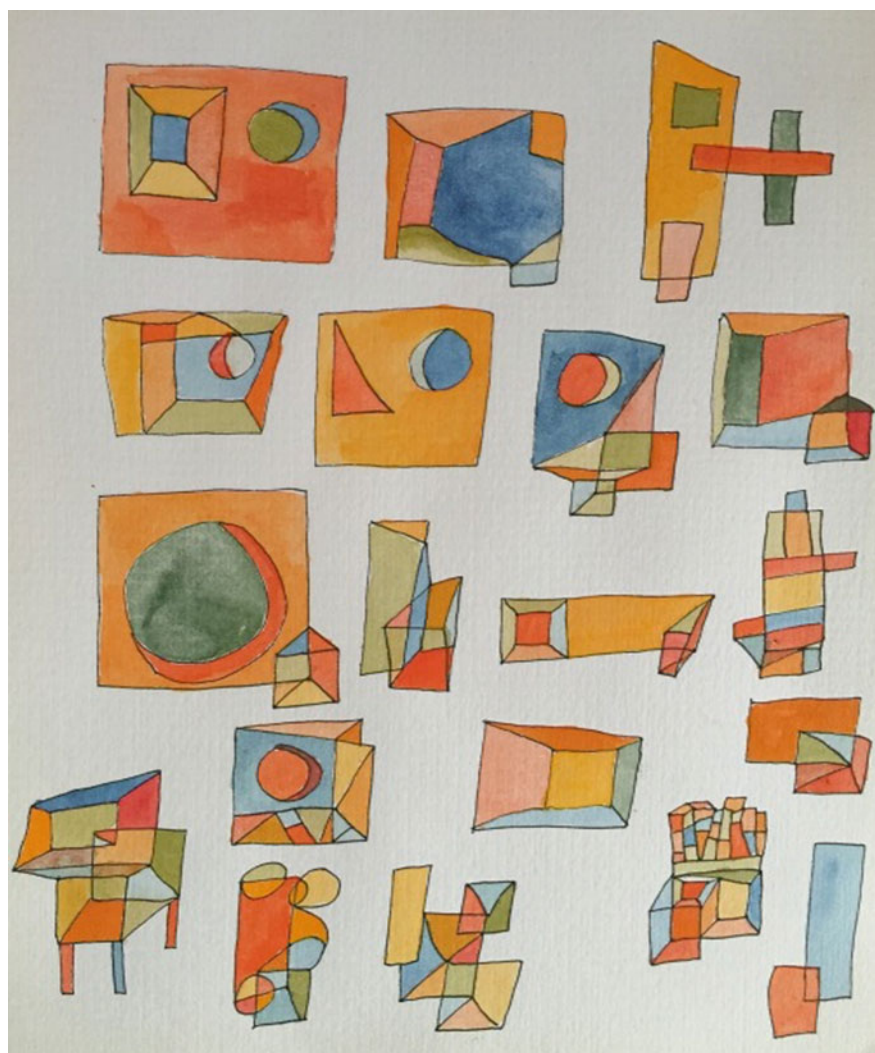Michael Crowhurst

On Pedagogical Spaces, Multiplicity and Linearities and Learning

Before, Between, Beyond

Springer

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Michael Crowhurst

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Before, Between, Beyond

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Fig. 1 Michael Crowhurst (2020) 'Trevor's Fence' Pen on cotton paper

This book is dedicated to Trevor … and to refusals …
and to what's inside the fence eventually ending up clearly in view

Acknowledgements

The process of writing has involved navigating a multiplicity of spaces and has involved being produced as a writer in a multiplicity of ways over many years within those same spaces. The first drafts of Chaps. 1–5 were written during summer holidays (in-between work and play) on the kitchen table at Talbot, Victoria in 2016–2017. The first drafts of Chaps. 6–7 were written as I delivered the course that prompted this book (Thinking About Learning) in 2017. The first drafts of Chaps. 8–10 were written in Laos (Vientiane, upstairs at the Bittersweet café, and Luang Prabang watching the Mekong from the Belle Rive hotel) during my long service leave in 2017–2018. Other parts were written and edited in the lounge room at Coburg and in Hadfield in Melbourne over 2018–2021.

The shorter bridging sections, and the more autoethnographic sections focusing on my own experiences as I wrote the book, were written in various cafes. Here I owe a debt to Patti Smith's *M Train* and a photo of Smith sitting in a café. I saw that photo and read that book and thought I can see myself drinking coffee and writing in cafés here, there and everywhere too. Some of the 'swimming' metaphor sections owe a debt to the Talbot pool in country Victoria, as they began to take shape there as I was swimming *and* thinking about this book.

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Contents

About the Authors

Dr. Michael Crowhurst teaches and co-ordinates a number of courses, conducts research, and supervises postgraduate students in the School of Education at RMIT University, Australia where he is currently employed as a lecturer on a part-time basis. He has a longstanding interest in education, and in the experiences of lesbian, gay, bisexual, transgender, intersex, and questioning (LGBTIQ) people in educative systems. He is also interested in thinking about the ways that education is constructed, and the impacts that education can have on different groups of people. His research interests include arts-based research, reflective practice and research, and autoethnographic research. He teaches pre-service teacher education courses, writes articles and other forms of academic literature, conducts small unfunded research projects, and supervises postgraduate students. He positions himself as an academic who writes about what he teaches about, and who teaches about what he writes about.

Dr. Michael Emslie is currently employed as a part-time lecturer in youth work at RMIT University, Australia. Michael's academic work builds on a 30-year career studying, practicing, researching, and teaching human services with a focus on youth work. Michael draws on this rich lived experience in his educative, research and scholarly work. Michael's teaching and research demonstrates a commitment to produce and share knowledge that will inspire imaginative and good practice in youth work and related fields. Michael coordinates and teaches many courses on youth work and youth studies. Michael's research covers areas of creative research methods, youth work studies, youth studies, LGBTQI+ young people and practitioners, and good practice in human services.

Fig. 2 Michael Crowhurst (2021) 'Space Before the Town in the Next Image' Acrylic on Linen

Pre-Beyond: Notes on the Pedagogical Space That is the Book Before Inhabiting It—Orientations

Welcome

Welcome to a pre-beyond. What is a pre-beyond? A pre-beyond is one kind of pedagogical space that I have written about before (Crowhurst, 2009, pp. 19–24; Crowhurst & Emslie, 2020, p. 63). A pre-beyond is a space that a learner might be invited into before embarking on a learning journey. In a pre-beyond a learner might be introduced to a course of study and asked to consider whether they are willing to be open to any epistemological and/or ontological offers (those that may be intended and those that may emerge) that a particular course of study, or book, may generate or provoke. Within pre-beyond spaces a multiplicity of invitations are extended to readers (or learners)—invitations extended to those who seek to use what they know, to engage with challenging ideas and also, perhaps, to venture beyond what they might have been expecting to happen or capable of thinking, doing or being before.

What you're about to read sets out something about the space that is this book and maps out some ideas that are represented and explored in the book. What you're about to read maps out some ideas within the book (and the spaces within the book where and within which those ideas are represented or explored). What you're about to read (if you choose to do so) is a book that offers a series of reflections, mainly focusing on learning and teaching, that has been produced by a university lecturer (me) who has taught into and designed courses about teaching and learning for many years. The reflections, learnings and questions that comprise the book have been generated within the pedagogical space that is one particular course and all the pedagogical spaces that are associated with that single course.

My hope is that the reflections, learnings and questions that are offered, and the way that they are brought together, is in some ways novel and that the book challenges the reader (you) to reengage in some ways with their (your) current thinking about teaching and learning.

How did the Book Come About and What is it Aiming to do?

There has already been a great deal written about what it means to be a learner and what it means to be a teacher and this book adds to that huge body of work. It introduces a research method called 'auto-teach(er)/ing focused research', this being a research process that aims to document understandings *generated by and* for *the teacherwhen that teacherteaches or re-teachesa course.* In this book, this method is applied by the writer/researcher within the pedagogical space that is the teaching of a course that has been taught many times by the writer/researcher over many years. The book documents many understandings about learning and teaching that have emerged within the pedagogical space that is the teaching of a course and the pedagogical space that is the writing of a book. A key learning or clarification that emerged (or was strengthened for the writer) being the notion that pedagogical spaces are complex and that learner subjects navigate *and* are produced within them in a multiplicity of ways (and this became the key idea explored throughout the text).

The research approach that is *introduced* might also be of interest to practitioner/researchers in a variety of fields beyond teacher education and education generally. I see this methodology as different from, but closely connected to, reflective, diffractive, narrative, autoethnographic, practitioner/researcher and arts-based modes of research (for instance), and these modes of doing research are widely applicable. This book is a knowledge product that is one outcome of deploying this research method—a method, as discussed, that might be useful for practitioner/researchers in a variety of fields.

What does the Book Focus On?

The book is designed to be read from beginning to end and the key ideas that are worked throughout the text are introduced and returned to so that understandings deepen as readers move through the text (having said that each of the chapters are also discrete territories that could be read in isolation) (Deleuze & Guattari, 1987). The chapter titles and a summary of each of the chapter abstracts are outlined below to give a sense of the overall structure and focus of the book.

Chapter 1: Begin

This chapter explains that this collection of writings is based on a series of lectures focusing on education and learning that have been taught over a number of years. This chapter is a threshold space that introduces the book *and also hints* that learning (like painting and writing) is a process that involves multiplicity. The chapter briefly outlines why this book might be considered to be research and introduces a method

called 'auto-teach(er)/ing focused research', this being a research process that aims to document understandings generated by and for *the teacher* when that teacher *teaches or re-teaches* a course.

Chapter 2: What is a School?

This chapter suggests that at various times in history, and in different cultural contexts, that what we have understood the purposes of educative spaces to be has differed. Educative spaces have been understood to be about the production of citizens, the acquisition of vocational skills or the cultivation of dispositions needed to support the good life, for instance. Rather than conceive of the educative system as moving from this to that in a unified way, in this chapter the educative assemblage is understood to be a complex, constructed terrain comprised of a variety of layers where competing notions of education coexist and play out. This chapter argues that at the current moment a key discourse that frames the provision of educative services is standardisation and this discourse sits in tension with others that compete for space and attention. As a constructed space, the educative assemblage is an effect of the actions of various actors within and across the various layers that comprise the educative system. This chapter positions education as a complex terrain and hints at what this might mean for teaching practice and for thinking about learning.

Chapter 3: Thinking About Learning—Before, During and After Teaching and Learning Events

This chapter argues that if educative sites and events are constructed and complex, and if these sites mediate what people think, do and become, it is important to engage with them after they have occurred and to apply a normative edge to such thinking. A normative edge informed by individual and collective experience, literature and policy that leans towards betterment. The chapter suggests that it is also important, without being utopian, after such engagement, to imagine, aim towards and design learning spaces that might be better in the present and into the future. The chapter suggests that it's equally important to think about educative spaces before and as they occur. This chapter moves through a series of ideas that support thinking about educative spaces before, during and after they happen, with a view to furthering ethically expansive practices and educative spaces.

Chapter 4: What do Learners do—Where, When and/or How does Learning Play Out? Some Ideas

This chapter focuses on the territory or space that is 'the learner'. What it means to be a learner has shifted over time and has been impacted by a variety of contexts. This chapter outlines various ways the learner has been constructed in literature and then moves on to focus on some contemporary ways of thinking about what it means to be a learner.In line with historical and contemporary theory the chapter suggests that the work that learners are engaged in and with is not only to do with engaging with various ways of knowing but also to do with the shaping of or construction of self. Learners are people who are engaging in contextually mediated processes that impact knowing, doing, sensing, being and becoming. The chapter concludes with a brief consideration of what might happen in (and characterise) a space within which learning might occur. A key theme that is introduced is that being a learner often involves inhabiting and engaging with a multiplicity of ways of being simultaneously. What it means to be a learner is to inhabit an in-between space that straddles what was known and what is yet to be know. What it means to be a learner is that sometimes you will know, sometimes you will be challenged and sometimes you will have no idea at all; and these different states will happen within the same learning space. The chapter also considers the ways that other parts of learners' lives travel into and become entangled with processes of learning, knowledge products and learner subjectivity.

Chapter 5: Designing for Learning Across Shorter Time Frames

This chapter concentrates on designing/planning for learning over shorter temporalities, with an emphasis on assemblage aspects including content, context, motivation and engagement. The chapter also notes the way that the things undertaken now come to build larger contexts and learning spaces over time. In doing so, this chapter demonstrates interconnections between smaller and larger educative spaces and the complex interconnections between various considerations involved in short-term designing/planning. The place of speaking and listening in learning contexts and in learning itself is also considered. The chapter considers the ways that seemingly external elements come to travel into classroom territories with learners and then possibly become part of those learning environments over time. In keeping with the shorter temporalities theme, the initial draft was written quickly.

Chapter 6: Designing for Learning across Longer Time Frames

This chapter focuses on the territory that is 'designing for learning' over a longer temporal landscape. What it means to be a teacher who designs for learning has shifted over time—understandings regarding what 'planning' is and the purposes of 'planning' have been and continue to be impacted by a variety of contexts. This chapter outlines a variety of ways that 'planning' has been constructed in the literature and practice, and then focuses on an assemblage of contemporary ways of thinking about what it means to plan/design. In line with contemporary theory, the chapter suggests that the work of designing for learning should proceed cognisant of the fact that learners are not only engaged with various epistemological projects but also with various ontological projects. If learning occurs in in-between spaces, in spaces that are comprised of elements that are known, that are challenging, and that don't yet make any sense, this chapter explores what it might mean to design such spaces. The chapter also considers the ways that seemingly external elements come to travel into classroom territories with learners and become part of those learning environments. Finally, in concert with others, the chapter argues that activities might not only be thought of as tasks that are 'done by learners' but also as complex pedagogical spaces that learners bring things to, navigate, inhabit and are produced within in a multiplicity of ways.

Chapter 7: Learner Multiplicities and Learning Spaces and Events—Assessing a Dance

This chapter argues that seemingly singular assessment techniques might be thought about as complex spaces. Complex spaces designed by teachers that learners inhabit and influence. Complex spaces that require the learner to act in a multiplicity of ways and that produce the learner in a multiplicity of ways. The chapter also suggests that learners navigate such spaces in more linear ways (as they move from not knowing to knowing, for instance). Within complex assessment spaces (within any pedagogical space), the learner draws on what they already know, may be challenged, and may venture off into territories that are currently unintelligible. Within complex assessment/pedagogical spaces the learner is therefore produced as someone who knows, as someone who is challenged, and also as someone who has no idea about 'x' as yet at all. Complex educative spaces are also in relationship with seemingly external territories which travel into educative territories with learners and possibly become part of, or entangled with, those learning environments, and come to be evident in the

knowledge products and learning processes that emerge within educative contexts. The chapter argues that complex educative spaces involve the coming together of a multiplicity of intra-related elements and affectivities. This chapter focuses on a single assessment practice in order to notice some of the complexity of one seemingly singular assessment event.

Chapter 8: Learning Expansivities—Linearities and Multiplicities

This chapter suggests that learning is sometimes thought of as a process that involves breaking from a limiting past. The learner is seen to be a person who inhabits a tense in-between learning space that demands resolution in the present that then functions to propel the transformed or changed learner forward into a more expansive future. The chapter argues that while learning can indeed be understood in this way, in a moving from here to there kind of way, that transformation can also be understood in *additional* ways. Learner transformation might also be understood to involve a process whereby the complex assemblage that is the learner inhabits a pedagogical space and uses what they know to engage with challenging new spaces and venture into unintelligible contexts; on account of doing so they may become more layered, textured or complex and are transformed. And all of this might be understood to happen in the same learning space—*without the learner necessarily losing contact with or discarding what they were before*. Processes of learning can be thought of in linear *and* less linear ways. Learning and learners can be thought of as involving a multiplicity of sometimes contradictory elements that intersect and remain distinct in interesting ways. Learning might be thought of as a complex process where the learner moves from here to there and where the learner changes and is challenged and becomes more expansive *and* stays the same.

Chapter 9: Theory Towards Expansion—Dialogue Emergence Combinations

The previous chapter pursued the notion that pedagogical spaces might be designed so that they provoke an awareness of multiplicity (which in turn might be generative). This chapter continues with the multiplicity theme but focuses on experiences of multiplicity provoked via encounters with others as subjects engage in various kinds of dialogue. This chapter builds on the story of multiplicities (developed across the book) and includes a discussion of dialogue as a pedagogical space where learners might be produced as subjects who know and who are challenged, and as subjects

who have ventured into new and/or currently unintelligible spaces. Considerable space is given over to describe some of the ways that hybridity enables learners to unhinge from what is and venture into yet to bes.

Chapter 10: A Conclusion: On Complex Spaces, Learning Events, Dis/Equilibrium and Learners

Generally, the position taken in this book has been that, at its best, learning is an endeavour that produces and enables opportunities for expansive thinking, doing, sensing and being. Earlier chapters position expansive learning as occurring in in-between spaces where learners are involved in situations where various combinations of what is known, what is challenging and what is currently unintelligible mingle. The notion that occupying such spaces will involve a variety of affectivities has also been briefly considered. This chapter returns to ideas considered throughout the book to continue this discussion. An assemblage of useful theories is used to story and support this task. The chapter concludes with the position that learning events are complex and can provoke dis/equilibrium—leaving the learner subject with the task of negotiating the experience of holding together and falling apart.

Post-Return—Notes on the Pedagogical Space That Is the Book After Inhabiting it—Dis/orientations

The book concludes with a section that functions in a similar way to the pre-beyond. This section asks the reader to pause and take stock at the end of the process of reading the book. This section returns to a key area of interest for the author, the 'auto-teach(er)/ing focused research' method introduced in the book, and calls for readers (who are interested in doing research) to deploy this approach in the area of work they are engaged in.

The Methodological Approach Taken in Each of the Chapters

Each of the chapters is made up of a variety of spaces (Crowhurst & Emslie, 2020). There are sections of the text that are linear, spaces with images and spaces where footnotes are used. There is a metaphorical story about swimming that plays out across the text, activities are suggested for readers, and each chapter finishes with

the author engaging in a dialogue with self. These different spaces are intended to communicate to the reader that the writer has been produced (Butler, 1990) within the pedagogical space that is writing in a multiplicity of ways. Similarly, each of these different spaces is intended to function in ways whereby the reader of the text is produced (Butler, 1990) as a reader in a multiplicity of ways.

Each of the spaces just mentioned is also part of the methodological approach taken to the writing of the book. Given that one of the key themes pursued in the book is multiplicity, I have intentionally included a multiplicity of differently written spaces. These different spaces are intended to function as a kind of dialogue the writer has with different aspects of self across different parts of the text. These spaces, which were written in different ways, are also offered with the intention that they might be read in different ways. Spaces written smoothly at different speeds might be read smoothly at different speeds (Deleuze & Guattari, 1987). Spaces that were written in more linear or striated ways might be read in more linear or striated ways (Deleuze & Guattari, 1987). Just as some parts of the text were written horizontally across the whole text rather than vertically within a particular chapter, so too readers might read in vertical ways (from the abstract to the list of references) or in horizontal ways (across the text - for instance a reader might focus on all of the dialogue with self spaces and read these in one sitting). The text might be read from beginning to end, dipped into in random ways, and just as these different writing spaces proved to be generative for the writer, the hope is that they might function in generative ways for the reader as well (Crowhurst & Emslie, 2018, 2020). The text is designed to be a space where ideas pursued in different sections might become entangled (Harris & Holman Jones, 2019) in a multiplicity of emergent ways.

The book as a whole is designed to be a complex space that the reader might inhabit. Each chapter is designed to be complex space that the reader might inhabit. Each subsection of each chapter of the book has also been conceived of as complex space that the reader might inhabit. And in each of these complex spaces it is envisaged that the reader might also be produced, and be aware that they are being produced, in complex ways. The reader is encouraged, therefore, to have experiences of multiplicity, which connect them in some ways to the ideas around learning and multiplicity that are explored in the text.

The different textual spaces are intended to interrupt the capacity of the reader to engage with the text in only one way. The images and the 'dialogues with self' may need to be engaged with in a different way to the more linear sections of the text, for instance. The speed with which the reader engages with the text may differ depending on the style of the text that is being read. Similarly, the capacity to make sense of the text may differ depending on the style or section of the text being read. This technique is intended to provoke different modalities of thinking, so the reader might be less likely to read and make sense of the text in the usual, or normative, ways they do so (Foucault, 1977).

Expansive thinking can involve combining existing ways of thinking, such that they become entangled, which results in thinking events that are new in some ways. Expansive thinking also involves troubling or destabilising existing ways of thinking

that have become stabilised (DeLanda, 2006). The different textual spaces that are used in each chapter are intended to generate such expansive thinking events.

What does This Book Add to the Field?

I think the book adds something novel to the field of education-focused knowledge products mainly because it is an idiosyncratic effect of the way that a multiplicity of different spaces have been gathered together by the author, and it is also an idiosyncratic effect of the way that various exterior contexts have travelled into the space that is the book, with the author. When an author inhabits the pedagogical space that is the production of a book, they bring to that space a history of ideas and understandings, and experiences that have been generated in other contexts (Youdell, 2011, pp. 44–45). And as a writer navigates the space that is the writing of a text, they encounter surprising new emergences that combine with pre-existing older experiences. When a writer writes they are produced in and become entangled with a multiplicity of events (including thinking events) that occur during the writing process in unexpected and uncontrollable ways. When a writer inhabits the pedagogical space that is the writing of a book, an assemblage of elements come together in ways that have never come together before. This book is a record of a series of idiosyncratic bringing togethers that played out within and beside the space that is the teaching of a course over time and, on this account, it is different and adds something new to the field.

One way of thinking about 'adding to the field', as indicated above, is that something new is added to the existing stock of ideas. Another way, however, that a contribution to the field might be said to occur is via the destabilisation or troubling of existing ways of knowing (Deleuze & Guattari, 1987, pp. 361–408; p. 407).

The text is made up of a multiplicity of reading zones and registers and these are included with the intention of interrupting the normative way an individual reader might engage with this text. The text is made up of a multiplicity of differently designed written spaces that are in turn intended to produce the reader of the text in a multiplicity of ways and to ensure that the reading of the text is an event that can't play out in a single way.

The structure of the text, the text as a space, the text itself, is designed to contribute to the field to interrupt the capacity of the reader to unconsciously experience the reading of this book as a single reading event. The book is designed to interrupt this kind of normative experience of a reading event, and as such, more broadly it is designed to perhaps interrupt or trouble the reader's understandings about educative events generally. This is one of the devices used across the book in the hope of sparking some elements of change.

Who Is the Book Intended For?

Initially, the book wasn't written with an intended audience in mind. It was written simply to capture some of the learnings that emerged for me, a university lecturer, as I delivered a course of study. Now that it is written, I think this book might be of use to a variety of audiences. It will be of use to academics who work with pre-service teacher education students. The narrative about learning that is developed across the book connects with pre-service education students, in my experience, and has provoked rich discussions. I also think the book will be of use to pre-service teacher education students at under/post graduate levels of study. I've used draft versions of this text with my own students over a number of years and many of them find ideas in it that they pursue in their written work. Pre-service education students have also said that they find the ideas covered in the book to be interesting and that the book has provoked further questions about education and challenged their preconceptions. I also think this book might be of use to education practitioners who have worked in various spaces for a number of years and that some of the ideas pursued here will resonate with them.

This book could also be of use to practitioners in fields other than education, who are undertaking research about the work that they do. The methodology used to produce the book is practical, ethical (particularly in that the teacher themself is the focus of the research), doesn't require a lot of funding, and connects a self-focused research practice to the world of professional practice in pragmatic ways.

Finally, I think the general themes around multiplicity and navigation and learning and pedagogical spaces pursued in the book are timely and may have wide application beyond the realms of the study of education. The notion that all learners inhabit pedagogical spaces, that they bring things to these spaces, that they navigate these spaces, *and* that they are produced within these spaces in a multiplicity of ways is an idea that is relevant to many of the spaces (formally educative or not) that people inhabit over time. So, with that rather grand claim (a grand claim I'm a bit nervous about making) I now welcome you into the pedagogical space that is this book—and if you choose to turn the page—to the blurry chapter/space called 'Begin', it is here, in this space, that the book begins.

Michael Crowhurst

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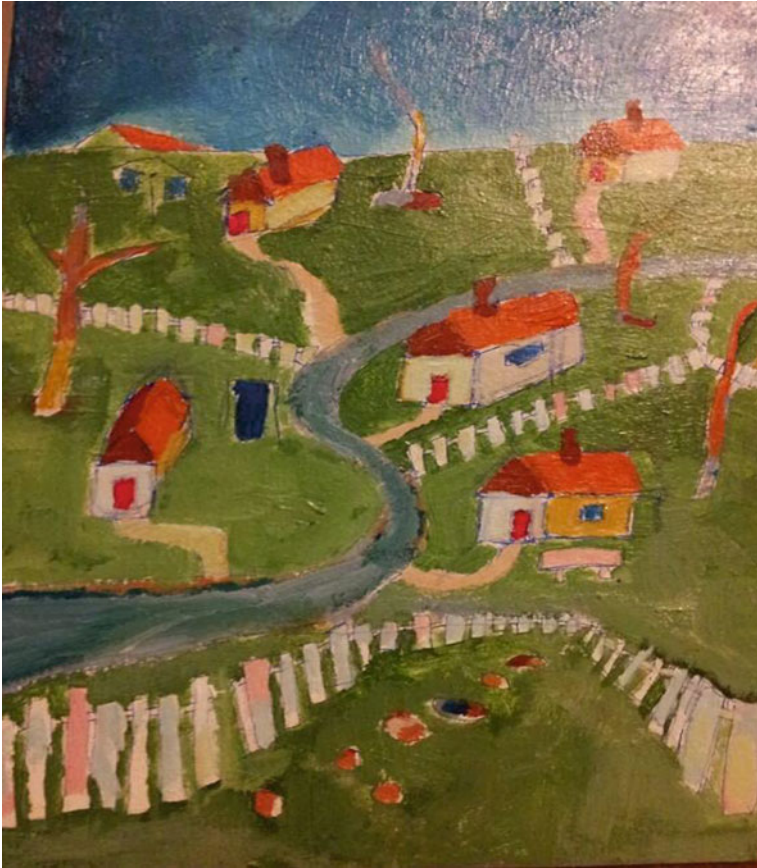
Fig. 1.1 Michael Crowhurst (2016) 'view of an imaginary space' Acrylic on plywood board

Chapter 1
Begin

Michael Crowhurst [ORCID]

Abstract This collection of writings is based on a series of lectures focusing on education and learning that have been taught over a number of years. Turning the lectures into essays was a little like the experience of looking at a painting. On some occasions I would catch myself going with the flow of the writing and losing the detail as I became immersed in the process. On other occasions as I would look back at the essays to revise them, I would return to the detail and different aspects would become sharper or more textured. This chapter is a threshold space that introduces the book and hints that learning (like painting and writing) is a process that involves multiplicity. This chapter also briefly outlines why this book might be considered to be research and introduces a method that I call an 'auto-teach(er)ing focused research' process. This being a research process that aims to document understandings generated by and for *the teacher* when that teacher *teaches or re-teaches* a course.

Keywords Assemblage · Teaching · Learning · Auto-teach(er)/ing focused research

1.1 Introduction

I recently painted a picture of an orange Godzilla-like monster (see Fig. 1.2). Arms outstretched and eyes bulging, it walks through a city of skyscrapers and high-rise apartment buildings. A pink car (that looks very similar to my stolen green Mazda 121) sits abandoned on a white road in the foreground. Pink, green, red, white, orange and yellow dominate the image.

Painted over an existing painting that was purchased from an Opportunity Shop in Maryborough, the work was produced quite quickly. I painted over the existing enamel-based painting using white acrylic paint that had been thinned down with water and then, after about 20 min, as the acrylic paint was hardening, I turned the brush around and scratched a line into the new acrylic layer with the wooden handle. This scratching revealed the enamel paint underneath and produced a line and a ready-made edge. Any scratched areas that I was unhappy with I erased with the

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application of another round of white acrylic. I scratched and re-scratched until I had the outline of an image that I was happy with.

