of the children photographed the shadow of the duck that appeared as its reflection on the surface of the water and then translated this into their drawings. For some, the shadow presence was the main feature of the drawing.

I noticed someone before was talking about shadow – I hadn't even mentioned that, but they'd looked at how the – because it was quite a dull day there was shadow underneath the bird – when they were looking at the photos, as they were drawing, that's what they were looking at, and well, Sophie talked to me about how she felt that – she said, this doesn't even look anything like right, I can't even – she showed it to me and she said, this – that's what she said, the shadow isn't right. (Teacher discussion)



Many children who took part in the Love Your Lagoons project expressed their fascination with reflections and shadows. For Aboriginal people the shadow that appears in this way, especially when it is visible in photographs, is the spirit presence of the living creature. Spirit presences play an important part in Aboriginal daily life; they are taken for granted aspect of the spiritual world that is simultaneously both material and spiritual, not separated as in the binary constructions of western knowledge systems. When the children observe and translate the shadow presences of the ducks they are participating in this same sense of the shadow presence, the ineffable accompaniment to the material forms of everyday life.

PEDAGOGIES OF CARE-FULL OBSERVATION

In many ways this school's participation in the 'Love Your Lagoons' project was a struggle that was representative of the challenges of incorporating wetlands into

the school curriculum across all of the schools. The teachers often talked about the pressure of standardised curriculum and outcomes that made this work difficult for them but also recognised the significance of the act of taking the children to the wetlands.

I think we don't realise how important it is to actually get away from the classroom. You know, you think, well I've got the interactive whiteboard, I've got all these computers, I've got all these things, but it's not quite the same as being there and touching it. And a lot of their life is lived by computers and things, and you need to get out there and experience, and that's why they, when you do, they really enjoy themselves. (Teacher discussion)

In the tension between meeting standardised curriculum outcomes and the visits to the wetlands, it is 'touch' that this teacher focussed on. It is touch that most represents the entangled relation between children and ducks that led to their beautiful pencil drawings that were a surprise creation in the Love Your Lagoons project. It was touch, movement and shadow world as communicative practice that translated the pedagogies of care-full observation into creations of beauty and insight. Recent theoretical development and empirical research in multimodal communication has paid close attention to the ways that touch and movement can be understood as communicative practice between humans. Bezemer and Kress (2014) have explored the ways in which touch is used as a resource for making meaning and how touch might develop into a 'mode' that can serve a 'full' range of semiotic functions within a community. While they think that the question of whether touch can be fully recognized as a new mode in the sense of 'touch literacy', they argue that such thinking is necessary 'because there are now many common and essential forms of practice where no lexis spoken or written is available, nor visual means for transduction' (Bezemer & Kress, 2014). Translating this to an understanding beyond human-to-human communication suggests that the sense of touch can be seen as a form of interspecies communication activated in the children's drawings of the ducks, their sensory response to the texture of feathers. These drawings are predicated on their direct communion with the ducks as it is translated into drawing through another layer of touch, the touch of pencil on paper through hand-eye co-ordination.

Movement can also be understood as communicative practice that can be expanded to include interspecies communication. Abigail Hackett has mapped young children's movement trajectories in repeated visits to a museum, establishing that their movements constitute 'world forming communicative practice'. Through their movements 'place is constructed not only both physically and experientially, but also conceptually – physicality, experience and concept are all related to and expressed in the multimodal communicative practices of the young children' (Hackett, 2014, p. 22). These place-making practices 'impact on both the "world-in-formation" ... and on the child's embodied growing understanding of the nature of both the world and communicative practices' (Hackett, 2014, p. 24). In considering the trajectory

of methodology and pedagogy in this instance it is possible to understand movement as communicative practice in the entangled relation between children and ducks, translated into mark making through the movement of hand-eye-pencil to paper.

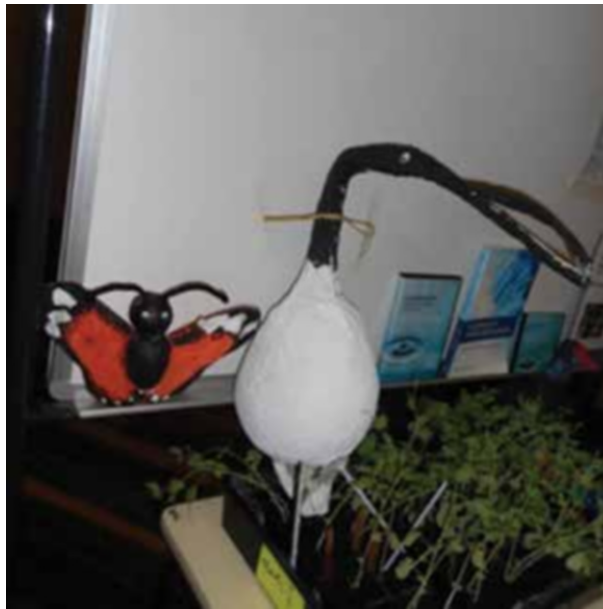
Finally communion with the spirit world, common in Aboriginal communicative practice (see Somerville & Perkins, 2010) can be understood as part of the repertoire that the children have developed in relation to the duck world. They sought to understand the ineffability of the shadow, the reflection that accompanied the material earthly body of the ducks they photographed and drew. By linking the bird stories that emerged in *Love Your Lagoons* to the featherlines of Aboriginal ancestral creation stories we can expand our understanding of the ways that children seek the ineffable in their search for meaning. Imaginatively expanding the possibilities of the methodological and pedagogical encounters with birds opens us to a more expansive relation with earth others in which the life force of the other is enabled to enter into forms of communicative practice through which humans can learn to be human differently.

CREATING IBIS: PEDAGOGY OF ORGANISED CHAOS

Cacophony of noise inside science classroom of children busy making papier mache creatures. Where's sticky tape, glue, papier mache paint ... One child draws a map of Lake Annan, 'it looks like a shark's fin'. 'This is a beautiful map, do you like drawing maps?' 'I like drawing, I totally do cos I don't really do it often'. 'So what are you drawing this one for now?' 'Um cos I had to wait for glue for my spider which looks more like a termite'. 'I've gotta get some wire make the legs, gotta do the eyes and everything, I need the fur on. I've recoated it, I coated it yesterday with the brown and there's still bits of newspaper you can see so I might have to do another coat, I gotta wire coat hanger make the legs, have to wrap sticky tape around that, paint the legs'. Back to map. 'I'm pretty sure there's two bridges around here, somewhere, footbridges. I'm pretty sure the roadway ends in a roundabout around here. It's got a little island in the middle'. 'Is that where the ibis goes?' 'Yeah and they made a wreck of it. Actually the scientists are fixing that by putting something in the ibis's eggs'. (Fieldnotes, 2014)

The children in this science classroom are transposing their experience of the nearby Lake Annan into three dimensional models of the living creatures they have observed at the Lake. The teacher explains that she decided to create the creatures they find down at the Lake because her class is 'very hands-on' and it would work better than just talking about the animals. The day when we visit the class is halfway through the process where they have developed a design template using a photo of the actual animal, then drawing the animal and producing a design of how they are going to create it as a three dimensional model. The teacher happily describes the lesson as 'organised chaos' with children at all stages of their design and making,

working individually, in pairs and small groups chatting loudly and moving around to access materials as they work. Their models are not allowed to be more than thirty centimetres high but the Ibis is an exception to the rule. The teacher draws our attention to the ibis in particular: ‘So this is one of our really, really, good examples of our Ibis. He’s going to try and put the legs on hopefully today. He did that at home in the school holidays. I was very, very, impressed with him’.



Lake Annan, like many of the urban wetlands in the ‘Love Your Lagoons’ project is a contested site. Surrounded by housing estates the presence of waste disposal in landfill has increased the numbers of Australian white ibis to proportions that are out of balance with the delicate eco-system of the Lake. The ibis breed on the small island in the middle of the Lake, increasing the nutrient load of the water, and destroying the vegetation on the island. In 2009 1,109 ibis were counted on the island. The number declined to a peak of 700 between 2010 and 2012 with the control of the local waste facility. As local landfill sites are closing the ibis numbers are dropping further, along with the introduction of a breeding control program that involves oiling of ibis eggs and the destruction of abandoned nests on the island.

The whole activity is energised by the children’s familiarity with the ibis in their area: ‘I’ve spoken to the kids about it because the kids always have said the Ibises just take over down there and there are a few kids that I’ve had in other grades that live across from the lake so they’ve said they just went everywhere at one stage’. The teacher explains that ‘Ibises are like seagulls, they’re quite adapted to urban

environments so it's one way of keeping the population down is to deal with the eggs more than birds and just try and keep much of a population control as they can down there'.

For the children, Lake Annan, and its ibis, are just part of everyday life. One girl tells us how she visits the Lake with her grandmother and describes all of the different animals that they see there, birds and fish, ibis, ducks, black swans. When they visit the Lake with their class the children learn that Lake Annan is populated by all of these creatures and more. Back in the classroom they design and create models of all of them, birds, spiders, insects and fish and at the end of the project they transport their models to the regional sustainability expo to teach other children about the living creatures in their Lake. They teach them about the delicate balance of eco-systems and how sometimes the entangled relations with human populations means that a system becomes out of balance and corrective actions have to be taken.

By creating three dimensional models of the creatures they see at the Lake with their hands, the children re-create something of this entanglement.

They love it, every day we're making our animals and I'm oh yeah we're making our animals. So they – yeah they really, really, enjoy it and they like that hands on thing and I think it kind of resonates a bit more that these are the animals but now you get to make it. So I think it kind of fits in a little bit better.

In using the words 'it kind of fits in a little bit better' the teacher acknowledges the embodied nature of the learning, the 'fit' between the activities that the children undertake with their bodies, hands and eyes, in the making. The world around them of bugs, ibises, lake, houses, school and classroom all interacting together. They learn about the bodies of creatures other than humans and the ways that these bodies are adapted to living within complex ecosystems of which humans are just a part. They become attached to their model creatures, learning that nothing is separate, all is intertwined when 'they get to have that touchy feely hands on type of aspect' that they love.

The pedagogy of organised chaos enables the teacher to draw from 'the chaos of the world' in a classroom pedagogy that enacts the entangled relations between humans and other living creatures. Feminist philosopher Liz Grosz draws on Darwin, Irigaray and Deleuze to explore the relations between chaos, territory and art. Chaos is described as the condition of the universe:

'In the beginning' is chaos, the whirling, unpredictable movement of forces, vibratory oscillations that constitute the universe. Chaos here may be understood not as absolute disorder but rather as a plethora of orders, forms, wills – forces that cannot be distinguished or differentiated from each other, both matter and its conditions for being otherwise, both the actual and the virtual indistinguishably. (Grosz, 2008, p. 5)

The disciplines of philosophy, art and science, draw on and over this chaotic indeterminacy of the real with its impulses to ceaseless variation, drawing strength,

force, material from it, ‘for a provisional and open-ended cohesion, temporary modes of ordering, filtering’ (Grosz, 2008, p. 8). It is the frame that enables a part of chaos, the real, to enter the realm of representation. The curriculum of this science classroom can be understood as the frame that allows teacher and students to draw from the chaos of the world. Within this context pedagogy is an ‘inherently relational, emergent, and non-linear process that is unpredictable and therefore unknowable in advance’ (Sellar, 2009, p. 351). A pedagogy that connects to the lives of children in their more-than-human worlds is ‘responsible’ in that it enacts a form of ethical responsibility’ that can be described as a pedagogy of responsible uncertainty, borrowing as it does from the chaos of the world (Somerville & Green, 2011). A pedagogy of organised chaos in this classroom combines the disciplines of Art and Science.

Art, according to Grosz, is the excess of natural selection, produced from the libidinous energies of reproduction. It is the means by which sense is made out of chaos to produce ‘sensations, affects, orderings, intensities – blocs of bodily becoming that always co-evolve with blocs of the becoming of matter or events’ (Grosz, 2009, p. 9). In creating their design templates and making their models the children are caught up in the production of sensations, affects, orderings and intensities through which they become other with ibis, swan, mosquito and spider. In learning about the recording and controlling the ibis population students engage in the discipline of Science which ‘places boundaries, limits, experimental conditions on those forces so that their vibratory effects become predictable’ (Grosz, 2009, p. 62). Such actions to control the ibis population in relation to their human entanglements is required to re-dress the imbalance produced within urban conglomerations of human and ibis. In this science classroom the ‘pedagogy of organised chaos’ enables teacher and student to imagine new becomings with their animal models and scientific knowledge that connects to their everyday lives and local places.

SITES ON A FEATHERLINE

In imagining these three places and their different performances as sites on a featherline we are recognising the contemporary translation of the creation stories of the great ancestral birds. Storylines follow pathways of travel for big and small ceremonial gatherings through which the country is sung into (well)being. In *Love Your Lagoons* the methodology of walking created similar pathways, walked on many occasions now and into the future, where the power of the more than human world to enact human entanglements could be recognised and learned. The birds created special relations with the children who responded with affective intensity, a passionate love of the activity that changed the way they experienced being human.

In the bird rescue story we recognised the disorienting dilemma in which pre-individual and pre-conscious affective states came to the fore to change being human from a separate spectator of the world around them to being unravelled, fragmented

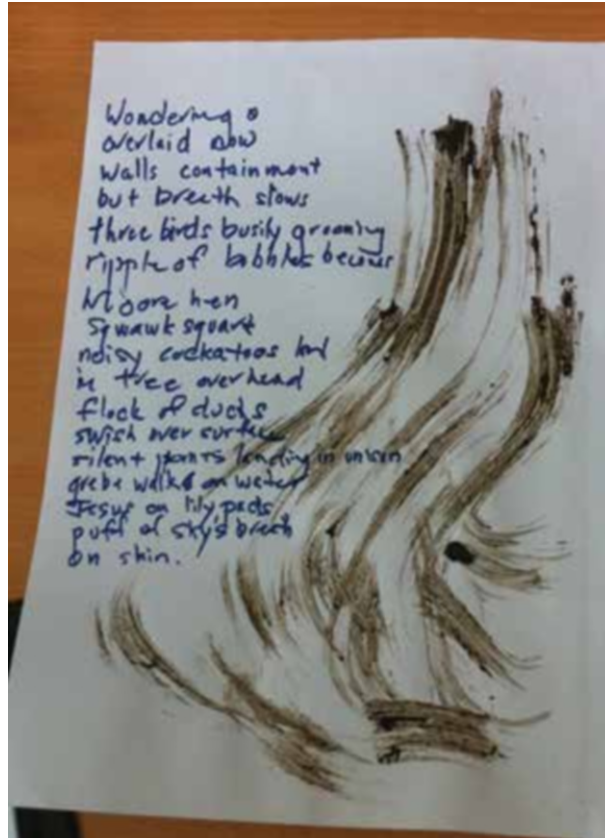
and come apart in the face of the injured bird. This happened only when they entered territory outside of the regulated curriculum, a place where they should not have been. In entering this space they recognised a new form of human in relation to bird as it settled and relaxed in their care. They storied and danced their experience of a pedagogy of affect.

Children in the Camden Town Wetlands learned care-full observation that enabled them to enter the world of ducks. Abandoning their task oriented worksheets they communicated with the collective of ducks as a collective of humans sitting beside the still waters of this very urban wetland. Despite the struggle of incorporating the wetlands into the very standardised primary school curriculum, the powerful life forces of the ducks enlivened the children's embodied relation expressed through touch. The touch of feather, the movement of water and the shadow of spirit presences translated surprisingly and beautifully into a collective of twenty nine duck drawings.

In the pedagogy of organised chaos of the model making science classroom the children created the living creatures that they encountered in the nearby Lake Annan. Through their love of the hands on activity of model making they reproduced the bodies of the creatures, including the ibis, the quintessential bird-human entanglement of contemporary urban living. The disciplines of Art and Science come together in this science classroom to create the frame of the modelling activity which allows the children to borrow from the chaos of the world. In this borrowing they create a temporary agential cut, a moment when child and ibis come into being in a temporary representation of their entangled lives. For the child who creates the ibis, it is neither pest nor friend, it just is, and the child becomes human differently in this moment of creation.

Postscript

Researcher: Exercise in mud. Just sat for a long while in mud until breath and heartbeat slowing down to waterway pace of ants on rock, crawly critters in mud, heaps of waterbirds talking playing eating swimming and others coming and going. Decided to write bodyplacebog on my iphone notes. It doesn't have room for more than a few words. Started walking back then realized that removed from the mud desperate to bring some with me for our last presentation and display exercise. Walked back to mud, grabbed strip of paperbark as paintbrush, then few steps later saw perfect paintbrush on the ground, stick with beautifully frayed end. Back in the room still connected to the mud at edge of lagoon, paperbark and painting stick in hand as if mud with me. Grabbed glass rushed back to edge of lagoon, scooped up some mud and brought it back mixed with a little water, stirred with painting stick. Late back so all time for was to make some swirly marks on white sheet with muddy stick, lovely black mud marks, exquisite pleasure. Then I scribed my words from iphone to paper in black text.



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8. THINKING SENSING LIVINGLOVING AND BECOMING EARTH

This Posthumanist Research(er)

Gulatgo eallima jienaid
joga šávvamis
biekka bossumis

Can you hear the sound of life
in the roaring of the creek
in the blowing of the wind

Dat lea visot máid áigon dadjat
dat lea visot

That is all I want to say
that is all

(N.-A. Valkeapää, *Ruoktu Váimmus, Trekways of the Wind*)

FRAGMENTS AND ASSEMBLAGES

Here, in this, 'I'-and-the-multiple-others fumble, move, think, ask, become and write smoothly towards a posthuman (re)search, (re)think, Life with constant searching, thinking, becoming, not-knowing. Towards a living Being, where humanist epistemologies and human are decentered ... Towards becoming-imperceptible (no 'as a' researcher/expert/anything-else anymore) ... Towards an affirmative present.

To make connections one needs not knowledge, certainty, or even ontology, but rather a trust that something may come out, though one is not yet completely sure what. (Rajchman, 2000, 7, cited in St. Pierre, 2013, p. 652)

And the writing becomes thinking and talking about writing in the new materialist and post humanist research practices, it becomes a

pedestrian process of 'writing up' a piece of research where something not-yet-articulated seems to take off and take over, effecting a kind of quantum leap that moves the writing/writer to somewhere unpredictable. On those occasions, agency feels distributed and undecidable, as if we have chosen something that has chosen us. (MacLure, 2013, p. 661)

This becomes an 'assemblage'. Law (2004, p. 41) sees assemblage if not a mistranslation of the French word 'agencement', but something where much has got lost in translation. 'Assemblage' in its' definite, clear and fixed sounds has lost a bit its' uncertainty and unfolding nature of the process.

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If ‘assemblage’ is to do the work that is needed then it needs to be understood as a tentative and hesitant unfolding, that is at most only very partially under any form of deliberate control. It needs to be understood as a verb as well as a noun. (Law, 2004, pp. 41–42)

As a verb it can be seen as (a) happening and always infinite.

This becomes a circulating assemblage, tentative and hesitant unfolding. Becoming. Fragmental and discontinuous movements. Multiple connections, diffracting, re-turning and re-turning (Barad, 2007), moving the text to other spaces (Braidotti, 2013, p. 165). An entanglement, cutting together and apart the readings, writings, thoughts, and sensations in a way that lingers and floats, re-searches and re-thinks, aloud and silent, most often nonlinear.

Concurring Braidotti’s (2013, p. 12) frustration “about the human, all too human, resources and limitations that frame our collective and personal levels of intensity and creativity”. For Braidotti (2013) posthumanism marks the end of the opposition between Humanism and anti-humanism, so it’s not for sinking into the rhetoric of the crisis of Man, but working “towards elaborating alternative ways of conceptualizing the human subject” (p. 37). Conceptualizing and actualizing. Living. Becoming. Encountering. Living.

With Manning and Massumi (2014, p. 89) research-creation: constitutively open ended, the kind of text/writing that can not be preprogrammed, just experimental and emergent effects of an ongoing process. Yes, partly that. Or dreaming about it. Asking whether it were possible. Here still and though knowing/preprogramming towards a readable text. A text: words after words and sentences after sentences. In these lines and columns. Striated spaces to be filled.

Jump a bit maybe. Just a bit.

This chapter gets also written besides a thought/quest/curiosity/imagination on affirmative critique. It’s always-already dreaming and searching for possibilities to create a better world. It’s (re)searching for becoming ‘worthy of the present’ (Braidotti, 2013, 189) and for justice-to-come, with which Barad (2010) refers even to those who are already dead and those who are not yet born.

Deleuze (1962/1983) writes that ‘*to affirm is not to take responsibility for, to take on the burden of what is, but to release, to set free what lives. To affirm is to unburden: not to load life with the weight of higher values, but to create new values which are those of life, which make life light and active*’ (p. 185). (St. Pierre, 2004, p. 287)

AND WRITING AND EVERYDAY LIFE OF A RESEARCHER-MULTIPLICITY AND

In this chapter I’m writing about what is happening in the everyday life practices of a researcher. What is happening and where is the agency, when a paper (an article or ...) gets written? Where/when is this happening? Who/what is writing, creating

the words and sentences? Without which this could not become? Where all over is this material and relational, embodied, embedded and expanded subjectivity (Braidotti, 2013)? This becomes fumbling and writing towards those spaces, written in an immanent way, created as spacetime-matterings (Barad, 2007), as pieces of texts, where space and time get produced and mat(t)erialized, the questions and thoughts repeating and differencing, re- and re-:

Everything which happens and everything which appears is correlated with orders of differences: differences of level, temperature, pressure, tension, potential, *difference of intensity*. (Deleuze, 2004, p. 280)

Braidotti states that “writing is a method for transcribing cosmic intensity into sustainable portions of being” (Braidotti, 2013, p. 166). Some sustainable, sharable portions of being get transcribed into this, this fumbling writing.

Instead of using totalizing abstractions (like neoliberalism or critique of neoliberalism, see also Bennett, 2010) empiricism for which Deleuze (and Parnet, 2002, p. vii) is talking analyses “the states of things, in such a way that non-pre-existing concepts can be extracted from them. States of thing are neither unities nor totalities, but *multiplicities*.” Coleman and Ringrose (2013) read and re-write that

Deleuze [in Deleuze & Parnet, 2002] is pointing to an empiricism that becomes through immanence. That is, empiricism is a way to study the multiplicity of a thing – its relationality – through beginning from and extracting what is immanent to the thing. (p. 10)

In which kind of relationalities and immanence(s) does the writing become? What is immanent to the writing, the scholarly writing, this writing, here, in a posthumanist book?

Also Manning and Massumi (2014, p. 87) get inspired by Deleuze and Guattari and ‘immanent’ critique, which engages with new processes more than new products:

It seeks to energize new modes of activity, already in germ, that seem to offer a potential to escape or overspill ready-made channelings into the dominant value system. (p. 87)

Yes, this chapter also seeks (again and again – (re)searches) other ways to think language, as also St. Pierre (2013, p. 650) writes, that even in this new ontology we can’t ignore language. Braidotti (2013, p. 87) speaks for taking risks for experimenting with the language, but also for an understandable language in visualizing the subject as a transversal entity, which include human, animals and the earth as a whole (p. 82). That shall though be done with a new vocabulary (same page). Also MacLure (2013) writes that

I think that there is more work to be done on the status of language itself within a materialist research practice.