Then I coloured it in. This was painted at Talbot[1] and as I was running low on paints the palette was determined by using the colours I had remaining. On account of this, the painting is dominated by colours I don't usually paint with. Using unusual colours meant that I produced something that looked different and new. I've been experimenting with painting for 30 years and it took me about an hour to paint this work (once I was happy with the outline of the image I had scratched into the surface). So, while it would be fair to say that this painting was done very quickly, it would also be fair to say that as it took me 30 years to get this fast that it wasn't done that quickly at all.

While I can look at the Godzilla painting and I can narrate a story detailing something about the methods that allowed it to come to be, I know that I couldn't reproduce the painting exactly as it is if I tried to copy it. This painting is, and will remain, unique. For every painting that I do is an effect of an unrepeatable series of processes. Decisions to do with materials, techniques, ideas, sensations and desires that have been brought to the canvas by the context-inhabiting painter all contribute to the making of the work. And decisions to do with materials, techniques, lines and colours that have been sparked in the painter by the canvas, as the painter is in the process of painting, also contribute to making the work. Paintings are a record, and an effect, of a dynamic and relational series of processes that are too complex to repeat.

While making a painting, in part, involves getting lost in a process, the process must also come to an end at some point. I usually decide (not always) that a painting is done when it is sitting in or on the canvas in a way that seems to be *just right*. One way of thinking about a space that is *just right* is that there is a balance the painting has achieved, when it looks right, where all of the complex details that the painting comprises disappear as distinct details and change into being invisible parts of the whole. A painting looks right when the balance is correct, when the eye shifts from paying attention to details (as it does during the painting process) to not being drawn to any particular detail at all (as it does when the painting is finished). A painting looks right (for me) when the whole image is looked at and taken in. A painting that has achieved balance makes for, or generates, a certain kind of looking—a looking where the relations between the details and the whole are in balance and the eye can meander. And once I know what it feels like to look in that meandering kind of way, when I know what it feels like to experience that kind of pleasure, I can recognise it when a painting makes it happen, and sense when it is finished.

Sometimes, of course, a painting is finished when the parts that make up the whole aren't balanced and when the eye remains unsettled. Sometimes a painting is finished when it is and isn't balanced at all. I think learning, the facilitation of learning, and writing can be a little similar to (and a little different from) making a painting, in

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[1] I am fortunate at this point to be able to split my time between Coburg (an inner-ish northern suburb of Melbourne) and Talbot (a rural Victorian Gold Fields town with a population of 300. Talbot is about 90 min away from Melbourne).

Fig. 1.2 Michael Crowhurst (2017) 'Godzilla' acrylic and water on enamel

that sometimes the end result is smooth and sometimes it is not and sometimes it is a mixture of the smooth and the not so smooth.[2] (Fig. 1.2).

1.2 Teaching and Writing and Reading and Teaching and …

The collection of chapters that make up this book, bear many similarities (and many differences) to the processes of painting I have just described. The chapters build on a series of lectures and workshops delivered across a course that I have taught for several years. Each lecture and workshop has moved through a 14-year period of change, thought and development.[3] I have constructed numerous presentation slides for each lecture and have spoken the lectures, on average, for about 15 h per year. I have designed countless activities to be facilitated in workshops. I have thought and read and taught about these lectures and workshops for countless hours more. The

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[2] The purpose of using I rather than for instance 'the author' in the text is to foreground the 'I' that is the value-laden, context inhabiting, author who produced this text. I do this to avoid the production of a text that carries with it a false sense of decontextualisation. The 'I' is also in keeping with the use of critical/collective/auto/ethnographic (Crowhurst & Emslie, 2020), collaborative and narrative inquiry methods of research.

[3] I note that the lectures and workshops involve a key teaching area I've been connected with for 14 years to highlight the outcomes that flow from being in a space for an extended period of time—regardless of what a reader might think about the quality of this book—it would not have happened if I hadn't been connected to an area of teaching for an extended period of time.

lectures are a space that I have spent a lot of time in and the chapters that make up this book have emerged on account of inhabiting those lecture spaces over time.

Even though the lectures and workshops have been delivered numerous times, it's never the case that I simply open up the relevant files and deliver them again. Every time I return to them and every time I teach them, they change as I have changed. And just as it's impossible to reproduce a painting by retracing the steps involved in the making of it, it's impossible to reproduce a spoken word lecture or any planned teaching event, word for word, idea by idea, affect by affect, year after year in exactly the same way.

This book is an outcome of various relational processes connected with the production of lectures and workshops undertaken over time which has had the effect of clarifying and deepening ideas and generating further areas of inquiry. In this book, different modes of engagement with ideas come together to generate an idiosyncratic story about learning. The chapters have been generated in, and straddle, a space involving the written word, the spoken word, teaching events and time.

The chapters have also been mediated by and generated within the pedagogical space that is reading. When I began writing I had just read DeLanda's (2006) *A New Philosophy of Society: Assemblage Theory and Social Complexity* and consequently notions of assemblage are foregrounded in the text. While assemblage and complexity have been present in the lectures for some time, after reading DeLanda my thinking was swimming in this space and this book reflects this. And further, at the conclusion of the third edit, I was immersed in reading Braidotti's (2014) *After Poststructuralism* and found this book resonated with and influenced the text. Similarly, I have used Davis et al. (2008, 2015) *Engaging Minds* and Dewey's (1997) *Experience and Education* as key texts that I discuss with students for the last 10 years and the ideas in these books have seeped into my thinking about learning and have influenced this book.

During the time the book has been written, I have also been involved in many other projects that have impacted my thinking. In particular, the writing projects I have engaged in with Mic Emslie (Crowhurst & Emslie, 2018, 2020) and the many associated dialogues we've had, have produced many interesting cross-fertilisations and entanglements. The discussions we've had and writing we've done have very definitely had an influence on this book (just as the ideas that I have worked on independently have influenced the collaborative writing spaces that we have inhabited). For these reasons we decided that some chapters of this book would become co-authored in acknowledgement.

Any understandings that have been generated in this book are, therefore, an effect of the combination[4] of elements, including (but not limited to) those briefly outlined above, effects generated in and that mediate the pedagogical space that is writing

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[4] Whilst writing is an example of a process that involves the combining of elements, as in an I'll put this there and that there kind of way, it is *also* more than this. The relationships between elements are 'intra-active' or 'entangled' or 'emergent' or 'hybridised'—meaning that this coming together of elements changes the elements and involves the production of smaller and larger territories that are new and different. In a similar way, a painting is both a collection of connected and relational elements and is somehow more than that collection of elements and changes the collection of

itself, and decisions taken by the writer to lean forward into a process and persist with the work of making a text.[5] Further to this, any understandings that have been generated owe a debt to a variety of other contexts, where skills and understandings were previously produced that have travelled into this space with the writer and been used and combined here to produce new effects.

Every time I have revised the chapters that make up this collection, they have stayed the same and they have changed slightly, taking on some of the flavour of whatever it is that I am reading or thinking or doing at the time. Often in revising them I would catch myself writing and thinking things that I was surprised by. I would find myself throwing ideas onto the page, losing the detail and becoming immersed in the flow of the process of writing again. And, conversely, at other times, as I returned to the detail, I would notice different things that became clearer or more confusing as the details became sharper or more textured. I would enter a different kind of flow, a flow that slowed down. As I wrote the chapters, they would move forwards and backwards through different spaces and times and they would diffract and fray and distill and clarify and stall and flow, and new aspects and understandings would surface and new questions and confusions would emerge as my thinking became both more *and* less precise. I think learning, and the facilitation of learning, can be a like this. I think that it too can involve being and becoming more and less precise, that learning and being a learner, like the process of being a writer, involves various multiplicities.

1.3 On Writing—The Practicalities of Setting Out

In the spirit of writing towards leaning forward, I aimed to embrace multiplicity, to embrace being more *and* less precise, and not only to write about what I knew already but to *venture* into spaces where I was certain that I was not certain. The

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elements when these elements are bought together. These ideas will be considered throughout the text (Harris & Holman Jones, 2019, p. 10).

[5] As indicated, this collection of essays focuses on concerns explored in a series of courses that I have taught for many years that focus on learning, teaching and education. Some time ago in one of those courses I used a video I had taken at 'Wylie's Baths' near Coogee beach in Sydney. Wylie's Baths is a public swimming pool that is cut into the rocks in the ocean near Coogee beach. The video shows the sun reflecting off the surface of water and I used the video as a metaphor to suggest that trying to tell a single story about learning, teaching and education is akin to trying to focus on the play of light on water. To look at the glimmer of light on water means to move around and over the image, to gain an impression, to know that it is impossible to really see specific details. Looking at the glimmer of light is a lot like trying to look at learning, in that while we might say that some aspects of learning can be seen, the precise details are difficult to focus on and pin down and the complete story is impossible to be known.

collection of writings that follows is therefore *not* just a summary of my lecture slides; it springboards outwards from the lectures I have written and I have tried to say and learn something new in the process. I have written in what I describe as 'an outwards' fashion that is shaped by and draws on *what has been* at the same time as it *moves through challenges and into and towards* new insights (Richardson, 1990). I note that I write as much, if not more so, for myself as I do for any imagined reader. The lectures, my reading, and my teaching over 2017, 2018, 2019, 2020 and 2021 were the territories that I wrote out from, as I ventured into and inhabited the territory that was the writing of this book (Lyotard, 1986, 1997, 2015).

In order to write, and in order to learn, I deployed the following *emergent* (Sellars, 2013) writing method. To produce the first complete version of the text I revisited lecture slides and immediately after I had done this (without looking at the slides), I wrote about the lecture and about something sparked by the lecture. To produce a text that was 'crisp', I initially wrote no more than 3,000–4,000 words on each lecture and produced the first version of each chapter quickly. I also wrote as I taught the course the lectures were intended for. I wrote the first complete draft version of the text in focused bursts over the course of a year.

Then I returned to the text (after I had completed the first draft) and supplemented, layered and refined what I had produced over a number of years. I spent a considerable amount of time revising and working the text, all the while mindful that I wanted it to retain some of the energy that the first version contained. I touched up the canvas, played with the palette, checked the composition, and when my eye wasn't drawn to anything in particular that jumped off the surface I moved onto the next chapter and did all of that again. I continued to work on the book and began to think about varnishing the work. At that point I paused for a while and then returned and re-wrote sections of the text. I did this slowly, I persisted with this slow work, pulling the text apart, adding ideas and questions, re-engaging with parts I thought I'd already finished but hadn't, pulling it apart and putting it back together, over time, until it looked like it was finished, yet again.

1.4   Use of Images

Like all people, I enact a variety of roles. Among other things, I am a teacher, a reader, a researcher, a writer, and I'm almost comfortable calling myself a painter. In this collection of writings, I also write in a variety of ways. I deploy a variety of writing styles and occupy a variety of writing spaces and the text that has been produced reflects this. I also paint, as I write, teach and read and, on occasion, I have incorporated a discussion of these paintings into the text.

I have also incorporated paintings that I had produced previously that gestured towards or connected with the text. Other images occurred alongside the production of the text (Fig. 1.1). Sometimes I explain why an image has been used and at other times I simply display the image and let the painting and the reader go to an in-between space (the space between the work and the viewer of the work) and decide (or not) what the painting might mean and why it might appear.[6]

Sometimes images aid clarification or layer the text or are relevant to the text in an obvious way. At other times the images function as a device to support venturing into imprecise and non-normative or seemingly disconnected ways of thinking. I have found that using and producing images can spark convergent and divergent thinking. When I use images, I am also conscious that I am inhabiting an alternative or additional symbolic realm,[7] and that the use of images may function as a way of unhinging from or clarifying my current thinking, and/or as a way of stalling or enabling movement or venturing into an 'as yet'.[8] The 'as yet' being a thinking, doing or being space that is currently unformed, unintelligible or unthinkable.[9] I am suggesting that the use of images (like the rest of the text) is as much to do with my desire to explore ideas and venture into learning spaces as they are to do with communicating or illustrating insights to imagined readers.

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[6] On between or in-between (see https://www.collinsdictionary.com/dictionary/english/in-between). In using in-between the intention is to imply being between this and that *and* to be straddling this and that. In-between is used as an adjective (in-between spaces) and as an adverb (being in-between).

[7] See Chambers (2014) who explores the ways the arts might function as a way of clarifying and unhinging from current ways of thinking and also enable venturing into the new. I'd stress that the arts might straddle these different modalities – that arts practice might function as a space where these modalities co-exist.

[8] I am currently writing about this in another project with Mic Emslie that focuses, in part, on Lyotard's (1997) notion of 'the gestural'.

[9] Footnotes or annotations were added after the third edit of the text. They're an attempt to layer the text, by writing into, over and through it. The footnotes/annotations are also a device that enables the writer to enact a variety of voices across the text. The annotations/footnotes are intended to function as additional ideas that accompany the text and images that comprise the territory that is the main body of the text. They're also intended to show that I have been produced as a writer in *multiple ways* (Crowhurst & Emslie, 2019; 2020) as I *navigate and inhabit* the space that is writing the text.

1.5 Capturing Something of the Ordinary Work That Teachers Do

Finally, I also want to note that the lectures and workshops that sparked this book were not developed with the intention of producing a book—they were simply part of the usual business of teaching. This teaching process, over a number of years, facilitated learning not only for students (hopefully) but also very definitely for the lecturer. I decided at some point, for some reason, that I wanted to capture some of this on paper and that I wanted to do this for me as much as for anyone else who might be interested in what I had to say. This collection of writing aims to capture past learnings, and learnings that emerged as I taught a particular course again. This collection of writing aims to document the ongoing work of being a teacher who writes about what he teaches about and teaches about what he writes about.

This collection of writing documents some of what I've learnt as I've occupied the pedagogical space that is a course I have taught. This collection might be thought of as an effect of occupying the space that is a course I have taught, an effect produced by that space. Being a painter is also about inhabiting a multiplicity of spaces that are painterly, and about being produced as painterly in a multiplicity of ways within these painterly spaces. *Being a painter, writer, teacher, learner or thinker is about the combining of things, found in and brought to spaces, and this is the territory that the book explores.*

This book is about creating, and being in, a space where various ideas that have been worked with over time are brought together, and in this bringing together, the space that is the book, may perhaps generate something new.

So, is this book research?

The key method used to produce this book was to write it within or beside the pedagogical space that is the teaching of a course over a number of years. This was intentional. Some of what happened in this space included:

- the use of existing knowledge/s and understandings
- unexpected happenings
- various elements within the teaching space coming together and influencing the writing space
- various acts of combining were consciously undertaken
- moments involving venturing were embraced
- drafts of the work were edited and sections were reluctantly thrown away
- sections of the writing generated questions that were pursued
- various acts of combining occurred within unexpected flows of energies
- the sensation sometimes that nothing seemed to be happening
- the generation of further questions and further energies
- the generation of unsettling and pleasurable affectivities
- the generation of moments of de/stabilisation
- the clarification, capturing and ordering of existing narratives
- many instances of wrestling with problems and questions.

And all of the happenings listed above, which sometimes occurred simultaneously, often took on the guise of being *a seemingly singular event*.

The writer of the text functioned in a multiplicity of ways within the multiplicity of writing spaces that this book afforded and on account of this might also be said to have navigated those spaces and to have been produced as a writer in a multiplicity of ways within the complex space that is the writing of the text. The teacher/writer/researcher of this text therefore functioned in ways consistent with the ways that this book describes learning, which the chapters that follow explore.

1.6   What Are the Outcomes?

Many if not all of the elements listed above occur every time a course is re-taught. The teacher enters the space that is the teaching of a course and works to keep it fresh and new and to hold it together. Teachers draw on what they know, they work with and through problems and they venture into the new. The space that is the course is navigated via the retracing of old pathways and is also reproduced differently every time it is taught just as the teacher who comes to the space that is the teaching of a course draws on what they know, is challenged and becomes partially different every time the course is taught.

The teaching/writing/research methods and inhabitation of spaces that produced this book align with the deployment of methods and the inhabitation of spaces that are evident in the everyday work that teachers undertake. The research work that has produced this book is therefore an effect of writing beside, through and within spaces that might be thought of as being the ordinary work that teachers do. It is a book where the researcher and the practitioner become entangled.

One way of thinking about research is that it is a process where the researcher engages with literature, outlines a methodology and deploys research methods that generate data which is then analysed and turned into a text (a text understood to be a knowledge product). The writing work that follows is an effect of similar processes. Existing understandings to do with learning have been used within the chosen methodological space that is the teaching of a course, in order for the writer of the text to clarify existing ways of knowing, to generate additional understandings, and to begin to map out lines of inquiry that are as yet unclear or unformed, and to turn some of all of the above into a text. Essentially, I aimed to write a book about a course I was teaching as I taught it. What I realise has developed on account of doing so, *after the doing*, is also an emerging research method.

The text that follows is, I would argue, a knowledge product that is an effect of what I will call here an 'auto-teach(er)/ing focused research' process. This being a research process that aims to document understandings (epistemological, ontological, theoretical, practical etc.) generated by and for *the teacher* when that teacher *teaches or re-teaches* a course. This book differs from a textbook or other form of monograph, in that I haven't attempted, ahead of writing it, to survey and/or collate a wide sweep of existing materials and literatures or to explore a pre-specified theoretical space.

The book is a narrative written out from one teacher's (the author's) existing under-standings and it reflects the pre-occupations, understandings, curiosities, practical concerns, confusions and questions that were navigated and that emerged within the pedagogical space that is the teaching of a course and within the multiplicity of other relational pedagogical spaces (temporal, historical, contextual etc.) that sit around, within, beside or intersect with that teaching space.

The writing of this book involved the *navigation* of a multiplicity of spaces *and* involved *being produced* as a writer in a multiplicity of ways within such spaces. This book is the effect of the 'always already discursively produced subjects' (Youdell, 2011) inhabitation and navigation of intersecting spaces and of the productive and unpredictable ontological and epistemological effects of those same spaces, spaces that have generated the effects that have come together to produce the knowledge product that is this book. I see this methodology as different from, but connected with and drawing upon, reflective, diffractive, narrative, autoethnographic, practi-tioner and arts-based modes of research (for instance). This book introduces an outcome of deploying this research method—a method that might be useful for practitioner/researchers in a variety of fields.

1.7   Symbolic Intersections
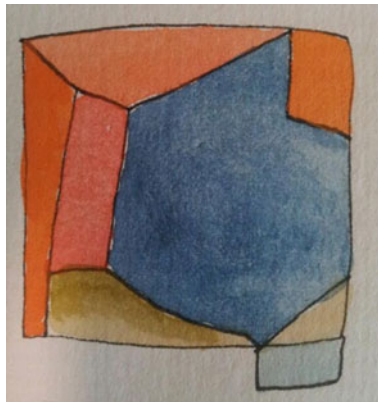
Fig. 1.3 Michael Crowhurst (2019) cropped detail—'part/whole' watercolour and pen on paper

What has been done in the introduction? It differs from other introductions I have seen and written. Other introductions that set out what will come later in the text. This introduction deploys a combination of movements, that have been chosen to begin the work of making a space, a larger book space that will function to produce a multiplicity of writer effects as those elements that are the book space come together. The introduction begins the work of mapping out a space, that when combined with

a multiplicity of other spaces will be and become the book. This book is comprised of a series of chapters that are incomplete maps of various territories. The blue is a large space within a small painting that reminds me of water, a pool that might be dipped into, a pool that might be navigated and a pool that the reader and writer might be immersed in (Fig. 1.3).

Invitation to dialogue

> Towel on the grass … sun on skin … hot … sunscreen … slip slop slap … water looks inviting but a bit cold … over there … feet meet burrs and small stones with sharp edges … on the way to the water … sun on water … sparkle … glare … glimpses … fragments … moving … I can see but I can't really …

At this point I would like you to think about something that you know quite a lot about. Do you have a theme or topic or area in mind? I want you to write this idea on paper. I want you to draw a large oval around this idea. I want you to detail the ideas or practices or questions that are part of this territory. I want you to do this very quickly. I want you to capture the component parts of something you know very well and to do so in a way that will enable you to communicate this to others. What do you notice about what you know? What do you notice about capturing this quickly? I want you to complete this task using the hand that you usually write with.

At this point I would like you to think about something more that you would like to know about this area that you know quite a lot about already. Do you have a theme or topic or area in mind? I want you to write this idea on paper. I want you to draw a large oval around this idea. I want you to detail the ideas or practices or questions that are part of this territory. I want you to do this slowly. I want you to capture the component parts of something you don't know about and to do so in a form that will enable you to communicate this to others. What do you notice about what you don't know? What do you notice about capturing this area of not knowing quickly? I want you to complete some of this task using the hand that you don't usually write with.

Now I want you to draw a third circle, a space somewhere between or beyond but connected to the other two. What do you notice about this space? I want you to detail the ideas or practices or questions that are part of this territory. What do you notice about capturing this in-between or beyond area so quickly? I want you to complete some of this task using the hand that you don't usually write with and some using the hand that you do usually write with.

Finally, using both hands, I want you to draw a circle around the three circles that you have drawn. Now I'd like you to spend five minutes thinking about why I might have asked you to do all of this.

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Dialogue with Self

Michael 1	What's this 'dialogue with self' section about?
Michael 2	Not entirely sure
Michael 1	Let's make this part a section where we introduce other ideas
Michael 2	Good idea—and let's introduce autoethnographic reflections here too
Michael 1	Yes, the story of the writer thinking as *they're* occupying the space that is writing
Michael 2	They're?
Michael 1	Btw who are you Michael 2 and who am I and who is it that is listening to us?
Michael 2	Good question 99
Michael 3	Hi guys at this point I'm making myself known – it's 3 and I'm the one listening
Michael 1	There's going to be a 3?
Michael 3	Yes
Michael 4	Hi too—I'm the linear more structured one
Michael 1	This always happens when I'm writing or thinking
Michael 2	A chorus of voices
Michael 3	Engaging with each other

Michael 4	But always gathered together into what feels like a single event
Michael 1	Very similar to learning events
Michael 3	Yes, learning does involve this kind of happening
Michael 2	A multiplicity that doesn't feel like a multiplicity
Michael 1	An entangled chorus of writing, painting, thinking, learning and teaching events
Michael 2	That all feels like it's part of a single event

Fig. 2.1 Michael Crowhurst (2018) 'Ted (with Ricky, Madrid, Alice, Ginger Biscuit and objects)' Acrylic and water and texta on reclaimed canvas

Chapter 2
What Is a School?

Michael Crowhurst

Abstract At various times in history, and in different cultural contexts, what we have understood the purposes of educative spaces to be has differed. Educative spaces have been understood to be about the production of citizens, the acquisition of vocational skills, or the cultivation of dispositions needed to support the good life, for instance. Rather than conceive of the educative system as moving from this purpose to that purpose in a unified way, in this chapter the educative assemblage is understood to be a complex constructed terrain comprised of a variety of layers where competing notions of education coexist and play out. At the current moment, a key discourse that frames the provision of educative services is standardisation and this discourse sits in tension with others that compete for space and attention. As a constructed space, the educative assemblage is an effect of the actions of various actors within and across the various layers that comprise the educative system. This chapter takes on the task of beginning to write about education as a complex terrain and hints at what this might mean for teaching practice, and for thinking about learning.

Keywords Schools · Assemblage · Teaching · Learning · Constructed environments

2.1 Introduction

At various times in history, and in different cultural contexts, what we have understood education to entail and what we have understood its purposes to be has differed (Lawrence, 1970). Davis et al. (2015, pp. 11–24) for instance, argue that what it has meant to engage in educative processes and what educative processes have been understood to be about has differed throughout history and according to location.

The purpose of educative spaces in ancient Greece, for instance, was primarily to do with the production of *citizens*—where citizens were understood to be *male* individuals who demonstrated the self control required to regulate and control the behaviour of others (Foucault, 1979, 2020). Educated male elites weren't slaves to their desires or habits; they were in control of these desires, they were virtuous, and this disciplining of self (the body), this production of the virtuous self, justified the citizen's rights to discipline others. One of education's key purposes in these times

was to support learners to acquire the virtues that would enable the achievement of citizenship and justify the control of non-citizens.

While education aimed to produce order, and this was understood to be in the interests of the general culture, the cultivation of orderly virtues was also understood to be the pathway to having a good and satisfying life. Control of self, maintenance of order, and the production of the virtuous, orderly and disciplined subject (person) were the aims of the educative game. A game positioned as benefitting not only some elite individuals but the entire culture as well.

In Rousseau's (1979) *Emile,* to skip forward at least 1,500 years, while educative techniques differ from those deployed by the Greeks, the general purposes of education and educative systems, are in some ways similar. For Rousseau, education should function to support individuals to realise their full human potential and this realisation is seen as the pathway to a rich and rewarding life and, collectively, as the pathway towards a rich and textured culture. In *Emile*, Rousseau contends that formal educative systems, with their constraints and limits, can stand in the way of learners realising their potential. The task for educative systems is to get out of the way of individuals as they realise and express their natural potential. The task for educative systems is to support those privileged enough to afford to be learners, to experience, and to unfold, and to develop, unfettered by the constraints of culture.

The notion that educative systems can function to thwart individual development, expansion and choice has been prevalent at different moments in history. Dewey (1997), for instance, writes into a period of history where primary education (within industrialised western nations), was becoming compulsory for all citizens. His insistence around student-centred, active learning is not only motivated by what he believes enables learning to happen but also suggests that he is suspicious of uniform, state-imposed educative processes. Dewey (1997) argues that learning should be an active pursuit and that schooling systems should work in ways that are relevant to individuals and to the communities that individuals hail from. The educative system should promote *worthwhile* learning events; and what counts as worthwhile, should (to an extent) reflect the needs and desires of different learners and different communities (Dewey, 1997, pp. 37–41).

While Dewey (1997) certainly favours engagement with ways of knowing that have been deemed to be worthwhile, his view is that an educative system should not seek to transmit knowledge in a manner where the learner is positioned as a passive recipient. He argues this because he doesn't believe that this way of trying to teach actually works. Dewey (1997) argues that learning happens when people *work* to make sense of things, and because this learning work is more likely to occur when people want to make sense of things, he suggests that educative systems should be spaces that are geared towards generating learning experiences that are active and relevant.

Other writers who suggest that schooling systems should be focused on the needs of students do so for more overtly political reasons. Freire (1999) argues, for instance, that educative systems, which reflect the values of the larger cultural system, can promote particular kinds of learning experiences that are actually detrimental to learners. At one point, Freire worked as a literacy teacher in Brazil with learners who the culture had decided should be prepared for useful, but not enriching, work. On account of his experiences, Freire came to realise that the educative system, via its official curriculum, could function to limit learners and restrict learning choices that would in turn limit life opportunities (see also Bourdieu & Passeron, 1977). Freire also made similar arguments about other aspects of cultural context.

Freire argued that identity is constructed within cultural contexts, and always unfinished business, and that schooling and educative systems should support humanisation, meaning it should support people to be as expansive as they choose to be, and that it should not work, for instance, to shoehorn people into culturally pre-determined 'useful' roles (Freire, 1999, pp. 25–51). Freire argued that critical engagement with cultural contexts, (that reflecting on what is, that imagining alternatives—what might be, and that collectively acting to change limiting contexts) was what educative systems should be supporting learners to learn to do as this was central to the task of expansive identity construction. Educative systems should support critical engagement so that limiting and oppressive aspects of any context might be transformed, and people might be enabled to be whatever they want to be (providing what they wanted to be didn't involve oppressing others).

Others have suggested that rather than provoke cultural and individual change, the role of education should be to preserve worthwhile traditions, identities and ways of knowing. Arguments have been made that official curricula should reflect decisions taken regarding what should be retained from the past and what should be passed on to present generations and therefore influence what should continue on into the future. For example, processes of schooling linked to religious traditions, some academic disciplines and other cultural traditions, might function to preserve those traditions, identities and ways of knowing, with the aim of carrying them on into the future (Carr, 2003; Davis et al., 2015).

In the industrial age, selective elite forms of education (such as those written about by Rousseau and those experienced by some men in Greece) began to be complemented by educative systems designed for the masses. Learners were positioned as assets to be trained to meet the needs of the modern economy and state (processes that people like Freire criticised). The educative system's role being to produce a skilled workforce that would drive the economy, maintain national competitiveness and further the nation (Davis et al., 2015, pp. 21–23). Educative systems can also be understood as a series of processes that are central to the reproduction of systems of production and consumption. Learners here are positioned as participating in educative processes to gain credentials. Credentials that certify the learner as a type of worker with certain attributes that might be exchanged in the marketplace for wages, which in turn might be exchanged for commodities (Bourdieu & Passeron, 1977). Australian governments, for instance, currently suggest that a key purpose of educative systems is the production of useful workers, and that a key purpose of

participating in the educative system is to gain employable skills that will enable the individual to enjoy the private benefit of being able to work and consume.

There's a temptation when reading sections of literature, such as the section immediately above, to fall into the trap of imagining that educative systems have moved from 'this' focus to 'that' focus in a monolithic, progressive, linear fashion. Malpas, drawing upon Lyotard (Malpas, 2014, p. 27), suggests another, richer way of looking at contexts. He suggests that rather than thinking that contexts, like educative contexts, move from here to there in a linear fashion, it is more accurate to conceive of contexts as being comprised of multiple (sometimes contradictory) elements that coexist in and make up the territory that is a complex space, and that this multiplicity is ongoing and never-ending. And while some of these elements might move in ways that are akin to moving from here to there, others move in different ways. The purposes for education proposed by Dewey (1997) coexist with those proposed by the Greeks, which coexist with those proposed by Davis et al. (2015). Just as conservative aims coexist with liberal aims which coexist with radical aims—educative systems are always comprised of and impacted by a multiplicity of elements and always will be comprised of and impacted by a multiplicity of elements.

It is impossible to pin education down to a single purpose or focus because educative systems are tasked with a wide variety of functions and are constructed in a wide variety of ways. Education is tasked with responsibilities that were present in the past and that continue to be pursued now and possibly will continue to be pursued into the future. We might note that these coexisting purposes sometimes contradict and sit in tension. The production of citizens, the achievement of a rich and textured life, the pursuit of happiness, the achievement of liberation, the acquisition of vocational skills, and so forth, are not only aims that educative systems have sought to pursue in the past and continue to pursue in the present and into the future, they are also aims that in some ways may sit in tension.

Educative systems pursue a variety of aims simultaneously. While some of these aims are more prominent than others at various times, and some aims are at odds with others, educative spaces are the larger and smaller contexts where these ongoing and ever-present competing and coexistent aims play out. Education, as process, as space, as concept, is a complex site, a fluid context that comes to be what it is on account of the contextually enabled doings of people, doings that in turn (re)make the spaces that enable such doings in the first instance.

While educative systems can be understood to involve a complex series of processes with a variety of aims, one key effect of any educative system is that it functions as a complex space that supports or enables and/or discourages and limits various aspects of various persons to be constructed and to emerge. And this is a key reason why it is important to think about constructed educative spaces—because of the impact such spaces can have on identities (subjectivities).

2.2 Educative Systems—Layers and Standardisation

Assemblage is a theoretical term (Deleuze & Guattari, 1987) that suggests that seemingly singular entities, like education, are far from singular and, rather, that they are made up of a multiplicity of components that come together to create the illusion of a unified and stable territory. Education, when thought about this way, is understood to be a space comprised of a multiplicity of elements and sensations that come together to form a very eclectic, oscillating and fluid territory. Assemblage enables thinking about some of the components that comprise and generate the territory that is the educative system.

Assemblage also draws attention to the complexity of the smaller parts that make up the larger education assemblage whole. An individual learner, a single classroom or a learning event, for instance, are 'smaller' complex spaces, each comprised of a variety of elements, that are not only in relationship with each other but also in relationship with other larger exterior complex spaces. The complex assemblage that is an individual learner, for instance, is in relationship with (and is part of what comprises and makes up) the larger and seemingly stable whole that is the educative system. Assemblage theory, in unpacking this and in exploring the ways that the parts come together to make the whole, destabilises the parts and the whole—destabilises the space that is the educative territory, and, in doing so, opens spaces up to possibilities (Davis et al., 2015; DeLanda, 2006; Deleuze & Guattari, 1987; Sellars, 2013; Youdell, 2011).

When individual teachers and individual learners interact, these happenings play out in spaces that have a history and that involve, and are mediated by, many layers and collective dimensions. The education system, within which the work of teaching and learning plays out, might be thought of as involving a series of layers and/or components including teachers, learners, classrooms, schools, the state education system and bureaucracy, the national education system and bureaucracy, and global educative systems and bureaucracies. And each of these components and/or layers might be thought of as being invested in various projects, actualised by people, seeking to realise or further various aims. Projects with aims that impact on interactions between teachers and learners, interactions that when repeated over time support the production of, and the illusion of, a seemingly larger stabilized educative system, an educative system that in turn supports and enables and/or thwarts and limits interactions and identities.

Davis et al. (2015) argue that *one of the* key discourses evident in educative systems at this point in time is standardisation. In relation to learning, for instance, they argue that one of the key elements that characterises local, national, state and international educative systems is that these systems are driven by the idea that what it means to be a learner, in an educative system at this point in time, is to be a subject who enacts practices that demonstrate developmentally appropriate proficiency around pre-set standards. What it means to be a learner, and what is involved, within a standardised system, is that the learner shows that they know and can do the same things that other learners *should be able to* know and show and do at the same age. Davis

et al. (2015) argue that these standardising practices are not only limited to learning and curriculum, thought of as involving subject content, they are widespread and far reaching and more broadly evident across educative systems. Educative systems deploy a wide variety of standardising practices and via the governance of these practices seek to generate order, compliance and similarity effects (Butler, 1990; Foucault, 1977, 1979).

Some note that the effects of these standardisation practices are far from superficial. The effects are deeper than the production of people who grudgingly comply with what the system requires and yet somehow remain unscathed on account of going along with this. Standardisation can function as a kind of limiting identity stain that is very difficult to wash out. Some argue that the effects of such systems extend to the production of people/subjects who enjoy and gain pleasure from standardisation limits, and who are not only strategically compliant but have *become* compliant on account of the enactment of such standardised practices over time (Crowhurst & Emlsie, 2020, pp. 10–29; Giroux, 2019).

Davis et al. (2015, pp. 11–24) also suggest that while there has been a long history that has generated and precedes the current standardising moment, that standardisation hasn't always enjoyed the same level of support that it currently enjoys and that there are, indeed, many educators (including this author) who use an eclectic mix of standardised and non-standardised approaches. As outlined earlier, educative systems and processes have been and continue to be governed by an assemblage of competing ideologies—and ideologies that seek compliance and standardisation, at this point in time, compete with other ideologies that seek expansion and differentiation. For just as it can be demonstrated that there are system-wide discourses demanding compliance and standardisation, so too it can be demonstrated there are system-wide discourses demanding differentiation.

There is increasing recognition and support at the system-wide level around the differentiation of educative processes, such that the whole system becomes more diverse *and therefore* more responsive to the needs and demands of indigenous peoples, to those of non-normative sexualities and gender identities, to a diversity of ethnicities, and to students with a variety of ability levels (Council of Australian Governments Education Council, 2019).

At the same time as there are systemic moves towards standardisation, it would appear that there are various layers of the system seeking to support change and movement towards difference. System-wide impulses towards standardisation sit in productive tension with system-wide impulses towards differentiation—productive sites of tension that teachers and learners occupy and straddle.[1] Educators inhabit, are produced within and navigate a complex educative landscape. A landscape that

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[1] The productive tensions that standardisations and differentiations generate are one example of the assemblage of generative contradictions that make up an educative system or assemblage. A teacher might opt to work in a space in ways that standardise and might opt to work in the same space in ways that differentiate. Teachers are complex assemblage spaces that occupy complex assemblage spaces. Complex spaces involve a multiplicity of elements coming together—and on account of this they generate and enable a multiplicity of new emergent happenings (Crowhurst & Emslie, 2020, pp. 78–91).

involves a multiplicity of sometimes contradictory demands (Bauman, 1991) and a multiplicity of sometimes contradictory possibilities. This complexity means that *educators have no choice but to make choices* in the different arenas they inhabit.

2.3 Educative Systems—Classrooms

Schools, as components of the broader educative assemblage, are themselves comprised of an assemblage of learning spaces, including an assemblage of ideas to do with what education should be about. Schools are spaces where certain ways of knowing about what it means to be a learner, and about how to teach others to be learners, are actualised. Every school is part of larger educative assemblages and every school is a complex, educative assemblage comprised of many different elements in and of itself. Each educative assemblage comes to be as a result of the things that actors in that assemblage do. And actors in an assemblage are influenced to do the things they do by what is on offer in a given assemblage and what they have been exposed to in other assemblages that they have been party to.

Schools are complex, theatre-like assemblages that are comprised of, among other things, a variety of stage-like learning spaces (Lyotard, 2015, p. 208).[2] Learning spaces that might be thought of as smaller territories comprised of elements, within larger territories comprised of elements, within which or upon which the active work of learning is supported to happen.

What are some of the components of the territory that is the learning space that is the classroom? I will list a few: individual learners, technology, architecture, furniture, exterior spaces, interior spaces, time, noise, movement, bodies, sensations, affect, emotions, language, symbols, educative texts, stabilising factors, destabilising factors, teachers, private space, collective spaces, notices on walls, friendship groups, official agendas, unofficial agendas, expected happenings, unexpected happenings, energy, frustration, curiosity, questions, shallow thinking, deep thinking, movement, spatial arrangements, dialogue, flow, interruptions, day dreaming, moments of being on task, moments of being off task, analysis, the overt, the covert, meaning making, knowing frames, engagement with coherences, equilibrium, disequilibrium, tension, comfort, pleasure, awareness or lack of awareness of the past, awareness or lack of awareness of the present, awareness or lack of awareness of the future, discipline, comparison, normative statements, values, content, motivation, engagement, boredom, frustration, relevance, irrelevance, that which is permitted, that which is excluded, success, failure, official curriculum, hidden curriculum, access to learning technologies, seating arrangements, heating, cooling, windows, clothing, fashion, attitudes and dispositions, collective affect, individual learning, group learning, class

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[2] ' … it is true that classical theatre requires not one limit, but *two,* the theatre enclosure first*, and then the stage-setting …'* (Lyotard, 2015, p. 208*).* I'm using this short cherry-picked quote from Lyotard here because it is so succinct. Stages play out within theatres and theatres are generated on account of what happens on stages. And there you have it—pretty much this chapter.

learning, difference, similarity, repetition, this space, that space, between spaces, external requirements and accountabilities, discipline leaders, the system, parents, relatives, siblings, class, gender, ethnicity, sexuality, gender identity, indigeneity, ability, centres, edges, in-betweens, inclusions, exclusions, awareness, lack of awareness, energy levels, time of day, weather, colour scheme, types of desks, length of contact, heat, learner histories, things that make sense, things that are challenging but that can be assimilated into what is, things that rupture and transform what is and turn it into something previously unthinkable, larger and smaller externalities that the subject is aware of, larger and smaller externalities that the subject is not aware of.

This is not an exhaustive list, but it goes some of the way towards detailing some of the relational components that come together and generate any given learning space called a classroom over time, or that we might notice in a learning space that we call a classroom that we are immersed in or observe. Relational factors, such as those listed above, play out and become entangled over time, generating the territory that is the learning space. The learning space assemblage, that is a small but complex part of the larger educative assemblage, that in turn, enables and supports the doing of things, in these smaller learning space assemblages. The learning space assemblage is one context within which complex learner identities are supported to take shape and emerge. The learning space assemblage is one context that encourages or discourages types of learner identities to take shape—learner identities that, as they are enacted and re-enacted over time, make and re-make the learning space assemblages that support the production of types of learner identities. Smaller learning spaces are made over time by teachers and learners, within larger spaces that also function to build those larger spaces; larger spaces that support ways of thinking, doing and being, and that are, in turn, a product of even larger culturally-enabled ways of thinking, doing and being.[3]

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[3] While it is perhaps easy, when we think about the elements that comprise any given classroom assemblage, to recognise complexity in the way that we have done so above, it is perhaps less obvious or easy when we turn to consider the individual learner or learning 'itself'. The learner, and learning, might also be thought about as an outcome of or as a series of effects that have been produced within spaces that have been designed to enable learning to occur and that have enabled a variety of learner identities, both across a group and across an individual, to emerge. Learners might be thought of as complex assemblages, in that within the complex design space that is an activity, or a course of study, each individual learner is produced in multiple ways and each individual learner comes to be comprised of a multiplicity of intra-related elements that hold together in fluid ways. These ideas will be further explored in other parts of this book.

2.4 How Are 'Whole' School Assemblages Constructed?—A Note on Process

Just as we can reflect on the various elements that comprise a classroom, so too we can notice the elements that come together to construct the complex layer within the educative system that is the school.

Schools might be thought of as constructed assemblages that are an effect of the bringing together of elements such as spatial arrangements, architecture, values, curriculum, epistemological positions, pedagogical techniques, ontological positions, internal narratives, narratives generated externally, and as sites that change over time. Schools might be thought of as sites that are constructed *by* individuals, and by *groups* of individuals, and as sites that function *for* individuals and for groups of individuals. Schools might also be thought of as spaces comprised of a variety of elements that are mediated by social factors such as gender, ethnicity, sexuality, indigeneity, gender identity, ability and class.

When thought about via an idea like assemblage, it becomes evident that each school is a space that generates the effect of appearing to be a singular entity, when the reality is that schools are anything but singular. Schools, in this respect, as will be discussed later in this book, are a lot like learners and learning and a lot like the complex pedagogical space that is the seemingly singular and simple 'activity'. Schools are comprised of a constellation of mediated and *relational* elements that collectively produce the whole that is the seemingly stable territory that is the school. And keeping the seemingly stable territory that is the school moving along involves a lot of work.

2.5 Complex Elements Generate Complex Wholes

In discussing complex assemblages, DeLanda (2006) and Davis et al. (2008, 2015) draw attention to and distinguish between relationships that exist between 'the parts' and 'the whole' in *complicated* and in *complex* entities. They argue that the relationship that component parts have with the whole in a 'complicated' space *differs* from the relationship that component parts have with the whole in a 'complex' space.

A watch, for instance, might be thought of as a *complicated* entity or space that is comprised of a variety of parts—parts that exist in a fixed relationship with the whole that they make up. The component parts of a watch come together to make the fixed whole that is the watch. The parts make something that is pre-figured and stable and their relationship to that whole is linear, known and clear-cut. A learning space or school, on the other hand, might be thought of as a *complex* space (which may include some complicated ones) (Deleueze & Guattari, 1987, pp. 551–581). While the school or learning space, like the watch, is a space that is comprised of a number of parts, unlike the watch, *on the whole*, the school or learning space comes to be what it is on account of the unpredictable movements and interactions of its component

pieces. The whole school or learning space territory that is generated on account of the interactions of parts, isn't fixed or predetermined in the way a watch is, rather it is fluid, changeable, self-organising and dependent on unpredictable happenings, relationships and combinings (Braidotti, 2014, pp. 241–243; Davis et al., 2008, 2015; Deleuze & Guattari, 1987).

To focus on one example, decisions made over time regarding the type of desks to purchase for a learning space impact on the way that learners move through time and space (Foucault, 1977) in that learning space and on account of this influence what the space becomes over time. The desks fit into the space, influence happenings and, over time, generate the space. And the desks also influence or impact the type of learner identities (which are also in turn assemblages) that are constructed within a particular learning space assemblage.

Why labour these points? I do so because at this point in time a powerful and prevalent part of the education assemblage involves assumptions that suggest that learners and learning spaces are 'complicated' rather than 'complex' spaces. There are various discourses that suggest that we can analyse the component parts of a process or space, tweak them and then produce desired outcomes. There are discourses that suggest that it is possible to produce the educative equivalent of turning out the perfect watch provided x, y and z are enacted in certain ways. Based on 35 years' teaching experience and engagement with the literature, I'd suggest that such discourses are mistaken. Classrooms are overwhelmingly complex spaces and, as such, are fluid and unpredictable.

So what is generating the proliferation of discourses that offer 'complicated' answers to 'complex' problems? Perhaps *it is* the unrelenting complexity that characterises schools and learning spaces that is *the* key reason we see the proliferation of complicated responses. Complex spaces can often drive a desire for complicated responses—complicated 'sound bite like' responses that promise to tame complexity and to render unruly classroom spaces manageable and less messy.

Educative spaces, however, on account of their complexity, don't lend themselves to easy answers because they never sit still and they never stop becoming (Harris & Holman Jones, 2019). The cost of occupying such fluid and dynamic spaces, as all teachers know, is that they demand endless noticing, thinking and decision making in the midst of the flux that is the educative space. I would venture to suggest that this decision-making work in the midst of flux is the bulk of the work teachers do—their work, in many ways, is about making decisions in complex, evolving environments that never stop evolving, all day, every day.

Teachers, however, as I have suggested, are increasingly immersed in a variety of educative assemblages that seek to over-ride their capacity to make decisions. Systems impose outcomes, or control processes, or in other ways standardise the work that teachers undertake. These standardised responses are also often positioned and justified as best practice and function to impose limits on and govern pedagogical

decision making. Increasingly, the desire on the part of the system to promote the pursuit of standardised outcomes, and to realise these outcomes via the imposition of various metrics and other modes of surveillance, sits in tension with and potentially curtails more expansive, diverse, responsive and flexible teaching practices that seek to meet the needs of and be welcoming to (Derrida, 2001) a variety of learners. Teacher autonomy and professional judgement, sacrificed at the standardised altar—a standardised altar that if we accept there are connections between learning contexts and identity may limit learner success and what a learner comes to think, do and/or be (Giroux, 2019).

So, if it can be argued that standardisation is not entirely consistent with supporting the learning needs of a variety of learners, and that it might limit what a learner comes to think, do and be, and if it can be argued that thinking about educative processes in complicated ways doesn't accurately reflect the complexity of the tasks undertaken in educative systems, this begs a question: Why do systems seem to favour such ways of thinking?

As hinted at above, perhaps *one* reason is that a key part of the systemic function of standardisation is to generate a sense of order in the face of the complexity just outlined.[4] Educative systems exist because of an implied promise that they extend to enhance and improve the delivery of educative services (and often they do meet such promises). Educative systems and bureaucracies often appear to function in complicated ways, when tasked with the delivery of educative services that are complex in nature, because those who secure power in them do so on account of their understandings around the importance of keeping up appearances (Baudrillard, 1993). Various standardisations and complicated ways of thinking about educative work function as assemblages within the complex space that is the educational assemblage. They create the impression that the messy and complex world of education has in fact been bureaucratically ordered and smoothed out and that things that are deemed worthwhile (and paid for by larger system and culture assemblages) are in fact happening (Baudrillard, 1993; Deleuze & Guattari, 1987; Foucault, 1977; Giroux, 2019; Lyotard, 1997).

It's important to name this and speak back to such tendencies in some way to generate balance. The argument here isn't that all standardisations are bad or that all systems are bad—the argument is around balance. Increasingly within standardised educative cultures, it could be argued that teachers are spending inordinate

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[4] I want to stress that I am only offering 'one' reason why the system favours complicated positionings. Here I have argued that this enables the illusion that complexity has been tamed. Giroux (2019) suggests another reason, and I find his arguments convincing as well. He argues, in an American context, that at this point in time, neoliberalism has morphed into something more authoritarian and extreme—neofascism. He argues that a key characteristic of C21st neoliberalism as it plays out in educative contexts is the proliferation of systems of surveillance and control, and that such impulses are anti-democratic, anti-inquiry and anti-diversity.

amounts of time making teaching and learning *look* good (Baudrillard, 1993) rather than actually engaging with challenging ideas, readings, knowledges and pedagogies. Increasingly, educative systems impose standardised curriculum, standardised assessment regimes, standardised ways of communicating expectations to students prior to engaging with assessment tasks, standardised ways of responding to student's work, standardised ways of marking, and standardised ways of visually representing course material. While there is some merit in commonality, the production of such measures involves inordinate amounts of time and, in my experience, often gets in the way of more important work around criticality, creativity and emergence.

All, however, is not lost. While it can be argued that this proliferation of standardisations represents a climate that exerts pressure on people to be and become teachers and learners in standardised ways, it can also be argued that this set of conditions generates the production of the complete opposite. For as Braidotti (2014) reminds us, neoliberal educative contexts, which have to a large extent driven the move towards standardisation, also represent the conditions and context within which expansive alternatives have emerged (Crowhurst & Emslie, 2020, pp. 122–129). And so, the current moment might also be described as a time where impulses against standardisation are heightened (Foucault, 1979) and therefore these more expansive impulses also occupy space in the educative assemblage in sometimes urgent, noticeable and intense ways.[5]

One way of characterising the set of relationships that a teacher can have with a complex system is to conceive of the system as bearing down on the teacher and the teacher as being endlessly subject to limit situations and controlled by them. Another way of thinking about this is to recognise that people always have the power to question and that there are always strategic, ethical, alternative pathway opportunities generated within any complex system. Teachers, I would argue, enjoy a multiplicity of relationships with educative contexts on account of their complexity (Crowhurst & Emslie, 2020, pp. 78–91; 122–129).

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[5] This chapter (and book) reflects this tendency in that while parts are written in a fairly standard way, other parts are not. While many of the arguments made seek out the diverse and the non-standard, the arguments are often made in a linear way. The overall intention is to occupy a space that involves multiplicity and is generative on that account. This book therefore straddles standard and non-standard positions and writing modalities.

2.6   Conclusion

In line with the 'auto-teach(er)/ing focused research' process this book deploys, this chapter outlined an assemblage of ideas that I use and have found useful when thinking about the school as a constructed site that I want to share with others. Whether the others I am sharing with decide to take them up or not, modify them or come up with their own useful ideas, is up to them. What I do want to push here is the notion that people might engage with their own work and if my ideas are useful towards that aim then that's good.

In this chapter I discussed the notion that schools are constructed sites and I introduced notions of 'assemblage' as a theoretical tool to begin to analyse and discuss what this means. So far, however, even though I have offered opinions on various points, I have discussed educative spaces in a fairly dispassionate way. In line with the 'auto-teach(er)/ing focused research' process this book deploys, I want to add at this point that part of the assemblage that is my professional identity is the belief that we need to do more that just notice complexity. We need to act on the things we are noticing. It is my belief that we need to adopt a stance in relation to the things that we are noticing—that we need to take positions on things and make decisions in the light of complexity and competing agendas. We need to do this because we always should be trying to influence systems to do and become better (Badiou, 2013, pp. 9–14; Fraser, 1997; Freire, 1999).

Reflective, reflexive, imaginative and diffractive practices, which will be considered in the next chapter, are essential practices in this regard. These thinking practices are included in this book because they may enhance noticing and critical engagement, which might influence local and larger educative spaces towards betterment. While assemblage theory can be used to analyse the way elements come together to make spaces, in the next chapter I use the term loosely to offer an assemblage of techniques that might be used by teachers to think into, around, beside, about and on from educative spaces (to think in a multiplicity of ways about them and to begin to think about thinking as an assemblage itself) and then very briefly signpost how we might begin to think about ethical practice.

2.7   Symbolic Intersections
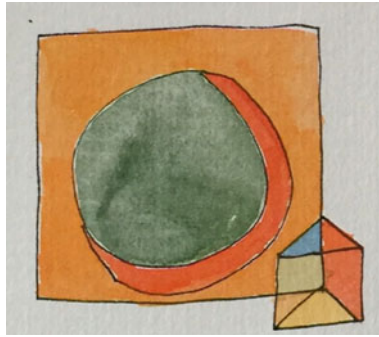
Fig. 2.2 Michael Crowhurst (2019) Cropped detail—'part/whole' watercolour and pen on paper

'Ted (with Ricky, Madrid, Alice, Ginger Biscuit and objects)' is an assemblage of images of imagined and real objects (Fig. 2.1). It is also an assemblage of colours, lines, spaces (beyond and between lines), techniques, time, materials and desires that have come together to generate the space that is the painting. It's a residue of the gestural space (Lyotard, 1997, pp. 217–233) where the painter was aware of the vibe that is the desire to paint and he inhabited the space that is painting, and a painting happened, and he became a painter again. The painting is a residue, where the after-effects of the desire to paint can be seen and looking at the painting incites in the painter the desire to notice what's been done and to think about being a painter again. This painting gestures towards what will be in the next painting. While 'Ted (with Ricky, Madrid, Alice, Ginger Biscuit and objects)' looks very different to 'Cropped detail—"part/whole"' both draw from the same well (Fig. 2.2).

Invitation to dialogue

> I'm the only one here … toe into the still water … can't believe we have this pool … circles … circles moving outwards … remembered as blue circles even though water is clear … sitting on the edge of the pool … cool water … toes … hot day in Talbot … count backwards from 10 … slurp noise … cold … awake … push off the bottom of the pool … immersed … looking over the surface of the water … all still above the water all moving below …

The various layers of the educative assemblage, and the various components within each of these layers, function to build the *intensity* (Lyotard, 2015, pp. 253–73) of teaching work. The longer teachers work within educative systems the more they become aware of complexity and that they are immersed in ever-increasing networks involving complex and contradictory demands.

In my teaching work I run a workshop where I ask beginning teachers to draw a small stick figure on an A3 piece of paper. Around this stick figure I ask them to draw a circle. The circle represents a classroom. Inside this circle I ask them to draw other circles to represent the components of the classroom. Around the classroom circle I ask them to draw a larger school circle, then a state system circle, then a national circle, then an international circle. In each of these circles I ask beginning teachers to identify components. I then ask beginning teachers to connect component parts with arrows and then to connect and discuss how these arrows in turn connect to and

mediate the work of 'the teacher'. After they have done this, the A3 page is a mess of interconnected circles and arrows. We explore any contradictions and discuss why these contradictions might be part of the reason that the work that teachers do is so intense. We also discuss the limits of 'complicated' mindsets in 'complex' educative spaces.

I ask beginning teachers to pin their A3 diagrams to the wall. I ask them to imagine three more things: what is *behind* (the history of) the picture they have constructed, what is *in* the picture that has been constructed, and *where the picture is being viewed and read from* (and where else it could be viewed from). As the two-dimensional drawing morphs into and becomes a three-dimensional imaginary cube-like affair, I explain that this space is taking on the shape of something approaching the complex educative space that teachers inhabit.

Readers might also like to navigate and inhabit the pedagogical space that is this activity and register any thoughts that are usual, any that are challenging and any that don't make any sense at all.

I'd ask readers at this point to open a notebook so that two pages are open and to think about this chapter for five minutes. I'd ask readers to begin writing a one-page entry on the left-hand side page and then, with another coloured pen, to turn to the right-hand side page and jot down some further ideas or notes. On the right-hand side page I'd ask readers to think around, about, within, beside, into or on from the left-hand side entry and to capture some notes or make some marks on the page that thicken what they notice about their entry.

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Dialogue with Self

Michael 1	It's been interesting writing this chapter
Michael 2	Yes – I know
Michael 1	We've been writing it for years now
Michael 3	Yes, and we've done it in many different head spaces
Michael 4	So many versions and revisions and so much time
Michael 2	So much time writing
Michael 1	Spent being a writer
Michael 3	Spent writing towards and learning what this chapter is about
Michael 1	Time is an important part of writing and learning
Michael 3	As is the spatial
Michael 1	Writing is a space the writer spends time in
Michael 2	Writing isn't just something that a writer does
Michael 3	Writing is a space that generates ideas
Michael 1	Yes writing is partially a space where you come up with ideas to say something
Michael 3	As well as a space where you use existing ideas to say something
Michael 1	Learning is a space that's like that too
Michael 2	Learning is a space that the learner spends time in
Michael 3	Using and engaging with existing ideas and coming up with new ones
Michael 2	This has been an interesting writing project

Michael 3   Clarifying and documenting existing ideas
Michael 1   And juggling different writing spaces
Michael 2   Yes … this book's been produced beside other projects
Michael 1   And the themes in this one overlap with themes in the others …
Michael 2   Like when a learner uses a variety of kinds of texts in a course of study
Michael 1   And navigates and flips between spaces inside and beyond the classroom
Michael 3   Yes writing this beside that generates ideas and sparks and intensities
Michael 2   And reading this beside that generates ideas and sparks and intensities
Michael 1   This travels into that and that travels into this
Michael 1   And differences are entangled - *This one enriches that one and that one enriches this one.*

Fig. 3.1 Michael Crowhurst (2017) Navigating a way through/produced (toward in over) acrylic on ply wood

Chapter 3
Thinking About Learning: Before, During and After Teaching and Learning Events

Michael Crowhurst

Abstract Educative sites and events are constructed and complex, and mediate what people think, do and become. It is therefore important to engage with them after they have occurred and to apply a normative edge to such thinking; a normative edge informed by individual and collective experience, literature and policy that leans towards betterment. It is also important, without being utopian, after such engagement, to imagine, aim towards and design learning spaces that might be better in the present and into the future. It's equally important to think about educative spaces before they occur and to attend as they are happening. This chapter moves through a series of ideas that support thinking about educative spaces before, during and after they happen, with a view to furthering ethically expansive practices and educative spaces.