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It is not just that language is ‘demoted’ from its imperial position as mediator of the world. It is that language itself, within a materialist conceptualisation, ought to be so fundamentally changed as to become almost unrecognisable. Thinking specifically of the language(s) of research: a materially engaged language would, as outlined above, be non-representational, non-interpretive, a-signifying, a-subjective, paradoxical and embroiled with matter. (p. 663)

In the book (pre)description I get inspired especially by these wor(l)dings: “embedded/embedded complexity issues going beyond language ultimately leading to dynamic and chaotic (read edusemiotic paradoxical) understandings of knowledge and knowledge creation” and “opening up new spaces not yet thought”. So, yes, how to write, how to talk, with what kind of language create and expand new kinds of knowing, posthumanist knowing, knowing posthuman? When not anymore thinking on creating a best possible (humanist) argument? When seeing and recognizing this researcher-me just a tiny little particle, a molecule in the flow? A dribble.

A questioning relevant for life research

A researcher becoming with data

Anywhere, anything, all. (Reinertsen, Ben-Horin, & Borgenvik, 2014, p. 474)

So, this is an experiment, not a judgment, as Kathleen Stewart (2007, p. 1) writes. Intensities, feelings, invitations, some tiny small germs of some not-yet-possible to name as a thought or formulate as a question, drafts and drifting, no truths or demystification (see Stewart, 2007; Bennett, 2010), but curiosity and speculation, and some of the concrete acts of writing, sitting, reading, straightening the spine (back?), pressing the keys on the keyboard

The aim not already-known, not preprogrammed, still asking why, what for, why should I continue, why should you listen/read... I don’t know, *real-ly*

This is an event, and is not (it’s partly edited, changed, becoming another event by every breath and push, a re-writing)

AND SPACETIMEMATTERINGS—IMMANENT WRITINGS WRITTEN IN-THE-MIDDLE/MUDDLE(S) OF THE EVERY-RESEARCH-THINK-READ-TALK-WRITE-WALK-MOVE-DAYS, ASSEMBLED, ADDED, EXPANDED AND EDITED

Barad (2007, p. 91) writes, that making knowledge is not simply about making facts, but about making wordly configurations as part of the world, still not subjectively, but objectively in a way of being accountable to the specific materializations of which we are a part. So this requires an attentive methodology, that is responsive/responsible to the specificity of material entanglements in their agential becoming. For me this means that I write with the materiality of the everyday life of a researcher (towards eluding that identity) towards to become responsive for the material entanglements and their agency. It’s not me but all these connections.

Challenging anthropocentrism, but isn't writing, theorizing, arguing anthropocentric? What if we start to put to work the vital materialism (Bennett, 2010) in research, how could we do it? What could research look and sound and feel like? *How might one live* [or if spelling 'wrong' li:v] (research)? Especially when seeing research as a way of life, a way of living and encountering with/in the world ... Living as the earth, living as the vitalist materiality ...

I still have a dream,
a dream on a better future
on a future, with St. Pierre (2004):

a future in which the conditions of thought are such that neither the subject, nor education, nor science, as they are presently configured, are possible. In such a future, education might be more worthy of and might not betray those who come to it with hopes and dreams of splendid transformation. (p. 294)

In such a future I don't know if we still know what education is ... If we still have the word at all ... Or if we still have the word research ...

In such a future we could use the resources and possibilities to live, love and care more equally ...

If and when we come to learn to think differently about ourselves, as a part of earth, belonging to the earth with our earthly-others (with Braidotti, 2013) ...

Oh, and I'm so sorry that I almost wouldn't like to wait, or take all those steps needed before that future ...

And/but I write, I write a kind of a companion text, a side text, a text that makes and takes wordly configurations, makes agential cuts together/apart, brings texts and experiments/experiences/material entanglements together and apart in a way that lingers and floats, re-searches and re-thinks, aloud and silent, and often nonlinear. So there is still space for more conventional and argumentative research, I think, but this is something else, a humble and fumbling piece of writing. This is more (again = re)searching for alternative ways to engage in the becoming of the world (see also Guttorm, 2015).

I still have a dream

How might one live – this question is remarkable in Deleuze's work, writes May (2005) and continues, that Deleuze leaves intentionally even "the notions of what it means to 'live' and the 'one' doing this living" open (Taylor, 2014, p. 125).

I'm curious to think further with research,
how might one write (research), how might one do research,
how might one (re)search and (re)think
how might one (the research, the mode of intensity of this thisness) become
how might a presentation become
how might an article become

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how might a thought become
how might one live (research/inquiry)

Still (and again and again) curious about argumentative thinking, about arguing
Do we always need to create a tight and strict and linear train of argumentation,
(how) might one remain fumbling
or, (how) might one (text/research/inquiry) drift (Guttorm, 2014; Ikävalko & Kurki,
2014), not-yet-knowing where it is going,
how might one remain uncertain, drifting, undecidable,
how might the language stutter
how might the language repeat, (become a) parrot, again and again

... so that the language, the writing, is not describing, or re-presenting the previously
written texts or worlds, but doing, intervening, re-configuring/making worlds,
making and producing differences in the event of its entanglement ...

Wondering is our business. Anybody out there? (Reinertsen, Ben-Horin, &
Borgenvik, 2014, p. 466)

Adventuring with Google with ‘argumentation’ and ‘critique’, and ‘argumentation’
and ‘Derrida’, and finding to Caldwell (2007): “For him [Derrida] ‘one does not
always write with a desire to be understood,’ (*A Taste for the Secret*, p. 30). Instead
there is a matter of ‘leaving the other room for an intervention by which she will be
able to write her own interpretation: the other will have to be able to sign in my text’
(*ATS*, p. 31).”

Taking the book from my book shelve, reading some lines, leaving the book open
at the table, for next time to read, “giving to be read”:

But I have to admit that there is a demand in my writing for this excess even
with respect to what I myself can understand of what I say—the demand that
a sort of opening, play, indetermination be left, signifying the hospitality for
what is to come: ‘One does not know what it means yet, one will have to start
again, to return, to go on.’ (Derrida, 2001, p. 31)

Could posthumanism open new languages, movements, dance, shouting, laughing,
joy, fumbling (see Guttorm et al., 2015; Löytönen et al., 2012)?

Could we stop writing, or could we also do something else than writing?

When human and humanist knowing gets decentered, *how might one* (we all) *live*,
create, know, become?

Bennett (2010) is writing for a “certain willingness to appear naïve or foolish”,
“a willingness to theorize events (a blackout, a meal, an imprisonment in chains,
an experience of litter) as encounters between ontologically diverse actants,
some human, some not, though all thoroughly material”. She is also saying,
that “demystification... should be used with caution and sparingly, because
demystification assumes presumes that at the heart of any event or process lies

a *human* agency that has illicitly been projected into things” (Bennett, 2010, pp. xiii–xiv) Where and in which things lies the thing-power in an academic writing? Inside and outside the author and other bodies?

writing with other(s’) texts – how many articles do you need for an article, re- and re-writing, re- and re-reading

I know such a little – all too humanist?

I should read again – how many articles you need to quote to an article

I would like to read – and I would like to write without references, or only with references (it’s not me)

I don’t have time to read – what is research, what is life?

I think so slowly – how to build an argument?

Should the brain ‘get trained’?

So, what if I wrote the text with the voices from different things?

What if the ‘I’ were the computer?

(Oh, so boring, the hardware and software of different components processing data, bits and all)

What if writing with “*objects*” appearing “as *things*, that is, as vivid entities not entirely reducible to the contexts in which (human) subjects set them, never entirely exhausted by their semiotics” (Bennett, 2010, p. 5)

Here remembering one of Norman Denzin’s favorite quotes from T. S. Eliot (my favorite as well):

And the end of all our exploring

Will be to arrive where we started

And know the place for the first time (T. S. Eliot, *Four Quartets*)

“[T]o be surprised by what we see” (Dumm, 1999, in Bennett, 2010, p. 5), in mining “the ordinary as a potential site of resistance to conventional and normalizing practices” (Bennett, 2010, p. 126)

How would it be to encounter things ‘as for the first time’:

- thinner than thin light sheets bound tightly next to each other, with black truly small figures ordered in strict lines, lines below each other in an even distance – in piles and rows, in hands and laps, on the tables and in the bags here and there, gathering dust (and not), changing, becoming twisting and messy, encountering and becoming with coffee and wine..
- silver colored quite thin hard kind of box which one can open, and there opens a kind of board, a board with light and there appears a picture with all kinds of small pictures and figures in it, at the foot and top of it, and again those truly small black cryptical figures on white sheets, and under the board is a layer with black square buttons (*these these* fingers are just now touching on) joined to the layer, still movable downwards, after pressing they come up immediately – on the table, on the lap, moving in bags and rug sacks

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- black or silver or red or blue or what ever colored plastic or wooden kind of stick with which one can draw lines and figures

Lingering in those moments during which finding oneself “fascinated by objects, taking them as clues to the material vitality that” one “share with them” (Bennett, 2010, p. 17) What if they started to write? What would they have to say?

And still, *I have a dream*, I have a dream of social and ecological justice, of sharing and caring of us, the earth and its all vitalist materialities

And I still feel uncomfortable with this writing, and with high theorizing, with inaccessible texts, with sentences, which are ‘too difficult to read’ and ‘too difficult to write’.

There’s no question of difficulty or understanding: concepts are exactly like sounds, colours or images, they are intensities which suit you or not, which are acceptable or aren’t acceptable. Pop philosophy. There’s nothing to understand, nothing to interpret. (Deleuze & Parnet, 2002, p. 4)

And I re-turn and smile.

I still dream about something nonlinguistic, something non-identif-able, something, which in writing and text remains haunting

I still dream of moving, looking, touching, laying, gesturing, remaining silent – Or, would I in that way loose my language, loose the language of my species? Language of ‘humanity’? *How might one live?* Could there be more? Or less? Coming to posthumanism and still writing...

Still talking (and articulating, arguing, rhetoric-and-argument-centered, fumbling towards not-doing that all)

Still reading, reading, reading (struggling to ‘know’ and ‘understand’ more)

How might one live (research/inquiry)

What might become possible

Not-knowing and nonidentity

Open-ended fumbling of utopian imagination and play

Or, can you play fumblingly? What is an uncertain play like? “Jooko ett tää tulis”, “what if this did so and so”, that’s what children ask, don’t they... ‘This’. Thinking about the ‘this’ in that. Mmm. What if this continued writing. What if this stayed for a moment here. What if this. What if. This.

Here and now

I (still) have to write

I (still) want to write

I (still) have to use these words

I (still) have to use this computer

What else could I do

than with words and sentences and semiotics and rhetoric (and other all-too-human acts)

How might one live (research/inquiry)?

And/but what if this turned, re-turned to somewhere else. What if to Bennett (2010, p. 60), who refers to Verdansky and reminds that in fact “[w]e are... walking, talking minerals” and continues that bacteria, microbes, animals, plants, metals, chemicals, word-sounds, all those nonhumanesses (see Bennett, 2010, p. 120) move, flow, circuit in us. “My flesh is populated and constituted by different swarms of foreigners” (Bennett, 2010, p. 112.)

Inhumanness of us (see also Braidotti, 2013),

inhuman as human, human as inhuman,

we are all (of) that

they make both possible and impossible our work, our thinking, our inquiry

we are material configurations

It is thus not enough to say that we are ‘embodied’. We are, rather, *an array of bodies*, many different kinds of them ... (Bennett, 2010, pp. 112–113)

This all enables a new kind of self-interest, writes Bennett (2010, p. 113). We can easily recognize how all those inhumanesses in us could prevent our work, but what if we celebrated (Bennett, 2010, p. 120, thinks it may be even “worth running the risks associated with anthropomorphizing”, a.k.a. “superstition, the divinization of nature, romanticism”) the vital and vitalizing microbes and circuits? The circuiting blood? The in- and outputs between brain and fingers, (flows-of-energies-which-we-use-to-call) thoughts and acts? The breath? It’s not me, it’s us. All of us.

Matter is always already open, heterogeneous, noncontemporaneous with itself. Matter is always shifting, reconfiguring, re-differentiating itself. Deconstruction is not what Man does (it is not a method), it is what the text does, what matter does, how mattering performs itself. Matter is never settled but is agentive and continually opens itself up to a variety of possible and impossible reconfigurings. Matter is ongoing hauntological transformation. Nature is not mute, and culture the articulate one. Nature writes, scribbles, experiments, calculates, thinks, breathes, and laughs. (Barad, 2010, p. 268)

That we really are material configurations, not only in theory (in books and articles), but as researchers too

That we are not alone, not individually named, not individually intelligent, not clever (-minded, the flesh is intelligent, the mind embodied, writes Braidotti, 2013, p. 100) at all, but a part of an assemblage, an intervention all the time, just living, thinkingsensingslivingloving and caring, sharing,

in intra-action and possible to act also with something else than words ...

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That the materialities in us intra-act anyway
always and anytime. And always something, anything and nothing happens.

still writing arbitrary days and rows
why do I start here
and from and with *my* doings
the assemblage of agencies
intra-action
rigorous documenting, thinking, writing can create something new
where is the critique
in this
do you see it
now I go jogging

Writing and forming stories in ways that turn us on. Our own tellings of ourselves and our own deconstructions. A form of writing that gives the moments momentums a form which includes us in/and the unforeseen presenting itself. - - - You want to put in a little bit of Anne (David in the original)-the Anne that you wouldn't be afraid to show anybody but there's an Anne that you don't want to be in the film. - - - Confess things to the camera. Say the things you are most ashamed of, things you don't want to remember, things you don't want anybody to know. Maybe that way there'll be some truth. (David Shields, 2010, p. 185; Reinertsen, 2013, p. 568)

On the way towards. Here, yes.

AFFIRMATION AND PLAYING WITH THE LANGUAGE

Dreaming what-if

Dreaming about writing as-if not-writing, as-if playing, as-if talking, no, as-if *mmodomvk* (imperceptible – (not) wanting to explain, to open why this 'I' thinks something happens in the writing)

Language always comes too late, or too early – I write (and not) even though there was no idea,

no idea, but becoming, but the writing next word, but the next comma,

but why in earth, yes, why in earth,

in earth, becoming-earth, earth as “our middle and common ground” (Braidotti, 2013, p. 81).

How might a research become an event, an event which is happening and becoming, event which cannot be preknown (the question inspired by Manning & Massumi, 2014, and SenseLab)?

Language always comes too late ...

“What must language do to become-visionary?” (Manning & Massumi, 2014, p. 49)

Language and representation, taking “the risk of ridicule by experimenting with language that shocks established habits and deliberately provoke imaginative and emotional reactions”, in order to upset common opinion (doxa), not to confirm it (Braidotti, 2013, p. 87) – can the form upset too? The light arguing, the fumbling arguing (see Guttorm, 2015)?

“Silences are most important. – The silence makes the sound and vice versa. – There *are* silences, but in writing you have to arrange them,” says Cixous (Blyth & Sellers, 2004, p. 101) and continues that for the publisher white blanks use paper, and cost, for nothing.

White space moves the eyes quick to the next

black figures

couldn't that be space for thoughts, for meanings, for silences

empty spaces are not empty – they are without words and concepts, a white paper, matter

silence is no silence

Porous spaces and affirmative critique. In ‘neurotypical’, ‘human’ (see Manning & Massumi, 2014) sciences knowledge and totalizing discourses are striving to defeat each other, to explain everything – what-if-not, as a side text for all of those more conventional?

Bennett (2010, p. xv) asks with Jodi Dean (2002): “If all we can do is evaluate, critique, or demystify the present, then what is it that we are hoping to accomplish?” and continues “what demystification uncovers is always something human”.

So, non-demystification is not mystifying

and documentation is neither mystification nor demystification,

documentation, could this be called with some other word than documentation, mm,

The capacity to detect the presence of impersonal affect requires that one is caught up in it. One needs, at least for a while, to suspend suspicion and adopt a more open-ended comportment. (Bennett, 2010, p. xv)

... all-too-human ...

... all-too-humanist ...

Towards multi-versity (Braidotti, 2013, p. 184) and new ethics:

non-profit; emphasis on the collective; acceptance of relationality and of viral contaminations; concerted efforts at experimenting with and actualizing potential or virtual options; and a new role between theory and practice, including a central role for creativity? (p. 191)

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Let us try to connect the injunction to ‘just do it!’ [like in the perverse logic of advanced capitalism] to the process of becoming-imperceptible, or merging with one’s environment. This marks a different time sequence; it is a qualitative shift of coordinates which is a pure difference of becoming. It is the flooding of the present by possible futures, in a clean break from the past if by past we mean a sedimentation of habits, the institutionalized accumulation of experience whose authority is sealed by molar or dominant memory and the identities it engenders. Becoming-imperceptible is a sort of transcendence that plunges us into the impossible, the unheard-of: an affirmative present. This is what Deleuze calls ‘an event’ – or the eruption of the actualization of a sustainable future. (Braidotti, 2006, p. 260)

AND

I believe in one matter-energy, the maker of things ever seen and unseen. I believe that this pluriverse is traversed by heterogeneities that are continually *doing things*. I believe it is wrong to deny vitality to nonhuman bodies, forces, and forms, and that a careful course of anthropomorphization can help reveal that vitality, even though it resists full translation and exceeds my comprehensive grasp.

I believe that encounters with lively matter can chasten my fantasies of human mastery, highlight the common materiality of all that is, expose a wider distribution of agency, and reshape the self and its interests. (Bennett, 2010, p. 122, line breaks by author)

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9. NOTES ON WOR(L)DLY BECOMING WITH CHILD/REN/HOOD(S)

*In the Middle of Small Things Writing, Response-Ability and
Be-ing-in-Common-Worlds-with*

In this chapter I want, as I write across and against worldviews on child-nature-culture values, refugees, you/me/they/us, green pedagogy, recourse, economy, dark ecology – to elaborate and connect to the notion of the Anthropocene in early years sceneries. My thinking needs to be/come experimental, curious, imaginative, responsible reworking inspirations of knowledge. I am dedicated to ethical and critical analysis and encounters. As such, I wonder how conceptualisations of the Anthropocene might create entanglements between human and the more-than-human worlds, and not... I *thinkfeel* (Massumi, 2008) with Donna Haraway and Karen Barad's concept *respons-ability* as my/your attention of the not yet there... A nomadic methodology experimenting is introduced together with affect and intensity, which hopefully is creating a 'there-ness that everyone instantly grasps' (Buchanan, 2015, p. 390).

COMPLEXITIES

There are many ways to walk, seeing and knowing (Ingold, 2000). In my ontological locality, with an emphasis on intra-relationality between body, knowing and place, affect and nomadic¹ (Braidotti, 1994) thinking occurs. Inspired by Rosi Braidotti (2013) I follow her posthuman philosophies while she/I writes;

I take the posthuman predicament as an opportunity to empower the pursuit of alternative schemes of thought, knowledge, and self-representation. The posthuman condition urges us to think critically and creatively about who and what we are actually in the process of becoming. (Braidotti, 2013, p. 12)

I am open to encounter what knowledge movement, mind, body, land/scape, ground, weather and atmosphere transport to realms of inexpression's, slow and ephemeral connections where knowing is related to the body and the world to the body is familiar. Such a tale is often describing knowledges of young children's bodily movements in the kindergarten. Time passes differently, and mind and body are walking the ground and breathe rhythmically the environment. Steps and tempo

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embody time and space in the making of the worlds in the processes to come, felting and crouching materials and social worlds together with past, present and futures of hope. Walking, seeing and knowing as unfinished way-faring processes may open for movements and being affectively moved (Ingold, 2000). Tim Ingold (2007, p. 81) calls this a sort of wandering line, or more precisely, a rich meshwork that weaves and *textures the trails along which life is lived*. It endorses a performance of a *respons-ability* (Haraway, 2015a, 2015b) of difference that invokes a sense of wonder that moves us so that no knowledge, no image is stilled in either time or space (Ingold, 2007). My notewriting wor(l)dly becoming-together-with-thinking is in this chapter inspired by a Deleuzeoguattarian zigzagging experiment-disruptions, creating passages as lines of flight (Deleuze & Guattari, 1987) to invite the reader to thinkfeel (Massumi, 2008) the complexities around what is termed as the era of the Anthropocene. Experimenting is productive;

experimentation does not interpret what something such as a text, an idea or a desire, ‘means’ but seeks to discover how it works or functions by uncovering an order of causes, namely, the characteristic relations among the parts of an assemblage – their structures, flows and connections – and the resulting tendencies. Effects are demystified by being related to their causes that explain the functions and uses of an assemblage. (Baugh, 2005, p. 91, in Nordstrom, 2015, p. 180)



Photo: Ann Merete Otterstad. Skiathos Island, Greece, September 2015

NOTES ON WOR(L)DLY BECOMING WITH CHILD/REN/HOOD(S)

Starting in the middle tale

I continued to write this article on the island of Skiathos in Greece in September 2015. The last ten years I have been on this island, relaxing, swimming, thinking, reading, and walking the land, writing, eating and sharing my worldviews on pedagogy together with my husband. However, this year was different. The Mediterranean ocean has for the last year been a route for thousands of refugees fleeing from the conflict in Syria and other countries in the region. The sea brings people on boats desperately on the run departing from Turkey. So many humans are trying to make a better life/living for their families and children. They are leaving so many memories and things behind.

The water takes – many are drowning in the same sea I am swimming in. No refugees' boats reach the island Skiathos – the ones that survive enter on the islands of Lesbos and Kos or further away somewhere in Italy. How strange, I haven't met anyone although I am just some miles away. I do not feel well, my thoughts are with all the desperate people nearby. Maybe I shall find a boat... Ethnocentrism is circulating in me/us/they. Politics are continuing to uphold borders and distances between humans and other species. Fortress Europe. Derrida's (2000)² strangers are still kept out – although the world is changing – this is the largest displacement of people since World War II in Europe. Nothing can possible be the same...

NOTES OF THE ANTHROPOCENE

For years, scientists and social activists have warned us about how income inequality, resource depletion, overpopulation, failing agriculture, energy consumption, limited access to water, pollution, and unequal distribution of wealth can create scary scenarios within the next decades. Devastating catastrophes have earlier happened to other civilisations ... and what do we/she/all do (Reinertsen et al., 2014)? The world seems to further extend the stratification of wealth and an increasing production of goods and productivity is dividing society into different economies. The earth that is still undergoing systemic transformations, and the predicted changes in geosystems, such as the complex, biodiverse assemblages like eg. coral reefs can undergo as rapid and irreversible modifications of state (Alaimo, 2014; Davies & Turpin, 2015; Haraway, 2015a, 2015b). In such scenarios the era of the anthropocene is materialized.

The anthropocene is according to Affrica Taylor and Veronica Pacini-Ketchabaw (2015) among many others, presented as '*a new geological epoch, emerging out of the Holocene, in which human activities have fundamentally and permanently changed the planet's biosphere*' giving the human a position of becoming '*a global geophysical force*' (p. 3). Etymological the name *Anthropocene* is a combination of Greek: *anthropo-* (Greek: ἄνθρωπος) referring to 'human' and *-cene* to 'new'.³ The term was first popularized by the Dutch chemist Paul J. Crutzen in a 2002 paper he published in *Nature*, after which references to the anthropocene began to

appear within science studies. Since then, the anthropocene proposition has made its way into a number of other scientific studies, as well as nearly every corner of the social sciences, humanities, and arts. The impacts of human activities, including the contamination of oceans, the reduction of the ozone layer, fundamental changes to the earth's carbon, phosphorous, and nitrogen cycles, climate change and the rapid loss of biodiversity as evidence of the Anthropocene (Alaimo, 2015; Taylor & Pacini-Ketchabaw, 2015). From a Harawayan perspectives she suggests in her talk called; 'Anthropocene, Capitalocene, Cthulucene: Staying With the Trouble'⁴ (2014) to search for other possibilities for what this epoch we are living in might be called. Rather than characterize the era we live in now by figuring the human subject, Haraway suggests that what is at stake here is to destabilize worlds of thinking with other worlds of thinking. And she encourages us to consider the terms – Capital and Cthulhu – regarding figuring of the anthro.