Keywords Auto-teach(er)/ing focused research · Reflective practice · Teaching · Learning · Thinking skills

3.1 Introduction

If constructed environments come to be as they are because of the things that people do in them over time, and if any doing occurs within contexts that enable such doing, it is important that we reflect on and notice not only what is being done, but also the contexts that enable such doings.[1] If teacher and learner subjectivities come to be as they are because of the things that people do over time, within contexts that enable such doing, it is important that we try to ensure that contextually supported doings, might support the ethical expansion of diverse ways of thinking, doing and being.

Reflection or thinking, with a view to supporting ethical ends, is complex work involving multiple techniques and spaces, and generates a multiplicity of effects.

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[1] The notion that learning happens in in-between spaces will be developed throughout the text. Learning might be thought of as occurring in spaces that sit somewhere between what is already known and what is yet to be known. One of the multiplicities that can happen in such in-between spaces is that people might sit and notice what is—drawing on what they already know, and as they do this—they might begin to unhinge from or add to these ways of knowing that currently cohere. Other dimensions of multiplicity include that they might recognise challenging new ways of knowing and/or they might sense that things that are beyond their capacity for knowing as yet.

Thinking can occur before, during and after events (and these before, during and after thinking spaces are intersecting and entangled) (Fig. 3.1). On some occasions, the focus of thinking work will involve naming and noticing an event that has happened, analysing it, exercising judgment and then working towards building something better. At other times, the focus and outcomes of such thinking work will involve noticing or sensing what is happening as an event plays out, in the interests of generating positive change. And at other times, the focus of such thinking work will involve imagining or leaning towards something better that may take place in the future. Thinking in relation to the spaces within which learning events happen therefore takes multiple forms and sometimes incites the thinker to make clear statements in collaboration with others suggesting departure from what is and then to imagine and build alternative ethical spaces in the present and into the future (Malpas, 2014, p. 27; Chambers, 2014, pp. 199–201).[2]

The thinking tools presented in this chapter are, however, not only tools that can be deployed by readers in order to think about pedagogical spaces in a detached way, they are pedagogical spaces and may produce pedagogical effects in readers. Thematic analysis, for instance, is not only a way of thinking that can be picked up and used by a reader; it is also a space that a reader might navigate and inhabit and, on account of such inhabitation, experience types of thinking and be produced as a thinking subject in related ways.

And further, the thinking tools/spaces that are presented in this chapter are not understood to be simple spaces; they are understood to be complex. Thematic analysis is a tool and a thinking space comprised of and dependent on a multiplicity of relational elements including, for instance, the reader's existing ideas, sensations, history, ways of knowing and ways of looking. Further to that, the thinking tools/spaces presented in this chapter are not understood to be, or offered with the intention that they be, used in isolation. The pedagogical space that is discourse analysis might be hybridised with the pedagogical space that is aesthetic analysis, for instance, in order to generate new ways of thinking and produce the subject who is the thinker differently and/or in a multiplicity of ways.

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[2] This chapter focuses on the first two of these foci and we will return to the third towards the end of this book where we briefly consider the place of the arts in imagining, and beginning to imagine, new spaces and new ways of being (Chambers 2014, pp. 199–201).

3.2 Thinking About Events that Are yet to Happen

I recently co-authored a book with Mic Emslie, in which we collected narratives and suggested a number of ways these might be engaged with and analysed. We offered an assemblage of methods with which to do so (Crowhurst & Emslie, 2018). Here, I also suggest an assemblage of ways that educative spaces, including teaching and learning events, might be engaged with before, during and after they have happened/are happening. Some of these methods overlap with previous work and some provide further ideas (Faulkner & Crowhurst, 2014, 2015; Crowhurst et al., 2015; Crowhurst, 2015, 2016, 2017; Crowhurst & Patrick, 2018; Crowhurst & Faulkner, 2018; Crowhurst & Emslie, 2018).

While some of the techniques/spaces might appear suited more to one temporal zone than another, they can all be applied across temporal zones (for example, a discourse analysis technique might be deployed before, during or after a teaching and learning event). In other co-authored work (Crowhurst & Emslie, 2020), Mic Emslie and I explored what it might mean to think *on from* events in diffractive and creative ways and *towards* spaces that are currently unintelligible (not thinkable yet) or that are emerging and yet to be. Some of these venturing thinking techniques are touched on briefly here and most of the methods outlined below could be put to use in such ways.

Thinking about learning happens within complex thinking spaces that produce the thinking subject in a multiplicity of ways, involving a multiplicity of temporalities, and this chapter (and this book) details a number of these. The notion that thinking is contextually generated, that it is a complex event, that it entails multiplicities, that it occurs before, during and after learning events, and that these modalities of thinking not only happen beside each other but become entangled and happen within each other will inform the discussion. This chapter outlines examples of an assemblage of spaces within which thinking might be generated and in the process shows that thinking itself is a complex assemblage comprised of a multiplicity of spaces.[3]

3.3 Some Approaches to Thinking About Teaching and Learning Events

I have taught 'reflective practice' for many years and I find that many pre-service teachers initially fail to see the reasons for engaging in it. Highlighting that subjectivity is constructed within cultural contexts and these contexts can function to enable or constrain various subjectivities is an important first step in convincing people why thinking about educative spaces might be important. Cultural contexts influence what we come to think, do and be and for this reason it is important to think about those

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[3] Other work (Crowhurst & Emslie 2020) explores what it might mean to begin to think in diffractive and creative ways about spaces yet to be (imagine what might be and venture). Some of these venturing thinking techniques/spaces will also be introduced briefly in this chapter.

spaces. Cultural contexts, like classrooms, influence the production of different kinds of learners and what those learners come to think, do and be. Reflection is, therefore, important in endeavouring to make sure that such spaces enable as wide as series of identity/subjectivity outcomes as possible.

Given the connections between context and subjectivity, the aims of the thinking practices that are discussed in this chapter are not only to enhance individual teaching and learning events within classroom spaces, but also to identify the larger cultural factors that are influencing *teaching and learning and thinking* events and to prompt individuals to join up with others to make larger cultural change towards or in support of expansivity.[4]

The techniques/spaces deployed in this chapter are not so much to do with applying a framework to a setting in order to look for pre-specified elements, rather they are a set of skills that can be deployed to support the work of noticing happenings that emerge in educative settings and also to support the practitioner to become aware of the contextual spaces from which these happenings have been constructed and understood. Collectively, the thinking techniques aim to support teacher/learners to become aware of *the contexts they view a space from and how such vantage points might influence the way a space has been understood and then constructed*. The advantages of knowing where a space is viewed from being that once people are aware of these viewing contexts, they can choose to occupy *additional* vantage points and the spaces being made sense of can then come to be known and experienced, in multiple, in thicker, in more complex ways (Davis et al., 2015; Heidegger, 1977).

Teacher/learners might realise where they are knowing educative spaces from and, having done so, might then be in a position to enable other modes of thinking about such spaces, gleaned from additional contexts, to travel into and mix with their thinking about such spaces (Youdell, 2011, pp. 44–45). And on account of doing this, other possibilities for the spaces they are viewing might move into awareness and into actuality—other possibilities that might mean that those spaces become more complex and therefore more welcoming (Derrida, 2001) for a diversity of learners.

3.4   Getting Down to Thinking Work

When I teach about this kind of thinking work with pre-service teachers, I ask them to begin this work, this work that is about becoming conscious of their thinking about education and educative processes, by purchasing a couple of differently coloured pens and a paper notebook. I encourage them to write reflections and observations about educative spaces quickly and eclectically. I ask them to initially allocate two pages per entry. One page is for the initial recording of the interesting event or

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[4] To this end it's important to note that even though making cultural change can seem like a huge undertaking, that it is smaller actions, undertaken by individuals, who identify and deploy ethical discourses, over time that generates change across larger cultural contexts—I mention this so that the work of making change is not seen as overwhelming and/or utopian (Badiou 2013, pp. 1–38).

response and the other page is for a first quick initial analysis of what has been recorded. I ask pre-service teachers to keep a journal for ten days and to complete a dated entry per day involving these first two steps. I use the same approach in this chapter.

In order to ground this chapter, I'm going to nominate a thinking prompt (usually I avoid doing this with pre-service teachers as I prefer them to write about something connected to education that interests them and that they are confused about) and ask readers to consider this if they choose to. A prompt follows:

> If one of the tasks that teachers are involved in is enabling learning, it's important for each teacher to clarify what enabling learning means. Jot down some thoughts.

At this point I ask readers to begin by thinking about this prompt and ask them to open their journals so that they have two pages open. On the left-hand side page begin writing and/or drawing a journal entry quickly about the prompt. Once you have completed your reflection, I ask you to pause and re-read what has been written. I ask you to notice at this point that you have turned thinking into written text and to think about what the difference between thinking and written text is.

At this point readers might like to select a different colour pen, and to turn their attention to the right hand side page. On this page the task is to engage with the text that has been written. Readers might draw an image, or re-write phrases that are interesting to them from their initial journal entry, they might summarize key points, they might raise questions. The key purpose of this stage is that readers begin to move into an initial level of analysis or additional way of thinking about their journal entry.

Readers might keep a journal and repeat the first two steps in relation to different prompts over a number of weeks. Readers might for instance keep a journal for four weeks and complete three entries a week over that four-week period. The next step (the third step) is about 'going deeper still into thinking' or thinking about their journal entries in additional ways. It involves using a method of analysis to think about the whole journal or a selected single or series of journal entries more deeply or in additional ways.

For the third step, I ask readers to clarify and write a short piece describing a chosen method (or combination of methods) for analysing their collection of entries or for analysing a single entry (a selection of these 'thinking tools/spaces' follow immediately below). Readers might then describe what they understand 'thematic analysis' (for instance) to mean and how they will 'think into or with or on from or beside or within' this space in order to engage with the journal entries selected.

The fourth and final step is to apply this method. It is *to occupy the space that is this method and to use it and to let it generate thoughts in order to* 'think into or with or on from or beside or within' the chosen entries. Readers might then write about or towards what this method has revealed and capture some of the thinking

this method/space has generated in writing. Readers might discover a complex preoccupation with 'operational matters or control' (a key theme that repeats in their journal entries) as it relates to learning, for instance. This then becomes the focus of a longer piece of writing that might involve or take a multiplicity of forms, that responds to or moves on from the journal in some way. I encourage readers to consider what their thinking about this revealed preoccupation might mean for their teaching practice, for learners, and for the various learning spaces, including the whole school that they are likely to be working in presently or at some point in the future.

One key intention of this simple four-step method when I use it with pre-service teachers is for them to engage in a process where they might come to a clearer realisation about where they are knowing an issue or event from (what is enframing an issue), and then to consider additional places, a multiplicity of places, from where this issue or event could be known (Davis et al., 2015; Heidegger, 1977). I have the same intention in this book. At this point, the chapter moves on to detail some of the key idea spaces/methods of analysis that are introduced to support thinking into or with or on from or beside or within teaching and learning preoccupations or events.[5]

3.5 Double Thematic Analysis

I have elaborated on the double thematic method of analysis in the *Beginning teachers reviewing disastrous lessons* collection (Crowhurst, 2015, pp. 25–27). One way of engaging with any narrative or collection of narratives is to identify the themes in the stories recounted. A theme is a recurring preoccupation or idea that repeats in obvious and subtle ways throughout a given text.

The use of the word 'themes' can suggest something about the relationship assumed between language, the things that are spoken about, and expression. To use the word 'theme' (rather than discourses, for instance) can imply that recurring preoccupations in a narrative are simply a repetitive form of expression. To use the word 'theme' can sometimes imply that language is being used to give form to or

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[5] At this point I am faced with a choice: Do I go into a lot of detail and depth on one method or do I give a brief but broad indication of a variety of methods and signpost that there is more work for the reader to do? In this instance, I opt for a position that straddles these two options—I will attempt a brief but broad description of a few methods with the aim of highlighting an assemblage of thinking tools/spaces that might be used and combined to engage with issues as they present. Those interested in more reading might choose to consider Crowhurst and Emslie (2018) where we use a variety of methods of analysis to engage with the narratives of queerly identifying tertiary students, Crowhurst and Emslie (2020) where diffractive thinking methods are deployed and demonstrated, and/or Crowhurst (2015) where a number of analytical methods are briefly described in the text, and other articles where various reflective techniques are demonstrated (see the chapter references for a list).

describe an interior state that is being expressed and that is able to be communicated to others when it is identified or described or clothed in language (Crowhurst & Emslie, 2018, pp. 1–4).

The use of the word 'themes' can sometimes suggest that preoccupations are located with/in an individual rather than being an effect of and enabled by larger contextual situations. The use of the word 'theme' here isn't intended to imply that narratives are simple expression (Crowhurst & Emslie, 2018, p. 19). It is used here to refer to idea groupings within a narrative, where language is positioned not simply as expressive but rather/also as enabling and generative of expression; that is, where language is understood discursively. The following section explains this point.

Double thematic analysis adds a further analytical layer to 'ordinary' thematic analysis. This mode of analysis is very closely related to the idea of generative themes that appears in Freire's (1999, pp. 84–90) work. Freire argued that cultural contexts are structured in ways that generate preoccupations or patterns of effects and that these patterns can be identified using thematic analysis. Freire argued that cultural contexts can come to be organised so that they function to limit or support opportunities, and that once cultural conditions that are limiting have been recognised and realised, they can be changed. In Freire's work, recurring themes in narratives are identified and analysed and then linked via a general bridging theme that is called a 'generative theme'. The generative bridging theme (if it is problematic on account that it might constrain persons in some way) is understood to be present on account of larger cultural factors, which 'structure' certain limiting effects, that then become the focus of political action.

Double thematic analysis is virtually identical to Freire's approach. Where it differs, however, is in the way the power dynamics of a context are understood. Freire suggests a cultural context can powerfully exert its influence on a person in ways that are almost prescriptive ('structure'). Here, however, in line with poststructural understandings of power, I depart from such understandings. While themes or preoccupations may be evident across cultural contexts, and while it is useful to identify them in order to respond to them in an organised way, they do not generate effects in the deterministic way that Freire theorises. They are less precise and controlling in their effects, and those who are subject to them can sometimes strategically subvert, transform and/or outplay them (see the discussion on standardisation in the previous chapter) (Deleuze & Guattari, 1987; Youdell, 2011, pp. 44–45).

To use a double thematic analysis method a single narrative or a series of narratives (like journal entries) would be thematically analysed. Once an initial layer of analysis had been conducted, a unifying or linking theme would be identified. This unifying theme would then become the focus of more extended reflection, reading and strategising. Thematic and double thematic analysis are ways of making sense of preoccupations that are evident in any given text or cultural context—and once some sense has been made of a site, collective and individual interventions towards

betterment, towards enabling additional possibilities to travel into an educative site, might begin to be put into play.

To ground this method of analysis, imagine you are standing in a school context and you are viewing an exemplary learning activity. On the left-hand page of a notebook, write an initial entry of a page or two about what it is you are looking at. Now, in a different coloured pen, on the facing page, raise questions, highlight interesting words, draw pictures and annotate. Remember and describe what you understand a theme to be and what you understand double thematic analysis to entail. Use the method of analysis to engage with your entry.

- What sorts of themes are evident in the narrative you are constructing?
- Is there a theme that connects the themes you have identified?
- What is this communicating to you about what you think an exemplary learning activity involves?
- What is it in your history and in the current moment that might be supporting you to think this way?
- Are there other ways that you are aware of that you might also describe an exemplary learning activity?
- Are there other places you are aware of from which an exemplary learning activity might be known?

Double thematic analysis can support and generate thinking into or with or on from or beside or within teaching and learning preoccupations or events. It is a technique that can be used to support the betterment of teaching and learning events, and the contexts within which these play out, before, during and after such events happen.[6]

3.6   Discourse Analysis

Discourse analysis is part of the assemblage of reflective/thinking methods that I deploy to think about my own teaching work (Crowhurst, 2015, pp. 39–41; Crowhurst & Emslie, 2018, pp. 15–24). While discourses can be thought about thematically, the use of the term 'discourse' focuses attention on the cultural dimensions of narrative. The use of the word 'discourse' draws attention to the ways that contexts enable and constrain the kinds of narratives it is possible to construct. There are many definitions of discourse and I have briefly elaborated on some of these in

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[6] Many of the concepts referred to in this chapter are referred to in other chapters; so as well as detailing an assemblage of ideas to support learning and thinking, this chapter serves definitional purposes. This is another key reason why I have offered a multiplicity of methods—it enables me to explain key theoretical notions used across the book and also to demonstrate how these might be put to use.

other work (Crowhurst, 2015, pp. 39–41) and in co-authored work (Crowhurst & Emslie, 2018; pp. 15–24). The aim here isn't to write an extensive account of discourse, but merely to introduce this idea as a tool and as a thinking space that can be used or inhabited to generate thinking about teaching and learning events.

Buchbinder (1994) provides a useful definition that I use often:

> A discourse may be thought of as a kind of language about a topic or preoccupation in the culture. Its 'vocabulary' is not only verbal (that is the words available, and what is actually said) but also behavioural and gestural signs (what physical action, clothing and so on are permitted or deemed appropriate). And its 'grammatical' rules define who can speak, who can be spoken to, and 'what' can be 'said', as well as who and what must remain silenced. Discourses thus establish limits and establish relations of power within the culture; and we all learn them, even though they may restrict or deprive us in certain ways. They contribute to how we are defined in the culture and how we may act (and speak) acceptably and appropriately. They also provide us with the very mechanisms by which we view the world, interpret and 'think' it. (pp. 29–30)

Discourses are the tools that people use to describe events or express ideas. Discourses, however, do more than express; they function to enable and generate description and, in the process, they also function as a type of constraint, in that they impose a limit not only on what can be said about a topic but also on what can be thought about a topic. Discourses constrain, enable *and generate* thoughts and thinking events (Badiou, 2013) and function as a limit, beyond which, some argue, is a diffuse unnameable realm, comprised of flows and energies, and the tendency for things to gather and escape (Deleuze & Guattari, 1987; Lyotard, 2015).

Heidegger (1977) suggests the importance of thinking about vantage points, enframings, and the partial nature of any act of observation (see below as well). When we view the world, when we think it, we do so from *a somewhere*, and we are only ever therefore conscious of a small segment of what it might be possible to think or to see (Davis et al., 2015; Heidegger, 1977). One way of thinking about how we become conscious of any view or construct any narrative or read any text or be anything or know about anything, is that viewing, reading, doing, saying, thinking and knowing acts are enabled and produced via the deployment of various discourses. Discourses are thought of as spatial, as a somewhere, from which sense making and being a sense-maker occur. Discourse/s, therefore, simultaneously enable sense-making and limit it, in that they govern our capacity to think a space, they produce us as types of thinking subjects. Therefore, discourses govern the sense that we make of a particular setting or territory and what we understand a particular setting or territory to be.

To ground this complex notion, imagine you are standing knee-deep in a metaphorical ocean looking to the shore. Let all that is before you represent a metaphorical context you are viewing (say a learner) and all that stretches behind you (your history and current location in context) in the ocean represent discourse (discourse being

what cultural spaces provide that enable things to be said or thought about learners—discourse being *some of the* stuff that produces saying and thinking and the subject who says and thinks). You have a tiny bucket and you are going to use it to scoop up sections of discourse (water in the ocean). Some of the water you control but other sections of the ocean are going to flow into your bucket whether you choose them to be there or not. The discourse you've gathered in your bucket can be used to describe what you are viewing (a learner).

Now take this way of thinking and imagine you are standing in the ocean *tomorrow* (feet immersed in water with your bucket) and before you on the shore is what looks like the perfect learner again. You want to describe this learner to a friend (who you notice just happens to be standing next to you in the ocean). You start scooping up discourses that are saying what you want to say in your bucket that you will use to describe this perfect learner, and you also recognise that new discourses have seeped into your bucket. You also notice the discourses that you were already immersed in, before you dipped your bucket into the water, the discourses that were already influencing your position on perfection, that have guided you in this scooping up work. Your friend has a bucket too and they decide to wade into another part of the ocean and scoop up some different water. You both look into your buckets and throw your water at the shore where it will define the perfect learner, but the water mixes on the way. You notice that your friend is like an ocean too in some ways.

In saying that 'learner x' is your perfect type of learner identify:

- What sorts of discourses are evident in the perfect learner narrative you have constructed?
- Where are these discourses evident in culture?
- What are these discourses linking to in history?
- What are these discourses encouraging into the future?
- Are you aware of any discourses that are external to the ones you have noticed you are deploying?
- Have a chat with a friend about your answers to all of the above

We speak and imagine the territory that is our ideal learner into existence via the deployment of discourse. We always speak and imagine into a somewhere from within a somewhere else that is discourse. The learning activities/pedagogical spaces and learning contexts that we construct always reflect contextual biases in this regard and on this account. This may or may not limit or enable the learners that we work with. It's important, therefore, that we become conscious about such matters. Discourse analysis is a way of doing just that.

Discourse analysis can support and generate thinking into or with or on from or beside or within teaching and learning preoccupations or events. It is a technique that can be used to support the betterment of teaching and learning events, and the contexts within which these play out, before, during and after such events happen.

3.7 Aesthetic Analysis

Aesthetic modalities are part of the assemblage of techniques that I deploy to think about educative work and in some ways this approach connects with discourse analysis and Heidegger's (1977) notions of enframing. In *Variations on a blue guitar,* Maxine Greene compiles a series of lectures given over a 20-year period that focus on questions relating to aesthetics and education (Greene, 2001). In her book she defines an artistic aesthetic object/experience/space as one that is made with the intention of generating a response in the viewer (this may be a positive or negative response).

Greene (2001) argues that responses to objects happen because the viewers of objects draw upon available discourses in order to engage with the object. Discourse is what thickens the aesthetic object, in that, the more discourse we are aware of and can draw upon as we view, the thicker or more textured the object becomes. Aesthetics in Greene (2001) is about the way that discourse makes the world richer and more textured.

Using aesthetics as a pedagogical space within which to think about the work of teaching and learning, we might suggest that the task of educators could be considered to be about the construction of learning spaces that enable learners to engage with a diversity of discourses. A diversity of discourses might then be deployed to thicken the territories that learners inhabit and the narratives that they construct about those territories.[7] Similarly, when thought about as a tool/space to support reflection or thinking, discourse might be thought of as facilitating more nuanced noticing and as an aesthetic technology that thickens. A technology that not only thickens the way we *see* educative spaces but that also, in some ways, thickens those spaces as we inhabit and live them. (In later parts of this book we discuss the ways that a diversity of learners might be supported to bring discourses that are not usually present into learning contexts and into presence and what the effects of this might be on the learning environment and on the knowledge products produced in such spaces).

Journaling (or any mode of writing) might be thought of as an aesthetic practice. As the practice of journaling builds, the language/discourses deployed to populate the territory that is the journal become thicker and more complex, *as does* understanding *and as does* the object or process that is being written about. Deploying the symbolic practice of writing (as a thinking practice) therefore not only functions to record and capture understandings but also to generate them and to venture towards and perhaps into additional ways of knowing.

A case in point is triggered when I think about student descriptions of classes undertaken during professional placement. Over the years, I have asked pre-service teaching students to keep journals about their placement experiences. And over time I have read many journal entries written by pre-service teachers, where the pre-service teacher is surprised by the amount of time that a mentor teacher can talk about an observed class. Some pre-service teachers noted that they are surprised at how much

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[7] All of the methods of analysis/thinking spaces briefly described here can also be put to use within spaces that have been designed to enable learning. Each of the analytical techniques/thinking spaces can also be deployed by teachers and learners in a multiplicity of ways.

the mentor notices—they mention that they are surprised by how much *they* have missed. While both parties have been present in the same learning space, both have had different experiences of it and have noticed different things about it because they draw on different amounts of discourse with which to construct it. The longer the experience with learning spaces, the more discourses (perhaps) the person has at their disposal to construct them, the more discourses there are that can travel into that space with the person (Youdell, 2011, pp. 44–45), and the thicker or more complex the narratives that are enabled about the space become.

To ground this complex notion regarding aesthetics, think about what it means to learn. Write a brief journal extract, that you imagine as a territory of sorts, about a learning event that you have experienced.

- What sorts of discourses are evident in the narrative you have constructed?
- Now write into or over or beside or on from or within your narrative and consider or re-consider:

    - Where the learning happened
    - What it felt like to learn
    - When you realised you'd learnt something
    - What characterised the space before you knew 'x'

- Are you aware of the territory you are constructing thickening as discourses that were external to your initial narrative are introduced into the territory that was your original journal entry?
- Are you becoming more aware of the learning opportunities that collectivities of learners—and that learner diversity—bring to processes of knowledge construction and to knowledge products?

Aesthetic modes of analysis can support and generate thinking into or with or on from or beside or within teaching and learning preoccupations or events. Aesthetic techniques can be used to support the betterment of teaching and learning events, and the contexts within which these play out, before, during and after such events happen.

3.8   Performativity as Analysis

A performative mode of analysis is another part of the assemblage of thinking methods/spaces that I deploy and inhabit to think about my own teaching work. This mode of analysis is in some ways related to discourse analysis (Crowhurst, 2015, pp. 39–41; Crowhurst & Emslie, 2018, pp. 15–24). Butler (1990), Reissman (2008) and Rasmussen (2006) are some of the key writers I use to describe what a performative analysis of a journal entry entails.[8]

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[8] We return to consider performativity as a way of thinking about learning and the learner on many occasions later in this book. When we do we will also consider notions of multiplicity (the idea that

When Butler (1990) coined the term 'performativity', she attempted to outline a theory that suggested a complex assemblage of propositions. Among these were: that we become what we do; that we do what is available to us in culture; and that as we do what we do we also (re)make and (re)produce culture. While performativity suggests a dynamic relationship between the subject and cultural context in some ways, it places culture at the very centre of subjectivity (identity) in suggesting that even though subjects are able to choose to enact various discourses, this choosing is understood to be always already discursively limited. Discourse is the limit of agency in Butler and, as such, discourse combined with the actions of the *always already* discursively produced subject for Butler is what produces subjectivity (identity) and what produces cultural change (Youdell, 2011, pp. 44–45).

For Butler (1990), these discursive performances are also often enacted along binary lines, where choosing to identify as 'x' can entail a foreclosure of the option to identify as 'y'. Butler argues that we are subtly encouraged to identify with ways of being that are positioned by culture as normative (Foucault, 1977) and to foreclose identifying with those that are positioned as non-normative, and that over time the performances we have enacted come to be naturalised, that is, they come to be experienced as natural (Crowhurst & Emslie, 2018, pp. 32–33). It is this experience of 'naturalness', this performative effect, that Butler explores.

People are produced as subjects as they engage in the work of making selves via the deployment of discourses that are available to them in the various cultural contexts they inhabit, and people are also subject to being positioned as types of subjects by others via the deployment of such discourses. A particular teacher subjectivity, for instance, is an effect of decisions made on some level by a subject to enact (and foreclose) *a multiplicity* of available discourses and to accept or refuse to be positioned in a variety of ways by others deploying discourses. In the process of constructing a teaching subjectivity, it is impossible, given the multiplicity of available discourses, not to engage with, take up and perform sometimes contradictory discourses. And in the process of constructing a teaching subjectivity, the subject will be engaged in the work of constructing other aspects of their complex subjectivity that add to and become entangled with the complexity already briefly discussed.