My notes of worldly becoming with/in child/ren/hood in this chapter is to stay with the trouble by trying to intra-connect lines of undoing natureculture, environment thinking in early years as either/or. I hope to create affirmative passages for child/ren/hood(s) – by remapping, reading, thinking, remembering, breathing, bridging and trying to handle the locked/stuck places (Lather, 2007) in me/she/them/all... I will here also bring in notes from the Norwegian Curriculum Framework plan for early years (KD, 2011) to discuss how text-values might animate human beings described as;

... basic values such as community spirit, care and shared responsibilities, while representing an environment that instills a respect for human dignity and everyone's right to be different. (p. 9)

I let this citation wait to be continued later in this text, where I draw attention to the uses of affect to produce specific subjectivities and moralities in educational policies. I wonder if both discursive and material textures circulate and produce specific ideas of environment, nature, and child, social and cultural frames to organize an ethics of concern (Latour, 2004) and response-ability (Barad, 2014; Haraway, 2010).

ENGAGING IN POST-ANTHROPOCENTRIC INQUIRY

The tales I want to surface in this chapter is to connect to early childhood curriculum and stories of traveling, country, land, territory, walking's, nomadism – detailed and chosen from affective mapping of real life events (Deleuze, 1994). By mapping stories as a nomad (Otterstad & Nordbrønd, 2015, p. 3) moving from tiny small things, places and spaces – retold, reformulated and shared – the sketching's of natureculture, child/ren/animal becomes something else every time. Remade – re/storied – relived into something new ... associated with Haraway's term *visuality* of *tentacularity* (Haraway, 2015a). The ways that figures, stories, multi-sensory apparatuses reach out to their audience and might enroll them... as always already changing tapestry and materials (Waterhouse et al., 2015).

As an alternative and widening conceptualization of the self, Stacy Alaimo (2014) introduces her conception of transcorporeality. Alaimo offers a way of thinking the self as material, which may be useful for understanding how the human is not a disembodied force that produces the anthropocene, but always already part of the dynamics of the world⁵. This way of thinking opens up to question the anthropocene subjects and their possible relations to the subjects of material feminisms, posthumanisms, and new materialisms (Alaimo & Hekman, 2008). Haraway's (2015) term response-ability encourages responding in the context of living and dying in worlds for which one is for, with others. And she continues, I think of response-ability as something collective and to-be-made in the making. Not as a fixed entity, rather a kind of processes that is not yet, but may yet be. It is a kind of attracting, desiring, making-with. Ecological challenges worldly are visible; ecology works with nature, with academia, with curriculums, practices, in structural ways and also as every change in life as tiny small things changing. Coming close to what could be changed, is also about diversity, pulse, intensities, texturing – species diversities including more-than-human worlds. What am I/you/all missing?

Discussions about the term anthropocene direct the distinctions between the people, nations, and collectives who are driving the contemporary human-environmental crises. Whenever a term or trend is created, questions like; – what other story could be told here? What other language is not being heard? Whose space *is* this, and who is *not* here? As such, the issues raise questions about *which* humans or human systems are driving the environmental change the Anthropocene is meant to describe. As a political position we are all embedded in a cosmos of political concern (Latour, 2014), describing the fact that the complex situations in the world are shared challenges, which might call for conceptual attention and critical post-anthropocene inquiry.

This leads me to something Sarah Ahmed wrote some time ago on her feminist killjoys blog⁶ –

To account for experiences of not being given residence (to be dislodged from a category is to be dislodged from a world) is not yet another sad political lesson, a lesson that we have had to give up in order to keep going. We learn from being dislodged about lodges. We come to know so much about institutional life because of these failures of residence: the categories in which we are immersed as forms of life become explicit when you do not quite inhabit them.

How to acknowledge our thinking about the shared past, present and future with the many species and environments always already there...Haraway says;

It matters which stories tell stories, which concepts think concepts. Mathematically, visually, and narratively, it matters which figures figure figures, which systems systematize systems ... All the thousand names are too big and too small; all the stories are too big and too small ... we need stories (and theories) that are just big enough to gather up the complexities

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and keep the edges open and greedy for surprising new and old connections.
(2015, p. 160)

THE NOT YET KNOWN KNOWLEDGES

Sketching tiny small things stories also include experimenting with early childhood research as openness to *the not-yet – known*, in togetherness with the concept of ‘nature’, and ‘more – than-the human world’ (Haraway, 2010). My interest is to elaborate on the already complex wor(l)dly machinery, the philosophy of organism that produces the categories of children/childhood supported by the concept of Nature. As such I am investigating the curriculum Framework Plan for kindergarten in Norway (KD, 2011) to lookout for how nature and naturalization create Norwegian child/hood(s). Inspired by non-representational ethnography (Manning, 2015; Vannini, 2015; Thrift, 2008; Waterhouse & Otterstad, 2015), I want to generate children/hood research differently ... – with a curiosity for how Alfred North Whitehead’s (1920) concept *bifurcation of nature*⁷ is connecting to the statements as *finding more – learn about more – pay attention to* (Stenger, 2011) might arise. These statements can produce challenging ideas that correspond with seeing and hearing in situations the researchers makes sense for. Latour (2005a) tells us that:

Bifurcation is what happens whenever we think the world is divided into two sets of things: one which is composed of the fundamental constituents of the universe – invisible to the eyes, known to science, yet real and valueless – and the other which is constituted of what the mind has to add to the basic building blocks of the world in order to make sense of them. (pp. 225–226)

My concern for introducing Whitehead’s (1920) term *the bifurcation of nature* impasses how we approach fundamental philosophical questions, e.g. the nature of mind and body, nature and culture, quality and quantity, which must be re-thought with radical empiricism. This gives openings to question the ontological nature of the *organism*, which, for Whitehead, and in this chapter is considered in relation to conceptualizing modes of existence (Latour, 2014). In social sciences, as in pedagogy, the question of what it means, *to learn more* is a matter of relentless debate, and it is likely to enter into composition with other obsessions. Because of its non-innocence, it is important to resist any hegemony of the articulation here proposed by Whitehead (1920) between *nature*, *attention to* and *find more*. I am specifically worried for the crafting of the particular kind of relationality – the value of which would be to make it possible to *finding more about* others – is a risky and troubling thinking.

Situated together with Haraway’s expression – *Staying with the Trouble*, might illustrates an entangling with ontological, ethical, and ecological knots in multispecies contact zones (Taylor et al., 2013). By connecting shared spatial intra-actions (Barad, 2007) around *more than human worlds*; animals, things,

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environments, landscapes, technologies, water, air, fire, and child/hoods – open for that child/ren/hood may be seen as a *contact zone*, that embodies, connects and can shape messy, heterogeneous, multiple, fuzzy and leaky environment. Such a location might produce *the yet not-known* early childhood knowledge challenging children and nature as naturalized environments. Mapping nomadic stories of child/ren/hood inquiry as leaky environments, as diverse child/ren/hood, by re-conceptualizing and reconfiguring child/ren/hood from other phenomena that the already known and done (Andersen & Otterstad, 2014). Such locations opens for critical questioning, coloring, wondering, cooking up, slicing, desiring, collapsing, in and through varieties of tentacularity (Haraway, 2015a). And these entanglements might hopefully open to post anthropocentric inquiries crafting and intra- acting differently in becoming worldly with thinking and doing different child/ren/hoods (Giugni, 2010).

RISKY AND TROUBLING THINKING

When Deleuze (1994) talks about thinking he says;

Something in the world forces us to think. This something is an object not of recognition but of a fundamental encounter. What is encountered maybe by Socrates, a temple, or a demon. It may be grasped in a range of affective tones: wonder, love, hatred, suffering. In whichever tone; its primarily characteristic is that it can only be sensed. (p. 139)

Risky thinking is in Isabel Stengers' terms, to think possibility against probability; the transformation of risk to hope. Against the sort of insurability and calculation at the center of the risk society, Stengers advocates an experimental stance, an adventure in life: the risk of possibility, the risk of laughter and joy in the face of uncertainty (in Instone, 2015, pp. 34–35). Life, for Stengers, isn't built upon certainty and insurances, but upon the situation or events that make them possible (in Instone, pp. 34–35). Haraway's knots of the encounter might here become a tool to think with. Stengers insists that risk is not an abstraction, not a romantic gesture of risking everything or something that can be done on behalf of others. Instead, for Stengers, risk is a concrete experience that slows us down enough to take time, value experience and hold onto hope and joy.

So, according to Instone (2015), Stengers term risky attachments are events, they're active relations of hope and connection in which we cannot predict the outcomes, where we risk opening ourselves to possibility, and risk letting our thinking beyond our questions and theories. In the act, she insists, we risk ourselves, and the possibility of putting our own ideas at risk in the hoping that something else could be produced. From this perspective, it's not the risk of danger that is central but the risk of hope, of feeling and thinking, that in Stengers' words, *oblige me to think and feel in a new way* and that induce *the powerful sense that something else is possible* (in Instone, 2015, p. 36).

RETHINKING BE-ING-IN-COMMON- WITH

The post-anthropocentric thinking decenter the subject and celebrates a *be-ing-in-common-with*...and for the political theorist Jean Luc Nancy, the individual emerges from an essential sociality, rather than the other way around as is often conceived (2000, p. 44). This gives hope to a sense that something else is possible. Nancy, (in Fincher, 2015, pp. 9–10) suggests that we replace the singular philosophical conception of *Being* with a *be-ing-in-common* that does not reduce us to a unity or shared essence. According to Fincher (2015, p. 9) the process of symbiogenesis suggests that *individuals are all diversities of co-evolving associates* (Hird, 2009, p. 65). Life does not exist without community as a process of connection – amidst – difference, *without being-in-common*. *Life*, is according to Margulis and Sagan, *an orgy of attractions* (cited in Fincher 2015, p. 10).

A *be-ing-in-common-with* brings in what Barad and Haraway introduce as a living *response-ability*, which reduces the possibilities to think of humans as singular, self-contained individual beings. A *be-ing-in-common-with* expands for multiple communities, fleeting, temporary manifestations (Hird, 2010) with/in *multispecies – community*, including all of those with whom our livelihood interrelate with and are interdependent on. According to Barad the term *agential realism* includes intra-actions, which is proposing a new way of thinking causality (2007).⁸ It is not about a shifting from interaction, where we start with separate entities and they interact, to intra-action, where there are interactions through which subject and object emerge, but actually as a new understanding of causality itself (Barad, 2007).⁹

First of all, agency is about *response-ability*, about the possibilities of mutual response, which is not to deny, but to attend to power imbalances. Agency is about possibilities for wor(l)dly re-configuring. So agency is not something possessed by humans, or non-humans for that matter. It is an enactment. And it enlists, if you will, ‘non-humans’ as well as ‘humans’. In Barad’s universe the specificity of intra-actions addresses the particularities of the power imbalances of the complexity of a field of forces. Think about the changes in the environment – there is a range of multilayered distributed geopolitical challenges intertwined with terms as sustainability, environment, air, economy, increased production and so on.

ECOLOGY AND SUSTAINABILITY

I am back in Oslo watching the news¹⁰ on the television about the United Nations- 17 goals¹¹ for the next 15 years to come. Our Norwegian Prime-minister Erna Solberg speaks in Central Park for 100.000¹² people (meeting Beyoncé, Ed Sheeran and Coldplay¹³) and she ensures that Norway shall encourage girls’ education in the future. They/we /all did say something similar in the year 2000 – and the goals from the past are still re- worked. I want to think otherwise... about the ecological work with nature, and about the difficult formulation of sustainability – poverty – hunger – war – inclusion – equity – education for all – economic growth – climate change –

ecosystems – biodiversity – peacefulness and global partnership... courage and tiny small stories to come. Response – abilities for me/us/them/all ...

How might these UN – ecological goals create care and linking ideas to child-nature-culture-thinking and doings in the field of early childhood? My desire is to take on a nomadic readers' territory by searching for mobile and metamorphiic geographies (Deleuze & Guattari, 1987) to re-story the cultural and ecological perspective inscribing child/ren/hood(s) as romantized connections to nature. Ecology as an upcoming term whether it is discursively related to air pollution or eating habits, is disturbing the ongoing pollution crisis, which is giving focus on *nature* and attention *to* and an urge to *find more* out about reasons (eg. Whitehead's term bifurcation). Child/ren/hood(s) might easily become targets as investment for a future –to- come, and this is followed up in next paragraph. Here I will disclose various texture ideas from in the Curriculum Framework plan for Norwegian kindergartens (2011), as metamorphiic response-ability.

WANDERINGS ABOUT THE CURRICULUM¹⁴ FRAMEWORK

Haraway's contribution to the debate about the anthropocene is to always already introduce more concepts to disturb the already there. And thinking further with the conceptualization of the anthropocene, not embedded in anthropocentrism, more as a *response-ability/ethical relationality* for human and-the-more than-human (Haraway, 2015a, 2015b), I am curiously investigating the texts-knots (e.g. Haraway) in the Norwegian Curriculum Framework plan (KD, 2011) by reading, remapping, thinking, remembering and bridging the locked/stuck places (Lather, 2007) in *me/she/them/all...* When I install the terms *nature and sustainable development* the appearance of text signals in the curriculum plan gives the text-dot – 3.4 *Nature, environment and technology* appears on p. 38 (translated to English from the Department of Education);

Nature provides a multitude of experiences and activities at all times of year, and in all weather. Nature allows children to experience beauty, and inspires aesthetic expression. This learning area helps children become familiar with and gain an understanding of plants and animals, landscape, seasons and weather. The aim is for children to begin to understand the significance of sustainable development. This includes love of nature, and an understanding of the interactions within nature and between humans and nature.

In a curriculum framework, texture is materializing the tiny small seed, as the seed becomes affect and affirmative thinking for child/ren/hood. In the extract above, nature is activating children by creating new affective passages for child/ren/hood(s). The verbs in the text/ure connects to ecological work with nature as; *experience with nature, wonder, joy, understand nature, conserving and interacting in the natural world, experience and learn about animals and plants, observe, promote an understanding, systematize, describe, talk about phenomena in the*

*physical world ...*¹⁵ – which give directions and structure how early childhood education and care, students and professionals are working with sustainability. An absent/present reading is locating the human being on top on the hierarchy, separated from other species.

The agency of nature, place, space, non-human-others are positioned as something *to experience, learn about, observe, systematize, talk and wonder about...* A classical separation between nature/cultures creates the human as an outsider-learning subject, which reminds me on Stacy Alaimo's concept *transcorporeality* (2015). Her idea is to including the self as material part of the dynamics of the world, as species diversities. Including an *A be-ing- with common- worlds* relations to each other, is in the curriculum plan given these ideas; *...basic values such as community spirit, care and shared responsibilities, while representing an environment that instills a respect for human dignity and everyone's right to be different* (KD, 2011, p. 9). The possibilities of making small changes in programs might create seeds for a metamorphic response-ability.

Here Haraway's (2015a, 2015b) term *Capitalocene*, as a geopolitical ecological description is used to emphasize the importance of the worldly capitalistic system. Haraway's idea is to see the environment within the complex and interrelated processes of global-scale economic-political organization. The crisis of climate changes are part complex socio-economic, political and material operations, involving curriculums and products, biotechnology and militarism that distributes causality for environmental change beyond the problematic generalization of human species- beings.

Another connection is the term *Chthulucene* (Haraway, 2015), which draws on the resources of science fiction as much as science facts, speculative feminism as much as speculative fabulation, in naming the post-anthropocentric age of multi-species assemblages. Here I can associate with the Dark Ecology projects, which is directing on the ideas of 'the agency of the non-human' and 'making things speak', as featured in the work of thinkers like Latour and Morton. 'Dark ecology (Morton, 2010)'¹⁶ resists the Romantic notion of 'Nature', and includes arts and environmental aesthetics. In Morton's book *The Ecological Thought* (2010) the notion of green, and naturalizations suggesting that entanglements of all forms of life and all things is dark. In dark ecology – hesitation, uncertainty, irony, and thoughtfulness are parts of ecological thinking. Like a noir film, investigating a supposedly external situation, from a supposedly neutral point of view, only to discover that she or he is implicated in it. The point of view of the narrator herself becomes stained with desire. There is no meta-position from which we can make ecological pronouncements (Morton, 2013), which opens for ways to walk, seeing and knowing the yet not there. Many passages, stuck places and critiques are circulating across and against worldviews on child-nature-culture, refugees, you/me/they/us, green pedagogy, recourse, economy, dark ecology – all connected to sustainability values in early childhood curriculum framework in Norway.

NOTES ON WOR(L)DLY BECOMING WITH CHILD/REN/HOOD(S)

A TEMPORARY STOP –WAYS OF BE-ING-IN-COMMON WOR(L)DS WITH

The concept post-anthropocene may give openings to uncertainty and an unknown future to come. A way-faring inspired by Ingold (see the introduction of this chapter) might become a nonlinear movement challenging the unknowable worldly futures – taken some of the warning environmental scenarios into other worlds. Walking with the dogs, unfamiliar people, children, refugees are making the *worldly becoming with*. How do ‘we’ make and share the materiality of our community economies, with this new, more-than-human ‘we’ in mind? Can we, for example, begin to see the chickens, bees and fruit trees of a cooperative farm not as part of that farm’s commons (as shared resources), but rather as living beings entangling in the co-production of the worldly community that, together, makes and shares the places, spaces, we walk. My inspiration for this article has been to offer different ways of reconfiguring be-ing-in-common-worlds-with beyond the world of *nature*, *attention to* and *find out more* about (e.g. Whitehead notion of bifurcation), searching in and through varieties of tentacularity (Haraway, 2015a).

NOTES

- ¹ Following Rosi Braidotti (2006), she develops *a vision of female feminist subjectivity in a nomadic mode* (p. 1). In her book *Nomadic Subjects* (2006), she suggests that the nomadism of polyglots is *a specialist of the treacherous nature of language, of any language* (p. 8), and the polyglot is a nomad. Braidotti conceives of feminists as nomads (particularly feminists who are polyglot intellectuals). She thus offers a revision to the notion of feminist as exile, along with a challenge of *the politics of location* (p. 21). Nomads live in transition, *acutely aware of the non-fixity of boundaries* (p. 36). In the same way, feminists move among disciplines and think across social boundaries associated with sex and gender.
- ² <http://users.clas.ufl.edu/burt/shipwreck/derridahospitality.pdf>
- ³ <https://en.wikipedia.org/wiki/Anthropocene>
- ⁴ <https://vimeo.com/97663518>
- ⁵ <http://jeremyjschmidt.com/2014/06/13/stacy-alaimo-your-shell-on-acid-post-human-vulnerability-anthropocene-dissolves/>
- ⁶ <http://feministkilljoys.com/2014/11/04/white-men/comment-page-1/>
- ⁷ Alfred North Whitehead’s term *bifurcation of nature* (1920) opens for thinking *beyond the human condition*, as Deleuze would say. However, as Isabelle Stengers notes in her introduction to *Thinking with Whitehead*, this situation is changing, and Whitehead’s influence can now be visibly seen amongst *ecologists, feminists, educators, [and] theologians* (p. 11). Whitehead’s attempts are to find a metaphysical alternative to modernism” (p. xiv). Central to this project is Whitehead’s critique of the bifurcation of nature—a forward assault on the division between primary and secondary qualities, first from a within a new philosophy of nature, and later from a full-blown metaphysical system. Thus objects and subjects, primacy to the former but meaning, value, intelligibility, to the latter, are not, according to Whitehead, a good way to start a universe. Whitehead’s most extensive discussion of this bifurcation is his ‘Theories of the bifurcation of Nature,’ in *The concept of nature* (1920: 26–48). Isabelle Stengers discusses Whitehead in her book – *Thinking with Whitehead* (2011). (downloaded, May, 2015 – <https://knowledgeecology.files.wordpress.com/2012/10/thinking-with-whitehead.pdf>)
- ⁸ <http://quod.lib.umich.edu/o/ohp/11515701.0001.001/1:4.3/-new-materialism-interviews-cartographies?rgn=div2;view=fulltext>
- ⁹ Interview with Karen Barad, 2012 by Rick Dolphijn and Iris van der Tuin see endnote 8.

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¹⁰ <https://www.regjeringen.no/no/aktuelt/ending-poverty-and-hunger/id2454181/>

¹¹ <https://sustainabledevelopment.un.org/post2015/transformingourworld>

Sustainable Development Goals

Goal 1. End poverty in all its forms everywhere.

Goal 2. End hunger, achieve food security and improved nutrition and promote sustainable agriculture.

Goal 3. Ensure healthy lives and promote well-being for all at all ages.

Goal 4. Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all.

Goal 5. Achieve gender equality and empower all women and girls.

Goal 6. Ensure availability and sustainable management of water and sanitation for all.

Goal 7. Ensure access to affordable, reliable, sustainable and modern energy for all.

Goal 8. Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all.

Goal 9. Build resilient infrastructure, promote inclusive and sustainable industrialization and foster innovation.

Goal 10. Reduce inequality within and among countries.

Goal 11. Make cities and human settlements inclusive, safe, resilient and sustainable.

Goal 12. Ensure sustainable consumption and production patterns.

Goal 13. Take urgent action to combat climate change and its impacts.*

Goal 14. Conserve and sustainably use the oceans, seas and marine resources for sustainable development.

Goal 15. Protect, restore and promote sustainable use of terrestrial ecosystems, sustainably manage forests, combat desertification, and halt and reverse land degradation and halt biodiversity loss.

Goal 16. Promote peaceful and inclusive societies for sustainable development, provide access to justice for all and build effective, accountable and inclusive institutions at all levels.

Goal 17. Strengthen the means of implementation and revitalize the global partnership for sustainable development.

¹² <http://www.hegnar.no/okonomi/artikkel564206.ece>

¹³ Why do I/she/you/them have to be/come informed... I cannot not choose... NOT.

¹⁴ http://www.udir.no/globalassets/upload/barnehage/rammeplan/framework_plan_for_the_content_and_tasks_of_kindergartens_2011_rammeplan_engelsk.pdf

¹⁵ I am not following up how this shall be obtained.

¹⁶ <http://quod.lib.umich.edu/cgi/p/pod/dod-idx/realist-magic-objects-ontology-causality.pdf?c=ohp;idno=13106496.0001.001>

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10. A PRACTICE IN MATERIALIZED REFIGURATION

A Modest Attempt in Making a Difference

INTRODUCTION

‘The point’, as Donna Haraway (1994) notes, ‘is to get at how worlds are made and unmade, in order to participate in the processes, in order to foster some forms of life and not others’ (1994, p. 59). Taking a modest and humble stone as my point of departure this chapter will undertake what Haraway describes as *materialized refiguration* (1994, p. 59), a practice that allows me to retrace my footsteps as I retrospectively reconsider data that emerged from an ethnographic project located in an inner city kindergarten in a northern English city. The chapter, whilst in some senses located in the past, nevertheless summons both theory and practice so as to envisage how things – including material and non material things – could encounter one another differently and in so doing make a difference to young peoples’ lives. To echo Haraway, I want to help foment a state of emergency in what counts as ‘normal’ within education generally but early years education especially. However, I would like to suggest that in order to do this we – researchers and teachers – have to learn how to be more inventive in how we think. Writing this chapter is a becoming experiment in thinking differently.

A HUMBLE STONE

Jonathan (aged 4) brings me a stone.

He tells me it’s a music stone.

He holds it to my ear.

I make an “oh”.

I give back the stone and ask, “What kind of music is it playing?”

Jonathan holds the stone to his ear and hums. Kyle (aged 4) joins us. The stone interests him.