When we think about a teacher or a learner and we do so using the method of performative analysis (or when we think within this space), we might aim to notice the type of teacher we are witnessing. We might register that this is an effect of a series of choices made by the subject and we might then detail what discourses the subject has chosen to deploy to produce the teacher subject effect we are witnessing, and we might note the cultural contexts where such discourses circulate. We might explore what in the past and what in the present supports the enactment of this subjectivity. We might consider the soundness of this performance. We might identify what has been foreclosed in choosing to perform this way and what could be foreclosed into the future. We might consider alternative discourses that might be added to the existing teacher subjectivity mix and we might be open to and notice the generative effects of

learners are discursively produced in multiple rather than in singular ways within a multiplicity of contexts—including within pedagogical contexts).

combining discourses in order to enable different hybrid assemblage performances to emerge.

When we think of performativity, we can also take the ideas briefly explored above and apply these to the space that is a written narrative (such as we might construct as we journal). At this point I would ask readers to find a teaching or pre-service teaching colleague who is also reading this book and for both people to construct a written narrative about what it means to support learning. I would then ask each person to read their narrative to their partner. If you are not with another person, record your story and listen back to it using your phone. Deploying notions of performativity, I would ask readers to listen to the narrative produced and then consider the following questions:

- What sort/s of discourses have been deployed to construct this narrative?
- What sort/s of contexts have the discourses that have been used circulate in?
- What sort/s of teacher self is being performed and then consumed by the reader/listener?
- Does this performed teacher self feel authentic or false?
- What sort/s of sensations emerge as the story is told or listened to?
- What sort/s of performances from the reader/listener is the writer expecting in return?
- Do any discourses dominate the narrative?
- Are any contradictory discourses deployed? Do you see this as unusual?
- Are there any discourses you might introduce into this narrative to thicken, affirm or challenge the thinking of the teller?
- Are there any discourses you might introduce into this narrative so that it ventures off into a somewhere else?

Performative modes of analysis can support thinking into or with or on from or beside or within teaching and learning preoccupations or events. Performative techniques can be used to support the betterment of teaching and learning events and the contexts within which these play out, before, during and after such events.

3.9   Assemblage as Analysis (Because Spaces Are Complex—Performativities Are Too)

An assemblage mode of analysis is a method/space that can be deployed or inhabited to think about teaching and learning events that in some ways connect with discourse and aesthetic analysis (Crowhurst, 2015, pp. 107–9; Crowhurst & Emslie, 2018, pp. 39–49). The notion of assemblage was introduced earlier in this text, so here I will highlight some key dimensions and relate these to the analysis of a journal entry or teaching and learning event.

In the previous chapter I wrote:

> Schools might be thought of as constructed assemblages that are an effect of the bringing together of elements such as spatial arrangements, architecture, values, curriculum, epistemological positions, pedagogical techniques, ontological positions, internal narratives, narratives generated externally, and as sites that change over time. Schools might be thought of as sites that are constructed *by* individuals, and by *groups* of individuals, and as sites that function *for* individuals and for groups of individuals. Schools might also be thought of as spaces comprised of a variety of elements that are mediated by social factors such as gender, ethnicity, sexuality, indigeneity, gender identity, ability and class.
>
> When thought about via an idea like assemblage, it becomes evident that each school is a space that generates the effect of appearing to be a singular entity, when the reality is that schools are anything but singular. Schools, in this respect, as will be discussed later in this book, are a lot like learners and learning and a lot like the complex pedagogical space that is the seemingly singular and simple 'activity'. Schools are comprised of a constellation of mediated and *relational* elements that collectively produce the whole that is the seemingly stable territory that is the school. And keeping the seemingly stable territory that is the school moving along involves a lot of work.

Assemblage theory suggests that the territories we engage with are complex and involve multiple components or spaces (Deleuze & Guattari, 1987; Youdell, 2011). This seemingly simple point is worth noting and metaphorically underlining. When I think of a class of students and I label that class 'the Monday tutorial group', what I am doing runs the risk, on some level, of transforming a complex assemblage of people into a seemingly singular entity. When complexity is erased in educative spaces, simple pronouncements often follow; simple pronouncements that may have the effect of supporting the construction of spaces that produce exclusions and that limit various relationships from happening and various happenings from emerging.

Deploying assemblage theory to engage with a journal entry *may* involve moving away from the tendency to assign a key theme or key discourse to a narrative and instead onto a consideration of the many types of discourses or discursive spaces that comprise the territory that is a particular entry. Deploying assemblage theory *may also on occasion* involve moving away from the tendency to consider the many types of discourses and concerns that comprise a particular entry and instead to move towards the identification of a temporary key theme that provides a point of focus. An assemblage analysis may involve seemingly singular or focused interpretations on occasion and at other times more multiple meaning-making outcomes, or a combination of each of these (Deleuze & Guattari, 1987, pp. 551–581).

Assemblage theory can be used to explore the relational elements or spaces that are part of the 'interior' territory that is a given assemblage. The theory might also be put to work to explore the elements or spaces that exist as relational exteriorities to that interior. Assemblage theory might also lend support to the exploration of spaces that exist between the interior and the exterior—to the places where interiors and exteriors meet and become entangled (Crowhurst & Faulkner, 2018; Harris & Holman Jones, 2019).

Assemblage theory suggests that there are discursive spaces that lend support to or that stabilise assemblage territories and others that function to destabilise assemblage territories (Braidotti, 2014, p. 243; DeLanda, 2006). Assemblage theory can be

used to support an exploration and a naming of such discursive spaces—the discursive spaces that support or stabilise and/or those that challenge or destabilise the assemblage territories that are existing ways of thinking, knowing, doing and being. Assemblage theory also suggests that de/stablising territories come to be found within the same territory and this notion, the idea that spaces are always in the process of holding together and falling apart, generates interesting thinking possibilities about educative spaces and events.

Finally, assemblage theory suggests that, given that there are layers of educative assemblages, local state, national and international for instance, assemblages at one level might be examined with a view to determining or uncovering the larger assemblages that they align with or are part of (DeLanda, 2006). For instance, if a local classroom teacher says they think testing is an important educative practice, we might not only identify the local assemblage that is being stabilised but also the historical assemblages being drawn upon and the larger national and international assemblages that such statements seek to stabilise and seek alignment with.

At this point I would ask readers to return to the previous chapter and consider all of the component parts of the classroom assemblage that are detailed there. I would encourage readers to consider how the various elements gather together, and how the various elements intermingle and become entangled, as they form a reasonably stable territory. Readers might remember a real classroom they have experienced as they do this. Readers might then consider the following questions:

- What sorts of discourses are evident in this classroom assemblage territory?
- What sorts of discourses support and enable this assemblage territory?
- What sorts of discourses might challenge but could also be incorporated into this territory?
- Where would the discourses that might challenge or change the territory come from?
- How would the discourses that might challenge or change the territory travel into a given or existing classroom assemblage?
- What sorts of discourses might destabilise such a territory and require it to change?
- What sensations might accompany staying the same?
- What sensations might accompany becoming different?
- What sensations might accompany staying the same *and* becoming different?

Assemblage as analysis can support thinking into or with or on from or beside or within teaching and learning preoccupations or events. Assemblage as analysis techniques can be used to support the betterment of teaching and learning events, and the contexts within which these play out, before, during and after such events.

3.10 Knowing Frames as Analysis

A 'knowing frames' mode of analysis is a thinking method/space that I deploy and inhabit to engage with teaching or learning work. This mode is related in some ways to *all* of the methods discussed above. In *The question concerning technology*, as briefly discussed above, Heidegger (1977) raises some pertinent questions about observation. There is a theme that runs throughout this book regarding the assumptions that we bring to observation. Essentially, the commonsense view of 'looking' is that we simply view the world and drink in the view. The commonsense view of looking is that it is a passive act, that looking is a simple activity where we are, in a sense, filled with the view that arrives whole and complete.

Heidegger (1977) challenges such notions and draws attention to the partial nature of what is glimpsed by the viewer. When the world is viewed by a subject, what the person sees is influenced by the place they view from; what they look at is always enframed in some way. What people then come to know about the things they see is governed by the place they see from—or what some call a 'knowing frame' (Davis et al., 2015). The places we look from influence not only the way we look and what we see, but also on account of this, how we come to know a particular space.

Knowing that sites and objects are constructed, and that 'knowing frames' is one way of understanding or unpacking processes of construction, means that we can make choices to become aware of where we view a space from. Means that we can make choices to become aware of how we have come to view spaces in particular ways. Means that we can choose whether to continue to conceive of a space in a particular way or change course. Means that we can choose to view spaces from additional or multiple vantage points. Means that we can begin to think about the implications of the ways we know spaces for others. Means that we can choose whether to begin the work of attending to the cultural factors that enable and support particular versions of meaning-making in the first instance. Means that we can try out other places from which to view spaces and, in the process, thicken the way we make sense of the spaces we view.

An example that demonstrates some of the above happened a few years ago in a tutorial. Students in that tutorial were running a 'mock class'. They chose to run an activity that explored some of the ways that images might be used in activities and how images might be thought to be learning spaces. The students were focusing on a text written by Sean Tan (2001) that contains written and visual text. The book focuses on depression and in the middle of the text there is a picture of a large fish, which symbolises depression as a large overwhelming object that takes up a significant amount of space. After the students had completed their activity, I asked the class to participate in a follow-up task involving the image of the large fish. Students were asked to design a session/learning space that used this image. What is interesting is that because students had been given a context or 'knowing frame' with which to engage with the fish image (the book they had all just read) they *all* produced follow-up activities that were enframed by the meaning Tan have ascribed to the fish—they all produced sessions dealing with wellbeing or health.

The existing 'knowing frame' clearly influenced the direction that all of the learning activities took. I drew the class's attention to this after we discussed the activities and then asked the class how else they might use such an image and where else might they know it from in order to use it differently?

Troubling 'knowing frames' involves realising where we are knowing something from and, once we do so, we then have the opportunity *to stay or move on from or stay and add* to the place we are knowing from. Troubling knowing frames is one of the strategies/spaces that can be used or occupied to think about opening up teaching and learning events (Deleuze & Guattari, 1987).

At this point think about the purposes of education. Write a page that elaborates on this prompt. Now consider the following questions:

- What does this page reveal regarding the 'knowing frame/s' that you bring with you and that connect with your background re educative pursuits?
- Where are you knowing educative pursuits from?
- Where else could you know educative pursuits from?
- Do you only know educative pursuits from one place?
- How does the way you know educative pursuits reflect characteristics and contexts such as gender, ethnicity, ability and so on?
- How does the way that you are 'in' educative pursuits (such as being a learner or being a teacher) reflect characteristics and contexts such as gender, ethnicity, ability and so on?
- How do characteristics and contexts such as gender, ethnicity, ability and so on come to be present in or entangled with educative pursuits (such as being a learner or being a teacher or thinking)?

Knowing frames analysis can support thinking into or with or on from or beside or within teaching and learning preoccupations or events. Knowing frames as analysis techniques and spaces can be used to support the betterment of teaching and learning events, and the contexts within which these play out, before, during and after such events happen.

3.11   Affective Methods (Sitting in and Stalling—Noticing Now)

Affective 'thinking' methods and spaces are in some ways about engaging with an event as that event plays out. It is also about avoiding being too quick to rush to make sense of that event via normative or usual word forms of sense-making—that is, language (Berlant, 2011). Affective modes of engaging with spaces are about being attuned to intensities, to the sensory, to affectivities and flows as these happen within spaces. Affective modes of 'thinking/engagement' don't erase normative modes of thinking; rather these sensing modes of thinking sit beside normative thinking and are entangled with these modalities.

Just as teachers might view or think about a teaching and learning space or event from a knowing frame that has become habitual, so too they might often deploy normative affective modes of 'sensing' a space without realising they are doing so (unconsciously). If a teaching and learning event moves into an affective space that is non-normative and uncomfortable, for instance, a normative response might be to manage a retreat back or into to an affective space that is normative.

Affective modes of 'thinking/engaging' are to do with registering sensations as they happen and with being open to a multiplicity of sometimes contradictory affective events within teaching and learning events. For, if learning, as will be discussed later in this book, involves simultaneous experiences of equilibrium and disequilibrium, it will also involve a multiplicity of affective intensities (Fawaz, 2016).

In other work (Crowhurst & Emslie, 2020, pp. 62–77) I/we have deployed drawing as a technology that might support such sensory, noticing and sitting with work. In an activity where we asked people to read stories 'aloud like a play script', we also gave them a large piece of paper and asked them to 'engage' with the paper, to make marks on it, to scribble on it, to put some feelings onto it, as they read, as they talked, and as they ate pieces of lemon and spoonfuls of yoghurt and sugar. We asked them to tune in to what they were sensing in ways that included and moved beyond words.

Designing ambient spaces that enable learners to take the time to sit with or in learning events involving a multiplicity of intensities, and supporting learners to be attuned to this multiplicity of intensities, and perhaps to name and notice this multiplicity of intensities as they emerge in learning events, is part of what might happen in expansive learning spaces (Harris & Holman Jones, 2019).

At this point register all that you are sensing. *In addition to words,* engage with a page and mark it in ways that tap into some of what you are sensing. Now consider the following questions:

- What does this page reveal regarding the knowing frame that you usually bring to educative events?
- Where do these marks indicate that you are knowing educative events from?
- What might be the benefits of knowing educative events in this way?
- What might get in the way of knowing educative events in this way?
- What might knowing educative events in this way mean for teaching and learning?

Affective modes of thinking and sensing can support thinking into or with or on from or beside or within teaching and learning preoccupations or events. Affective techniques and spaces can be used to support the betterment of teaching and learning events, and the contexts within which these play out, before, during and after such events happen.

3.12 Arts-Based Methods Towards Venturing

Arts-based techniques and spaces can also be used to think into or with or on from or beside or within teaching and learning preoccupations or events (de Bruin et al., 2018; Hickey-Moodey, 2013; Joy, 2017; Knight & Lasczik, 2018). In this instance, we will briefly draw out the capacity of arts-based techniques to deepen reflection, to enable and support venturing towards spaces that are as yet unclear or unthinkable, and to build connections to spaces that are as yet unclear or unthinkable. Chambers (2014) suggests that arts-based practices support thinking in tentative or new ways (just as they are a good way to support deeper thinking about what is) (Crowhurst et al., 2015).

In other co-authored work I/we have explored what we have called 'fabel-ing' (Crowhurst & Emslie, 2020, pp 92–121). Fabel-ing, as we described it, initially involves the use of and inhabitation of a thinking methodology that is put to use to analyse a significant event (all of the techniques mentioned in this chapter could be used in this way). Once the event has been considered at some length, the thinking about the event moves onto additional spaces, which thicken understandings of the event. It is from or within this additional space that the thinking subject deploys fictive techniques to venture towards the construction of an imaginative space—a fictive space that adds further dimensions or understandings to the already complex space that is the subject's thinking about the initial event.

A person, for instance, may have been involved in an event that has prompted considerable thought and a key realisation may (or may not) have emerged. This key realisation would then become the springboard that sparks a piece of fictive writing. A piece of fictive writing that on some level thickens complex understandings and, possibly, affective connections that might drive further engagements.

At this point, register something that you are thinking, sensing and imagining about educative events via the use of arts-based techniques. In addition to words, engage with a page and mark it in ways that tap into some of what you are thinking, sensing and imagining and imagine what doing so would look like using your favourite art form. Now, using that favourite art form, consider the following questions:

- What does this page reveal about the knowing frame that you usually bring to educative events?
- Where are you now knowing educative events from?
- What might the benefits of knowing educative events in an arts-based way be?
- What might get in the way of knowing educative events in this way?
- What might knowing educative events in this way mean for teaching and learning events?
- What is the place of speculation in teaching and learning events?

Arts-based modes of thinking and sensing can support thinking into or with or on from or beside or within teaching and learning preoccupations or events.[9] Arts-based techniques can be used to support the betterment of teaching and learning events, and the contexts within which these play out, before, during and after such events happen.

3.13 Collective Thinking Dimensions

There is a long tradition, and body of work, that stresses the importance of critical reflection and engagement with teaching and learning events within educative disciplines. Deborah Britzman (2003, p. 4), for instance, discusses the importance of 'second thoughts', of running through and over an incident in multiple ways and in repetitive ways to draw more from it, to theorise it. While 'critical thinking' or 'engaging with events in a multiplicity of ways' is an important practice for professionals who work with people to cultivate, one criticism of such practices is that they may promote an individualising mindset that leads the professional worker to take sole responsibility (or credit) for an event and, by extension, sole responsibility (or credit) for identifying a way forward. It's important to note, therefore, in encouraging reflection and engagement to also encourage the sharing of such reflection and engagement with colleagues (Crowhurst, 2015, p. 8).

Discussion with colleagues encourages multiple levels and forms of engagement with a narrative; it encourages the emergence of a multiplicity of thickenings and entanglements and these are some of the benefits of working collectively (Derrida, 2001; Youdell, 2011, pp. 44–45). Documenting significant moments, engaging with them via the deployment and inhabitation of an assemblage of thinking techniques and spaces, including discussing these significant moments with others, cultivates a communal habit of sharing and engagement. It also cultivates a communal sense of responsibility around working towards the betterment of teaching and learning events, and the contexts within which these play out, before, during and after such events happen (Crowhurst, 2015, pp. 1–11).

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[9] I write as I paint and paint as I write. What links writing and painting is that they play out within the same temporal zone and each comes to be present in the other. Insights gleaned in paint sit beside, overlap with and become entangled with insights gleaned in words. Venturing/s that are possible in words sit beside and overlap with venturing/s that are possible in paint. Painting and writing spaces overlap, sit beside and unhinge each other, and become entangled and, in their entanglements, on some level, generate thinking events that are new or different and that sit beside those that are old and known already and those that are challenging.

3.14   A Note on Ethics, Thinking and Decision Making

Some writers suggest that what is important is not so much whether a given social practice is right or wrong, but rather understanding how a context or a person has arrived at a position where a given practice has become normative (Bhabha, 2004, pp. 57–93; Deleuze & Guattari, 1987). Many of the thinking methods and spaces outlined above can be put to use to such ends—that is, they can be used to interrogate thinking patterns that have become normative with a view to unhinging from such repetitions and moving towards non-normative, new or expansive thinking. Such unhinging techniques, however, while important, do not mitigate the need to critically engage with social practices that have become normative and also with newer non-normative thinking events as they emerge. It's important that critical engagement and evaluative efforts are applied to events to establish the rightness or wrongness of such events, *and it is also important* that expansive modalities of thinking are deployed to enable and support non-normative emergent events.

There's a contradictory set of ethics at play. On the one hand, it is ethically important, in the interests of difference, to unhinge from normative doings and move with emergently expansive flows. On the other hand, it is ethically important to apply normative judgements to events that have and that are in the process of happening. So far in this chapter, drawing mainly on poststructural theory, the emphasis has been on engaging with normative patterns of thinking. In the interests of expansivity, at this point the emphasis will briefly shift to consider normative judgements, drawing mainly on critical theory, and in doing this, to illustrate that complex situations require a multiplicity of stances and that ethical practice is a complex assemblage space.

As discussed, it is important to reflect on the educative spaces we construct because these spaces impact on people. The experiences that people have within educative spaces have an influence on what they think, feel, do and become and over time and collectively these experiences influence the broader culture. It is, therefore, important to critically engage with the work done in educative spaces.

Nancy Fraser (1997) makes related points in a discussion on social justice and gender. At one point in *Justice interruptus*, focusing on political struggles around gender, she compares neo-marxist political approaches with poststructural approaches. Neo-Marxist approaches, Fraser argues, might focus on the problem of gender inequality and aim to erase difference and even up various distributions (women should earn the same as men and accrue a 50% share of the overall income pie) while poststructural approaches might seek to trouble normative notions around gender and aim to enable difference (by broadening the ways that gender is constructed). Fraser discusses the tension that often plays out between these two positions, and the political stalemates that can eventuate, and argues that strategies that trouble can *co-exist* with distributive strategies. Fraser doesn't opt for one side of the binary, she deconstructs it, leaving the way open to deploy both options. Her reasons are that combining what appear to be oppositional political impulses is necessary, in this instance, to improve wellbeing (Fraser, 1997, p. 217).

Fraser speaks to the importance of reflecting on and applying an evaluative edge to the political and professional decisions and actions that we take. Fraser argues the importance of having sound reasons that might support the hard work of persisting with change-making. Such ideas are also pertinent in the area of education. We know that educative spaces are constructed and we know that they can have an impact on thinking, being and doing at an individual and a collective level. We also know that if they are constructed that they can be reconstructed and changed.

Other writers agree that an evaluative edge should be applied to educative work. Kumashiro (2004, 2008), Young (1990), and Freire (1999) all propose frameworks that might be deployed in order to make judgements about whether a system is oppressive or potentially limiting and hint at or outline the conditions of systems that might be described as liberatory. Gewirtz and Cribb (2009) and Dewey (1997) suggest that not all value positions are equally sound and that there is a place for challenging positions. Poststructural writers such as Butler (1990) and Foucault (1977) also make what could be described as evaluative statements regarding the importance of working to analyse and trouble systems that seek to reinforce 'normative' or limited ways of being and in their general support for diversity and the expansive.

Poliner and Stefkovich (2016, pp. 10–27) suggest that ethics is the name given to the processes involved with making decisions in complex circumstances. They outline various ethical territories and discuss some of the issues involved in ethical decision-making in areas relating to justice; critique; care and professional work generally. A theme that emerges through their work is that ethical decision making becomes particularly pertinent in professional work not only because the decisions made in professional work often impact others (as we've briefly discussed) but also because there are often competing ethical considerations that govern such decision making.

A case in point in an educative setting is the way that considering an issue from the standpoint of the individual and/or the collective impacts ethical decision-making. Teachers, for instance, are often faced with situations where a position taken in relation to an individual learner might sit in tension with a position taken in relation to the same issue when considered from the position of the collective. The ethical judgements that teachers make are always made within a multiplicity of different contexts and these contexts may generate different judgement outcomes even where the matter under consideration appears to be the same.

Another case in point in an educative setting might be the ethical aim of working towards the construction of school environments that are inclusive. Even moving forward in ethical ways on an issue like 'inclusion' is not clear-cut. Bauman (1991, pp. 18–52, 75–101) draws our attention to the fact that all spaces, including those seeking to be inclusive, contain exclusions. Others argue that the promise that participation in political processes will yield a better present and lead to a better future (Young, 1990) is equally fraught and not a guarantee of betterment (Berlant, 2011). Berlant identifies the limits of naïve, future-directed optimism around participation in mainstream processes, such as committee membership, arguing that putting energies into working within problematic systems and focusing on the future dissipates

energy, often doesn't generate any change, and worse leaves an unjust and problematic present in place (Berlant, 2011). In a similar way, others argue on account of such thinking that struggles for betterment need to attend to the present and focus on making the now better rather than strategically working through systems in the hope that they become better sometime down the track (Grassi, 2016).

Nevertheless, even though attempts to signpost a better future are fraught, and participation does not guarantee betterment, I am nonetheless disinclined to move away from the notion that articulating a broad 'where to now and/or where to from here', that *leaning forward* (Badiou, 2013, pp. 12–15; Berger, 2016, p. 95; Crowhurst & Emslie, 2020, p. 70) is not only useful but imperative.

To that end, I venture a very broad set of criteria, based on the work of theorists quoted above, consistent with notions of social justice, sound educative work and the achievement of human rights that constructed educative settings might be evaluated against and work towards (Crowhurst, 2016). Teachers might think about the work they are doing and the environments they inhabit and construct, by using and inhabiting some of the thinking techniques and spaces described in this chapter to thicken their thinking, for instance, and ask during such processes whether the decisions they have made and the broader spaces they have constructed enhance: Justice, Fairness, Equity, Diversity, Dignity, Respect, Freedom, Learning, Wellbeing and Human Rights. Teachers might ask whether the spaces they are always in the process of constructing are welcoming (Derrida, 2001) to a diversity of learners and welcoming to the diversity of contexts that might travel into educative contexts with those learners.

And further, where teachers witness behaviours that are inconsistent with the values listed above, they might reflect on whether the behaviours they have witnessed are: harmful to self or others, seeking to oppress another or impacting on someone else's capacity to flourish. And once they've decided that a set of behaviours is problematic, they might intervene by speaking up clearly against such behaviours and curbing them, and also by participating in projects that seek to influence the broader contexts that have generated such negativities (Crowhurst et al., 2005, Crowhurst 1999, Riessman, 2008). And then they might also set about the work of constructing spaces that enhance and generate a diversity of expansive positivities, such that these occupy more space within an educative context than limiting negativities (Crowhurst, 2009, pp. 19–24).

Teachers might think about the work they are doing and the environments they inhabit and construct and evaluate whether they are representative of the diversity of learners they work with and whether they are likely to enable or constrain possibilities for all (Adams & Bell, with Goodman & Joshi, 2016; White et al., 2017). And if, after reflection, the decision is that they are not, they might begin the work of welcoming positive difference into these educative contexts, from somewhere beyond, such that these contexts change over time (Youdell, 2011, pp. 44–45). It is not only important that we embrace expansivity by unhinging from normative patterns but it is equally important that we critically engage with our reflections and, on occasion, that we apply an evaluative edge to the spaces we occupy. To support this work, it is also

important that such thinking and evaluative work is not only an activity undertaken by individuals but that such practices are engaged with collectively.

3.15 Conclusion

At the start of this chapter I wrote:

> If constructed environments come to be as they are because of the things that people do in them over time, and if any doing occurs within contexts that enable such doing, it is important that we reflect on and notice not only what is being done, but also the contexts that enable such doings.[10] If teacher and learner subjectivities come to be as they are because of the things that people do over time, within contexts that enable such doing, it is important that we reflect on and notice not only what is being done, but also the contexts that enable the doing. It is important to do so in order that doings might be done better …

Throughout the chapter I have briefly explored a multiplicity of *techniques and thinking spaces,* in line with the 'auto-teach(er)/ing focused research' process this book deploys, that I have found useful in my own practice and that I want to suggest might be *inhabited and deployed* by others in order to critically engage with various teaching and learning events and contexts. The chapter has provided a few ideas about what it might mean to engage in reflection on *what is*, and has argued that it is equally important that *reflection is balanced with diffractive opportunities* that support the work of beginning to imagine difference and different spaces—*what might be.* It is important that teachers engage in and with *various modalities of thinking* around the characteristics of existing and imagined spaces that are likely to enhance learning. And it is also important in educative spaces that learners engage in and with *various modalities of thinking* around the existing and the imagined spaces they currently inhabit and are likely to venture into in order to enhance learning. In subsequent chapters the book will move into a consideration of the ways that complex assemblage spaces, such as educative spaces, generate multiplicities, including thinking, being, doing multiplicities and how such multiplicities connect with learning.

3.16 Symbolic Intersections

Each of the shapes that make up the essay are thoughts, a multiplicity of thought shapes, and each of these thoughts are comprised of a multiplicity of shape elements. Some of the shapes involve sentences that could be receding and/or protruding and that make a receding and/or protruding whole. A non/normative thinking space of greens and blues and more. Thinking about an event as it is redone, happening, noticed, sensed, beginning and added to (Fig. 3.2).