Jonathan offers Kyle the stone, telling him that it’s a ‘music stone’. Kyle listens to the stone. Then looks puzzled.

He hands the stone back to Jonathan.

Jonathan: “It’s now a hero stone”.

Kyle runs off. (Field notes, September 1998)

Once upon a time Jonathan, Kyle, the stone and I spent our Monday to Friday lives in a kindergarten that is located in an area of Manchester, England. It is an area that had been and continues to be decimated by unemployment. Besides economic fragmentation Jonathan and Kyle were also growing up where familiar, stable social structures were continuously being eroded. To give one example, at the time when Jonathan and Kyle were attending the kindergarten the notion of ‘family’ within this specific context included those children who were cared for solely by a single parent (as in Kyle’s case), as well as parenting by married couples (as in Jonathan’s case), unmarried heterosexual couples, same sex (female) couples and foster parents. I was Jonathan and Kyle’s teacher.

This ethnographic data has had several outings in academic texts. It was used in my PhD thesis (1999) where by summoning postmodernism and poststructuralist theories, especially the work of Foucault and Derrida I sought to deconstruct examples of data so that I could create a conceptual space for thinking differently about my practice (see for example, Jones, 1995; Jones, 1996; Jones, 2001). It also reappeared in a book, *Action Research and Postmodernism: Congruence and Critique* (2001) that I co-authored with Tony Brown (see also Jones & Brown, 2002). Again, poststructuralism together with critical theory, feminist poststructuralism and deconstruction were put to work to challenge and destabilise the logic that underpins the ideal of the reflective practitioner where by using reason we can both understand as well as have mastery over our professional practice. This belief has its roots in Enlightenment logic – a logic succinctly summarized by MacLure as a “belief in reason and progress, unmediated access to truth and the agency of the centred, humanist self” (MacLure, 2011, p. 997).

Yet, as Rachel Holmes and I have noted recently (in press) there is an urgency within early years education to move into ever more skeptic theoretical waters. The (re)thought always, already needs to be rethought especially in a field of education where neo-liberalism, government policies and a particular notion of progress ensure, for example, that the decentering of the subject is an unfinished project. ‘The child’ within neo-liberalism augments, underpins and sustains a confidence that “human beings are exceptional, autonomous and set above the world that lies at their feet” (Badmington, 2011, p. 374). Such anthropocentrism is further sustained by the pervading and persuasive tenacity to cling to the “reassuring familiarity of common sense” (Braidotti, 2013, p. 1) where narratives of rationality, normality, progress and mastery are secured. It is amongst this milieu that “textual rereading is never enough, even if one defines the text as the world” (Haraway, 1994, p. 60).

In returning to Jonathan and the stone and music and Kyle and me as teacher and researcher I want to try focus on what Zepke and O’Sullivan describe as Deleuze and Guattari’s logic of the AND (2010, p. 1). Zepke and O’Sullivan suggest that the conjunction can serve as “an actualization in action, a pragmatics that is not a localisable relation going from one thing to the other and back again”, but a “transversal movement that sweeps one and the other away, a stream without beginning or end that undermines its banks and picks up speed in the middle”

(Zepke & O’Sullivan, 2010, p. 1, see also Deleuze & Guattari, 1987, p. 28). Focusing on the AND repositions, reconfigures and reimagines the children, the stone, their teacher and so on as an assemblage that is always in connection with and in relation to other assemblages. So rather than asking what is the meaning of a music stone or what is the meaning of a hero stone I can focus on qualities including affect and intensity, where I can see and feel the data as movement, as “a flow of entangled bodies” (Haraway, 2008, p. 26). Because the subject will not (pre)occupy my attention I can experiment, where the data becomes a rich multiplicity, a topology of heterogenous, interconnected ‘stuff’.

ENTANGLED BODIES: RELATIONAL ALLIANCES

Seeing the data as a flow of entangled bodies releases me from a number of dyads that carry a number of sociological and cultural expectations. I can, for instance, put to one side the hierarchical relationship that lies between adult and child; teacher and pupil. I don’t have to separate object from subject. Rather, I can open myself to what Deleuze and Guattari describe as nonhierarchical becomings and contagions. As they say, “Becoming is always of a different order than filiation. It concerns alliance” (1987, p. 238). It concerns “molecular multiplicities” (1987, pp. 241–242).

I wasn’t present when the stone encountered Jonathan and Jonathan encountered the stone. But something happened. Something connected one to the other. This alliance, this connection, prompts me on the one hand to think of agency but on the other to step back from the assumption that only humans can be considered as agentic. In stepping away from an acute focus on the human I begin to consider the liveliness of the stone. Manning and Massumi (2014) suggest that in engaging with something like a stone, in paying attention to the more than human is akin to experiencing the “fullness of a dance of attention” (4). They elaborate further, “A dance of attention is the holding pattern of an immersive, almost unidentifiable set of forces that modulate the event in the immediateness of its coming to expression. Attention not to, but with and toward, in and around” (4). They note that typically and ordinarily “the field of experience is pre-perfused with for-ness. It is already tending toward expression in use-value – rather than entertaining expressibility on its own account” (ibid, p. 8).

This nudges me to consider whether in naming the stone Jonathan is obliged by the context – school- where the focus on the human and on the human-centric use-value of objects necessitates a categorizing of the stone. Moreover, does he *bring* me the stone? Is there an underlying intention here that I am assuming? An assumption, which is based on my own anthropocentricity where in my recording and my narration of this moment Jonathan, is afforded mastery of the situation. Where recognizable digestible structures including those located around nature and culture, adult and child and human and object unwittingly ingratiate themselves resulting in a fossilization of this data so it’s telling is told in one way but not others?

Manning and Massumi (2014) propose that a mode of existence never preexists an event. They continue, “The mode of existence has to do with the emergent quality of the experience, not with the factually cross-checked identity of the objects featuring in it” (p. 11). In assuming that Jonathan *brings* me the stone what has been ignored and subtracted and lost? It is an assumption that misplaces the relational potential. It ignores the possible flows of entertainment and the forms of busyness and the absorption of attention that has flowed between the boy and his hand and the stone and its colour and its texture and its shape. It pays no heed to the different elements that are set in motion where boy and stone bring affect into play. These commotional complexities of the moment are minimalised, (dis)counted and rendered irrelevant. Corrupting Manning and Massumi (2014) but with good intentions, Jonathon took hold of the stone and the stone took hold of him. The underlying activity is “a push that pulls” (p. 24).

HUMMING STONES AND (DE)TERRITORIALIZATION

Asking questions – both as teacher and as researcher – is my stock-in-trade. As Rosi Braidotti (2009, p. 241) points out, it is a veritable challenge altering habits: “although most of us already inhabit a social world structured by flows and webs of connections ... it is difficult to change one’s acquired habits—they are so addictive!” In asking, “*What kind of music is it playing?*” implicitly demands that “information of the field” is “backgrounded” where Jonathan has to “pre-subtract from the expressive potential of its [i.e. the stone and hand and boy and, and, and] relational complexity” (Manning & Massumi, 2014, p. 11).

Deleuze, when being interviewed by Claire Parnet (Boutang, 2011) talks of the importance of problems as opposed to questions: the latter are in his terms interrogations whilst the former – problems and their explication – is the real business of thinking. He also recommends that we should be on the look out for something that cannot be found in the course of the everyday. He argues that such moments are a genuine encounter with an idea. As Rautio notes (2013), children carrying stones in their pockets is not so very unusual. But perhaps what is different in this brief scenario is the ‘becoming’ that appears to be manifested within the relational encounter between stone and Jonathan. As adult and teacher and researcher in jumping too quickly to the typical habit of asking questions I position the boy in ways that oblige him to subtract from a field of relational experience. I want facts. He, however, answers by humming.

For Deleuze and Guattari humming is understood as a refrain and is deeply connected to territory. The refrain of humming, “is absolutely linked to the problem of territory, and of processes of entrance or exit of the territory, meaning to the problem of deterritorialization” (1987, p. 300). Grosz (2008) adds further clarity when she writes:

The tapping a child makes in wandering around aimlessly, the humming we sometimes unconsciously perform as we anxiously wait for something or

someone, the small piece of annoying music that sticks in our heads despite our loathing it – these are all versions of the refrain, a small capture of melodic and rhythmical fragments which, while they are not the raw materials of music, are the content of music and are what music must deterritorialize in order to appear. (pp. 51–52)

Humming is then, curious. It seems that on the one hand it “might be a means of preventing music” whilst on the other “music exists because the refrain exists also” (Deleuze & Guattari, 1987, p. 331). “*The child’s refrain, which is not music, forms a block with the becoming child of music*” (Deleuze & Guattari, 1987, p. 331 authors’ emphasis). Seeing Jonathan as a becoming child of music is an interesting idea to contemplate. It summons and carries notions of flow where he can be contemplated as a body in the making where stone, hand, territory and humming evoke an ecological becoming. A relational dynamic that is full of potential.

Yet other than an “oh” from me the data moves to include another boy, Kyle. It seems that in recording this observation my move or my focus was on the human. But perhaps in this present reconfiguring there is cause for pause where I can linger over the “oh” I emitted. Such noises rarely occupy our attention and are ignored. They are part and parcel of language yet it is difficult to warrant them attention. The “oh” is ordinary stuff of life but rendered invisible because what is there to say about such noises? Is it even language? So whilst faithfully documented within the ethnographic field note isn’t it the case that these emissions slide by as unremarkable? As said, in my previous workings with this data this “oh” was ignored. Elisabeth Grosz (2008) tellingly reminds us how it is difficult to break with normalized narratives. She notes that it is only when we wrench ourselves away from what might typically consume our attention that we can then begin to explore material perceptions and the bodily relations between states of things and subjects. These, she argues, can then become “resources” where affect can be acknowledged. She notes that it is in “our sufferings, joys, horrors, our becomings, the events we undertake” that become “possibilities for inhuman transformations” (Grosz, 2008, p. 78). As the data goes some way to illustrate the event of the boys and the stone and the teacher and humming and so on has been stripped down to the bare bones losing the intensity of its emergent multiplicity. So, what could be said of the “oh”? Perhaps such noises are difficult to remark upon because they are overfilled with indiscernible, hard to get at and beyond articulation stuff. Perhaps it is because sounds like “oh” “mark affect in language” (Manning & Massumi, 2014, p. 34) where they gesture to the fleeting impulses that are internally, momentarily, can’t quite put your finger on it but nevertheless is felt when a four year old generously shares his music stone.

‘PUZZLED’ FACE AND MATERIAL RECONFIGURATIONS

In *A Thousand Plateaus* Deleuze and Guattari write, “We know nothing about a body until we know what it can do, in other words, what its affects are, how they

can or cannot enter into composition with other affects, with the affects of another body” (1987, p. 257). In taking this thinking across to the data, and in particular to the puzzled face of Kyle, I want to consider the work of affect as it flows in and between Kyle, his face, the stone and Jonathan. The face, as Deleuze notes is a “plate of nerves” which may “gather” tiny movements emphasizing the face’s receptive and amalgamative capacities (Deleuze, 2005, p. 9). When our faces register emotion and affect our eyes, brows, cheeks, jaw and mouth are in an interactive dance (King, 2004). Returning to the data, it is a dance which both emerges from inside of Kyle’s body whilst simultaneously choreographed from external movements and sources including the music stone and Jonathan. Deleuze suggests that there are “two sorts of questions which we can put to the face, depending on the circumstances: what are you thinking about? Or, what is bothering you, what is the matter, what do you sense or feel? (Deleuze, 2005, p. 90). Jonathan does not ask a question in relation to Kyle’s puzzled face; rather he renames the stone.

In my previous wonderings in relation to this data I considered whether a ‘hero stone’ was Jonathan’s attempts at making the stone make *sense* to Kyle. At the time of writing the children in the class were very taken with superheroes; *Batman* and *Power Rangers* were particular favourites. Thus, I did wonder whether in transforming the music stone into a hero stone Jonathan was hoping that Kyle would be more accepting of the stone when it is implicated in a familiar narrative.

Currently I am still considering “the circumstances” that circulate within the assemblage where Kyle’s face seems to trigger the renaming of the stone. Specifically I am wondering about the relationship between Kyle, the naming of the hero stone and Kyle’s running. Perhaps it is because the stone is now a ‘hero stone’ that Kyle takes off. The hero stone might have prompted play that was too well rehearsed, too trodden with familiar and habitual moves. Too riddled with binaries that would have splayed Kyle (and Jonathan) across predictable binaries of hero and villain – a field of predictable outcome rather than “the field of immediacy” (Manning & Massumi, 2014, p. 16). Maybe it is a dread of boredom and the banal that prompts Kyle’s quick retreat.

Moreover, whilst I describe his facial expression as ‘puzzled’ there is always the possibility that when listening to the music stone Kyle is caught within processes characterized by alteration, transformation, mutation and change (Buchanan & Zwiboda, 2004) and it is this which triggers his facial affect; affect that I have categorized as ‘puzzled’. As Massumi points out “intensity is embodied in purely autonomic reactions most directly manifested in the skin – at the surface of the body, at its interface with things”. As he succinctly puts it, the “skin is faster than the word” (2002, p. 25).

Affect is not, then, a personal feeling. Feelings are *personal* and *biographical*, emotions are *social*, and affects are *prepersonal* (Shouse, 2005, no page number given; author’s own emphasis). An emotion is the projection or display of a feeling. The display of an emotion can be either genuine or feigned (Shouse, 2005). Returning to Kyle the move between his listening and his facial display seems to be so quick

as to suggest that it is both genuine and non-conscious. So whilst I render his facial expression into language Kyle himself stays silent. Massumi would suggest that Kyle's silence is because affect cannot be fully realised in language, and because affect is always prior to and/or outside of consciousness (Massumi, 2002). Affects are non-conscious and unformed, where they are aroused by factors over which the individual has little control (Tomkins, 1995, p. 54). For adults, affect is what makes feelings feel. Affect is what determines the intensity or the quantity of a feeling where it can be experienced strongly or be half-sensed against the humdrum of our everyday lives (Shuse, 2004). It is bodies, both human and non-human that transmit affect. This means that Kyle, for example, has not taken on the feelings others. Rather it is through resonating with molecular intensities that are intra-acting within and around the human and non-human assemblage that affect flows and is momentarily glimpsed on his face.

WEBS OF KNOWLEDGE

Taking an example of ethnographic data I have attempted to remap its potential. As Massumi remarks in the introduction to *A Thousand Plateaus* "what distinguishes the map from the tracing is that it is entirely orientated toward an experimentation in contact with the real" (1987, p. 13). "The map will change if a different entrance is chosen" (Brinkley, 1983, cited in Deleuze, Guattari, & Brinkley, 1983, p. 13). Like the stone, my experimentations have been humble, staying slavishly close to the text, not wanting to wander too far from language yet trying to make matter matter (Barad, 2003). My hope was that these textual webs that situate, inscribe and capture Jonathan, Kyle, the stone and me might perform a double movement where they would both produce knowledge as well reconfigure what counts as knowledge. Webs, as Deleuze suggests, that could connect my reconfigurings to the out-of-field, that which "refers to what is neither seen nor understood, but is nevertheless perfectly present... the thicker the thread which links the seen set to other unseen sets the better the out-of-field fulfils its function, the adding of space to space" (1986, p. 17). Affect is, the particular breathing that humming augments as well as curiosity, intrigue, puzzlement or whatever words we use to stand in for stuff that we know is present but which our ethnographic endeavours fail to grasp. Working in the field of early years' education there is, I believe, a need to rethink data where words but also movements, molecules, affect, noise and matter is allowed to touch and penetrate. Much lay hidden in the brief except of data. But reconfiguring isn't necessarily about bringing stuff into the light. Rather, it's about accepting that much in our lives is shadowy, is felt as movement rather than clearly seen. Is sensed rather than (re)cognized. As Deleuze proposes, "once you start writing, shadows are more substantial than bodies" (1995, p. 134; see also Holmes & Jones, in press). As an ethnographer, the task in hand is learning to read shadows, learning to acknowledge their presence and learning how to articulate them in ways which evades assertion, certainty and mastery but where they remain deeply telling.

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In our everyday lives we are in constant relationships with things. Yet we have taught ourselves through mastery and reason to privilege the human. In my own ethnographic endeavours language took precedence where efforts were directed at observing and documenting children's interactions with me and with one another so that I could understand some of the specifics of 'identity'. Manning and Massumi (2014) make the point that the foreground only stands out because it has a background to stand out from. In foregrounding something like 'identity' there is often a forgetting that foreground and background are in relation. As Haraway reminds us, "what counts as human and non human is not given by definition but only by relation, by engagement given by definition, but only by relation, by engagement in situated, worldly encounters, where boundaries take shape and categories sediment" (1994, p. 62). My suggestion is that by catching, albeit a fleeting glance, of stone and music and boys and teacher and hero and affect and all the other stuff including politics, culture, nature, school and so on – that inhabits this assemblage it becomes possible to appreciate that "what counts as human is not, and should not be, self-evident. Human and nonhuman, *all* entities take shape in encounters" (Haraway, 1994, p. 68).

Isn't there a degree of optimism in the movements that are encountered, co-joined and intra-related in fields of experience that does not begin and end with the human subject? Isn't this the space where we can finally put to rest the 'normal' child?

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11. UNGROUNDING EARTH

*An Ontological Take on Professionalism and Race in
Early Childhood Education and Care*

INTRODUCTION

This article is composed with a political concern for professional practice and learning in early childhood education and care, and how this connects to ethics in the 21st century. It emerges from a recent PhD-study (Andersen, 2015) where an interest in how to perform professionalism ethically in “a multicultural society” was the starting point. However, due to a nagging curiosity of what early in the research process was grasped as my own intimate, stuck and often imprisoned bodily experiences in an everyday early childhood landscape framed by the study’s initial interest, and also encounters with the geophilosophy of Deleuze and Guattari (1987, 1994), this could be framed in a more specific way. Hence, the main purpose for the study eventually became to explore if and how *race-events* can be thought of as constitutive of subjectivity/professionalism and simultaneously productive of an ‘immanent ethics’ (Lorraine, 2011). To approach race and professionalism productively from race-events became possible when thinking with Deleuze and Guattari’s geophilosophy where ontology is understood as a series of singular socio-material events; that is an ungrounded ontology. A question that the article attempts to provide a temporarily answer to is: What might an ontological take on professionalism and race offer a present I/we find problematic?

What is presented in the following chapter attempts to be what Spivak (1996) might call ‘a storying’, not *the* history, of glimpses from what I understand as the philosophical-theoretical-methodological process in the doctoral study. To stress that it is ‘a storying’ is to emphasize that I work from an assumption that all histories *and* all history always involves a storyteller, and that history according to Tuhiwai Smith (1999, p. 34) is ‘mostly about power’ and therefor never free of aspects of power. Inspired by this, I suggest that not only the storying of a research process but also how we perform research and how preschool teachers perform professionalism, always involves power. Following Deleuze (1988, p. 60), regardless of our interest in power, it is possible to be wakeful of power through not asking where power comes from but how it is practiced. To do so he points towards a dimension that is reducible to knowledge; the *micro* which he defines as ‘mobile and non-localizable connections’ (p. 62). And it is particularly this dimension I am working from and

within, when I throughout the text struggle with how a reconceptualization of professional learning might concern transgressive ethical futures.

Professionalism has become a growing interest in early childhood education landscapes during the last decade. It has however been a while since early childhood education and professionalism first was deconstructed with an interest to increase acceptance and opportunities for all children (Cannella, 1997). Despite an increasing body of research within this area and beyond that shows how concepts like professional learning and professional identity exists in a tangled web of relations, large quantities of curricula and policy for professionals of all kinds continue to build on simplistic models already debunked by many educationist (Dahlberg, Moss, & Pence, 1999; Fenwick & Nerland, 2014a; Jones & Osgood, 2007; Kelly, 2006; Lenz Taguchi, 2010; Miller, Dalli, & Urban, 2012; Otterstad & Andersen, 2012). As a continuing resistance towards professionalism as individual, disembodied and de-materialized, scholars have in recent writings explored what socio-material theories might offer professional practice and learning in changing times (Fenwick & Nerland, 2014b; Gale, Turner, & McKenzie, 2013; Reilly, 2009). In line with a move from the linguistic to the ontological turn in social science research and the recent socio-material theorizing of professionalism, the article will narrate fragments of the rhizomatic movements in a research process and simultaneously work to bend the idea of professional learning as an effort towards transgressive ethical practices.

APPROACHING SOMETHING ONE DOES NOT HAVE A LANGUAGE FOR

As briefly suggested in the introduction, a clash of various elements created an interest in what I later came to name race-events, and initially the possibilities of thinking otherwise in relation to *something* that I did not already have a language for. To help a reader follow what constituted what I think of as a nagging curiosity with me and that propelled me to explore other images of thought than what I was familiar with in the beginning of the research process, I will briefly give an idea of a present that I through a stumbling intuitive tracing through (mostly) writing of stuck bodily experiences and through collecting various materials in the landscape that I lived my everyday life (e.g. policy documents, advertising, literature, newspaper articles, textbooks) somehow could glimpse. This present was later formulated as that *race is silenced* in the dominant discourses aiming at contributing to how preschool teachers in Norway can create ethical professional practices in relation to racial discrimination in what is often referred to as “a multicultural society”. Contradictory to this race is in complex ways very real to many people in Norway (Midtbøen & Rogstad, 2012; Seeberg, 2011; Topland & Skaalvik, 2010) including me as “white”, female, former preschool teacher, parent of “white” children, preschool teacher educator and researcher. Moreover, in the Norwegian early childhood education curriculum it is stated that an objective for preschools is to work against all kinds of discrimination (KD, 2011). Through further investigations I learned that race is

silenced in the larger Norwegian context as well (Myrdahl, 2010), in other Nordic countries (Hübinette & Lundström, 2011; Rastas, 2009), and in broader international discourses concerning early childhood education (Mac Naughton & Davis, 2009; Robinson & Jones-Diaz, 2006). Hence there is *a lack of tools* for preschool teachers to think of how race might be part of their professional practice and learning, and how to work with and transform racial discrimination when aiming at performing professionalism ethically in a time Braidotti (2002, 2011), quite aptly I believe, refers to as strange and schizophrenic. And, most importantly there seemed to be a relation between the traced presence and the repeating bodily stuck and imprisoned experiences.

The methodological approach that I performed to approach and follow the bodily experiences, was from the beginning highly inspired by decolonizing-, feminist post structural- and critical methodologies (e.g. Denzin, Lincoln, & Tuhiwai Smith, 2008; Lather, 2007; Rhedding-Jones, 2003; Tuhiwai Smith, 1999), which insist on the importance of personal experience in research that aims for a political outcome. And also by feminists writings about the importance of ‘the politics of location’ (Cannella & Manuelito, 2008), of how ‘the personal is political’ (Holman Jones, 2005), and of political implications when ‘writing the self’ (Reed-Danahay, 1997). This allowed me to write down incidents (and memories) from my life as it happened at home, at work, in the streets, on a train, on another train, at a party, with my children, with others children, with colleagues, with friends, with books, with the compute, and to collect newspaper articles, children’s books, novels, blogs, toys that came with a *Happy meal* at MacDonald’s, films that was given to me, films shown on television, url’s, textbooks, policy documents, cd’s etc. I even recorded a three hours long conversation between three white mothers (including myself) one wintery evening.

Retrospectively, this writing down of bodily experiences and collecting of things seemed like a sensible way to approach *something*. Something I was not yet able to get the grips around but that had been haunting me quite a while. Something that felt too hard and almost impossible to articulate. Something in my mind that also felt very real.¹ Something which I did not know when would “come and visit” or how, as it was different every time but at the same time recognizable. Something that felt important and political, something to work from, something that was not only concerning “me”. In the beginning the methodology was loosely framed by an interest in how to perform professionalism ethically in “a multicultural society”. After starting to glimpse a present where race is silenced and where there is a lack of tools for preschool teachers to work with race, I started to limit the writing and collecting to experiences and things that, often quite ephemerally, might have something to do with race. This ‘motley crew’ (Nordstrom, 2015) of archived writings and things, collected in a large cardboard box and in an electronic note book, became a ‘data-archive’ (Davies & Davies, 2007) to work from and within.

The data-archive was created over several years. When ending the heterogenous assembling I thought of the archive as a documentation of how race was at work in multiple spaces where I lived my ordinary life as a “white” former preschool teacher;

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before and now, personally and professionally, and how this discursively produced my racial subjectivity. However, when trying to approach this heterogeneous archive, I couldn't stop thinking of how race seemed to emerge *with* me. And further, of how theories and methodologies that I already had as tools to try to challenge how race was actualized around and with me, didn't seem to make justice to what I had documented. They didn't seem to help me enough to think of if and how the intimate and imprisoned bodily experiences *and* how race was articulated around me in the landscape I traversed was related. The theories I am pointing at here are social constructionist theories like postcolonial theories and theories of racialization and social constructionist work within whiteness studies. This then, made me look to other images of thought; writings connected to the ontological turn in general and more specifically geophilosophy (Deleuze & Guattari, 1987, 1994). Before I present bits of my current reading of these flows, I will present one kind of data as for the reader to have a more concrete example of elements in the data-archive to think with.

A STUCKNES OR THE STARTING POINT FOR ANOTHER ETHICS

I will now present an element from the data archive that is a fictionized version of a written personal everyday experience that I characterized as a stuck moment. Here is a train-story:

I am on the local train on my way home from work. My eyes are glancing around in the carriage. It is packed with people. Smells and sounds in the constricted area is absorbed by my body. I feel the closeness of the person next to me. Our arms are touching with thick winter coats on. My eyes stops at a woman dressed in a long skirt, a loose jacket and a headscarf. We are opposing each other, facing each other's faces. I behold her. This woman who wears the scarf on her head like my grandmother used to. Doubled, forming a triangle, tied under her chin. The colors of her clothes are in various tones of grey. Her light skinned face bears marks of age. She is older than me, but not old. Instinctively my eyes look for her fellow travelers. It is as, almost at once, my eyes are talking to my brain and my brain is talking to my eyes. I start to think of this microscopic experience again; this looking for her fellow travelers. I feel a sudden stuckness. It is like I am categorizing this woman in ways that lean dangerously towards discrimination. Thinking of her as part of an "other" (too other?) group then what I would put myself in. What my brain just did is not who I am, I say to myself. Not who I want to be.

As already stated I was curious of this and similar microscopic moments that I had been writing down. Further questions was produced e.g. Why did I think of this woman as belonging to a group, a group that sometimes, (and maybe that very moment?) is glued to notions like Roma, old fashion, organized criminality, unadvanced, oppressed, and begging? When trying to think from and with the experience, it seemed that something racially emerged in that very short moment.

I tried to create explanations to myself from the tools I had. To interpret how this could happen. I pondered with where such connections might come from. Was it in me or in the larger discourses, or both? Could this somehow be explained?

The personal experience was written before I started to grapple with what Olkowski (1999) and McLure (2011) think of as the ruin of representation, or what I previous have referred to as an ontological turn, socio-material theories and geophilosophy. My early spontaneous thinkings, as presented above, in and with the encounter in the story can be understood to be restricted by a ‘scheme of representation’ (MacLure, 2011). I seem to be asking what the glancing, the categorizing of a woman and the eye-brain-work means? Why it happened and how to understand it? As if the narrative or the encounter represents some kind of stable local meaning or a stable local reality. It is important to add that at the time I had been working some years with social constructionist theories and post-structuralist perspectives that theorize how subjectivity/professionalism is constituted through language, discourse and power (Lenz Taguchi, 2004; Scott, 1992; Søndergaard, 2002). Further, I was also aware of the tension of how to write about a self and at the same time knowing that there is no stable self to write (Kaufmann, 2011; Reinertsen, 2009). Still, when approaching the fictionized everyday embodied experience with social constructionist perspectives at hand, something seemed to be missing; the real stuck bodily experiences couldn’t really be grasped.

Kaufmann (2010) writes vividly about this problem of choosing between narrative constructions and the embodied body when analyzing/representing research that aims to transgress. She suggests that a binary distinction between narrative and body reduces the possibility of ‘trans-representation’, and hence to go beyond representation as suggested by scholars working within an ontological turn (MacLure, 2011, 2013; Olkowski, 1999). The problem with constructionist thinking is that the real is out of reach (Alaimo & Hekman, 2008; Dolphijn & van der Tuin, 2013; Jones & Jenkins, 2008). Or as Lather (2007, p. 3) puts it: ‘to turn everything into discourse is not exhaustive of our engagement with things and how they happen’, hence there is a being overflowing our languages of knowing. All of the mentioned scholars suggest what I understand as an ontological take on the issues that interests us in our research, and this might lead us towards a radically different political effort where we go beyond language and meaning, and start with the real and what reality produce (Dolphijn & van der Tuin, 2013). A shift from the linguistic to the ontological turn in this study then, made it possible to start from the embodied experiences and the collected things as a political and ethical move in relation to race and professionalism.

THE ONTOLOGICAL TURN OR “THE PUSH”

Thrift (2008, p. 113) speak of the ontological turn as a ‘new style of thought’ or just ‘the push’ that keeps the world in motion so as to fuel change. In this section I will present my reading of the ground for an ontological turn in Western thought as it is

presented by Law and Lien (2012). According to these the turn to ontology is part of an intellectual and political movement that in Western thinking at least can be traced to Nietzsche, and in present time it ‘expresses itself in both post-structuralism, and in a range of empirical disciplines’, for example STS (Science and Technology Studies), cultural studies, human geography, feminism, anthropology and post-colonialism (Law & Lien, 2012, p. 364). I would like to stress that the turn to ontology that I refer to doesn’t quite fit all philosophical veins, e.g non-Western thinking like ‘Amerindian ontology’ (Course, 2010) and ‘Chinese classical philosophy’ (Law & Lien, 2012), hence the turn I refer to could not claim any universal terrain.

What is at stake with this turn is Law and Lien’s (2012) main questions. As I understand them this is a question of both the order of cosmos and the relation between cosmos and ontology. Cosmos is a concept from Pythagoras and is often used of the universe as a complex and orderly system, and the opposite of cosmos is chaos. Ontology refers to what can be said to exist, hence to ask what exist in general is an ontological question (Law & Lien, 2012). One grand narrative is that the working assumption in Western thought has been that the universe has an order ‘that it is composed of particular kinds of entities, framing relations, forces, causes, and all the rest’ (Law & Lien, 2012, p. 364), and that cosmological questions and ontological questions are essentially indistinguishable. Philosophy’s task has been to ‘inquire into this general character of this order in cosmos’ and, Law and Lien continues, ‘the empirical sciences have explored particular phenomena and causes in specific domains’ (s. 364). Again quoting Law and Lien (2012, p. 364):

This scheme assumes that the cosmos is endowed with a single order, and it helps to explain why in the dominant Western tradition the ontology postulated by philosophers has been indistinguishable from the general character of the cosmos. To ask about what exists in general (to ask about ontology) has been at the same time to ask about the general ordering of the cosmos.

It is however, they continue, possible to think of a cosmos without a single order, and to do this in empirical studies of ontologies, empirical studies of what exists, is to move into a territory populated by Chinese philosophy, Amerindian ontology, and ‘a growing tradition of Western contrarian writing’ (Law & Lien, 2012, p. 364). To think of a cosmos without a single order has been tried out with more or less success in Western thinking, they claim. In the specific article they look at the landscape of STS, and they suggest that to get a glimpse of how cosmos is understood in different studies, becomes clear if one ask how empirical difference is handled. Interestingly, they write that studies that attempts to think of cosmos without an order lead in two quite different directions.

On the one hand there are studies that work from the idea that since different groups have different locations and social and material interests, it is unsurprising that they also have different perspectives. This social constructionist way of thinking is grounded, at least implicitly, on the assumption that the cosmos is endowed with a single order (for instance a single social structure, or a single material world.) Indeed, Law and Lien argue, it needs this if its explanations are to work. Looking

back at my first respond to the train-story presented earlier I think it was within this understanding of ontology I was working from when I felt that how I approached it did not go beyond representation.

Also, Law and Lien (2012) writes, there are studies in STS, and I believe this applies for many other fields as well, that work quite differently. Focusing on practices rather than people or groups, these avoid assuming that there is a grounding order. Instead they say that practices generate orders. Ordering becomes a relational and performative effect of practices, and since the latter vary, this also means that ordering varies too. Ontologies in this reframing are ‘brought into being, sustained, or allowed to wither away in common, day-to-day, sociomaterial practices’ Mol (2002, p. 6). In short, the world is a making (Thrift, 2008, p. 113). As a result, questions of ontology (the kinds of objects or entities that exist) are detached from general assumptions about the character of the cosmos and become a matter for empirical investigation. At the same time, the cosmos turns from a general framing order into contingent sets of orders, ordering processes, disorders and unknowable fluidities.

I will elaborate further on what is at stake with the ontological turn in the next section by dwelling into the geophilosophy of Deleuze and Guattari (1987, 1994) and how I understand this as an ethical ungrounding of earth, and further to work with their call for creation as a way of resisting the presence. In this specific study the presence I wanted to resist be one were race continues to have devastating real effects on people and lives despite decades of anti-racist thinking and movements, and despite educational policies at all levels that explicitly say that educational institutions must work against discrimination and racism. In that present, problematic versions of race was also in the making with me.

UNGROUNDING EARTH

In everyday language *Earth* is often related to an idea of something stable and undefiled, all though it is commonly known that processes like physical, chemical and biological ones interactively create the earth and are in constant change due to both natural variability and human activity. Further, to “get down to earth” is used as a phrase to suggest for someone that they should stop dreaming or fantasize, to “get real”. In this I read that an underlying assumption of earth as offering something of origin, stability and solidity, and that such an idea is unquestionable a proper one. Turning to philosophy Woodard (2013) finds that the Earth in much continental philosophy is too often a cold dead place only enlivened by human thought, as a thing to be exploited or an object of nostalgia. This split he writes, ‘is endemic to philosophies of the nature on the whole’, and further it ‘wrongfully presupposes that nature is a thing ontologically separate from humanity’ (p. 2). How one commonly or philosophically understands Earth or cosmos then, is highly relevant for the ontological underpinnings of our thinking and hence also our being in the world. According to Woodard (2013, p. 2) earth in continental philosophy has been used to ground thought instead of bending it, and such grounding gives far too much

supposedly stable and immovable ground to thinking. This he continues leaves the planet as only a stage for various forms of anthropocentric philosophies.

Following this, the idea of a grounded earth presupposes a division between man and nature that affect the ways we live with and also how we may resist the cruelties of our present such as racial discrimination. And this has protected us from approaching immanent happenings, like the train-story presented earlier, as starting points for ethics and politics. Here, with Colebrook's (2014) words:

The usual figures of the bounded earth, the ideally-self-balancing cosmos, the interconnectedness of this great organic home of 'ours' are modes of narrative self-enclosure that have shielded us from confronting the forces of the present. (p. 62)

As taken up in the previous section, Earth or cosmos need however not be understood as having a grounded singular order. Rather, it could be approached as a making, a process-ontology. Deleuze and Guattari are two thinkers that through their geophilosophy offer such an image of the world, and what this might do to immanent happenings that are experienced as a nuisance or as imprisoned (Spindler, 2013). It was this geophilosophy that during the doctoral study particularly helped me go beyond the urge to interpret, deconstruct and to uphold a divide between man and nature, and also the idea of a transcendent stable earth, a habit that is repeated in many Western scholars' work.

In Deleuze and Guattari's writings cosmos is sometimes referred to as chaosmos, and with this concept the world:

is no longer a continuous world defined by its pre-established harmony; instead, divergences, bifurcations, and impossibles must now be seen to belong to one and the same universe, a chaotic universe in which divergent series trace endlessly bifurcating paths, and give rise to violent discords and dissonances that are never resolved into a harmonic tonality. (Smith & Protevi, 2011)

That is not to say that the cosmos concerns only instability. Rather chaosmos includes two modes of reality that happens simultaneously and that concerns both stability and instability; both stratification and lines of flight (Deleuze & Guattari, 1987). The world is a constant infolding process, and its existence depends on an aleatory outside that it can only partly control (Massumi, 1992). When Deleuze and Guattari challenges us by stating that it is 'an illusion to think that structure is the earth's last word' (1987, p. 46), they challenge the idea of an original, stable and solid earth while simultaneously pointing towards reality as a self-organizing continually changing system where the human and subjectivity/professionalism is merely an effect of a machinic process without a human subject being the center. Hence, lending from Massumi (1992, p. 53), in a geophilosophy:

The world is stable only to the extent that the strata working in concert can regularize their infolding of chance; it is stable only within certain limits. The strata can envelop chance but not abolish it, confine it but not banish it.

To ask: ‘What does the earth think it is?’, as Deleuze and Guattari (1987, p. 44) so gracefully do, render possible to approach repeating immanent happenings that are bodily experienced as stuck or as a prison, and also to de-ontologize intentionality (Jackson, 2013, p. 671). At least parts of the data-archive I had assembled could with this logic become a documentation of what the earth think it is over a period of time when narrowing the interest to race and early childhood education. A documentation of real micro-happenings, and not only discursively produced interests and experiences of a positioned subject.

Also, as reality never is quite the same in a process-ontology, race or racial discrimination as concepts does not cover the always different-stable immanent happenings or series of singular socio-material events that was archived. Therefore, inspired by Saldanha (2007), I started using the concept race-events of the documented experiences. To make practical use of Deleuze and Guattari’s geophilosophy it is necessary to accept ontology as a question of creation and not something to discover or reveal. What *is* in their thinking, is difference, multiplicity (Deleuze & Guattari, 1987). This is not the difference that we are familiar with in a dualistic thinking as in different-from-the-same, where difference is often understood as different from an original entity or a variation over something that already exists (e.g. Earth). Difference with Deleuze and Guattari is singularities, or a series of unique particular micro-things or events (1987, 1994).

To sum up this scattered reading of Deleuze and Guattari’s *ungrounding of earth*, a formulation I lend from Woodard (2013) formulates it, what they fold out is a philosophy where there is no stable ground to think from, no idea of an undefiled and solid Earth, no terra firma.² Borrowing from Bergson: what is, is a ‘galloping terra firma beneath you’ (in de Mille, 2013, p. 150).³ In a Deleuzeoguattarian geophilosophy, earth or chaosmos is both a process of production of reality and reality itself, that is made up various forces with different speeds (Deleuze & Guattari, 1987). These take part in earth’s stratifications and lines of flights. Cosmos, with Deleuze and Guattari, is a self-organizing open system that is more or less stable and simultaneously constant in movement; always different. Hence, to unground earth creates reality as a ‘materially vital/life thought engine’ (Woodard, 2013, p. 6). When reading this together with the above quote from Colebrook (2014) where she suggests that the figure of a bounded earth has prevented us from confronting the forces of the present, such an ungrounding creates a creative resistance to the forces of the present, because in the present no matter how problematic, there are openings for the earth to organize itself in to other habitual realities.

CREATION AS RESISTANCE TO THE PRESENT

What became of importance during the study was to inquire what ethical professionalism might be in early childhood education in a Norwegian landscape in relation to race when approached as a making and as socio-material forces. Like in other contexts (e.g. Pacini-Ketchabaw, 2010) it is stated in the Norwegian curriculum

for early childhood institutions that professionals are expected to work towards equality and against discrimination and racism, and that this could be done through recognizing, respecting and tolerating differences due to a “multicultural society” (KD, 2011). However, in socio-material reconceptualization’s of professionalism that depend on a process-ontology, abstract categories and concepts like minorities, majorities, language, Norwegian, tolerance, respect and recognition tend to ‘be eschewed in favor of tracing the particular’, and they also seem to resist cloaking *how* in ‘particular enfolded, emplaced encounters, knowing emerges in conjunctions with persons, politics and environments’ (Fenwick & Nerland, 2014a, p. 7). Hence, learning and knowing how to perform professionalism ethically from this ontology challenge concepts like “cognitivist professional development” or the later “socio-cultural learning” (Evans, 2002; Kelly, 2006) and, as suggested by Reinertsen (in press, p. 2), move towards:

heterarhic, dynamic and chaotic (including material) understandings of knowledge and knowledge creation and a move from hermeneutic to immanent views on learning.

To learn and to know in a process-ontology is not hierarchical or linear then (Reinertsen, in press), neither is a professionals performance separated from earth, from the present.

If approaching the train-story with this ontology something else might happen and then just confirm what we already know of race’s and racial discriminations’ ability to persist. That is to go beyond tools where only language and discourses are understood as productive of reality. Stuck experiences could be affirmed as earth’s temporarily stratification instead of just negatively resisted, and also approached as productive of transformation in how I/we might live and learn. We can think of them as point zeroes of something new, of a ‘people to come’ (Bogue, 2011), as micro’s (Deleuze, 1988, p. 62) that ‘carry no determinate outcome, but only new possibilities, representing a moment at which new forces might be brought to bear’ (Stagoll, 2005, p. 91). Something that in my reading echoes Deleuze and Guattari’s (1994) political cry: ‘We lack creation. *We lack resistance to the present*’ (p. 108) and also their persistent claim that ‘to create is to resist’ (p. 110). What Deleuze and Guattari suggest then, as a respond to problematic stratifications is ‘an ethics of the event’ (Sellars, 2006), that implies both to affirm immanent happenings and to experiment from them (Deleuze & Guattari, 1987, 1994).

ENDTROPUCING

Without having the space here to offer a rigorous example of an ethics of the event and creation/experimentation , Deleuze in his conception of ‘an ethics of the event’ suggests that the only ethical response to what happens to us, like intimate stuck race-events, is to embrace them no matter what they will bring (Sellars, 2006). This is about affirming what comes to pass ‘to will it as if it were what we would have

chosen for ourselves' (Sellars, 2006, p. 161). To *not* affirm the event is to let things be just as they are and to live a life of bitterness. Hence for Deleuze, the ethical choice is 'one between a life of bitterness and a life of joy' (Sellars, 2006, p. 166), where one of joy is to assess events by their power of creation. Experimenting is closely related to this as, according to Deleuze and Guattari, experimenting is 'that which is in the process of coming about – the new, remarkable, and interesting' (1994, p. 111). In a geophilosophy, to perform professionalism ethically, to practice and learn in sustainable ways would not be to start from abstract categories like recognition and tolerance or to preach a macro-politics, but to experiment with our collective becoming-professional with the world.

This is not necessarily a straightforward task, but as an introducing to those who find interest in what a geophilosophy might offer I, with Olkowski (1999, p. 15), suggest to look for good guides, that is:

guides who cannot lead us anywhere final but who, through their stuttering process, set time and space in motion so that stuttering differences can be created from every point of view.

NOTES

- ¹ I later learned about the materialism of Spinoza's philosophy: 'the idea that constitutes the actual being of my mind must be an idea of something actually existing' (Braidotti, 2006, p. 147).
- ² Deleuze og Guattari (1977, p. 26) writes: 'If desire produces, its product is real. If desire is productive, it can be productive only in the real world and can produce only reality'.
- ³ Terra firma is a Latin phrase meaning solid earth (https://en.wikipedia.org/wiki/Terra_firma).

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12. THE CALL TO PERFORMANCE¹

Given that the logic of privatization and free trade now ... obviously shapes archetypes of citizenship, and manages our perceptions of what constitutes the 'good society' ... it stands to reason that new critical ethnographic research approaches must take global capitalism not as an end point of analysis, but as a starting point. (Kincheloe & McLaren, 2000, p. 279, paraphrase)

Some imagine rhetorical studies and performance studies as two distinct areas of study with little in common ... But both rhetoric and performance suggest the ability of people to shape ideas, feelings and things with words and actions ... We must seek ways to re-imagine the intersections between persuasion and pleasure, politics and aesthetics, activism and art, rhetoric and performance. (Gencarella & Pezzullo, 2010, p. 1, paraphrase)

All the world is not, of course, a stage, but the crucial ways on which it isn't are not easy to specify. (Goffman, 1959, pp. 72, 304)

I agree with Goffman, and with Kincheloe and McLaren. The ways in which the world is not a stage are not easy to specify, and global capitalism is one reason why this is so. Indeed, if everything is already performative, staged, commodified and dramaturgical then the dividing line between person and character, performer and actor, stage and setting, script and text, performance and performativity disappears. This makes it "increasingly difficult to sustain any distinction between appearance and facts, surfaces and depths. Illusions and substances. Appearances are "actualities" (Schechner, 1998, p. 362). When these divisions disappear, critical ethnography becomes pedagogical and performative and its topics become the politics of global capitalist culture, and its effects on everyday life.

I seek ethnographic texts turned into performance events, into ethnodramas, into ethnotheatre, into narrative poems, scripts, short stories, texts with narrators, action, shifting points of view; dramaturgical productions co-performed with audiences; life, narrative and melodrama under the auspices of late neo-liberal capitalism.

I seek a new genealogy. But where to begin? What is performance? What is theatre? The essence of theatre, Boal reminds us, is the human being observing itself. *The human being not only 'makes' theatre: it is theatre* (1995, p. 13, italics in original). What does performing mean? Is all of social life a performance? Are

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we all performers presenting and performing selves to one another in everyday life, putting on first one mask and then another, engaging in endless rounds of impression management (Goffman, 1959). Are we only the characters we play? Or deep down, do we have inner selves, sacred identities that are recognizable and constant across situations and performances? Is everything an illusion, pretence?

Is the all too familiar quote from Shakespeare correct:

All the world's a stage, and all the men and women merely players: they have their exits and their entrances; and one man in his time plays many parts, his acts being seven ages.²

If Shakespeare is correct then perhaps we are confined to studying the metaphysics, the fundamental nature of performance itself.³ But performance is a contested concept, no single definition can contain it. There is something about the nature of performance and performing that frustrates fixed meaning, and some would argue that not everything is a performance.

Still, Madison reminds us,

if we accept the notion of human beings as *homo performans* and therefore as a performing species, performance becomes necessary for our survival. That is we recognize and create ourselves as Others through performance ... in this process culture and performance become inextricably interconnected and performance is a constant presence in our daily lives. (Madison, 2011, p. 166, paraphrase)

Boal says we became human when we invented theatre (1995, p. 14). As homo performan I engage the world as a performative-I, as an embodied, moving reflective being. I establish my presence as a universal singular, an embodied self interacting with culture/history/society in the lived present (Spry, 2011, p. 53).

On universal singulars, Sartre (1971/1981) reminds us that (paraphrasing):

No individual is just an individual; each person is a *universal singular*, summed up and for this reason universalized by his or her historical epoch, each person in turn reproducing himself or herself in its singularity. Universal by the singular universality of human history, singular by universalizing singularity in his or her projects, the person requires simultaneous examination from both ends. (pp. ix-x)

Performer, moral agent, actor, each person is a unique universal singular, known only through her performances.