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[10] The notion that learning happens in in-between spaces that generate multiplicities will be developed throughout the text.
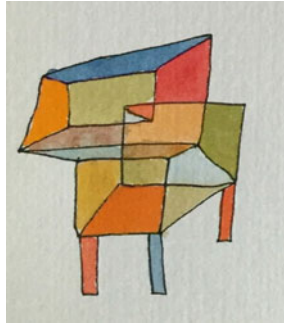
Fig. 3.2 Michael Crowhurst (2019) Cropped detail—'part/whole' Watercolour and pen on paper

3.17 Invitation to Dialogue

> I stand up on the edge of the pool and dive in … my hands break the surface and my scull smacks against the water … I torpedo below the surface … The water wakes me up … it feels like it is freezing … it isn't … it's cold compared to where I've been … it's different … I break back through the surface … sharp intake of breath … treading water now at the deep end of the pool … all calm above the surface feet off the floor and all paddling below … I swim to the shallower parts of the pool … feet back on the floor … the water no longer feels like it's freezing … the water no longer feels like it's there at all … the water feels the same as air … almost … I'm used to it … I'm almost not aware of it …

This chapter has provided a few ideas about what it might mean to engage in thinking into or with or on from or beside or within teaching and learning preoccupations about teaching and learning events. At this point I would like to ask that readers begin to focus on 'what they've just read' and 'what is happening now' and also on 'what might come' in the next chapter.

The next chapter considers 'learning and the learner' and, *before* we get there, I'd ask the reader to do a few things:

- Think for a moment about what you understand learning to be or entail and write a brief journal entry that captures some of your thinking.
- Think for a moment about the characteristics of spaces that enable learning to happen and write a brief journal entry that captures some of your thinking.
- Think for a moment about how learner backgrounds are impacted by and come to impact learning spaces and write a brief journal entry that captures some of your thinking.
- Think for a moment about how learner backgrounds are impacted by and come to impact knowledge products and write a brief journal entry that captures some of your thinking.
- Use and inhabit one of the thinking modalities we have briefly explored in this chapter to thicken your thinking about what you have just written.
- Think about what happens as learning happens and the kinds of spaces that might support such happenings. Begin your thinking about what such a territory might

involve in an easy, unfocused, unstructured or messy way—you might make some marks on paper.

- Think about what happens when learning has happened and the kinds of effects learning has on the spaces that supported it to happen. Begin your thinking about what such a territory might involve in an easy, unfocused, unstructured or messy way—you might make some marks on paper.
- With a pen or pencil and paper scribble and draw as you think in an unfocused way about how learning happens and which spaces support such happenings.
- If you are with others—share the drawing marks you have made and discuss.

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Dialogue with Self

Michael 1	Hopefully people make the link that these analytical techniques
Michael 2	that we've suggested might be used to think about constructed environments/spaces
Michael 1	are also general thinking tools/spaces that might be useful to support learning …
Michael 2	Yes …
Michael 1	That these techniques can be used by teachers as they work with learners to enable thinking or engagement generally
Michael 3	I know when we've taught this chapter with pre-service teachers
Michael 1	That framing these techniques as thinking and as analytical techniques/spaces
Michael 2	Goes down well …
Michael 4	I like it when we get all strategic
Michael 2	Yes, these sorts of ideas are likely to be useful in any project that seeks to expand thinking
Michael 1	And enabling expansive thinking, doing and being are key drivers of this book
Michael 3	And expansivity … is relevant to a multiplicity of pursuits

Fig. 4.1 Michael Crowhurst (2017) 'Interior landscape/space (view from the kitchen bench)'acrylic and texta and water on reclaimed canvas

Chapter 4
What Do Learners Do: Where, When and/or How Does Learning Play Out? Some Ideas

Michael Crowhurst and **Michael Emslie**

Abstract In this chapter, the focus is on the territory or space that is 'the learner'. What it means to be a learner has shifted over time and has been impacted by a variety of contexts. This chapter briefly details and lists a variety of ways that the learner has been constructed in literature and then moves on to focus on some contemporary ways of thinking about what it means to be a learner. In line with historical and contemporary theory, the chapter suggests that the work that learners are engaged in and with is not only to do with engaging with various ways of knowing but also to do with the shaping of or construction of self. Learners are people who are engaging in contextually mediated processes that impact knowing, doing, sensing, being and becoming. The chapter concludes with a brief consideration of what might happen in (and characterise) a space within which learning might occur. A key theme that is introduced is that being a learner often involves inhabiting and engaging with a multiplicity of ways of being simultaneously. What it means to be a learner is to inhabit an in-between space that straddles what was known and what is yet to be known. What it means to be a learner is that sometimes you will know, sometimes you will be challenged and sometimes you will have no idea at all and these different states will happen within the same learning space. The chapter also considers the ways that other parts of learner's lives travel into and become entangled with processes of learning, knowledge products and learner subjectivity.

Keywords Learning · Learning theory · Pedagogy · Multiplicity · Learner

4.1 Introduction

So far, we have considered 'the school' as a complex constructed space and suggested assemblage theory as a useful way of engaging with or thinking about such spaces. We have also briefly considered 'the teacher' and introduced an assemblage of approaches to support thinking or engagement with the territory that is 'the teacher' and the territory that is 'the educative site or space'. In this chapter we focus on the territory that is 'the learner' and offer some ways of thinking about what it means to be a learner, and what it means to learn, within an educative space.

The chapter briefly considers some of the themes that appear in the literature and suggests that learner identities might be thought of as complex assemblages. I construct a story about the learner and learning drawing on notions of temporality, via a consideration of some of the sensations associated with learning, via a consideration of the notion that learner identity is multiple and via a consideration of learning as involving the navigation and inhabitation of complex pedagogical spaces. The chapter will describe some of the characteristics of spaces where learning happens and by implication suggest some of what might be present within cultural contexts that aim to enable and support learning.

4.2   The Learner in the Literature—Themes and Discourses

> There is no one, simple definition of learning.
>
> Learning is a complex concept that is defined differently according to the context in which it is being discussed. (Mahar et al., 2005, p. 5)

There are many discourses that have been deployed to make sense of and to construct the territory that is the learner and the territory that is learning. When people think about learning or learners their thinking is framed in a multiplicity of ways and they might be looking at any one or any combination of factors. The following series of dot points list some of the ways that learners are constructed in the literature and some of the ways that learners might be thought about generally. Learners are constructed as:

- Becoming aware of what they currently know,
- Becoming aware of the spaces they usually know from,
- Moving beyond what they currently know,
- Moving beyond the processes that have governed how they have come to know,

- Engaging in solo endeavours,
- Engaging in group endeavours,

- Working in line with broad intentions, to achieve a known outcome or outcomes,
- Engaging in open-ended processes with unknown outcomes,

- Being involved in an epistemological project,
- Engaging with 'knowledge',
- Producers of knowledge,
- Consumers of knowledge,

- Acquiring things that were/are/will be of value in the past, present, future,

- Moving through biologically determined stages,
- Expressing a learning style or preference,

- Experiencing tension and discomfort,
- Resolving confusions,
- Stalling the resolution of confusions,

- Participating in processes that bestow a private benefit,
- Participating in processes that bestow a public good,

- Shaping an identity,
- Shaping a learner identity,
- Being engaged in an ontological project,

- Doing active work,

- Attempting to belong,
- Leaving what they know,

- Learning how to be socially situated subjects (gender, ethnicity, indigeneity etc.),
- Learning about mainstream and marginalised groups,
- Learning how to be different,
- Learning how to be the same,
- Learning about normativity,
- Learning about otherness,

- Thinking subjects,
- Feeling subjects,
- Doing subjects,
- Being subjects,
- Subjects who are produced as thinking, feeling, doing and being,

- Drawing on the past,
- Doing in the present,
- Moving into the future,
- Occupying and navigating in-between space/s

- Being affirmed,
- Being challenged,
- Aware,
- Unaware,

- Moving into equilibrium,
- Moving out of equilibrium,
- Complex assemblages,

- Seeking saleable vocational skills,
- Seeking fulfilment via education,
- Seeking to change cultural contexts,

- Experiencing privilege,
- Experiencing disadvantage,

- The nations' hope,
- The nations' despair,

- People who have rights,
- People who inhabit spaces,
- People who are produced in spaces,
- People who influence spaces,
- People who inhabit and navigate spaces that mediate doings.

There are so many writers who have tackled the subject of the learner from so many angles. Elizabeth Lawrence (1970) surveys an extensive body of literature and identifies numerous ways that education, learning and teaching have been constructed historically. Piaget (1936) and Vygotsky (1978) suggest that learning occurs in stages. For Piaget, learners move through a series of biologically predetermined stages and learning can only happen when the learner has reached the necessary stage of development to make modes of thinking possible. Vygotsky also favours a stage model of learning but suggests that learning happens in social contexts when people are supported to move beyond their current level of competence. Vygotsky's work suggests that doing precedes thinking and that peers and teachers can support learners to do things they may not have done before. Freire (1999) suggests that learning takes place within contexts that are embedded in values that either limit or support the learner to express who they are, and to be what they want to be. He highlights that the purpose of education might be to support people to change the cultural contexts they inhabit so that these might support expansive identities rather than function to limit what it is possible to be. Connell (1993), Giroux (2019), McLaren (2016), hooks (1994) and White et al. (2017) echo these critical concerns. Fraser's work (1997), as it relates to education, suggests that work that plays out in cultural settings, like the work of education and being a learner, should be critically engaged with to avoid limiting impositions and in her call for critical engagement she is joined by Freire (1999), Giroux (2019), Young (1990) and Arendt (2003). Bourdieu and Passeron (1977) demonstrate the way that class impacts success and failure in educative settings and provide a theoretical language to describe and think and do our way past class-based inequalities. They demonstrate that educative practices, such as testing regimes (that allocate privileges in cultural contexts), are not value neutral and argue the importance of critically engaging with such regimes. In drawing out the often-patterned nature of educative outcomes, these theorists also draw attention to the collective and the individual dimensions of educative work. Davies (1993, 2015) argues that educative systems often reproduce practices that are gendered and that limit the gendered subjectivities we construct and the collective

gendered outcomes across educative systems that we can measure. Pallotta-Chiarolli et al.'s (2001) work on gender and intersectionality draw out the connections between different aspects of complex subjectivities, and the collective and individual dimensions of educative experiences, but caution against oversimplification when thinking about the connections between subjectivity categories and educative experiences or outcomes (Adams & Bell, with Goodman & Joshi, 2016). Related theorists who consider 'othering' and the effects of the often unspoken and invisible, yet all pervasively present normative centre, in educative work come to mind. Foucault's (1977) work as it relates to education is a case in point, particularly where he suggests that educative processes can function to generate people who choose to move through the world in ways that are positioned as usual, where what is positioned as usual is in turn positioned as normative. Foucault examined the ways that systems, like educative systems, discipline the ways that bodies move through time and space and critiqued the potentially limiting effects of such regimes of power. Foucault's work has been used and continues to be used widely by those who write, research and teach into educative spaces. Similarly, Butler's (1990) work, as it is applied to educative spaces, suggests that such spaces are productive of learner subjectivities and that such spaces can function to enable and/or constrain learner subjectivities in that often subjectivities are produced in accordance with normative notions, in ways consistent with existing knowledge and subjectivity binaries. Butler's and Foucault's work have been central in the production of this book. Deleuze and Guattari's (1987) work as it relates to learners and educative spaces highlights the multiplicity and complexity involved in sometimes seemingly singular entities or events. Their work also suggests that learning involves a series of processes to do with an unending building of complexity and movements into and out of equilibrium (Braidotti, 2014, p. 242). These ideas have also been central in the production of this book. Gardner (1993) highlights that there are multiple forms of knowledge, multiple ways of knowing and multiple ways of being a learner, and encourages learners to think in thicker and more complex ways via the use of a multiplicity of forms of intelligence. Greene (2001) argues that thickening the stories we tell about the things we encounter in the world might be thought of as the overriding purpose and definition of learning, as thickening stories potentially thickens lived experience and identity. Heidegger (1977) argues that we know the world from particular vantage points and that it is from these places that we gain a partial glimpse of reality. The educative task, therefore, being to become aware of the places we view from and to move sideways to endlessly explore other ways of knowing, in order to see more of what there is to see. Davis, Sumara and Luce-Kapler (2008, 2015) echo these themes in their use of the notion of knowing frames and suggest the importance to learning of being aware of the places things are known from. Kumashiro (2004, 2008) highlights the sensation of tension that may be involved in learning to think in new ways and that learning is a visceral, embodied experience. Focusing on social justice, he pays particular attention to the ways that discomfort might function to support existing (normative) ways of knowing. Dewey (1902, 1997) reminds us that learning is active, student-centred work and that educative spaces need to be about and constructed in ways that support such work; in doing so, he echoes Piaget's (1936) constructivism. Berlant's (2011) work on affect, as it

relates to education, also draws attention to the multiplicity of sensations involved with learning and suggests that viewing the world in new ways, in ways that are non-normative, may involve pleasures and discomforts with the effect that a learner may retreat back into comfortable and pleasurable spaces that are already known rather than engage with spaces that are perhaps uncomfortable on account of being unknown. Berlant's (2011) work underscores the fact that learning involves affective straddling—that it involves not only experiences of discomfort and or tension but also simultaneously experiences of comfort and or pleasure. I am reminded, at this point, of Wenger's (2003) work and the emphasis he places on what motivates persistence with tense learning. He argues that learners are motivated to do the difficult but pleasurable work of learning when this means that they may come to be recognised as legitimate members of a new community that they value and seek to join. I am interested in how this might be relevant to educative work that aims to further socially just aims with its emphasis on engaging with, changing and ceasing to occupy contexts that are unjust and perhaps comfortable. Halberstam's (2011) work as it relates to education reminds me that educative success (learning new things) might also be thought of as involving a type of failure or loss (failure to hold onto or loss of old ways of knowing/being) and that educative success in some arenas (testing regimes on account of demonstrating normative capacities), may represent other types of failure (taking on the normative). DeLanda's (2006) work, as it relates to education, highlights the radically relational nature of processes of learning, in that all acts of learning, are complex event assemblages, that involve straddling the known and the unknown and the comfortable and the uncomfortable. In a similar fashion to Greene (2001) and Sellars (2013), he highlights the emergent unpredictable and excessive nature of educative work and educative processes as these events play out within complex educative spaces. Finally, I am thinking of Gee's (2005, 2007) work on how people learn to play video games and the emphasis in that work placed on the inhabitation of spaces. Gee illuminates the learning possibilities involved in acts of inhabitation—the inhabitation of a pedagogical space like an avatar. Pedagogical spaces that are *dependent on and that produce* experiences of multiplicities. Pedagogical spaces that are not only dependent on the learner being multiple (the ordinary learner and the learner being the avatar), but also on the learner being aware of this multiplicity, *from another generative dimension of self located somewhere else.* Another generative dimension of self located somewhere else where change or learning is a possibility.

4.3 The Learner as Challenged and the Learner as Affirmed

As demonstrated in the intentionally large single paragraph spray of text above, the literature on learners is comprised of a vast array of themes and is constructed via the deployment of a vast number of discourses. To move through this complexity, I

am going to keep all of the above in mind but I am going to impose an edge and a limit. I will focus on a few issues that I want to highlight.

As well as the complex array of issues listed above, 'the learner' is also a space where a variety of hopes and fears come together. The learner is often constructed via the deployment of discourses of hope; hope that the labour undertaken in the education system by the individual and that the money spent on that system by the collective culture will yield worthwhile results. The proof that these worthwhile results have been achieved being the supported transformation (Foucault, 1977, pp. 104–131) of the individual via education and the continued supported transformation of the nation (for instance). The learner is the actor who engages in the processes that lie at the very heart of the educative system—processes that are intended to support the learner as they currently are, and processes that are intended to support the learner as they learn to be and venture incoherently towards becoming different (Britzman, 2003; Carr, 2003; Gewirtz and Cribb, 2009; Greene, 2009; Grassi, 2016; James, 1997).

The systems' efforts to support the existing learner involve making efforts to come to know and understand that existing learner and then to affirm that learner by pitching educative experiences at the learner that make sense. The systems' efforts at transforming the learner involve making attempts to come to know and understand that existing learner, and then to challenge that learner by pitching work at the learner that is challenging. Transformations in thinking, sensing, feeling, doing and/or being come about as a result of the effort that learners put into transformative projects undertaken and mediated within educative spaces that are constructed by all those who work in and move through the educative assemblage (Foucault, 1977, pp. 104–131) (the notion that education is transformative is returned to later in this book).

The text will now focus on exploring the learning subject. Assemblage theory will be used to explore and narrate one story, involving a few elements, about how transformation/s (learning) on a seemingly individual level might be thought about and take place. Contexts that support transformation will share some of the principles that are evident in an individual learning story. Further contexts that support learners and learning are discussed throughout the text.

4.4   What is a Learner?

A learner is a person who engages with pedagogical spaces. Pedagogical spaces where learning is generated, pedagogical spaces that influence the type of learner subject produced, pedagogical spaces the learner has an impact on and pedagogical spaces that influence the types of knowledge products and learning processes engaged with, produced by and consumed by the learner.

Being a learner however is only one part or one aspect of the complex assemblage that is subjectivity—only one part of what it means to be a person. Learner aspects of subjectivity are in relationship with all other aspects of subjectivity (which in turn are also in relationship with the learner aspects of subjectivity). Ethnicity, gender, gender identity, class, sexuality, indigeneity, ability and learner aspects of subjectivity mutually inform each other, and the spaces where these different aspects circulate and meet generate further territories where possibilities surface. Possibilities to retreat from the other, to sit with the other, to partially become like the other, to flow through, leave a mark and then move on from the other, to incorporate the other, to hybridise with the other, to become entangled with the other (Crowhurst & Faulkner, 2018; Deleuze & Guattari, 1987, pp. 361–498, 509–510; Harris & Holman Jones, 2019).

Learners are people who are complex and multifaceted. Learners participate in and take shape in a multiplicity of ways within a variety of complex pedagogical contexts—contexts that influence the things done by the learner and therefore the subjectivity produced by learners over time within those spaces. But while being a learner is certainly comprised of a collection of relational components, the lived experience of being a learner sometimes doesn't feel like it's complex at all; rather the feeling or impression is sometimes one of seemingly singular unified wholeness. At other times, the lived experience of being a learner is one whereby the learner is acutely aware of the complexity we are noticing here.

Learners engage in doings that are discursively enabled in a multiplicity of complex contexts and, in the process, are produced in a multiplicity of sometimes contradictory ways that sometimes generate an awareness of multiplicity and, at other times, generate an experience of being a seamless, unified, undifferentiated whole.

Learners function in a variety of ways, with a variety of associated sensations, in a variety of contexts and in a variety of situations for a variety of reasons. On account of the variety of contexts a learner inhabits and travels through, the learner engages with a multiplicity of symbolic or discursive realms. Learners navigate and inhabit media landscapes, book landscapes, educative landscapes, friendship landscapes, discipline landscapes, gender landscapes and so on. This experience with a multiplicity of entangled symbolic or discursive realms and territories produces the territory that is the learner assemblage, this multiplicity of spaces is the territory upon which the assemblage event that is learning happens.

I'll now turn to try to put some edges on the rapidly unravelling complex space that I've started to describe by focusing in on three stories about the complex space that is learning and being a learner. These are obviously not the only stories that could be told or perhaps not even the main stories about learning that should be told. But, in order not to lose myself in the telling I'm going to structure a story and organise the telling into three key stories at this point:

- One story about learning and pedagogical spaces focusing on the linear
- One story about learning and pedagogical spaces focusing on multiplicity
- And one story about learner background influence on pedagogical spaces.

I'm going to suggest that when learners inhabit pedagogical spaces, these three stories play out together and, on account of this, learners sometimes straddle contradictory

sites. I'm going to suggest that learning spaces and learners often move in *at least* three different directions at once, and I'm going to ask and answer a question. If it is the case that a learner can move in three different directions at once, and if it is also the case that a learner can register this multiplicity, then it must also be the case that the learner can be in four places at once. And it is to this fourth place that I now turn.

James Paul Gee (2005, 2007) suggests that when people play video games via the use of an avatar, learning occurs (players need to learn to play the game) on account of the gamer/learner's inhabitation of a multiplicity of spaces. There's the 'ordinary' learner who brings to the game what they know, there's the learner who works out the game and inhabits the space that is being in the game, there's the learner who inhabits an avatar character and moves through the game, and to this I would add that somewhere else in this learning story there is another part of the learner that is aware of all of the above. The inhabitation of multiple spaces is generative of a multiplicity of aspects of learner subjectivity and it is within this multiplicity, on account of the generative spaces such multiplicity affords, that some would argue the learning or growth or becoming that we see happen as people learn to play video games occurs.

4.5 A Story About Learning and Pedagogical Spaces Focusing on the Linear

One way that being a learner has been understood is that it involves navigating a pedagogical space that might be thought of as a process that is about engaging with and travelling towards exteriorities (towards new ways of knowing). The learner is initiated into these new ways of knowing, in a formal educative space, via the deployment of existing skills and existing ways of knowing.

One way of thinking about learning is that it happens in spaces involving the experience of being in-between. That it involves being in an in-between place where what is already known meets the challenge of moving towards knowing something that is different, that is yet to be known. The metaphor of the swimmer venturing into the pool includes this refrain. The swimmer starting off in the safe shallows and then moving to a place where their toes are touching and just lifting off the bottom of the pool (where there is still some control) and where the swimmer also knows that they're teetering on being out of their depth and perhaps beyond being in control. Where the swimmer will have to swim rather than walk through the water for instance. One way of thinking about learning is that it is active work that involves using what is known to navigate the task that is about moving from *a here space, into and through an in-between space, in order to arrive at the other end at a there space*.

While learning might be thought about as involving the straddling of contradictory spaces (knowing and not knowing), the outcome sought, in more linear ways of thinking about learning, is the resolution of contradictions that occur when the learner becomes the subject who knows. One way of thinking about learning is that it involves

a complex series of events, undertaken by the complex entity we call a learner, and that as they learn, learners move through, and manage, a series of movements into and out of various states of equilibrium (Braidotti, 2014, pp. 241–243) and that all of this eventually results in some sort of resolution, and that this is when we know that learning has happened and that this is what we call learning.

Learning might also be thought of as occurring in spaces that involve temporal elements. We learn in some place called now, which is a space where we deploy knowledge/s that we are attached to and that cohere, that we have learnt in the past that are put to use in order to make sense of other ways of knowing that are yet to cohere. And we are motivated to be learners because, for some reason, we have decided that 'x' is worth pursuing, perhaps because it is necessary for some way of being that we desire to inhabit in the immediate or distant future (Wenger, 2003). Another way of thinking about learning is that it involves using what we already know and have learnt in the past in order to move from now into the future.

One way of thinking about what it means to be a learner is that it involves the successful navigation of pedagogical spaces and the development of the capacity to hold opposites (such as knowing and not knowing) in play until these resolve. One way of thinking about learning is that it is a process that is about managing complexity so that it travels along a fairly linear trajectory.

4.6   A Story About Learning and Pedagogical Spaces Focusing on Multiplicity

Another way that being a learner has been understood is that it involves multiplicities that are produced on account of the inhabitation of the complexity of pedagogical assemblage spaces and that these multiplicities do not resolve. Assemblage has been considered in earlier parts of this book. To reiterate, in relation to 'the school', it was suggested that:

> Schools might be thought of as constructed assemblages that are an effect of the bringing together of elements such as spatial arrangements, architecture, values, curriculum, epistemological positions, pedagogical techniques, ontological positions, internal narratives, narratives generated externally, and as sites that change over time. Schools might be thought of as sites that are constructed *by* individuals, and by *groups* of individuals, and as sites that function *for* individuals and for groups of individuals. Schools might also be thought of as spaces comprised of a variety of elements that are mediated by social factors such as gender, ethnicity, sexuality, indigeneity, gender identity, ability and class.
>
> When thought about via an idea like assemblage, it becomes evident that each school is a space that generates the effect of appearing to be a singular entity, when the reality is that schools are anything but singular. Schools, in this respect, as will be discussed later in this book, are a lot like learners and learning and a lot like the complex pedagogical space that is the seemingly singular and simple 'activity'. Schools are comprised of a constellation of mediated and *relational* elements that collectively produce the whole that is the seemingly stable territory that is the school. And keeping the seemingly stable territory that is the school moving along involves a lot of work.

The experience of learning and the experience of being a learner I am suggesting might be thought about via the use of the theoretical notion of assemblage. Learners inhabit a multiplicity of complex assemblage spaces within which they are produced as learner subjects in a multiplicity of ways. In earlier parts of the book, 'performativity' theory has been used to think about teacher identity—to reiterate:

> When Butler (1990) coined the term 'performativity', she attempted to outline a theory that suggested a complex assemblage of propositions. Among these were: that we become what we do; that we do what is available to us in culture; and that as we do what we do we also (re)make and (re)produce culture. While performativity suggests a dynamic relationship between the subject and cultural context in some ways, it places culture at the very centre of subjectivity (identity) in suggesting that even though subjects are able to choose to enact various discourses, this choosing is understood to be always already discursively limited. Discourse is the limit of agency in Butler and, as such, discourse combined with the actions of the *always already* discursively produced subject for Butler is what produces subjectivity (identity) and what produces cultural change (Youdell, 2011, pp. 44–45).
>
> For Butler (1990), these discursive performances are also often enacted along binary lines, where choosing to identify as 'x' can entail a foreclosure of the option to identify as 'y'. Butler argues that we are subtly encouraged to identify with ways of being that are positioned by culture as normative (Foucault, 1977) and to foreclose identifying with those that are positioned as non-normative, and that over time the performances we have enacted come to be naturalised, that is, they come to be experienced as natural (Crowhurst & Emslie, 2018, pp. 32–33). It is this experience of 'naturalness', this performative effect, that Butler explores.
>
> People are produced as subjects as they engage in the work of making selves via the deployment of discourses that are available to them in the various cultural contexts they inhabit, and people are also subject to being positioned as types of subjects by others via the deployment of such discourses. A particular teacher subjectivity, for instance, is an effect of decisions made on some level by a subject to enact (and foreclose) *a multiplicity* of available discourses and to accept or refuse to be positioned in a variety of ways by others deploying discourses. In the process of constructing a teaching subjectivity, it is impossible, given the multiplicity of available discourses, not to engage with, take up and perform sometimes contradictory discourses. And in the process of constructing a teaching subjectivity, the subject will be engaged in the work of constructing other aspects of their complex subjectivity that add to and become entangled with the complexity already briefly discussed.

When notions of performativity (Butler, 1990) and notions of assemblage (Deleuze & Guattari, 1987) are inhabited as thinking spaces and used so that they become combined or hybridised or entangled, what is generated is an interesting way to think about processes of learning and what it means to be a learner and what being a learner entails.

Learning might be considered to be a process that involves the learner entering into a series of relationships with, or inhabitations of, various territories. What sorts of territories are being referred to here? There are many. To bring some focus to this discussion, I'm going to narrow considerations down to a few. In the previous section, I argued that one linear way of thinking about learning is that it involves

moving from what is currently known to what is not yet known via an in-between space, where the work that is learning happens. There are also less linear ways of thinking about learning and the spaces within which learning happens.

Perhaps a good way to begin to consider these other ways of thinking about learning is via the work of Lyotard (1986, pp. 72–83). Malpas (2014, p. 27) argues that Lyotard suggests that all cultural contexts, including learning contexts, might be thought of as including elements or spaces that are real, elements or spaces that are modern, and elements or spaces that are post-modern. The real being that which is and that which is understood, the modern being that which is challenging but that can be incorporated into the real, and the post-modern being that which represents a way of knowing, doing or being that cannot be incorporated into the real, or the modern, and that ruptures the real and the modern. Lyotard argues that these three tendencies have always functioned *simultaneously* and in productive tension in cultural contexts across time. Lyotard argues on account of this that cultural contexts and processes, like being a learner, do not play out in linear ways where they move from a here to a there via an in-between in a monolithic fashion. Lyotard argues that there will always be a multiplicity of elements that are real, modern and post-modern at the beginning of an event, as an event plays out, and at the end of an event. Lyotard's (1986) ideas, when combined with Butler (1990) and Deleuze and Guattari (1987), provide an additional and a *thicker* (Greene, 2001) way of thinking about the learner and learning.