Autoethnographer as Performer

Performance matters for ethnography. Conquergood (2006):

with renewed appreciation for boundaries, border-crossings, process, improvisation, contingency, multiple identities, and the embodied nature of

fieldwork practice, many ethnographers have turned to a performance-inflected vocabulary. (p. 358)

As if anticipating Madison and Conquergood, Turner (1986, p. 81), like Goffman, appropriates the language of drama and performance. Ethnographers become methodological actors who creatively play, improvise, interpret, re-present roles and enact scripts in concrete field settings. The [auto]ethnographer is a co-performer in a social drama, a participant in rhetorically framed cultural performances, enacting rituals, writing field notes, recording interviews, videotaping, observing, talking, doing the things ethnographers do (Conquergood, 2006, p. 360).

Schechner clarifies. The “relationship between studying performance and doing performance is integral. One performs fieldwork, which is subject to the ‘rehearsal process’ of improvising, testing and revising and no position is neutral. The performance scholar is actively involved in advocacy” (Schechner, 2013, p. 4, paraphrase).

Performance operates at three levels at the same time, human being as *homo performan ethnographer* as *homo performan*, and *ethnographer as homo politican*

Conquergood again, describing a moment in his fieldwork in Big Red, a dilapidated poloyethnic tenement in Chicago where he lived for 20 months, starting in December 1987. Here Dwight gets caught up between being Dwight and being Dwight the ethnographer:

At 10:00 A.M. on August 16, 1988, Bao Xiang, a Hmong woman from Laos, stepped out the back door of her top-floor Big Red apartment and the rotting porch collapsed beneath her feet. All summer long I had swept away slivers of wood that had fallen from the Xiong’s decrepit porch onto mine, one floor below. Six families were intimately affected by Bao Xiong’s calamity. We shared the same front entrance and stairwell. Our back porches were structurally interlocked within a shaky wooden framework of open landings and sagging staircases that cling precariously to the red-brick exterior of the Chicago tenement. Within minutes of arriving home on that day, I heard multiple versions of the story. (Conquergood, 1992b, in Johnson, 2012, pp. 170–171)

A young Mexican mother told him how her wash had been ruined by the dust and falling debris. A Puerto Rican grandmother worried about the safety of her grandchildren. Seeking to understand why the porch collapsed at that precise moment when she stepped out her back door, Bai Xiong consulted with a Hmong shaman who lived in another wing of Big Red – “Oh-h-h, very, very scared. Why me?” – (p. 171).

Rubbing shoulders with his neighbours, participating in their lives on a daily basis, Conquergood became known as “Mr. Dwight” the white man who lived in Big Red, and his neighbours shared stories about their lives with him, and he with them. Mr. Dwight was also known as the white man who read books, helped people, took pictures, let persons use his camera, worked on a research project.

A performance-centred ethnographic approach is participatory, intimate, precarious, embodied, and grounded in circumstance, situational identities, and historical process. The [auto] ethnographer's body is anchored in time and place. The ethnographer engages in face-work that is "part of the intricate and nuanced dramaturgy of everyday life" (Conquergood, 2006, p. 359; Goffman, 1959). The power dynamic of inquiry moves from the gaze of the detached observer, to the interactions, the give-and-take between situated actors. Performance-sensitive ethnography strains to produce situated understandings, ethnodramas, performance events that make the injustices in the world socially visible. Through cultural performances persons participate in public life, in vital discussions central to their communities (Conquergood, 2006, p. 360).

THE WORLD AS PERFORMANCE

Performance is many things at the same time.⁴ It is a contested term. It is a verb, a noun, a form of being, an action, a form of doing, a form of mimicry, of minstrelsy, showing, a way of knowing (Madison & Hamera, 2006, pp. xi–xii; Schechner, 2013, p. 28). There are multiple forms of acting which frame performances: realistic (Stanislavsky), oppositional-alienation (Brechtian), spec-actor (Boal), highly codified (ballet, opera) (Schechner, 2013, pp. 174–185).

Performance is dramaturgical. It is about "putting the body on the page, lifting it to the stage, understanding that body and paper and stage are one another" (Spry, 2011, p. 26). Performance is always embodied, involving feeling, thinking, acting bodies moving through time and space. The stage actor pretends to have the emotions of the character she is playing. She may even become the emotion, like the singer who acts out the sad lyrics in the song she is singing (see Bob Dylan, 2015, in Love, 2015).

Every performance is unique, even when it is a form of repetition (Phelan, 1993, p. 148). Butler reminds us that there are no original performances, or identities, no "pre-existing identity by which an act or attribute might be measured" (1993a, p. 141). Every performance is an imitation, a before and an after, a form of mimesis, "if heterosexuality is an impossible imitation of itself, an imitation that performatively constitutes itself as the original, then the imitative parody of 'heterosexuality' ... is always and only an imitation, a copy of a copy, for which there is no original" (1993b, p. 644).

Every performance is an original and an imitation. But, as Boal argues (1979, p. xiv) moved to the aesthetic space, the goal of performance is to change the world, not to imitate it; "change starts in the theatre itself. Theatre is action" (p. 155; 1995; p. xviii).

Performance's temporality is utopic, always in the future, not the past or the present, rather the future that unfolds in the present, as a succession of what has just been (Munoz, 2005, p. 10). Performance is often a form of restored behaviour, or twice-behaved behaviour, "performed actions people train for and rehearse and then perform" (Schechner, 2013, p. 28). Still each twice-behaved performance is

an unique event. Disappearance is the hallmark of performance, a representation without representation (Phelan, 1993, pp. 148–149; but see Munoz, 2005, p. 10).

Pollock provides an example. She describes seeing Carol Channing performing in *Hello Dolly* at the Auditorium Theatre in Chicago:

There she was, at the top of the winding staircase, one long gloved hand laid along the white balustrade: she was every dame, mame, belle who had ever descended ... a long winding staircase to a waiting chorus of high-kicking men. She and we relished every wigged, lip-sticked, and sequined step, each timed so perfectly that she arrived on the stage apron with the final crescendo of the music, which seemed to rise on our cue, as we rose to clap and clap and clap, performing a standing ovation literally to beat the band. And yet, this was still Dolly—or was it Carol? ...

When a stunned hush finally reigned Carol/Dolly – Dolly/Carol took

one more carefully balanced step toward us, bent slightly at the hip, as if to share a secret ... she spoke with glowing, exaggerated precision in an absolutely delicious stage whisper – “Shall we do that again?” ... Now the performance launches onto ... a new plane of repetition ... that exceeds both the thing done and the doing of it. (Pollock, 2007, pp. 243–244; see also Denzin, 2014, pp. 11–12)

This is an instance of performance writing, an attempt to enact “the affective force of the performance event again, as it plays itself out in an ongoing temporality (Phelan, 1997, pp. 11–12).

Performance can be a form of resistance, as when one refuses to comply with an order, or Dolly speaks directly to the audience and says, shall we do this again? Performance can be a form of imitation or pretence or make-believe. A child wears the costume of a witch on Halloween. Performance can be a form of story-telling, an event, a ritual. Performance stands between persons, their embodied presence in a situation and their presentation of self.

The triadic relationship between performance, performance ethnography and doing performance studies is crucial (Schechner, 2013, p. 2). Ethnography is always a performance, and always grounded in the self of the ethnographer. What people do is made visible in performance. The author as performer or as autoethnographer performs the very inquiry that produces the text that is performed. The performing material, corporeal body is read as a text, it is assigned words that give it meaning.

Spry (2011, pp. 27–28) observes, performance autoethnography becomes an engaged, critical, embodied pedagogy. This allows for critique, criticism, personal commentary, and critical analysis. The writer-as-performer draws on personal experience, and autobiography, and embraces vulnerability, hoping to create a critical relationship with the audience that moves persons to action (Jones, Adams, Ellis (2013, paraphrase).

Mills (1959) reminds us that our project is to read each person into their historical moment, to grasp the relationship between history, biography, personal troubles and public issues, to see each human being as a universal singular.

Critical autoethnography focuses on those moments, epiphanies in a person's life that define a crisis, a turning point that connects a personal trouble, a personal biography, with larger social, public issues. The sting of memory locates the moment, the beginning. Once located this moment is dramatically described, fashioned into a text, or mystory to be performed (Ulmer, 1989, p. 209). A "mystory" begins with those moments, those epiphanies that define a crisis in the person's life. This moment is then surrounded by those cultural representations and voices that define the experience in question. These representations are then contested, and challenged.

The writer-as-ethnographer-as-performer is self-consciously present, morally and politically self-aware. She uses her own experiences in a culture "reflexively to bend back on herself and look more deeply at self-other interactions" (Ellis & Bochner, 2000, p. 740). A key task of performance autoethnography is now apparent, it helps the writer "make sense of the autobiographic past" (Alexander, 1999, p. 309). Autoethnography becomes a way of "recreating and re-writing the biographic past, a way of making the past a part of the biographic present" (Pinar, 1994, p. 22; also cited in Alexander, 1999, p. 309).

Here is an extended example from a larger study, *Searching for Yellowstone* (Denzin, 2008, pp. 57, 71).

Scene One: Memories, Blankets and Myths Narrator Re-Remembers the Past: 1955:

This is a short story within a larger story. I want to go back to the Spring and Summer of 1955. That spring my father sold me a \$5000 life insurance policy from the Farm Bureau Life Insurance Company. I was 16 years-old, and a life insurance policy at that age seemed a stretch. But Dad was desperate. He said this sale would put him over his quota for the month and qualify him for a fishing trip to Ontario, Canada. On July 5, 1955 my father returned to our little house on Third Street in Indianola, Iowa from his company-sponsored fishing trip in Ontario, Canada. Mother greeted him at the door. Slightly drunk, Dad handed her a Hudson's Bay wool blanket as a present, and promptly left for the office. I still have that blanket. In this family we value these blankets and exchange them as gifts. This exchange system gives me a somewhat indirect history with Canada, Hudson's Bay Company blankets, the fur trade, nineteenth century British and French traders and Native Americans. This history takes me right into the myths about Yellowstone Park, Lewis and Clark, the Corps of Discovery, and Sacagawea. Lewis and Clark, it appears, also traded blankets and other gifts for good will on their expedition. But this was a tainted exchange, for many of these blankets were carriers of the small pox disease. Likewise, the blanket father gave to mother was embedded within

a disease exchange system, in this case alcoholism. While father's alcoholism was not full-blown in 1955, it would be within two years of his return from this fishing trip.

Today that blanket is upstairs in the guest bedroom. Our kids used it the last time they visited.

Scene Two: Narrator Remembers another version of the Past: 1994:

The Hudson's Bay blanket that my father bought for me and my wife at a farm auction in Kalona, Iowa in the winter of 1994 was expensive. He and his best friend bid against one another, driving the price up over \$300.00. The price was fitting, for the blanket is marked with four black pelt or point lines, which defined the blanket's worth in that nineteenth century economy where pelts were traded for blankets. A four pelt blanket is indeed pricey. Today that four-pelt blanket is in the guest room in our cabin outside Red Lodge, Montana.

Scene Three: Narrator Remembers the Past: 2002:

For Nate and Heidi's 28th birthdays we went shopping at the Red Lodge Mountain Man Rendezvous. We found a trader from Fort Worth who was selling Hudson's Bay blankets. We bought two four-pelt blankets and shipped them to Seattle. The trader explained that the short black lines on the blanket referred to the number of fur pelts the blanket was traded for. As I said earlier, in this family we value these blankets and exchange them as gifts.

It's all here, memories, biographies, family histories, the salesman as an iconic American figure, crises, alcoholism, ritual, family performances, pretense, impression management, gift-exchange systems, fathers and sons, larger historical, cultural and economic structures and systems: life insurance companies, Lewis and Clark, Native Americans, nineteenth century U.S. colonialism, Yellowstone Park, blankets, nature, wildlife, tourism. Buying that insurance policy from my father implicated me (and my family) in his dreams, connecting us to a global exchange system that is still in place today, making us complicit with Lewis and Clark' and Hudson' Bay mistreatment of Native Americans.

When I reflect on the day my father sold me that life insurance policy and I signed that check I feel flashes of anger, guilt, shame, and pride. How could he have done this to me? Whose version of a father was he performing that day, and whose version of a son was I performing? What choices did we have?

RACE AND THE CALL TO PERFORMANCE

As the dividing line between performativity (doing) and performance (done) disappears, matters of gender and racial injustice remain. On this W. E. B. Du Bois

(1978), reminds us that “modern democracy cannot succeed unless peoples of different races and religions are also integrated into the democratic whole” (Du Bois, 1978 [1901], pp. 281, 288). Du Bois addressed race from a performance standpoint. He understood that “from the arrival of the first African slaves on American soil ... the definitions and meanings of blackness, have been intricately linked to issues of theatre and performance” (Elam, 2001, p. 4).⁵ Being black meant wearing and performing the masks of blackness. It meant wearing black skin. It meant hiding inside and behind blackness. Bryant Alexander elaborates (2012, pp. 154–155):

I am interested in skin as performance;
I am interested in skin on ‘colored’ bodies.
I am interested in Skin as in a box checked.
I am interested in skin – performing it, seeing it, dark, light skin,
Skin as a marketing tool (paraphrase).

Race as performance, as skin, as mask, blackface, white face, a minstrel show. “Black, white, red, yellow, is it about color, or something else?” (Diversi & Moreira, 2009, pp. 90–91, paraphrase).

In his manifesto for an all-black theatre Du Bois (1926) imagined a site for pedagogical performances that articulate positive black “social and cultural agency” (Elam, 2001, p. 6). His radical theatre (1926, p. 134) is a political theatre about blacks, written by blacks, for blacks, performed by blacks in local theatres (see also Marble, 1986; Smith, 2000). Such performances lift the veil of racism, and allow blacks to transcend a double consciousness defined only by whites (Du Bois, 1903, p. 3).

bell hooks elaborates the need for a black political performance aesthetic. In another time, as a child, she and her sisters learned about race in America by watching,

the Ed Sullivan show on Sunday nights ... seeing on that show the great Louis Armstrong, Daddy who was usually silent, would talk about the music, the way Armstrong was being treated, and the political implications of his appearance ... responding to televised cultural production, black people could express rage about racism ... unfortunately ... black folks were not engaged in writing a body of critical cultural analysis. (hooks, 1990, pp. 3–4)

But in America today unarmed black male teenagers with their hands in the air can be shot by the police and a twelve-year-old black boy can be shot and killed by police in Cleveland because the officer mistook a toy gun for a real gun (Kelley, 2014). It is no longer safe for black teenage males to even walk alongside, let alone cross over Du Bois’ color line.

I fold my project into Du Bois’s, Alexander’s and bell hooks’s by asking how a radical performative discourse can confront and transcend the problems surrounding the color line in the second decade of the twenty-first century. Such a project will

write and perform culture in new ways. It will connect reflexive autoethnography with critical pedagogy, and critical race theory (see Donnor & Ladson-Billings, 2015). It will call for acts of activism that insist on justice for all. Unarmed young black males can no longer just be shot down by police without recrimination.

Robin Kelley (2014) reminds us that we know their names and how they died. “We hold their names like recurring nightmares, accumulating the dead like ghoulish baseball cards. Except that there is no trading. No forgetting. Just a stack of dead bodies: Trayvon, Michael, Eleanor Bumpurs, Michael Stewart, Eula Love, Amadu Diallo, Oscar Grant, Patrick Dorismond, Malice Green, Tyisha Miller, Sean Bell, Aiyana Stanley-Jones, Margaret LaVerne Mitchell. Names attached to dead black bodies. Symbols of police violence and this does not even begin to count the harassed, the beaten, the humiliated, the stopped-and-frisked, the raped” (Kelley, 2014, paraphrase). There is no longer, but there never was, an age of innocence for persons of colour in America.

The goal is to undo official racial history and to create a space for marginalized voices, alternative histories; new ways of writing and performing the past so new futures can be imagined. This performative discourse imagines a politics of resistance, a new politics of possibility, new ways of re-imagining the future and the past. Madison, after Dolan (2005) calls these re-imaginings utopian performatives. They are akin to Freire’s pedagogies of hope (Madison, 2012, p. 182; 2010, p. 26; Freire, 1992; Dolan, 2005, p. 5). Freire reminds us that without hope there is tragic despair, hopelessness (Freire, 1992, pp. 8–9).

HOPE AND ACTS OF ACTIVISM⁶

Performances of possibility create spaces “where unjust systems ... can be identified and interrogated” (Madison, 2010, p. 159). Persons can become radicalized when confronted with such performances. As Madison notes: “One performance may or may not change someone’s world ... but one performance can be revolutionary in enlightening citizens as to the possibilities that grate against injustice” (Madison, 2010, p. 159).

Munoz (2005, pp. 9–10) asks how do we stage utopian performatives. How do we enact utopia, how do we realize performances of possibility? The utopic stages itself. It pushes and pulls us forward. It incites the imagination. It offers blueprints for hope, bare “outlines of a world not quite here, a horizon of possibility, not a fixed scheme” (Munoz, 2005, p. 9). Utopia is flux, change, stasis, chaos, and disorganization all jumbled together, a fluid “moment when the here and now is transcended by a then, and a there that could be and indeed should be” (Munoz, 2005, p. 9). Utopia is always a critique of the here and now. It involves a politics of emotion, an insistence that something is missing from the present, hope, a dream, freedom. It involves the belief that things can be different; better, there can be social justice in a place called utopia where hope dwells.

A performative, pedagogical politics of hope imagines a radically free democratic society, a society where ideals of the ableist, ageist, indigenist, feminist, queer, environmental, green, civil rights, and labor movements are realized. In their utopian form these movements, offer “alternative models of radical democratic culture rooted in social relations that take seriously the democratic ideals of freedom, liberty, and the pursuit of happiness” (Giroux, 2001b, p. 9).

Madison is quite explicit: critical, performative autoethnography begins:

With a duty and ethical responsibility to address suffering, unfairness and injustice within a particular historical moment. There is a commitment to perform acts of activism that advance the causes of human rights. (Madison, 2012, p. 5; 2010, p. 1, paraphrase)

Accordingly, a radical performative discourse revolves around specific acts of resistance and activism; performances were persons put their bodies on the line, staged reenactments which incite resistance. These acts are public interventions. That is performance is used subversively, as a strategy for awakening critical consciousness and moving persons to take human, democratic actions in the face of injustice, efforts that serve social justice, and that are expected to bring net gains in the lives of people (Madison, 2010, p. 1; Cohen-Cruz, 2005, p. 4). These explicit acts of activism imply an embodied epistemology, a poetic reflexive performing body moving through space, an ethical body taking responsibility for its action.

Corey (2015) observes that the use of performance

to initiate social change predates the theatres of Greece, where, by way of example, in *Lysistrata*, Aristophanes created a lead character who corals her friends to withhold sex from their husbands in order to stop the wars ... Contemporary examples include Brecht's Epic Theatre, Boal's Theatre of the Oppressed, agit prop, and guerilla theatre. (p. 1, paraphrase)⁷

Gloria Anzaldua's (1987, pp. 2–3) writing performs its own acts of resistance. She speaks of border crossing, crossing the borders:

I walk through the hole in the fence
To the other side
Beneath the iron sky
Mexican children kick the soccer ball across,
run after it, entering the U.S.
1,950- mile-long open wound ...
staking fence rods in my flesh ...
This is my home
this thin edge of barbwire.
This land was Indian always and is
And will be again.

The Work of Advocacy

In moving from fieldwork and inquiry to page and then to stage and performance researchers as advocates resist speaking for the other (Spry, 2011). Rather they assist in the struggles of others, staging performance events, screening and re-presenting history, offering new versions of official history, performing counter-memories, exposing contradictions in official ideology, reflexively interrogating their own place in the performance thereby taking ethical responsibility for the consequences of their own acts and performances (Madison, 2010, p. 11).

In these ways staged ethnography, ethnodramas and performance autoethnographies do the work of advocacy (see Saldana, 2011). The performance is not a mirror, it is, as Madison argues, after Berthold Brecht, the hammer that breaks the mirror, shatters the glass and builds a new reality (Madison, 2010, p. 12). In their performances autoethnographers incite transformations, cause trouble, act in unruly ways. They self-consciously become part of the performance itself, the instrument of change. Performance now becomes a moral, reflexive act, more than a method, an ethical act of advocacy.

Radical performances are acts of activism; that is they are radical acts that confront root problems, not just surface manifestations of social injustice. Beneath the sources of daily injustices lies a deeper level of overriding root causes. Madison is explicit concerning these underlying causes or sources: “troubling local human rights and social justice activism are *the machinations of neoconservatism [and neoliberalism] and a corporate global political economy* that affects small stories everywhere” (Madison, 2010, p. 19, italics in original). Radical performances are located in these small stories. Trapped in the same small and large spaces, we struggle to get free.

Acts of activism use performance as the vehicle for getting free, as the way of contesting official history and the status quo. A double reflexivity is at work. The performance text uses performativity as a method for making a slice of contested reality visible. The performance is intended to bring the -audience and/or Spec-Actors into a state of critical reflexivity concerning the events under discussion. The act of witnessing (and performing) utopian performative is itself a performative, interpretive act, somehow the world *can* be a better place (Dolan, 2005, p. 5). The coyote trickster leads us into this new space (Conquergood, 2013, p. 27). The intent is to create a counter-memory, an alternative history of the present.

Excerpts from Mary Weems’s (2002) poem “This evolution will not be televised” clarify the project. Weems, like hooks, and Alexander shows how the media and white culture shape African American experience:

“This evolution will not be televised”

Our image, our braids, our music, our mistakes,
our asses, our rhythms are played on TV

N. DENZIN

like a long 78 album in commercial after commercial.

The Colonel in plantation-dress raps and moonwalks
selling a black woman's stolen fried chicken, black kids
snap their fingers, think that's so cool, bug their mamas
for extra-crispy

This is a never-ending story, that won't be televised
(Weems, 2002, p. 4).

Bryant Alexander discusses the lessons he and his siblings were given by their father about growing up Black in southwest Louisiana

His lessons very much worked the intersection of pedagogy and performance, directions on how to act: an encounter with White people as we crossed the borders between segregated neighborhoods; an incident at school with a White teacher or White classmate (2012, p. 1, paraphrase).

Alexander's father was teaching his children how to avoid danger in the white world. To do so they needed to comply with the complicated rules of racial etiquette, "Yes Sir, No Sir, Yes Miss Daisy."

Fast forward to the recent present. Considering the following announcement concerning the pedagogical and political use of performance:

The *New Black Fest*, which last year commissioned 10-minute works on Trayvon Martin, race and privilege, will present a free showcase of works on Monday November 17, 2014 called "Hands Up: Six Testaments," a project inspired by events in Ferguson, Mo., where in August a police officer fatally shot Michael Brown, an unarmed black teenager in August.

The readings, at the City University of New York Graduate Center, consist of six 10- to 15-minute monologues or "performance essays" by black male playwrights exploring topics related to race or police violence. The performances at the graduate center's Martin E. Segal Theater ... will be followed by a discussion about the protests and debates that have come in the aftermath of Mr. Brown's death.⁸

The New Black Fest was founded in 2010 with a mission to develop and support new work among playwrights from the African diaspora. "All of the work is in response to Ferguson or the state of the black male in this country," Keith Josef Adkins, the artistic director of New Black Fest said in an interview Friday about commissioning the works. (Lee, 2014; see also Lee, 2013)

The issues surrounding the murders of Trayvon and Michael, skin color and race bring to light numerous pressing concerns, all involving racialized performances, the ongoing performativity of race in America (and the world) today (Gilroy, 2000, p. 22).⁹

DECOLONIZING DISRUPTIVE PERFORMANCES¹⁰

The Second International Decade of the World's Indigenous People (2004–2014)¹¹ has ended, although the United Nations has declared that 2010–2020 is the Third International Decade for the Eradication of Colonialism. Diversi and Moreira (2009, pp. 114, 208), Smith (2012, p. 108) and Kovach (2009, pp. 12–13) declare there is a large-scale global social movement of anticolonialist discourse aimed at decolonizing inquiry, methodology, schooling, classrooms, journals, conferences, and the academy itself. Critical indigenous pedagogy interrogates the repressive residues of the ideological practices that came before, during and after colonization. The decolonizing indigenizing project moves back and forth across these spaces and discourses (Smith, 2012, p. 25). However, “naming the word as ‘post-colonial’ is, from indigenous perspectives, to name colonialism as finished business” (Smith, 2012, p. 25). The past is never post, never free from history, never free from the disgraces of the Indigenous- relationship (Kovach, 2009, p. 76).

The word decolonization, as Tuck and Yang (2012) argue, must be used carefully. It should not only be a metaphor for change, or a way of addressing white guilt, or a call to improve our schools and eradicate racism, as in decolonize our schools, or decolonize our methods. In radical form decolonization is a chaotic contradictory often violent process. Ideally it is nothing short of a call for the repatriation of indigenous land and life. It is a demand for indigenous sovereignty. It is a recognition that decolonization involves more than just a call for social justice, more than the application of critical indigenous pedagogy to the problems of colonialism. Decolonization signals an end to innocence, an opening to an elsewhere that is yet unnamed (Tuck & Yang, 2012, pp. 1, 38, paraphrase). Yet it is always utopic, “a call to work toward healing, unity, and cooperation” (Diversi, 2015).

Moreira elaborates on the legacies of borders, bodies and decolonization:

Can these borders, legacies, and injustices be transgressed?
 Can my body be transgressive as a form of scholarship?
 I have the duty
 To manipulate and transform
 The tale of colonization
 Using my life as source to show
 With a political propose
 An experience

To expand the sacredness of life, Diversi and Moreia continue the intervention:

We are all betweeners
 Us, betweeners
 Them, betweeners
 You, betweener
 EveryBody, betweener
 Writing from the flesh

Exposing the vulnerability
Of our branded bodies ...

We are
Not ready to settle ...
For a world without Them
Where everybody is
And should be
Us. (2009, p. 223)
Amen

The insertion of indigenous voices, epistemologies, ethics and ways of knowing into Western colonial discourse is transformative. The process changes the nature of the discourse itself (Kovach, 2009, p. 12). It creates a racialized, gendered performative space where Indigenous knowledges and tribal-based methodologies – stories, oral histories, performances, rituals, art – can live, be staged, be disruptive, empowering and community affirming (Kovach, 2009, p. 12).

Listen to Kovach describe being in such a space, but not knowing the language:

I am taking Cree, it is my first class today. Walking into the First Nations University there are Indians everywhere with shiny hair flying as both instructors and students race down the hall to class. The instructor is Plains Cree, he was raised with the language. He asks who is Cree. We put up our hands. He asks why we do not know our language. He points to me. I say adopted. He nods. (2009, p. 113)

Kovach's performance text brings a painful memory alive, Canada's "Baby Scoop Era" (1945–1990). High numbers of Native babies and young children were taken from their Native mothers and placed for adoption in non-Native homes. In most cases their native heritage was denied by the adoption parents. The system prevented new mothers from accessing their own infants (Johnson, 1983). This is why Kovach did not learn how to speak Cree.

The public performance stage of the classroom (primary, secondary, higher, post-secondary) is a constant battle ground for decolonizing praxis. The struggle moves from memory to counter-memory, to new memories of resistance (and oppression). Co-performers bear witness to new acts of resistance. Together they watch oppressed marked bodies perform their own utopian possibilities of barely imagined, uncharted futures (Diversi & Moreira, 2009, p. 208). Maggie Kovach and her Cree classmates are learning how to take hold of their Cree heritage. In order for the voices of the oppressed to be heard, they must be made visible, through performance.

First Nation, Native American, Maori, Aboriginal indigenous scholars extend the argument by articulating a performative, spoken, indigenous epistemology "developed over *thousands* of years of *sustained* living on this Land" (Rains, Archibald, & Deyhle, 2000, p. 337, italics in original). The indigenous methodology embedded in a performative Red pedagogy has these characteristics (Grande, 2008,

p. 250; Kovach, 2009, p. 37).¹² (1) It is inherently political, cultural, spiritual and intellectual. It honours tribal culture and ancestral relationships grounded in the land; (2) It is dialogical, ethical, rooted in tribal knowledge, epistemologies, and praxis; (3) It is informed by critical theory, finding victories in small struggles (Kovach, 2009, p. 80); (4) It is focused on indigenizing education for decolonization; (5) It interrogates the meanings of democracy and sovereignty; (6) It cultivates a praxis of collective agency; (7) It is based on a belief in hope, in survivance, of going beyond survival to an active repudiation through performance of oppression and tragedy (Vizenor, 1993, 2008; Grande, 2008, p. 250; Kovach, 2009, p. 102); (8) Red Pedagogy is grounded in sacred rituals, in performance, in storytelling. It is anchored in a search for sovereignty, for Grande in *Indianismo*, the New Indian (Grande, 2008, p. 241).

The performance of sacred tribal rituals, the telling of oral histories and the performance of sacred identities validate traditional ways of life. The performances embody the ritual. They are the ritual. In this sense the performance becomes a form of public pedagogy. It uses a performative aesthetic to foreground cultural meaning, and to teach these meanings to performers and audience members alike.

Such inquiry, to summarize, should stress self-determination, dialogue, healing, the sacredness of relationships, embodied understanding, and the priority of community. It must meet peoples' perceived needs. It must resist efforts to confine inquiry to a single paradigm or interpretive strategy. It should be unruly, disruptive, critical and committed to the goals of justice and equity.

These participant-driven criteria function as resources for resisting positivist, and neo-conservative desires to "establish and maintain control of the criteria for evaluating Indigenous experience" (Bishop, 1998, p. 212). Such a framework provides the foundation for what I hope will be the Third International Decade of the World's Indigenous People. Such an alliance will "further advance the decolonizing project of making indigenous ways of knowing, being, and representing central to our version of inclusive social justice (Diversi & Henhawk, 2012, p. 70).

Consider the following invitation from the Indigenous Inquiries Circle (IIC) and its call for participation at the 2015 International Congress of Qualitative Inquiry.¹³ Hope and resistance existing side-by-side in this text:

IIC invites Indigenous scholars/researchers and their allies to the 2015 Indigenous Inquiries Circle pre-conference at the International Congress of Qualitative Inquiry.¹⁴ It is more important than ever that indigenous voices and the voices of the ancestors embodied in the memory and the pedagogy of the land be heard. Indigenous paradigms, epistemologies and methodologies more often than not travel outside binaries. The IIC will continue to create and hold a space for Indigenous scholars/researchers and their allies to continue the work of decolonisation; Indigenising the academe and beyond; and to continue the healing processes in regard to the traumas to the lands and Indigenous Peoples from on-going colonial practices.

Let the healing begin.

THE PERFORMATIVE I

The movement, the voice and the gestures of the gendered and racialized sporting body help clarify the nuances of performance and autoethnography. Consider how Aaron Rodgers, the quarterback of the National Football League Green Bay Packers, throws his voice around when doing what is called a “hard count.”¹⁵

Toward the end of a cadence, just before Rodgers calls for the ball to be snapped, he articulates the word ‘hut’ and ... there is an element of theatre involved. He’ll move his head from side to side, fix his gaze down the field, step back, kick his left leg, move his hands foreword, as if to receive the ball, step back, clap his hands, move his head again. Any gifted practitioner of the hard count must know his audience, and convince it that the ball will be snapped. Rodgers does this by aligning his body, hands, head, with his voice, his eyes, making every call sound – and look – the same. He might use his normal snap count for five, 10, 15 consecutive plays before changing it; if the ball has been snapped on two, he will adapt by emphasizing the second ‘hut’ and expecting the ball on three. ‘I like it to be a foreign language to them. They can’t quite make out what I’m saying. I listen to recordings of my voice to detect variations in volume and inflection from my regular snap to my hard count to my double cadence. These fake counts are meant to make the defense jump off side. (Shipgel, 2014, pp. D1, D3, paraphrase)

Rodgers’ performance involves disception, misrepresentation, movement, voice. His *performative I* is constituted in these spaces, gestures and voices. Rodgers as performer as actor sees double. Caught up in the theatrics of his own performance, the reflective self sees itself performing itself on the football playing field (Spry, 2011, p. 30).¹⁶

Tami Spry elaborates, describing one of her own performances:

I sit left of center stage in a straight-backed wooden chair with
No arms. Pieces of paper lie scattered around me ... From where I sit,
I can read some of the pieces. There are words or bits of words
forming a grammar of fear and confusion. Agitated, I rise from the
chair. My arms break off my shoulders and bounce stiff and clumsy
about my anklets on the stage. I stumble trying to assemble the shards of
this language, fractured fairy tales from the wreckage of a birth and death. I lurch
within the boundaries of the stage trying to read the pieces, trying to remember
sentence structure, trying to piece together an alphabet. (Spry, 2011, p. 27)

This is performative autoethnography, the performative-I on stage. Straight-back in a wooden chair “words fall away, we lurch back and forth within confines of this

chair, we yank our bodies back in line, only to stumble off stage as we are gripped by fear” (Spry, 2011, p. 27, paraphrase). This is embodied, critical pedagogy, moving from body, to, paper to stage. Here is where we find real people working at performing themselves for others. Tami’s performance, like Della’s earlier, and Aaron’s is an event, a thing, an act, a repetition, an original, something new all over again, an intervention, an experience.

Performance and Performativity

Returning to the opening question, “what is performance” the performances by Rodgers, and Spry and Pollock demonstrate the multiple ways in which we can understand performance, including: as imitation, or *mimesis*; as *poiesis*, or construction; as *kinesis*, motion, interruption, transgression (Conquergood, 1998, p. 31). Potentially, any given performance moves from and has elements of mimesis, and imitation, or dramaturgical staging. Aaron pretends to ask for the ball to be snapped. Tami tries to imitate a person reading from a script, and Dolly imitates a diva descending a staircase. In each instance an initiation of a real event is produced, the audience applauds.

Quickly, in each instance, the performer and the performance move into a liminal space of construction, emergence, and the unpredictable. When will Aaron ask for the ball? When will Tami get a grip on herself? Who is prepared for Carol/Dolly when she whispers, “Shall we do that again?” Just as quickly it all turns. The performance becomes transgressive, a struggle, a making and a re-making, a performance that breaks through everyday, taken-for granted reality, through “sedimented meanings and normative traditions” (Conquergood, 1998, p 32). A memory, a scene a turning point moment is produced.

Viewed as imitative, emergent, liminal struggles, performances always have the potential of transformation. A performance is always everything at once. Dolly’s performance, like Tami’s and Aaron’s, is an event, a thing, an act, a repetition, an original, something new all over again, an intervention, an experience, a botched performance.

GOFFMAN ON THEATRE AND PERFORMANCE

Erving Goffman takes a slightly different approach performance. Consider this often quoted statement, borrowed from Shakespeare: “The claim that all the world’s a stage is sufficiently commonplace for readers to be familiar with its limitations and tolerant of its presentation” (1959, pp. 72, 254). A performance is defined as all of the activity of a given participant on a given occasion which serves to influence in any way any of the other participants who may be audience, observers or co-participants (Goffman, 1959, pp. 15–16). In Goffman’s world persons are performers, “harried fabricators of impressions” involved on the staging of performances, with front and back stage regions. The self as a self performed character is created through

and in performance, in face-work and impression management, and sometimes performances fall apart, scripts have to be re-written lines are dropped, cues misread. Performance, for Goffman is a staged production, a form of mimesis, or imitation, life imitates the stage (Conquergood, in Johnson, 2013, p. 56).

Goffman would remind his readers that the dramaturgical framework was a scaffold, built to be taken down (1959, p. 254), that he was really only interested in studying the “structure of social encounters” (1959, p. 254; 1961, p. 7; 1967, p. 1; 1971, p. ix; 1974, p. 8; 1981a, p. 1). Then he would contradict himself, and say that the framework could be employed as “the end-point of analysis, as a final way of ordering facts” (1959, p. 240; also 1974, p. 53). So underneath, the dramaturgical framework, had to be always taken seriously. Goffman, it seems, was always looking for how “aspects of the theatre creep into everyday life” (1959, p. 254). Preoccupied with illusion and reality, he worked from a realist stance that presumed that staged versions of reality somehow corresponded to the real world. After all, dramatic scriptings of behaviour are everywhere present in our media-drenched society, and these scriptings guide and organize real experience (1974, p. 53). Furthermore, actors in the theatre have to conduct themselves in ways that meet the requirements of real situations, which are theatrical-like in their construction (1959, p. 255). Indeed, whenever they come into one another’s presence, persons-as-performers manage impressions, contrive illusions, keep front and back stages separate, and deploy various dramaturgical skills, thereby turning each interactional episode into a tiny moment of staged, dramatic theatre. Disclaimers aside, for Goffman “all the world’s a stage” (1959, p. 254).

The ways in which the world is not a stage is the crux of the matter. Presume that everyday life is organized by real people doing the work of interaction, that there are no originals against which illusions are measured, no imitations, only new experience, no hyperreality. If this is granted, then the scaffolding of dramaturgy is constantly being assembled and reassembled as person’s scramble to make sense of their situations. A performative social science must always be respectful of the dramaturgical elements of daily life. It must, as the same time, embrace a more fluid, processural view of the social order.

DWIGHT CONQUERGOOD ON PERFORMANCE AND PERFORMATIVITY¹⁷

No scholar has done more than Dwight Conquergood to advance our understandings of the intersections between performance, ethnography, politics and praxis (Madison, 2011, p. 184). Conquergood’s framework consists of a series of triads which locate performance within a larger framework. Unlike Goffman, his model moves from textual ethnography to performance autoethnography. Performance in Conquergood’s model is an object of study, a pragmatics of inquiry, and a tactic of intervention (Conquergood in Johnson, 2013, p. 41).

Conquergood’s theory of performance turns on (1) the I’s, imagination, inquiry, intervention; (2) the A’s, artistry, analysis, activism; (3) the C’s, creativity, critique,

citizenship (Madison, 2011, p. 190). This requires the triangulation of three points: accomplishment (performing as know); analysis (critical reflection); articulation (action in the world).

His first triad is the familiar triad of mimesis (imitation), poesis (construction) and kinesis (intervention). Conquergood argued that every performance is a moral act, that is it always contains elements of mimesis, poesis, and kinesis. Every performance is emergent, subversive, incomplete, and ambiguous. He folds mimesis, poesis and kinesis triad into a dynamic model. Like Boal (1979, p. 1) for Conquergood the focus on mimesis is of limited use because it reinforces a dichotomy between reality and appearance, imitation and the real, and separates performance from everyday life (1998, p. 31). It reinscribes the “platonic dichotomy between reality and appearances, and thus reinforces an antiperformance prejudice (Conquergood, p. 56 in Johnson, 2013; also Madison, 2012, p. 188). For Boal imitation *recreates the principle of created things*, it is a living thing, not a pale copy (2006, p. 72, italics in original).

Viewed as struggles, and interventions, performances and performance events are better understood as transgressive achievements, political accomplishments which break through “sedimented meanings and normative traditions” (Conquergood, 1998, p. 32). Poesis builds on mimesis, going to a deeper level; it makes things happen in the world. Kinesis is transgression, a movement to a new space which interrupts, interrogates, antagonizes, contest, break through to new utopic spaces (Madison, 2011, p. 189).

His second major triad is the triad of theory, methods and event, or praxis. Performance ethnography as theory (dramaturgy, hermeneutics, semiotics, cultural studies, rhetoric, and performativity) provides a framework for analysis. It erases the distinction between theory and practice. Performance ethnography as method (dialogue, reflexivity, voice, text, interpretation) applies theory to concrete performance events. It uses performance to show how structures of power and oppression operate in daily life (Johnson, 2013, p. 7). The autoethnographer and the other are opposite sides of the same performance coin, dialogically joined in a shared performance space. The autoethnographic encounter is embedded in and made visible through a politics of representation (Johnson, 2013, p. 8). Performance ethnography as praxis or event provides an aesthetic framework for reading performance as pedagogy, as a symbolic, rhetorical, political event (Madison, 2011, pp. 189–190). The performed text is privileged over the written text (Johnson, 2013, p. 12).

His third major triad extends the second triad. The triad of triads consists of: (1) The I’s, imagination, inquiry, and intervention; (2) the A’s, artistry, analysis, activism; and (3) the C’s, creativity, critique and citizenship (Madison, 2011, p. 177; Conquergood in Johnson, 2012, pp. 41–42). This triad requires the triangulation of three points: accomplishment (performing as know); analysis (critical reflection); articulation (action in the world).

These three triads challenge critical ethnographers to use language creatively, to view inquiry as intervention, always shaped by social justice concerns. Further,

fieldwork should be presented artistically in staged performances in public spaces where audiences are encouraged to think and act critically. The triad of triads is a template for producing works which enact a politics of possibility.

CONCLUSION: THE PERFORMANCE OF POSSIBILITIES

The performance of possibilities creates a triadic structure linking performance ethnographers with subjects and audiences. It combines intervention with activism, and citizenship (Madison, 2011, p. 191). Several questions are raised: (1) How will subjects benefit from the performance? (2) Will the performance contribute to an enlightened and involved citizenship? (3) Will the performance disrupt structures that limit freedoms and possibilities? (4) Will the performance lead performers and ethnographers to rethink questions of identity, representation and fairness? (Madison, 2011, p. 1191).

Thus are the three triads joined in a critical discourse where performance, autoethnography and praxis reflexively intertwine. Performance becomes the method of change – the site of praxis. The performative, based on ethnography, is always pedagogical and always already political, always already an intervention in search of a politics of hope. We seek a way of connecting, outwardly and inwardly to the worlds we inhabit, a way of exerting influence in a bewilderingly complex world that often seems to be entirely out of control. Under such circumstances, performance is the only salvation.

NOTES

- ¹ While this text is a call to performance, it is not an example of performance writing per se (see Pelias, 2014, pp. 11–14). While I do not intend this chapter to be a deconstruction of the classic journal style, I do want to privilege texts that are meant to be performed.
- ² From: *As you Like It*, Act II, Scene VII (1623).
- ³ I steal this argument from Fox (2015) who quotes Brian Sutton-Smith “I spent my life in search of the metaphysics of play.”
- ⁴ I elaborate these ways in the next chapter, pp. 000–000.
- ⁵ Race and racism for Du Bois, were social constructions, performances, minstrelsy, blackface, powerful devices that produce and reproduce the color line. Du Bois believed that African Americans needed performance spaces where they could control how race was constructed. Consequently, as Elam (2001, pp. 5–6) observes, African American theatre and performance have been central sites for the interrogation of race and the color line (also Elam & Krasner, 2001). The inherent ‘constructedness’ of performance and the malleability of the devices of the theatre serve to reinforce the theory that blackness ... and race ... are hybrid, fluid concepts” (Elam, 2001, pp. 4–5).
- ⁶ I steal the phrase acts of activism from Madison (2010, 2012).
- ⁷ Cohen-Cruz (2005, p. 1) expands Corey’s examples to include such community-based performances as public protests, skits at union halls, rallies, ritual, dance, music making and public theatre.
- ⁸ The six “testaments” to be featured are: “Superiority Fantasy” by Nathan James, “Holes in My Identity” by Nathan Yungerberg, “They Shootin! Or I Ain’t Neva Scared ...” by Idris Goodwin, “Abortion” by Glenn Gordon, “Walking Next to Michael Brown” by Eric Holmes and “How I Feel,” by Dennis Allen II.

- ⁹ This includes the continued militarization of U.S. police forces, Stop and Frisk laws, Stand-Your-Ground racial profiling, lingering Jim Crow laws in sundown towns: “Nigger, Don’t Let The Sun Go Down On You In ___.” “From Emmett Till to Trayvon Martin to Michael Brown” the prevailing issues are far-reaching, with historical legacies reaching back decades if not centuries: racism, racial profiling, police brutality, White supremacy, poverty, corruption, the denial of agency, the destruction of community, the terror of oppression, the pipeline that runs from schools to prisons, playgrounds to cemeteries.
- ¹⁰ This section extends the discussion of critical indigenous pedagogy in the Preface (pp. 00–00).
- ¹¹ See https://www.google.com/?gws_rd=ssl#q=third+international+decade+for+the+eradication+of+colonialism
- ¹² Which is not necessarily pan-Indigenous (Kovach, 2009, p. 37).
- ¹³ The full Indigenous Inquiry Circle text can be found on the International Congress of Qualitative Inquiry website at Icq. Org.
- ¹⁴ The 2015 IIC also invited scholars to explore, inquire and critically analyze the “un-hiring” of Dr. Steven Salaita from a position in the American Indian Studies Program at the University of Illinois. See Singh, J. (2014). Racism and Colonialism: University of Illinois Fires Palestinian Scholar for “Uncivilized” Tweets About Israeli Assault on Gaza. Retrieved from: <http://www.globalresearch.ca/racism-and-colonialism-university-of-illinois-fires-palestinian-scholar-for-uncivilized-tweets-about-israeli-assault-on-gaza/5401492>
- ¹⁵ With a hard count the quarterback uses a deceptive snap count in an effort to draw the defense offsides.
- ¹⁶ The next three paragraphs draw from and rework material in Denzin (2014, pp. 10–11).
- ¹⁷ By my reading, while his meta-framework is performative, his texts, like the field materials from Big Red, are embedded in ethnographic textualism.

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13. SUSTAINABLE ECO-JUSTICE PLACEMAKING

INTRODUCTION

For the new earth (“In truth, the earth will one day become a place of healing”) is not to be found in the neurotic or perverse reterritorializations that arrest the process or assign it goals; it is no more behind than ahead, it coincides with the completion of the process of desiring-production, this process that is always and already complete as it proceeds, and as long as it proceeds. It therefore remains for us to see how, effectively, simultaneously, these various tasks of schizoanalysis proceed. (Deleuze & Guattari, 2004, p. 417)

This is about creating new ontologies of sustainable childhoods as exceeding and just forms of contracts between generations. Thus, affirming positive structures of difference through experimenting with bodily affects and sensing movements to foster patterns of “becomings” – as these political practices that insist on both more than human and human agency despite the loss of any secure centre grounds (Deleuze & Guattari, 1983). Sustainability not in terms of a fixed state of affairs therefore, but referring to post- or non anthropocene nature culture relations and/or processes of ‘thinkingfeeling’ (Barad, 2007) that is pluralistic, nourishing and restorative. These are continuing processes of inscribed change that implies authentic, positive or healthy contemporary becomings, nomadically created and recreated over time. Entangling with and weaving facts into moving and meaningful narratives of being part of – not separate from nature. My main objective as educator is to turn Early Childhood and Care Institutions (ECECs) into post-diagnosis localities or places of transition. Their main task is not passing on traditions, but preparing for future contingent events: Producing more variations and/in post-intentional knowledge constitutions allowing children complexities for learning. And to make sure; the term anthropocene is referring to an epoch of accelerated and global human impact throughout the Earth’s biosphere since the Industrial Revolution. A post- or rather non anthropocene view reconsiders and portrays agentic forces in the biosphere beyond the human hence questioning human supremacy.

Becoming Earthlings

Children’s institutional lives are dominantly philosophized over, understood and examined in research as intimate geographies, as spatially confined to the personal

range. Considerations are rarely given to children's engagements with those processes, materials, discourses and social practices that invest these places with meanings and practices, but do not necessarily originate in their locale. I therefore here engage in such considerations and with discussions that concern the local groundedness of the environment and the global in children's worlds: making 'sense of place' and 'place-making' in a globalizing world. Inter- and intra-acti/on/ng with animals, flowers, stones, leaves, stalks, dirt etc. Human, non-human and more than human subjects ultimately linked together and again; human non-human and more than human agencies.