When people inhabit and navigate the complex assemblage space that is a learning event, when they move into and through the in-between spaces that characterise learning cultures, they encounter and become immersed in an assemblage (Deleuze & Guattari, 1987) of contradictory tendencies/spaces (Lyotard, 1986) that they engage with and within which they are produced (Butler, 1990) in a multiplicity of ways. Some of the spaces engaged with will be known already, some will be challenging and some will not make any sense at all. Some of the spaces engaged with will be familiar, some interesting and different, and some will be beyond what the subject is currently able to think, do or be. On account of inhabiting a complex learning space, the subject who is the learner will be produced in a multiplicity of ways, including as someone who knows, as someone who is challenged and as someone who hasn't got a clue about what any of that was about at all. And this learner multiplicity will be evident at the beginning, in the middle and at the end of many learning events.

Another way, therefore, of thinking about what it means to be a learner is that learning and being a learner not only involves engaging with and navigating the multiplicities that are a part of a pedagogical space, but also taking on board that the existence of such multiplicities will mean that the learner subject will come to be produced in a multiplicity of ways and that this multiplicity remains rather than resolves.

To return to the pool metaphor that recurs throughout the book, it would seem that learners are a bit like swimmers. While they can use their existing swimming skills to move from the shallow end to the depths, the complex experience that is a swimming event also plays out in a multiplicity of different ways producing a multiplicity of effects. For every time the subject gets into a pool, the ways they are produced as and

become a swimmer are governed by, and an effect of, the multiplicity of elements that gather together to generate the complex territory that is a swimming event.

It would seem so far, that pedagogical spaces can be engaged with by learners in linear ways, and that pedagogical spaces can produce learners in multiple ways. But there is another series of relationships that learners have with pedagogical spaces. We'll now consider the ways that learner backgrounds come to influence learning spaces.

4.7 A Story About learner's Background Influences on Pedagogical Spaces

While the sections above are written with an intentional focus on learning as it plays out in a variety of pedagogical spaces, I want to underline that in addition to inhabiting 'formal' pedagogical spaces (schools for instance), that learners are people who are always involved in the ongoing process of constructing and reconstructing complex, multifaceted subjectivities. This identity work plays out in a multiplicity of environments that are gendered and classed (for instance) and, accordingly, the aspect of a person's subjectivity that we might call their 'learner subjectivity' comes to be entangled with other aspects of subjectivity, such as gender and class, and comes to be gendered and classed (and vice versa). It's important to stress this because, on account of this, such attributes (gender, class etc.) come to be present in the contexts that a learner inhabits and, in turn, in a dynamic and circular way, exert an ongoing influence on how the learner continues to be a learner and on knowledge products and understandings that a learner produces (this will be further considered in the chapters that follow).

Learners are not only being learners in 'educative' contexts or limited to only having learning experiences in spaces that we might call 'educative'. People inhabit, navigate and are produced as learners in contexts that involve entanglements of gender, gender identity, class, ethnicity, sexuality, indigeneity, ability, family, religion, friendship, relationships, animals, nature, the non-human, affect and the sensory in a multiplicity of ways. And just as a learner subject will use what they know in order to navigate such 'exterior to the classroom' contexts, and will be challenged within these contexts and will encounter things that don't make any sense or register at all within such contexts, and just as elements of subjectivity will be produced within such contexts, so too these 'exterior to the classroom' contexts that may come to be present in the learner, that may come to be part of the person that the learner is, these 'exteriorities' may also become part of the way the learner goes about the doing and making sense of things. These may also become part of what happens in learning events and processes and part of what comes to be assessed and may also

become part of what comes to be present within the formal educative space called the school and/or the classroom.

In this way, we can see that territories that are sometimes thought to be 'exterior' to the classroom or 'exterior' to learning and the construction of knowledge products, are not exteriorities at all, but rather are very present in learning and classroom events. Territories that are seemingly exterior to interior formal classroom and learning territories are often not exterior at all. Educative processes are territories where various exteriorities and interiorities meet, where thresholds are encountered, and where various opportunities for partial refusals, partial journeys into, and partial combinings, on account of such meetings present (Deleuze & Guattari, 1987, pp. 361–498, 509–10).

Learners are complex assemblages who engage with a multiplicity of potentially formative and complex assemblage spaces inside and beyond the formal educative space that is the classroom. Some elements of the vast assemblage of spaces that a learner is involved with and that have become part of the learner will travel into (Youdell, 2011, pp. 44–45) classroom learning spaces and into processes of knowledge production with the learner and these travelling aspects of subjectivity might actually *be* the spaces and vantage points from where the learner experiences relevance or that enable the learner to be a learner. It's important, therefore, that educative processes recognise, welcome (Derrida, 2001) and acknowledge learner diversity and deploy tactics that aim to construct learning environments that enable a diversity of learners, and diversity as it presents with each learner, to become present in learning environments, in learning processes and in knowledge products. Learners and learning involves elements that at first might appear to be external to formal learning events and spaces but on closer inspection are entangled with such events and ever present.

Deleuze and Guattari (1987, pp. 361–408) discuss some of what might happen where differences meet. They suggest that where this meets that, where one learner meets another learner, or where this learner meets that idea, that a multiplicity of effects and possibilities are generated, a multiplicity including that:

- Difference might be refused by the subject (the subject closes off to difference)
- Difference might flow through the subject *and* leave a mark with/on the subject (a statement that is spoken and heard)
- The subject might partially flow into difference and become lost in a new territory (a learner becomes partially lost in a confusing but captivating idea)
- Synthesis and entanglement events might happen or come into being (a learner listens to another learner and their thinking merges and this learner becomes someone who thinks differently)

- The learner's current way of thinking might become destabilised (the solid ground that is 'this way of thinking' becomes less solid)[1]

Youdell (2011, pp. 44–45), via an examination of Butler's work on 'discursive agency', highlights how generative relations of difference come to be present within classroom contexts. Classroom contexts might be thought of as complex interiorities that exist in relations of difference with all that exceeds them, with various exteriorities. Learners, when they inhabit classroom contexts, do so, as we have been discussing, as complex subjects who have been produced in a multiplicity of contexts beyond the formal classroom walls.

When learners inhabit classroom spaces, while their experience is mediated by that classroom space, they also come to exert considerable influence on such spaces. Subjects who inhabit spaces bring with them into such spaces a multiplicity of discourses, evident in the multiplicity of contexts beyond the classroom, that a learner inhabits and has been produced within, a multiplicity of discourses that travel into the classroom with each learner (Youdell, 2011, pp. 44–45).

Each of the learners in a classroom group, therefore, might be thought of as not only produced by discourses, but also as agents or as vectors or as hosts that enact discourses, that engage with discourses, and that function as vehicles for discourses. Vehicles via which discourses travel into classroom spaces, discourses that reflect a diversity of learner backgrounds and, once in the classroom if welcomed (Derrida, 2001), these discourses can come to be entangled with processes of learning, classroom and whole school contexts and knowledge products (these ideas, particularly as they relate to the relationships that exist between learner background and learning processes, classroom spaces, and knowledge products, will be returned to in later chapters of the book).

It would seem that learners experience a multiplicity of relationships with pedagogical spaces. Pedagogical spaces are navigated by learners in linear ways, produce learners in multiple ways and are influenced by learners in complex ways. To return to the pool metaphor, it would seem that learners are a bit like swimmers, in that while they can use their existing swimming skills to move from the shallow end to the depths, the complex experience that is a swimming event also plays out in a multiplicity of different ways producing a multiplicity of effects. For every time the subject gets into a pool, the ways they are produced as and become a swimmer are governed by, and are an effect of, the multiplicity of elements that gather together to generate the complex territory that is a swimming event, including whether they enter the pool wearing flippers they have brought with them from home, which will make them swim faster or not.

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[1] Deleuze and Guattari (1987, pp. 361–408) discuss relations of difference quite broadly and highlight that the possibilities that relations of difference generate are not only to do with additive effects but also to do with destabilising normative ways of thinking doing and being.

4.8 Learners Are also in Relationships with Ways of Knowing Doing and Being

So far, the main focus of the discussion has been to consider some of the relationships that a learner might be thought to have with a learning space. I want to begin to draw this chapter to closure by commenting on what are often considered to be the key spaces that the learner is in relationship with—namely spaces concerning ways of knowing (epistemological engagements), ways of doing (learning processes) and ways of being (ontological engagements). I want to highlight one key idea that has been introduced and demonstrate what this means via use of a simple example. I want to demonstrate what it means to suggest that learners are not only influenced by learning spaces, learning processes and knowledge products but that learning spaces, learning processes and knowledge products are also influenced by learners. I want to begin to show what it means to suggest that learner diversity and learning spaces, knowledge products and learning processes are entangled.

Earlier in this chapter I wrote:

> Each of the learners in a classroom group, therefore, might be thought of as not only produced by discourses, but also as agents, or as vectors, or as hosts, that enact discourses that engage with discourses, and that function as vehicles for discourses. Vehicles via which discourses travel into classroom spaces, discourses that reflect a diversity of learner backgrounds, and once in the classroom, if welcomed (Derrida, 2001), these discourses can come to be entangled with processes of learning, classroom and whole school contexts and knowledge products (these ideas, particularly as they relate to the relationships that exist between learner background and learning processes, classroom spaces, and knowledge products, will be returned to in later chapters of the book).

Where can we see this happening? We see it happening in the following seemingly simple activity/complex pedagogical space. Learners are offered the opportunity to participate in an activity. *Move into groups of four and read and discuss page 22.* Learners are invited into a pedagogical space. *Spend 20 min discussing this page.* Learners use what they know to make sense of the page. Learners are produced as analysts. Some learners speak a lot, others listen, all see things that some of the others don't. *As a group, on a shared file, write a single paragraph that responds to the page in some way.* Learners begin to build a knowledge product. They're produced as writers. *Each member of the group is to contribute to the paragraph using a different coloured font.* The different coloured font isn't used as a disciplinary device to check that all students have done some work, rather it is a device that tracks and makes visible the ways that a diversity of learners coming from a diversity of backgrounds and spaces have come to be present and entangled in a learning process, in a knowledge product and how each have been produced, as writer, reader, thinker and collaborator in entangled ways within this seemingly simple activity/pedagogical space.

The classroom context where learning happens is a complex space where the educative system meets the learner and the learner's background. And in this complex learning space a diversity of learners from a diversity of backgrounds and a diversity of educative system offerings and outcomes meet and mix and become entangled, each with the other (Fig. 4.1).

4.9 Learners as Experiencing Sensations and Making Choices

This chapter has argued that to be a learner involves the navigation of pedagogical spaces, being produced in a multiplicity of ways within pedagogical spaces and exerting influence on pedagogical spaces in a variety of ways. Being a learner also entails recognising and *sitting with* the sensations that such experiences provoke and negotiating the multiplicity of choices and opportunities on offer in such generative spaces (Deleuze & Guattari, 1987, pp. 361–498, 509–10). When learners are in relationship with the difference that is a pedagogical space, a number of choices and sensations present, including:

- The choice to retreat back into a space that is known, where experiences and sensations are comfortable and the learner subject is possibly less aware of self or the movement of time.

- The choice to attend to new ways of thinking *and* existing ways of thinking to stall decision making and to sit with the sensations or affectivities that emerge, and perhaps in the process to be more aware of self and more aware of time.

- The choice to register new ways of knowing and to incorporate these into what is already known and perhaps in the process to experience affectivities or sensations of pleasure and time moving quickly on account of doing so.

- The choice to combine and/or hybridise old ways of knowing with new ways, or new ways of knowing with old ways, to let old and new become entangled, and perhaps in the process to experience an affect or sensation of pleasure and timelessness on account of doing so.

- The choice to begin to learn to imagine and think in entirely new ways, in ways that are so strange and different, that they are unimaginable and unintelligible and perhaps, in the process, to experience an affect or sensation of pleasure and timelessness on account of doing so.

When learners are in relationship with pedagogical spaces, on account of learner complexity they're present in a variety of ways. When learners are in relationship

with pedagogical spaces and a number of choices and sensations present, sometimes a learner will opt to make one choice and sometimes a learner will entertain *multiple* choices and experience *multiple* opportunities. And the experience of engaging with or inhabiting pedagogical spaces will involve a multiplicity of sensations, a multiplicity of effects, and a multiplicity of flows, and all of this is sometimes pleasurable and sometimes not.

The learner is a person who moves with and through all of the above. The learner is a person who moves into and out of various states of messiness and order, who maintains control and who gets lost. The learner is a person who occupies spaces where the normative and the non-normative coexist. The learner is a person who navigates a multiplicity of spaces and who is produced in a multiplicity of ways within pedagogical spaces, within pedagogical spaces that are designed to enable learning. The learner is a person who meets and influences pedagogical spaces and who becomes entangled with and partially changed by those spaces. The learner is a person who stays the same and who experiences challenges and who becomes different. A learner is more than *a* learner. In line with the 'auto-teach(er)/ing focused research' process this book deploys, I want to note here that these are ideas that I find useful, and that have emerged, as I have engaged in the work of teaching.

4.10   Symbolic Intersections

The image at the beginning of the chapter is painted on a found canvas and is based on an assemblage of objects that are on the kitchen bench—a kitchen bench that overlooks a lounge room that it is part of and a lounge room that includes that kitchen bench. The background includes remnants from the original found canvas— and the old background intrudes into the new painting. The background spaces ended up unintentionally intruding into the foreground spaces and the foreground into the background—entangled. The existing background being a key part of the space from within which this painting was produced. I navigated the space but the space governed choices. Choices re colours for instance—what would 'go' with the existing background? This painting is here because the more I look at it—now that it's finished— the more about in-between spaces I realise it becomes—the more about navigation of spaces and being produced within spaces it becomes. The watercolour above is a complex, multiple and ambiguous figure too. Lines and pleasant colours—water-stained paper. Is it on the paper or in the paper? Does it move forward or backwards? Does it make sense or not or both? It's a bit connected with some of what this chapter has been saying about learning … (Fig. 4.2)

Learning involves acts of inhabitation
The inhabitation of pedagogical spaces
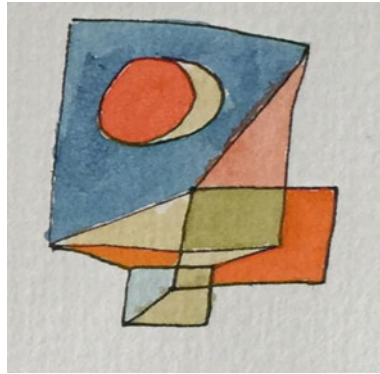
Fig. 4.2 Michael Crowhurst (2019) Cropped detail element of cover image 'part/whole' Watercolour and pen on paper

Complex pedagogical spaces where the learner is produced in a multiplicity of ways

Complex pedagogical spaces that require navigation

Navigation around what is known, what is in-between, and what is yet to be known

Complex pedagogical spaces involving this aspect of subjectivity and that

Complex pedagogical spaces that the learner brings their background to

Complex pedagogical spaces that learner backgrounds travel into

Complex pedagogical spaces where backgrounds and formal systems meet

Learning involves sitting between this way of thinking doing being and that

Learning involves sitting with this way of thinking doing being and that

Learning involves the collective and the individual

And plays out in complex spaces

In complex spaces involving the real, the modern and the postmodern

Where we are produced as real, as modern and as postmodern

Complex spaces where we experience sensations

Complex spaces where we are comfortable and not

Complex spaces where we sit and stall and name and notice

Complex spaces where we combine existing ways of knowing

Complex spaces where existing ways of knowing are combined

Complex spaces where we venture off into the new and stay the same

Complex spaces that are navigated

Where the learner is produced in a multiplicity of entangled ways

4.11   Invitation to Dialogue

> In I go … Splash … water displaced … something that was an externality becoming an internality … smooth surfaces ruptured … by me … flippers flipping … energy moving outwards and behind me … water moving outwards … … fragmenting, gathering … drops becoming a wave becoming drops … I want to move through the pool … from here to there … bit colder down here in the deep end … wasn't expecting that … brrrrrrrrr … keep swimming … keep becoming a swimmer … will I keep being produced as a swimmer or get out of the pool? … Woops is that a wave … no … I'm being 'bombed' by some teenagers … Being moved by the water to over there … flippers flip … as I swim away from the teenagers … and back to where …

I once listened to a podcast where David Bowie discussed the necessary conditions for creative work to happen. Bowie suggested that the place where creative work was most likely to happen was akin to being in the ocean or in a swimming pool and being just at the point where your feet were no longer in contact with the floor. The creative place was just before you were out of your depth. In many ways the place where the toes are no longer in contact with the floor is where I feel that I am when I try to say something clear about something as complex as learning.

Years ago, I shot a very short video (using my phone) of light shimmering on water. I suggested that shimmering surfaces function as a metaphor of the experience of being able to see and not being able to see. The video suggested that the experience of trying to look at light shimmering on water was a little like the experience of trying to say something clearly about something complex. If I were to make a new video to add to this one, I would also add a picture of a fully clothed man walking from the shallow end of a swimming pool towards the deep end—just about to the point where his feet no longer touched the floor. I would make a video that conveyed something about what it means to occupy multiple spaces—spaces where you know, spaces where you are aware you don't know, and the in-between spaces where you are aware that you do and you don't know. Learning is creative work.

In a relaxed and pleasurable way, think, write and draw about learning:

- If you were to make a three-dimensional artefact that encapsulated some of your thinking, writing and drawing about what learning is, what would that object be?
- What discourses are being deployed to enable you to imagine your artefact?
- How are you being produced as a kind of learner in the space that is this activity?

In a relaxed and pleasurable way, think, write and draw about not learning:

- If you were to make a three-dimension artefact that encapsulated some of your thinking, writing and drawing, what would that object be?
- What discourses are being deployed to enable you to imagine your artefact?
- How are you being produced as a kind of learner in the space that is this activity?

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Dialogue with Self

Michael 4	Not sure I like the slab spray section or the dot points at the start
Michael 2	Oh I don't know
Michael 1	I like the way it's written—it builds on the introductory sections
Michael 3	And sets up what's coming next
Michael 1	I like the way we waded through a long list of names and then settled into a short story
Michael 2	Yes—it settles in on one short—but complex story about learning
Michael 1	Certainly not the only short story
Michael 3	But … I think teachers and those who teach teachers might like this story
Michael 4	Hope you're right

Michael 1   This chapter's got elements that retain the feelings I associate with sketching

Michael 2   Yes, putting marks on paper that have an energy about them

Michael 3   The beginnings of a space … and a space in itself

Michael 1   But a space that has a lightness about it

Michael 2   Not the heaviness of paint

Michael 1   This chapter sketches out some thinking about learning and spaces

Michael 2   And it hints at what's to come

Michael 3   Where we'll talk about activities as complex spaces that learners inhabit and influence

Michael 1   Where they're produced in multiple ways

Michael 4   Don't give the game away just yet

Michael 2   I agree 4 (for once)

Fig. 5.1 Michael Crowhurst (2018) 'Interior Landscape (Space)—3 days in the same room' Acrylic on Canvas

Chapter 5
Designing for Learning Across Shorter Time Frames

Michael Crowhurst

Abstract This chapter concentrates on designing/planning for learning over shorter temporalities, with an emphasis on a number of assemblage aspects including content, context, motivation and engagement. The chapter notes the way the things undertaken now come to build larger contexts and learning spaces over time. In doing so, this chapter demonstrates interconnections between smaller and larger educative spaces and the complex interconnections between various considerations involved in short term designing/planning. The place of speaking and listening in learning contexts and in learning itself is also considered. The chapter considers the ways that seemingly external elements come to travel into classroom territories with learners and then possibly become part of those learning environments over time. In keeping with the shorter temporalities theme, the initial draft was written quickly.

Keywords Designing for learning · Planning for learning · Pedagogy · Multiplicity · Complexity

5.1   Introduction

In the course that this book was generated within, there are a few weeks that focus on 'planning/designing' for learning; and this is what we will turn to consider now. As well as coordinating courses, part of my work as a lecturer who works in pre-service teacher education programs has involved visiting students as they engage in teaching placements in a variety of school contexts, as placement is one of the components of the assemblage of learning spaces that comprise pre-service teacher education programs. In order to teach about designing learning spaces, I draw on the general conversations that I've had with students while they are on placement.

Invariably, the conversations during placement visits are rich and textured (Greene, 2001) and teeming with learning opportunities and many of the concepts explored during the program of study become part of the dialogue. Concepts that have been previously explored in abstract ways in tutorial or workshop spaces achieve a new relevance on account of context (Dewey, 1997). There are numerous epistemological opportunities within the space that is the placement visit dialogue.

The richness of these conversations isn't only bound up with epistemological fascinations however, the conversations are textured because pre-service teachers often valorise placement as the most important component of their courses, and they link it directly to their emerging teacher identities in powerful ways. Placement is seen to be a pedagogical site where significant ontological (White et al., 2017, pp. 32–33) work (learning) plays out.

Pre-service teachers are aware, while on placement, that not only are they acquiring ideas, they are also occupying an in-between space as they move from being someone who isn't a teacher to being someone who is a teacher. They are aware that they are in the process of becoming someone who understands something about why and how learning might take place and something about designing contexts within which such learning events might happen. Pre-service teachers draw on existing skills to navigate educative spaces and to be recognised (Wenger, 2003) as teachers, and as they do so they are simultaneously immersed in processes of venturing into these *new spaces* and being produced as teachers in perhaps unexpected ways.[1]

One way of viewing course experiences is that pre-service teachers are engaged in the complex project of constructing and acquiring new knowledge products and new identity components, and that this work is done via participation *in* activities; activities that they *flow or move through* (Deleuze & Guattari, 1987; Foucault, 1977; Lyotard, 2015) and that facilitate the acquisition of these new knowledges and ways of being. Another way of viewing their experiences is that there is more to it than thinking that they *move through* an educative space, for it's also the case that the educative spaces that they are immersed in are productive of epistemological and ontological effects (Butler, 1990; White et al., 2017, pp. 32–33). And yet another way of viewing their experiences on placement is to think about the discourses that travel into the placement site with the pre-service teacher that might exert an influence on that site. The experiences pre-service teachers have on placement involve *a mixture of* moving throughs and a multiplicity of productive effects.[2]

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[1] New spaces, that are different from old spaces and that pre-service teachers don't know how to read, talk about or be comfortable in just yet. New spaces that might be reined in and tamed so that they accord with what is already known or new spaces that might present different opportunities that aren't able to be realised just yet. New spaces that don't necessarily erase existing spaces but rather that can possibly co-exist.

[2] The notion that the 'always already discursively produced subject influences pedagogical spaces, inhabits and navigates pedagogical spaces *and* is produced within those spaces' is a key idea that I want to highlight. Related ideas have been introduced in earlier work (Crowhurst & Emslie, 2018, pp. 27–37) and are being pursued in current projects being undertaken with Michael Emslie. Where this project is a little different is in the emphasis placed on the learner backgrounds and diversity influencing pedagogical spaces on account of the way such backgrounds travel into learning spaces with the learner and on account of the way that learner background may come to impact learning processes, knowledge products and classroom spaces.

Pre-service teachers, therefore, experience a range of epistemological and onto-logical movements and effects, which sit alongside existing ways of knowing and existing aspects of identity, and where, as a consequence, some of these existing aspects might stay the same, some might be challenged and new possibilities might emerge. As pre-service teachers inhabit and navigate placement, spaces within and between existing components of their subjectivities move into awareness *as* their emerging teacher subjectivities begin to happen and become—and as they occupy this assemblage of in-between spaces—multiple opportunities present and coexist, opportunities to retreat back into an existing way of being and stay the same, opportunities to move forward and become different, opportunities to retain and acquire ways of being, opportunities to blend ways of being, and opportunities that are strange and that don't quite make sense just yet (Gee, 2005, 2007; Malpas, 2014, p. 27). Pre-service teachers, that is, are in a powerful learning situation.

During conversations with pre-service teachers, on account of the various positions they are occupying, and the resultant flux generated, a number of preoccupations surface. Many issues move into awareness due to the sensations associated with the in-between spaces that pre-service teachers are occupying. Very often, I have had discussions with pre-service teachers, in such in-between spaces, regarding what it means to 'plan' for learning when working with a group of learners—this is one of the issues that occupies a lot of their thinking space. Listening to pre-service teachers, it's clear that what they are seeking isn't a list that they run through and tick off, but something a little more complex.

This chapter will detail some of the key discourses (Buchbinder, 1994) that have emerged in these conversations and the key themes (Freire, 1999) that pre-service teachers have said have thickened (Greene, 2001) their understandings around what it means to plan/design for learning (Adams et al., 2016; Davis et al., 2015, p. 218).

5.2 Designing for Content

Pre-service teachers often begin placement visit dialogues with a focus on their plans to 'deliver' content. Initially they might focus on a particular subject and what they would like to pursue within this subject area with learners. Once a content focus has been identified, the focus of discussion often shifts to anxieties about whether they know enough or how they will 'cover' it all.

Often they mention the activities they have designed to support students *to move through* content and reflect on assessment techniques or tools they will use to evaluate whether *their* intentions for learners have been realised (Gilbert, 2004; Marsh, 2008). Planning in these conversations is often constructed as involving the development of tightly timed linear processes that support learners to *move through* disaggregated and decontextualised fragments of content, with the overall aim of bringing all of these fragments together into a whole, and enabling learners *to use what they know to move from not knowing to knowing.*

In the course of such discussions, pre-service teachers also often discuss disastrous lessons they've had on placement, where what a disaster means is that the teacher's predetermined objectives were not realised (Crowhurst, 2015).[3] In these discussions, pre-service teachers often suggest that they are also concerned with *meeting the needs* of a diversity of learners and that they are experiencing significant anxiety regarding their capacity to *control* learners and keep them *on track* in the classroom as they move through content (Britzman, 2003; Tripp, 1993).

My broad aim in relation to the narratives that often emerge in these dialogues has always involved the linear intention to thicken them (Greene, 2001). I set about doing so via the inhabitation of a dialogic space with pre-service teachers where I enact discourses that I bring into the dialogic space from elsewhere, and where pre-service teachers do the same, and where on account of this that we might be exposed to discourses, that thicken the assemblage that is the conceptual space that is planning/designing for learning for us. I invite pre-service students to share that intention and join me in the dialogic space that I have designed (we will return to consider dialogue in later sections of the book). Thickening the conversation about what it might mean to 'plan for' learning in the short-term, I have found, often initially involves extending the conversation about planning so that it thickens notions of 'content' and includes considerations in addition to, and that exceed, content concerns.

Often the relationship with ideas or content or knowledge revealed in these conversations is what I might describe as 'operational'. Pre-service teachers often view knowledge or content or ideas as an object of sorts that they need to break down into component parts, that learners might then actively engage with. Pre-service teachers often adopt a relationship with the knowledge products that they work with that is bound up in the idea that their task in relation to this knowledge stuff is to package it and present it in ways so that learners might then efficiently absorb and reproduce it. There's also a blunter dimension to this operational stance that often appears in the conversations that might be summarised with the following preoccupation. Pre-service teachers not only often want to break knowledge down into consumable chunks, they also want to *move groups of learners through* (Foucault, 1977) engagements with knowledge efficiently. They want to know how they might manage a group of learners such that they move through time and space and assimilate this block of knowledge effectively and efficiently.

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[3] I want to 'orient attention' (Davis et al., 2015, pp. 11–12) at this point to the way that this book connects with autoethnographic research. I have written other autoethnographic accounts of various teaching events and this book continues along this pathway. In this project, not only am I aiming to write about what I teach about (education and teaching and learning), but also I am aiming to write within the context that is the teaching of a course. This book is a record of ideas that I have noticed *and that have been produced* as I have been produced as a thinker within the multiplicity of spaces that are connected to the teaching of a course and the production of a book. As a teacher/lecturer I am used to noticing and to being attuned to the contexts that I am immersed in and as such I think that autoethnography is a research methodology that other teachers, particularly those engaging in research projects as part of higher degrees, might be very adept at deploying.

I'm not meaning to suggest that operational matters aren't important considerations. I am meaning, however, to critically engage with the priority and thinking space given over to them. I'm also offering the suggestion that other matters, such as 'How might activity 'x' actually generate learning?' for instance, might frame conversations, and I'm noting how interesting it is that such questions surface far less often and are far less likely to be discussed.