I think of the Earth as our middle and common ground and of languages in the intersection of the environment, society, and subjectivity making possible childhood as a matrix of becoming. I try creating qualia in my writing (qualia is referring to individual instances of subjective, conscious experience) and I sense an etymological drift upon practical philosophy or deep ecology words and readings of Spinozian (1632–1677) philosophy of action and ethics associated with playfulness, love, joy, dancing happy skipping movements. Every unit of understanding is acts. Further, with Deleuze as he is maximizing Spinoza claiming that "Ethical *joy* is the correlate of speculative affirmation" (Deleuze, 1988, p. 29). His is a fabulation and re-animation of the notions of both environment and the individual. Nature as an individual thus a degree of power (Deleuze, 1988, p. 27), the environment thus seen as a field of forces whose actions await experiencing. It is a radical ethological ethics "open to the idea that the elements of the different individuals we compose may be nonhuman within us" (Hurley in Deleuze, 1988, p. iii).

These words and lines are therefore continuous activist experimentations merging research and advocacy; children, EC (early childhood) professionals and researchers are all working and learning together. It is a practicality and democratization of philosophy and the research process ultimately an increase of its relevance. It is a Piketty Twenty-First-Century "useful utopia" (Piketty, 2014, p. 515) functioning as a contrast liquid helping us asking more and other questions always and détournement ... as this ...

flexible language of anti-ideology which appears in communication that knows it cannot claim to embody any definitive certainty. It is thus, languages that cannot and need not be confirmed by any previous or supra-critical reference. On the contrary, its own internal coherence and practical effectiveness are what validate the previous kernels of truth it has brought back into play. Détournement has grounded its cause on nothing but its own truth as present critique. (<http://darkecologies.com/2015/07/14/guy-debord-on-detournement/>)

It is a learning with children, ants, and worms and movements "towards a common world pedagogy of multispecies vulnerability" (Taylor & Pachini-Ketchabaw, 2015) ultimately discussions about "landesque capital" (Håkansson & Widgren, 2014) thus our investments in socioecological processes embedded in expanded social

inter-/intra relations and nature culture symbolisms. Life-sustaining webs of iteration and the constitutive force and beauty of togetherness. – Becoming earthlings all.

Every – and everyday – relation is a relation to difference and therefore what is a close or a distant relation cannot be determined. I like to think that I am initiating new discourses on childhood; ultimately children’s political subject formations. I write language. And if this is difficult, skip details and just read it intuitively or affectively: – the intuitive or affective reading may be more practical anyway (Hurley, 1988, p. iii in Deleuze, 1988).

TRANSLOCALITY

Society is not exchangist, the socius is inscriptive: not exchanging but marking bodies, which are part of the earth. (Deleuze & Guattari, 2004, p. 202)

The term translocality is traditionally used in connection with the dynamics of mobility, migration and socio-spatial interconnectedness and insights from transnationalism. As such it is used to describe socio-spatial dynamics, processes of simultaneity and identity formation that transcend boundaries, including but also extending beyond, those of nation states (Greiner & Sakdapolrak, 2013). Employing the term in a posthuman and affective research connection of non-anthropocene interspecies collaboration, thus, as a break with any essentialising notions of spatially bounded territorial units and contents, I try to extend and expand on the use of the term to explore the potentialities of its underlying notions of onto-epistemological (Barad, 2007), or both mental and physical mobilities, multiplicities, networks, flows, knowledges, intensities, signs, symbols, people *and* places in deterritorialized material-discursively entangled mattering processes beyond the boundaries of our educational institutions.

And to be crystal clear: Identity is a word always in the plural and the subject is seen as an enduring entity, one that changes as much as it is changed through the connections it forms with a collectivity: As a structure of affectivity multi-layered dynamic artistic subject cartographically always replacing logical copulas with the conjunction “and”. Having the current European and Middle-East migration and refugee situation present in my mind, I think this is more relevant than ever. I use notions of translocal striated assemblages and or the Deleuzeo and Guattarian (1987) “rhizome” as a means of grasping the non dualist complexity, dense dynamics, diffractive and inter-/intra relationality of translocal connectedness in ECECs, and through this trying to reconceptualizing notions of locally bounded development and pedagogical change. The rhizomatic childhood is thus not a state that can be plotted on a teleological trajectory. It is inventive movements, moments and/or events connecting affects as flows of desires: “*We believe in desire as the irrational of every form of rationality, and not because it is a lack, a thirst, or an aspiration, but because it is the production of desire: desire that produces – real desire, or the real in itself*” (Deleuze & Guattari, 2004, p. 414). It is mixture, mess, swift shifts,

things, the assemblage of new frontiers, surfaces; a site of political transgression(s) thus forcing movements of a childhood through subjectivity as a desiring machine, actualizing new modes of affective interactions asserting the potency of expression. I am “*partial machinery objects as states of dispersion*” (ibid., pp. 355–356): “*Partial objects are the molecular functions of the unconscious*” (ibid., p. 356). I am minor or supersmall powers and hyperawareness monism. I am environment.

Not Counting

The term translocality thus serves as a fruitful starting point from which to challenge dichotomous conceptions. Opening up to possible encounters with affective outsides collapsing divides with or within me ultimately protesting against “bifurcation” (Whitehead, 1938), which is a tendency to separate matter from its perception, or to make a constitutive difference between “nature apprehended in awareness and the nature which is the cause of awareness” leading to a splintering of experience and dichotomous discussions about nature/culture, subject/object, body/mind, same/other, theories for/against, or/if i.e. climate change is human made or not. What emerges, are only accounts of experiences that separate the human subject from the ecologies of encounters and agency. The problem is therefore “to discuss the relations *inter se* of things known, abstracted from the bare fact that they are known” (Whitehead, 1938, p. 30). Or to put it differently: what to do with what stuff does? I try. Anything is permissible. No dualisms will work. And again; we deal with a fundamental monist force in the universe of oscillating vibrating atoms stimulating everything to evolve and to incorporate ever greater levels of X. X seen as the/a paradoxical static as in constant forms of change demanding engagement in the profound political and generative nature of pedagogical entanglement relationships: Yours and mine our environmental all-embracing relations collaborative togetherness. I am X ... nature/environment /culture /action.

Second, translocality enhances explicit discussion of the temporal dynamics, path dependencies and time-space inter-/intra- connections and dynamics offering nuanced perspectives on differentiated forces in flows and movements. When options are uncountable – and they are if they are potential- experiential- rather than actual, the inter-intra observer “I” is brought in and must freely decide which option or path to take. But this is genuine chance not randomness. Choice thus turned into a basic component of the material-semiotic processes in complex systems (see also below). Providing, through this, a stable infrastructure for the openness of complex systems, where potentiality emerges as a powerful force for adaptation and evolution always more always other. And yet again; this fundamental force of our togetherness in the universe stimulating everything from atoms to animals to evolve and incorporate ever greater levels of X. This helps us moving our projects, methods or programs; keeping our projects, methods, programs or pedagogies moving. It helps us holding movements of moments and situations going. Trespassing

projects/methods/programs making anew always: They are methods parties or festivals and moments of realisms only (Reinertsen, 2015). Read example below.

Third, and obviously inter-intra connected, the shift away from a first order- or primary concern with place directs attention to alternative- and second order cartographies of pedagogies. *Languages below languages releasing one/me/you from meaning allowing ultimately that which means nothing in itself ... the potential for possibility ... montages of multiplicities ... and every pedagogies of place we might map out.* I see them as nurturing processes where notions of translocality help re-conceptualize our biospheric existence through entanglement with all living organisms; and thereby becoming true earthlings. And to elaborate: There are no teleological trajectories but moments as continuous movements of endless emanating sensations made actual in the state or happening. An event is thus seen as the potential immanent within a particular confluence of forces unrelated to any material content, thus being without fixed structure, position, temporality or property, and without beginning and end. -As flows of empowering desire introducing mobility, resisting closure thus destabilizing the sedentary gravitational pulls of linear chronos (molar) formations. Everything and anything simultaneously is/as both product and result again and again and again: the immediate object only existing in the inter-intra-action. Such looking beyond or rather “waiting pentimento intra-observations” (Reinertsen, 2014a) ultimately avoiding subjective certainty, is decisive in grappling with the implications of questions on relationships between a-signifying material-semiotics and e.g. making choices which is an inevitable part of political practices and human agency. To put it simple: If the options or alternatives were countable, the issues could be manageable within a standard framework of first-order logics, and there would be no need of worrying about any relationship at all. On the other hand, if the options remain uncountable, the participation of material-semiotics becomes inevitable and vital. If both the actual and the counterfactuals compete for the same resources in a mutually exclusive manner, the non-mechanistic or rather machinic designation of the actual requires the participation of the internal- or intra- observer who can tell which one is the greenest, whitest or faster – as in urgent – and good ... – enough ... – just – in the resource intake even if it is error-prone. Words and concepts thus seen as irreducible machinic a-signifying ruptures ensuring transfer from the form of expression to the form of content: concepts expressing *no beginning and ending events* rather than essences.

Fourth, and obvious by now, translocality highlights the importance of networked places as 3rd space semiotics thus seeing the whole of human nature culture experience as an interpretive structure mediated and sustained by signs: Cultural semiotics and semiotics of nature thus denoting the space, place or spheres of signs in an edu-eco-bio-semiotic – never ending – sustainability – just – sense.

Fifth, translocality facilitates research on virtual mobilities. By addressing flows and circulations of ideas, thoughts, symbols, signs, intensities, feelings,

knowledges etc, it offers a stimulating perspective from which to engage with identity ultimately subjectivity and collectivity, or rather the collective in the individual such as the impact of a globalizing world, and the co-production of earthly connectedness. All bodies coming to matter in its becoming and language/matter simultaneity. And non-anthropocene semioticians, you and I, constantly linking signs, events, life and vitalism through means of double(d) articulations, connecting planes of expressions and contents leading to the emergence of new forms. Enactivism 3D sculpturing and/or activism as methodology just green compostist humanities perhaps ... Or as Braidotti (2013) puts it: "... *A posthuman subject thus constituted, exceeds the boundaries of both anthropocentrism and of compensatory humanism, to acquire a planetary dimension*" (p. 89).

Finally, by placing an explicit emphasis on local conditions, translocality inevitably draw attention to transformations of the physical and natural environment. In so doing, translocal ethnographic research can engage in the discussion on global environmental change and strengthen the importance of mobility, concepts and resources within the real/virtual debate. I here borrow the term Eco-justice from Shane Ralston (2013). Through his reading of writings on gardening politics e.g. garden movements and school gardens he offers rhetorical tools and experimentations as a control-restraint framework operating inclusively and pragmatically to enhance environmental communication and justice in local- and every instances of environmental activism. They are (1) Gardens as Moral Spaces, (2) Gardens as Sources of Social Solidarity, (3) Gardens as inter-generational Bridges, and (4) Gardens as Sites of Political Contestation (pp. 108–112):

Educating future generations of community gardeners to live in harmony with nature requires a long, slow process of acculturating youth to be conscientious consumers, energy users, and stewards of land health. They must learn to care for more than their immediate environment and restrain their daily consumptive habits accordingly. (Ralston, 2015, p. 113)

Memory is dynamic organizing storage and linking of information creating new meanings through constantly restarting memory processes and re-encoding and therefore new storage again and again; learning and mattering processes involving interplay of declarative and procedural memory systems. Paradoxically and simultaneously consolidated, clarified, inhibited sometimes but expanded/ expanding again and again: I add you and I us all. Expanding and concrete control-restraint again and again. Our tasks becoming that of building in a willingness to confirm rather than reject insecurity, disagreements, dilemmas and paradoxes, and thus simultaneously avoiding crippling thoughts about a need for a pedagogical consensus which might prevent sustainability development and action (Hulme, 2013). My "staying troubled" (Haraway, <https://www.youtube.com/watch?v=Z1uTVnhIHS8#t=42>) sentences containing suggestions:

ENACTING A WORLD AND INTERSPECIES COLLABORATION

Our loves are complexities of deterritorialization and reterritorialization.
(Deleuze & Guattari, 2004, p. 347)

So what do I suggest we do in this post diagnosis, post-intentional, non anthropocene natureculture translocal rhizomatic place? This place of knowledge creation and justice but in undirected movements sculpturing temporary collages, bricolages, montages or rather moments only. Creating a type of collective delirious stratifying machinic nomadism active enthusiasms:

Read This

It is March 18th 2015 and leader meeting in the municipality of Trondheim, Norway. The main focus and question of the day is: What must ECECs and their professionals learn more about in order to create and secure quality and equity in ECECs? A professional from one of the towns' own ECECs presented their ongoing project about: "creating rich and multiple learning possibilities and processes". There are movements, perceptions, sensations and cognitions. Messiness ... Smells, tastes, and visions and/in activities or children, the way I see this, being active in own lives and/or enjoying fleeting sustainability life for moments at a time – and a longing to be part of – not separate from ... There are *languages below languages releasing one/me/you from meaning allowing that which means nothing in itself ... the potential for possibility ... montages of multiplicities* ... Stratification as becoming through chaos: Transforming and transposing. Adapting and sensitively indulging in own semiotics, hermeneutics, pragmatics, metalinguistics, in order to be aware of the possible consequences (read possibilities) which they might enact politically, socially ...

She started her project presentation by saying that she was not sure about what their project was about but they had started with wondering about some seeds and rotting fruits they found one day they were out walking. She continued:

- So maybe this is about *finding and exploring* things in nature ...
- or culture and speaking about it, and smelling, hearing, looking, tasting even ...
- or making drawings afterwards when coming home. We studied the seeds under *microscopes* and made drawings.
- And/or about *patterns* perhaps in nature and in the drawings and leaves in the wind or at the trees ... Looking into the microscopes,
- or maybe about wind through the nose?

Because another day they found a millipede under a branch and brought it back to the ECEC studying its legs and skin and eyes on two sticks or ... – Later we built a home for it to keep it alive with cotton, stick – people, family, friends, decorations to secure nice and and ... so maybe this is about *relations* and *language*.

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But it was also about *constructions* or *constructing* things ... homebuilding ... Or about breathing through the nose, or with something called lungs which seem to be beige on the poster at least hanging on the wall of the ECEC. But then inside there is blood which is red and running – do millipedes have blood? They have strange hair or maybe it is called ears. The eyes are very small. Lungs can be pumped up and Simon (5yrs.) draws invisible but very strong winds. There are sounds, touches and light not as objects but something influencing us.

The professional went on two hours with words and questions, showing films and pictures. She showed a whole ECEC year. She held the movement of moments and situations going. She moved the project, the project moved. The living and life matters or are made to matter turning into experiencing/information processing/decisions making/learning/something: A microscopy or generative micro politics of exploring/finding/language/construction matrix adult child/hood constant ongoing possibilizing qualia becoming.

Walkitalkithinkingfeeling

I love words. Or rather; I love to word. (Pessoa, 2013)

So first, I suggest mixed child/adult group walks in nature as insect experimentations and collaborative inter-/intra observations always and again, looking beyond (Søndergaard, 2005; Reinertsen, 2014a). Just pick and choose. They might be garden walks. Adapt them, expand and make them yours. They are tactical walks but as walks of explorations and wonderings. Within each walk there are thus multiple smaller walks of different time span and contents possible. This is to give children first hand experiences and opportunities to discover and understand life processes in nature (Chawla & Hart, 1995; Wilson, 1996; Chawla, 2009; Jorgenson, 2011; Alexandar & Poyyamoli, 2012; Kopnina, 2012). With special reference to the third suggestion below, I will however emphasize the importance of preparatory work with ECEC professionals by arranging research, substance and data experimentations aiming at inclusion and participation as researchers/learners but also at developing languages and thinking that has built-in respect and love for our environment simultaneously avoiding languages that degrade certain parts of and processes in nature, as is sadly often the case today: Deconstructive approaches to destabilize unproductive nature/culture divisions are thus necessarily an important part.

Second, I suggest conversations or “intraviews” (Kuntz & Presnall, 2012) with children using for example picture books as devices to engage children in longing for joining rhizomatic flow conversations (Larson et al., 2011), focusing on the embodied language dealing with sustainability place making. In a Norwegian context Lisa Aisato’s (2010, 2013, 2014) books are fantastic. (I luv ... becoming “Bird”, 2013). In e.g. New Zealand books by Patricia Grace (1982) and Robyn Kahukiwa (1987) are equally fantastic to use. I am sure you know of more.

Third, I suggest data experimentations with ECEC professionals to provoke other. Professionals are simultaneously conditioning and affecting the possible story making; place making and mattering processes. Or to cite the Norwegian psychologist and economist Per Espen Stoknes answering the question: How can we make people care about climate change? “We need a new kind of stories, stories that tell us that nature is resilient and can rebound and get back to a healthier state, if we give it a chance to do so. We need stories that tell us that we can collaborate with nature, that we can, as Pope Francis has urged, be stewards and partners of the natural world rather than dominators of it. We need stories about a new kind of happiness not based on material consumption” <http://www.truth-out.org/opinion/item/32445-can-we-make-people-care-about-climate-change> This is to secure constant openness and questioning: propelling the self out of its isolation dispersing it into myriads of substance and data imprints hopefully inducing better practices and environmental communication.

Walk 1: Do ants eat sausages? Investigate what food wood ants of the genus *Formica* prefers. Walk and talk about the ants, how they live and how they organize their communities in an anthill. In purely practical terms, the children can investigate whether ants eat sausages, carrots, apples or sugar and which of these food types they do prefer. Ants are the major scavengers of the forest and far reaching in their foraging expeditions. A common preconception of the life of the ant is their preference for sugary substances, in real life however, ants are dependent on protein sources to maintain life. Ants are eusocial insects that have intriguing life histories. From primary level seemingly chaotic behavior, a higher level order emerges. Different species choose different strategies and are fascinating, complex and offer possibilities to study and discover social structures, symbols and cooperation.

Walk 2: The circle of life. To study the behavior and life cycles, caddisflies can help open our eyes to the wonder of metamorphosis. To achieve this we can keep some caddisflies in aquaria in our kindergartens and let both children and adults observe what they eat and how they build their cases. After some weeks the larvae will transform to a pupae and then to an adult. This walk will therefore allow children to experience and discover seemingly magic transitions that occur within an actual life cycle. The biosphere is in perpetually change. To open the eyes of both adults and children to an ever changing world bridges unproductive notions of culture/nature divides, reduces our fears and enhances our feeling of belonging.

Walk 3: Life-giving decomposition. In this walk the aim is to study how everything that dies in nature is being reused and forms the foundation for new life. We can use biodegradable material such as leaves, fruit and meat to show how decomposers changes waste into nutritious material for plants to grow in. We can for example build a compost bin in a remote place in each kindergarten. Beetles, flies and other

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insects are often the first that arrives at a carcass and starts the process of decay. From putrefying material come the building stones that are necessary in nurturing new life – a life giving cycle we all are part of.

Walk 4: The vital process of pollination. In this walk we are all given the opportunity to try grasping the important interplay between insects and plants which is responsible for much of the earth's food production. Examine flowers to find pollinators such as bumblebees, bees, hoverflies and beetles. Talk about why the pollination process is of great importance for life on earth and how we can facilitate pollination by growing special types of flowers and enable the insects to find nesting places in our parks and gardens. Life on earth is unsustainable without insects. Changing a view of insects from 'yuck' to 'yay' is a step towards an awareness of the fact that insects make our existence possible. Facilitate story telling before and after the walks. Encourage sharing thoughts around the topics of the walks.

Walk 5: Go on loving walking talking books. Now this walk might be about elaborating experiences from all other walks hence completely other walks. You decide. But in addition it could also be a smooth transition to this – as mentioned above; longing for joining the rhizomatic flow intraview/ conversations with/through picture books thus about children's global sustainability place making and becoming. As such and to elaborate, it is a framing of body and place as virtual nodes and spaces where lines meet, and implies a move "from script to sound bringing bodies to the surface and treating words as bodies with material effects" (Kuntz & Presnall, 2012, p. 736). Such intraviews are mutually and equally affecting all participants and perhaps as close to the concept of translocality as we methodologically speaking can get?

Walk 6: Or actually my third point above and about substance and data experimentations with ECEC professionals eventually activism as methodology. Notions of translocality allow new and other ways of speaking of data, substance and research/ers as change and/as curating and/or "becoming with data" (Reinertsen, 2014b). I suggest facilitating different interrelated and interdependent experiments and/or walks if you like, with substance and data: (A) Theory as data, (B) language as data, (C) subjectivity or the self as data, (D) material impact as data (disrupting materiality or the overarching materiality of life), (E) substance as data, and last; (F) virtuality as data. Substance/data is seen as vibrant and something primarily to theorize and/or think with and getting to "work" rather than representing a reality as such. They are provocations, improvisations and experimentations aiming to exceed what we know therefore not showing what – but ways: finding lines of escape. Disrupting and changing and writing forward. They allow encounters between sciences, arts, contents and multiple qualquant approaches pushing the limits of critical inquiry as a mapping and multiplying of forces having

powers to transform or reconfigure reality, thus creating new stories as nature/culture processes for life. It is a view of data as active and never lost therefore; only possibly degraded reducing fears. It is a theorizing as data becoming alive thus about virtual/immersive realities and onsite/life non-intentional consciousness-without-a-subject-machineries: Any substance any data seen only as particles, as minor, as between/ness, as an unknown and as black holes and black matter; nothing as data thus data and beings without. – And therefore our earth not being ours.

Experimentations with ECEC professionals are thus designed to bring participants seen as critical scholars inside processes of blurring disciplinary genres, inter- and cross-disciplinary moves ultimately using our work places and our proficiencies as forms of social and/or cultural criticism, thus notions of translocality turning ECECs into organizational think tanks: Professionals performing iterative methodologies and practical happy philosophizing as the/a practicality of research and change: Engagement in transformational and not merely informational interactions. Data and contents, research and professionals are moving dissolving solving. It is (a) writing through the body and the land: A body/land writing enlarging the boundaries of community and education to include soils, waters, plants, and/in/me and animals, or here collectively and paradoxically: the earth. It gives me sustainable adult/child/hood/s hopes. I write – I language – I/am storytelling – storying not – inscribe/d. Engaging in a machinic climate debate through becoming fond of ants, worms and flies and the *human/insect* language we use becoming data. Saving the Earth through nothing ... ness ... all ... every ... me ... Multispecies vulnerability ... My value is in the total. I do sustainability because I am environment. – Writing languages together becoming earthlings I Pessoa word and language.

PIKETTYTALKING EARTHLINGS PEDAGOGIES FOR THE 21ST CENTURY

I end not proceed with abstracted from my collective schizoanalysis memories, the way I see this; possibilizing grownups and children simultaneously. – In an aion time (Bogue, 2011) for action and embodied relations. I speak of gardens and book and walks but actually I am trying to give life to the data Piketty (2014) presented on increasing unsustainable systems and ongoing structural inequalities in our world. He invites for this kind of work and transnationalism. How people live with systemic inequality is the food for narratives (Sugrue, 2015); our stories of wonder. Our environment is one which we selectively create through our capacities to interact with the world. It is thus a chance to enter the debate through merging research and advocacy through the mantra of inequality. My competences and capacities are ultimately resting in becoming confident that what I do – and you too, are always “only” interpretations. It makes me ... complexity ... walkitalkithinkingfeeling responsible and steward and partner of/in the natural world insect language. There are more languages. My post-intentional natureculture society sustaining ethical joy or fun/ctions through participating in the generation of matterings: Being enacted across the world; enacting a world.

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