In the previous chapter, drawing on the work of Deleuze and Guattari (1987, pp. 361–498, 509–510) I wrote:

> Learners are complex assemblages who engage with a multiplicity of potentially formative and complex assemblage spaces inside and beyond the formal educative space that is the classroom. Some elements of the vast assemblage of spaces that a learner is involved with and that have become part of the learner will travel into (Youdell, 2011, pp. 44–45) classroom learning spaces and into processes of knowledge production with the learner and these travelling aspects of subjectivity might actually *be* the spaces and vantage points from where the learner experiences relevance or that enable the learner to be a learner. It's important, therefore, that educative processes recognise, welcome (Derrida, 2001) and acknowledge learner diversity and deploy tactics that aim to construct learning environments that enable a diversity of learners, and diversity as it presents with each learner, to become present in learning environments, in learning processes and in knowledge products. Learners and learning involves elements that at first might appear to be external to formal learning events and spaces but on closer inspection are entangled with such events and ever present.

People, including learners, inhabit, navigate and are produced in contexts that involve entanglements of gender, class, ethnicity, sexuality, ability, family, religion, friendship, relationships, animals, affect and the sensory in a multiplicity of ways. And people who have been produced as subjects do the work of being learners from within contexts that are gendered, classed and so on. People who are learners are in a complex series of contextually mediated relationships with the knowledge products they are presented with in classroom contexts and with the knowledge products they produce within classrooms. And the knowledge products that are present within classrooms are not static, they are fluid and mediated and, as they are produced by learners, they will come to reflect the attributes of the learner who produced them, and the attributes of the spaces within which this productive work took place.

Knowledge products aren't simply objects to be handled and absorbed in active ways. Knowledges and concepts are spaces or contexts that are engaged with by learner subjects who bring elements to them that have travelled in with them from where they have been. Knowledge products aren't only territories to move through efficiently; knowledge products are effects that come to be entangled with the backgrounds and contexts that learners bring to them (Adams et al., 2016). In designing pedagogical spaces intended to enable learning, it's important that the focus not only be on operational efficiencies, but also on the ways that learner background is the context from which knowledge products will be made sense of, and the context from which these new ways of knowing, doing and being will be put to use. It's important to do this and to welcome learner backgrounds into the learning spaces we design, because this is likely to enhance a learner's connection to learning processes, to formal learning spaces, and to the production and consumption of knowledge products.

Every time I inhabit the pedagogical space that is one of these conversations with pre-service teachers, I am there as someone who already knows certain things I will hear, as someone who will be challenged by other things I will hear, and as someone who won't understand some of the things I will hear (Lyotard, 1986; Malpas, 2014). Every time I inhabit such a dialogic (Freire, 1999) space, *I enter* that space as a subject *who has already been produced* (Youdell, 2011) as multiple and as someone who will be produced in a multiplicity (Deleuze & Guattari, 1987) of ways on account of this inhabitation. Sometimes during these conversations, I am exposed to ideas that shift understandings, and I move in a linear fashion from being someone who didn't know 'x' to being someone who now does. Every time I inhabit such a dialogic space, *I enter* that space as a subject *who might be produced in linear ways.* Every time I inhabit the space that is one of these conversations, *I am also there as potential in a multiplicity of ways*, I know I will be produced as a subject who already knows certain things I will hear, as someone who will be challenged by other things I will hear, and as someone who won't understand some of the things I will hear at all—and each of these outcomes will be entangled. Every time I inhabit such a dialogic space, *I will be produced* as a subject *in a* multiplicity of entangled ways. I will be produced as someone who knows, as someone who is challenged and as someone who has no idea yet.

One way of engaging with pre-service teachers to thicken (Greene, 2001) the way they think about 'planning' is initially to shift the language being used to that of 'design' and then to ask pre-service teachers to imagine 'content' as complex and as spatial. I ask pre-service teachers to imagine the content that they want to engage with and teach about as a complex territory that they might seek to inhabit with learners (DeLanda, 2006; Deleuze & Guattari, 1987). I ask them to imagine the content that they want to engage with and teach about as a territory that they and learners might decide to venture into and influence and navigate and learn to tell stories about (Greene, 2001). I ask them to imagine the content that they want to engage with and teach about as a space comprised of many parts, some of which they and learners will know already, some of which will be challenging and some of which will leave them and the learners they are working with partially confused (Malpas, 2014). I ask them to imagine the content that they want to engage with and teach with as a space within which they and the learners they are working with will be produced as teachers and learners in multiple ways—as those who know, as those who are challenged and as those who are not even thinking into this space as yet (Butler, 1990). Alongside that I also ask them to keep in mind that it is also entirely possible that the more linear effects of inhabiting pedagogical spaces (that is, moving from not knowing to knowing) are also likely to happen. I ask pre-service teachers to consider that they're *not only* designing to enable linear trajectories *but also* that they are designing spaces which might incite and support the complex and multiple sorts of engagements and outcome effects described above. I ask them to design with linearities *and* multiplicities in mind.

5.3   Designing for De/Motivation

Motivation is also a commonly deployed discourse in these conversations. Pre-service teachers are aware that motivation is a key component of learning and that they must try to support and enable it. They often struggle however with the complexities involved in working with a variety of students and the fact that each of these will be motivated in a variety of different ways—and they sometimes imagine (incorrectly) that an experienced lecturer might hold *the* key or have *the* answer to solving the complex problem that is motivation.[4]

Pedagogical spaces are often designed with the aim of generating learners who are motivated, who have the desire to become involved or 'get with the project'. Such pedagogical spaces are designed with the aim of encouraging the individual learner to share the learning desires of the group or the teacher and to join the others in a shared learning space or project. Learners who do not want to come on board for a designated learning project are often positioned as unmotivated and as a problem to be solved.

On some level there's often an assimilative dimension at play in such conversations; but imagine if that impulse were to be revised and thickened so that the aim might no longer *only be* to motivate all learners to come on board for a particular learning project but rather to generate a proliferation of motivations across a class and for each individual project.[5] Imagine if the desire to do something other than what had been determined by the system or the teacher was positioned as an asset rather than a deficit. Luckily, we don't need to imagine because we know that in many instances, via the deployment of a multiplicity of differentiation techniques—techniques that often seek to tap into a diversity of learner backgrounds (Youdell, 2011) and welcome (Derrida, 2001) these into the learning space—that this is often how teachers engage with a multiplicity of motivations. Unluckily however, we also know that the flexible work that teachers are doing in such spaces to enhance motivation is often made all the more difficult as the systems they work in, at this time, become more centralised and hierarchical and further invested in a multiplicity of standardisations (Giroux, 2019).

There is a teaching activity I have used over many years to foster dialogue. It involves putting a negotiated, student-generated or teacher-generated proposition on a piece of paper in the centre of a learning space, such as: 'Animals are living, sentient beings and should not be eaten' and asking learners to construct an individual response to that position.

The learning space is then divided into four corners—agree; disagree; don't know; don't care. Learners move to the corner of the room that they align with and become

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[4] Pre-service teachers also often argue quite correctly in these discussions that official curriculum documents, that specify content, function to limit flexibility and this impacts the capacity to motivate.

[5] I am not intending to argue here that aiming to support a collectivity of learners to be motivated to work in similar spaces on similar projects on occasion is absolutely problematic. I'm arguing that thinking about motivation only in this way or only on these terms is limited.

part of a group. The game then moves into a competitive mode, a competition importantly that sometimes avoids resolution of the issue under consideration. The winner of the game is not the group with the best response, but rather the one that has the most members. Different groups engage with all other groups with the aim of listening to the opposing side and then encouraging them to change their point of view and de-camp.

What's interesting about this game is that it 'always' works. *People are very motivated*, once they have decided what they think, and when exposed to an exteriority (someone who thinks differently) (Crowhurst & Faulkner, 2018) to convince those who hold different points of view to move over to their side—to persuade those people to join them and on account of doing so to confirm their way of thinking, doing and being. The activity seems to flow along effortlessly and learners flow along with it. Learners are also very often as interested to solidify relations with those who are already in their group, who share and support their way of thinking, as they are with engaging deeply with those who disagree with what they are saying. *Learners often appear to be less motivated* to engage with difference and what might function to destabilise (DeLanda, 2006) their way of thinking, doing and being (Crowhurst & Patrick, 2018) and more motivated to engage with similarity and what might function to stabilise (DeLanda, 2006) their ways of thinking, doing and being.

Learners in this pedagogical space do, however, occasionally shift sides. Sometimes the reason given is that they were mistaken about where they were standing; other times that they heard something that outweighed an existing position and tipped them over not necessarily into thinking completely differently but rather into thinking in a partially different or more complex way. Sometimes when this happens, people move to another corner in the room and at other times they remain standing where they are. At this point, these people often introduce the notion into the dialogue that a position held on a complex topic might not be a single thing but rather an assemblage effect comprised of a multiplicity of factors that function *to hold and produce* the complex and sometimes contradictory elements of 'a position' together. And this discussion of complexity, as it applies to positions held, opens up further discussions about the complex range of motivating and de-motivating elements involved in complex (but seemingly singular) pedagogical spaces.

When teachers become interested in designing spaces that might motivate a desire for learning, where learning is understood to involve a multiplicity of effects, some of which might motivate and others which might de-motivate, the task regarding motivation shifts from being one to do with alignments, and moves to being about designing spaces (including processes) that encourage learners to notice and accept that what it means to be a learner often entails entertaining a multiplicity of motivational impulses (Fawaz, 2016). Learning contexts will often generate the proliferation of a multiplicity of motivational impulses. The task for teachers, and for learners, is not to aim to smooth these over but rather to acknowledge and sit with them.

The challenge for teachers in designing spaces that might enable learning, given what we've been discussing about motivation, is to warn students that they might experience some dis/comfort and then to invite students to sit with and notice these motivational effects, these impulses and sensations, as they participate in complex

pedagogical spaces; spaces where they will be affirmed and challenged (Carr, 2003, pp. 132–147; Faulkner & Crowhurst, 2014), where they will experience a multiplicity of motivational effects (Fawaz, 2016; Lyotard, 2015), and where they will be produced as a learner who is motivated and/or unmotivated, as un/motivated in a multiplicity of ways. The challenge for teachers, in designing such spaces, is to imagine what learning opportunities these motivational multiplicities might offer and to encourage learners to notice and engage with these in pedagogical spaces and learning events.

5.4 Designing for Engagements

I often ask students in these conversations to differentiate between motivation and engagement. They often say that engagement is the desire to do something. At this point I say something like 'while this is certainly part of what is required, it isn't the full story'. I then repeat the question and pause. Pre-service teachers stop and stare at the roof and look puzzled. I tell them that engagement involves what they are doing at that very moment. They stop and continue to puzzle. What is it that they are doing? They're trying to work out what it is that they are doing and as they do this sense-making work, *as they venture into a space that isn't at all clear yet*, they become aware that they are engaged in a thinking event (Badiou, 2013). They realise that a thinking event is a space that can sometimes be an assemblage—a multiplicity involving being in a flow that is known, and being in a flow that is challenging, and not having the language with which to think the flow you are in at all. And conversely, they realise that sometimes thinking can be a space that plays out in more linear ways.

There is a tension at play with trying to support deep learning and it involves an un/comfortable tension that lies right at the heart of learning. The tension is that if learning involves being someone who knows, someone who is challenged and someone who doesn't know, and if being someone who knows is pleasurable and being someone who doesn't know or is challenged is uncomfortable, and if learning requires motivation, and if the known is associated with pleasure and the unknown and the challenging with pain—then I think you get the drift.

Designing for learning, including designing for engagement, in the short term, will involve designing spaces that may generate comfort and discomfort. Designing for engagement will involve designing towards the deconstruction of a multiplicity of affective territories and involve designing spaces that might incite a multiplicity of affectivities when those spaces are inhabited by subjects and, on account of this, might produce those learner subjects in a multiplicity of ways.[6]

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[6] I am working on such themes in another co-authored writing project with Michael Emslie. The suggestion here is that the 'always already discursively produced subject' that is the learner, inhabits or navigates a learning event/pedagogical space (Badiou, 2013) and within such a learning event/pedagogical space that new aspects of the learner (new or additional dimensions of learner subjectivity) are produced.

Once I had a dinner party and I made a simple dessert—strawberries with balsamic vinegar and caster sugar sauce. Chop the tops off a punnet of strawberries and place them in a container. Pour balsamic vinegar into the container so that strawberries can marinate in it and add a sprinkling of caster sugar. Cool in the fridge for 24 h. Serve with soy ice-cream, and you have a cruelty free, vegan dessert, that 'always works' and that's delicious and an opportunity to occupy the moral high ground. Who would have thought that something as pleasurable as eating strawberries could be enhanced with a touch of not so pleasurable (albeit sweetened) vinegar? The taste that's produced via the combination or hybridising of these ingredients is different, as sweet and acidic become entangled. The affective components of engagement mentioned above are a bit similar and can involve pleasurable and not so pleasurable components that come together in entangled ways.

Learners might be supported to go to and inhabit learning spaces where a multiplicity of modalities of engagement happen. They might go to such spaces and, on account of doing so, they might experience something different and pleasurable and become learners who desire to be engaged and to go to such places again. Teachers might work with learners such that once engagement emerges and happens, that attention might be oriented to this, that this might be highlighted, when it is occurring, as it is emerging, and learners might be supported to name and notice this and to register how pleasurable being deeply engaged can be (Crowhurst & Patrick, 2018, p. 397; Davis et al., 2015, pp. 11–12).

Learners might not only 'be taught things', they might also be supported to inhabit spaces where they are taught to notice and then to desire the experience of learning. They might be supported to inhabit spaces where they are taught to recognise and desire the experience of being a learner, to desire the pleasurable and not so pleasurable experiences of knowing, being challenged and not knowing yet. They might be supported to inhabit spaces where they are taught to recognise and desire the experience of being creative and being curious, and teachers and pre-service teachers might think about what it might take to design spaces where such outcomes are generated and what it might take to support learners to sit with and in the complex affective spaces that such spaces produce.

Designing for engagement has often been constructed as a project involving a seemingly linear and singular series of thinking movements. The learner who is engaged positioned as a subject who initially moves through or navigates easier spaces or modes of thinking and later tackles more difficult spaces or modes (Bloom, 1956). The engaged learner has been understood to be moving through a series of thinking layers or levels and as emerging at the conclusion of this process as having moved from thinking in shallow ways to thinking in deeper or more complex ways. On occasion, engagement plays out in such linear ways.

Engagement might also be thought of as multiple, as multilayered and as an effect that is produced within a pedagogical space. As discussed in this book, learners are produced in a multiplicity of ways within pedagogical spaces, including as knowing, as challenged and as not knowing yet (Deleuze & Guattari, 1987; Lyotard, 1986). Learners inhabit pedagogical spaces in a multiplicity of ways at the start of a learning project and are produced and emerge at the end of a learning project in a multiplicity

of ways. Learners might inhabit and be produced within a pedagogical space as subjects who engage deeply with some considerations and less deeply with others. Learners, as engaged subjects, I am suggesting, are produced within pedagogical spaces and events in a multiplicity of ways, in shallow and in deep ways within the one pedagogical space perhaps simultaneously, and also in linear ways moving from the easy to the difficult within the one pedagogical space in a stage-like fashion. All of this engagement work will also entail engaging with a multiplicity of affectivities and sensations (Berlant, 2011).[7]

5.5 Designing Contexts/Learning Spaces

A key idea that has emerged in these conversational spaces, and that pre-service teachers have told me has changed their thinking, and been very useful, is the importance of reframing planning from being about 'the planning of activities to deliver content' for instance and thickening it so that it comes to be about 'the designing of *spaces* within which learning might happen'.[8]

In thinking about planning/designing for learning in the short term, while it is important to focus on individuals, in practice it is very difficult for an individual teacher to do this constantly. This is because, for the most part, the work of teachers involves collectivities of learners and the task of assessing where a collectivity of learners 'are knowing', or assessing what will be relevant for a collectivity of learners with precision is impossible. The variables are too vast. The intention here isn't to suggest that thinking about individuals should be discarded, but rather to suggest a practical (and theoretically informed) way forward. *One* response to the complexity that is the collectivity of learners, is to try to persist with the task of thinking about individuals and meeting individual needs, but *also* and *more so* to think about the learning space/s within which this collectivity of individuals work.

Earlier in this book we considered some of the complex elements that come together to comprise the territory that is a learning space:

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[7] Many of the techniques/thinking spaces outlined earlier in the book could be used to encourage engagement. And the arts-based techniques/thinking spaces explored in *Arts-based pathways into thinking* (Crowhurst & Emslie, 2020) could also be used to support learners to notice what they already know, engage in challenging thinking and to venture into currently unintelligible realms. The aim in this chapter isn't to detail a list of techniques to push thinking; it is rather to map out more general terrain.

[8] Davis et al. (2015, p. 218) discuss the use of the word 'design' rather than 'plan' in relation to teaching. Harris and Holman Jones (2019, pp. 63–81) are also relevant here as they consider the ways that the human and non-human objects [including objects in designed spaces like classrooms] come together in spaces, coexist, intra act, emerge and become within events that happen in spaces like classrooms. In concert with Davis et al. who write that teaching originally had to do with 'gesturing towards relevant signs, or orienting attention toward significant features …' (2015, pp. 11–12) Harris and Holman Jones suggest that people harness the generative opportunities that such environments afford via 'attunement' (Harris & Holman Jones, 2019, p. 77).

What are some of the components of the territory that is the learning space? I will list a few: individual learners; technology, architecture, furniture, exterior spaces, interior spaces, time, noise, movement, bodies, sensations, affect, emotions, language, symbols, educative texts, stabilizing factors, destabilizing factors, teachers, private space, collective spaces, notices on walls, friendship groups, official agendas, unofficial agendas, expected happenings, unexpected happenings, energy, frustration, curiosity, questions, shallow thinking, deep thinking, movement, spatial arrangements, dialogue, flow, interruptions, day dreaming, moments of being on task, moments of being off task, analysis, the overt, the covert, meaning making, knowing frames, engagement with coherences, equilibrium, disequilibrium, tension, comfort, pleasure, awareness or lack of awareness the past, awareness or lack of awareness of the present, awareness or lack of awareness of the future, discipline, comparison, normative statements, values, content, motivation, engagement, boredom, frustration, relevance, irrelevance, that which is permitted, that which is excluded, success, failure, official curriculum, hidden curriculum, access to learning technologies, seating arrangements, heating, cooling, windows, clothing, fashion, attitudes and dispositions, collective affect, individual learning, group learning, class learning, difference, similarity, repetition, this space, that space, between spaces, external requirements and accountabilities, discipline leaders, the system, parents, relatives, siblings, class, gender, ethnicity, sexuality, gender identity, ability, centres, edges, inclusions, exclusions, awareness, lack of awareness, energy levels, time of day, weather, colour scheme, types of desks, length of contact, heat, learner history, things that make sense, things that are challenging but that can be assimilated into what is, things that rupture and transform what is and turn it into something previously unthinkable, larger and smaller externalities that the subject is aware of, larger and smaller externalities that the subject is not aware of.

All of the elements that are present in a given learning context 'come together' in deep and affectively powerful ways and, as they do so, a complex learning space is produced. This 'coming together' of parts is not only a flat kind of bringing together by a teacher 'actor' for instance, it's not only a 'mash up' (Harris & Holman Jones, 2019, p. 10) of elements, but also a bringing together that powerfully generates a fluid, energized, entangled, symbiotic, pulsing, intra-active and changeable whole (Harris & Holman Jones, 2019, pp. 10–13). Earlier in this book, I suggested that it is within learning spaces that the complex assemblage that is learner identity is produced, and similar notions re powerful bringing together events are relevant to reflect on at this point.

This [the paragraph above] is not an exhaustive list, but it goes some of the way towards detailing some of the relational components that come together and generate any given learning space called a classroom over time, or that we might notice in a learning space that we call a classroom that we are immersed in or observe. Relational factors, such as those listed above, play out and become entangled over time, generating the territory that is the learning space. The learning space assemblage, that is a small but complex part of the larger educative assemblage, that in turn, enables and supports the doing of things, in these smaller learning space assemblages. The learning space assemblage, that is one context within which complex learner identities are supported to take shape and emerge. The learning space assemblage that is one context that encourages or discourages types of learner identities to take shape – learner identities that, as they are enacted and re-enacted over time, make and re-make the learning space assemblages that support the production of types of learner identities. Smaller learning spaces, made over time, by teachers and learners, within larger spaces, that also function to build those larger spaces, larger spaces that support ways of thinking, doing and being, and that are in turn a product of even larger culturally enabled ways of thinking, doing and being.

Planning might be thought of as *designing* and should include considerations around the construction of learning spaces.[9] Learning spaces that enable processes that, in turn, enable learners to inhabit a multiplicity of spaces where the types of expansive learning processes we have been discussing in this text might take place. We might plan to construct such spaces in the present and support learners to inhabit them and to understand their experiences within them, so that they might learn to persist in them, and gain pleasure from being in them, in the present and into the future.[10]

One type of activity that many teachers already design, that might be thought of as a space, and that is productive of a multiplicity of learner subjectivities, individually and collectively, is group work. Group work understood not only as an activity that an 'always already discursively produced' individual learner does with others, but also as a complex *learning space* that the 'always already discursively produced' learner inhabits. A complex space, designed by a teacher, involving a multiplicity of elements and spaces, that come together in powerful ways and that produce powerful effects, including the production of a multiplicity (individually and collectively) of learner subjects. To navigate the space that is group work requires that learners inhabit a multiplicity of spaces, including being listeners and being speakers, being affirmed and being challenged, and perhaps having no idea what on earth is going on. Some group work activities require written skills, analytical skills and the capacity to manage a task. As such, as group work activities are enacted, learners are produced *as learners* in these kinds of ways. As learners make contact with a multiplicity of other learners, in a multiplicity of spaces, including the spaces that are a multiplicity of ways of thinking and doing, they are produced in a multiplicity of ways. When learners complete tasks in environments comprised of a multiplicity of int(er/ra)related components (components including people that come together, in deeply hybrid ways), they too come to be produced in new deeply hybrid ways on account of this (Crowhurst & Emslie, 2020, pp. 72–73; Harris & Holman Jones, 2019, pp 10–13).[11] Also, within processes of engaging with the 'other', there are reflexive opportunities to engage with the 'always already discursively produced'

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[9] For instance, while we can think about an 'inquiry unit' as involving a series of activities that learners *move through*, we can also think about the 'inquiry unit' as a designed space, comprised of a multiplicity of spaces, that the 'always already discursively produced' learner inhabits and where the learner influences, navigates *and* is produced in a multiplicity ways. These ideas are discussed throughout the book.

[10] We might also apply the idea of designing classroom spaces to activities and curriculum generally (Davis et al., 2015, p. 218). When teachers 'plan' curriculum, often they think about this as involving the putting together of a sequence of activities that learners move through and, in part, I think this is correct and this is what it means to design curriculum some of the time. To think about curriculum via notions of 'design', to my mind, doesn't erase this way of thinking, rather it adds much richer ways of thinking about such spaces.

[11] I use the term 'int(er/ra)related' to imply that elements within a complex system are relational (interrelated) and to imply, drawing on Harris and Holman Jones' (2019, pp. 10–13) use of Barad, that they are 'intra-relational'; to suggest that elements within a context are *also* in relationship in ways whereby they become enmeshed and entangled and bound up, each in the other, in a multiplicity of hybrid becoming/s. These are ideas that have also been explored in Crowhurst and Emslie (2020, p. 72).

self, with the existing self's own edges or centres, which are perhaps made visible and/or moved into awareness on account of this exposure to the other.[12]

And just as the experience of learning within a group might be thought of in the ways outlined above, so too might the pedagogical space that is the experience of designing for learning. Designing for learning might be thought of as a complex space that teachers bring their backgrounds to and that their backgrounds travel into. Designing for learning might be thought of as a space that teachers navigate, drawing on a multiplicity of existing skills and ways of knowing, and as a space where a multiplicity of aspects of teacher subjectivity will be produced and generated. When teachers inhabit the pedagogical space that is the task of designing for learning, they are doing much more than the doing of things, for as they inhabit and navigate and bring their backgrounds to design processes, they are being produced as teachers, they are immersed in the process of becoming teachers, in a multiplicity of ways.

5.6   Multiplicities of Speaking and Listening into a Mobile Phone

The previous section argued that learners bring aspects of their backgrounds to, navigate, and are produced in, a multiplicity of ways within the pedagogical spaces that teachers design.[13] The following example of a pedagogical space not only grounds what this might mean in practice but also deploys strategies that seek to make a familiar territory strange or non-normative (Foucault, 1977). This 'making the familiar strange' is a tactic that generates a space where the 'always already discursively produced' learner might draw on what they know already in order to navigate the space and where also, on account of the non-normative aspects of the space, new dimensions of the learner subject might also be produced. The following pedagogical space is designed with the intention of supporting the learner to go into and navigate

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[12] There is a tendency perhaps when thinking about the construction of the sorts of spaces discussed here to lose track of the connections that exist between things that are done in the present and the effects these things have on the spaces that eventuate in the future (Lyotard, 1997). Small-scale events (Badiou, 2013) repeated over time produce effects and build larger collective contexts (DeLanda, 2006), larger contexts that in turn support and enable doings in smaller spaces. The things that we do in the short term, the events we participate in, in small spaces, as they are reproduced over time, produce larger cultural spaces, larger cultural spaces that in turn support and enable the doing of things in smaller cultural spaces (Butler, 1990; Crowhurst & Emslie, 2018, pp. 27–35, DeLanda, 2006).

[13] On the one hand, to say that we design spaces means that we aim to generate spaces within which learning might be enabled for a diversity of learners—we design to enable the 'always already discursively produced' learner to navigate, and contribute to, the space successfully. Additionally, to design can mean that we generate spaces within which a diversity of learner subjects will be produced—this is a powerful way of thinking about what it means to design for learning. Designing for learning might be thought of as involving the production of a multiplicity of learners—a multiplicity of learners across a group or collectively and multiplicity understood as occurring with each individual.

a known space in an unusual way and to notice[14] the effects that are produced on account of doing so, and to generate a multiplicity of motivational, engagement and other epistemological and ontological effects.

Learning spaces always involve dialogue—dialogue with self, others and text. Dialogue is a key technology that permeates all manifestations of learning and all manner of learning spaces. And often one form of proof that learning has happened is the learner's capacity to engage in dialogue on a theme or topic that is the knowledge space that a learner has been exploring (Freire, 1999).

While normative notions of dialogue position it as a space when learners come into contact with others, dialogue might also be thought of as a space where the learner comes into contact with themselves—a space where learners might engage with themselves as if they were engaging with another. Dialogue with others providing opportunities for experiencing multiplicities and in-betweens, and dialogue with self, providing opportunities for experiencing multiplicities and in-betweens.

When people consider engaging in a discussion, often the normative knowing frame (Davis et al., 2015) is that dialogue involves opportunities to speak and listen to others. Dialogue, however, might also be designed as an all-familiar and yet unusual event where there are opportunities to speak and listen to others *and, on occasion, opportunities to speak and listen to self* (Arendt, 2005, p. 20; Crowhurst & Emslie, 2020, pp. 60–61; Gee, 2005, 2007).

While it is familiar to see how engaging in dialogue with others might involve speaking and listening, it is perhaps less familiar to see how the experience of consciously listening to self might be generated. Echoing stated positions back to learners and then asking them to acknowledge that they have heard these positions is one simple example where a learner who has spoken to others is perhaps now also in the unusual position of listening to self. Teachers can then bring a large variety of questioning techniques to such moments with a view to generating spaces where individuals not only say what they want to and listen to themselves, but also where they justify and think about the contexts that enable such speech acts and who or what might be advantaged or disadvantaged on account of such speech.

When a learner speaks, they might be encouraged to 'listen to themselves' and then to unpack the cultural and historical dimensions that enable such narratives; that is, they might be encouraged to unpack the collective and historical dimensions of seemingly individual utterances (Foucault, 1977). To this end, learners might be encouraged to engage in the kind of discourse analysis techniques that were

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[14] Maxine Greene (2001) writes about aesthetics and learning and the way that learners are often involved in learning projects that require the deployment of discourses that thicken those same learning projects. She also suggests that learners can find themselves in situations where more than was expected happens. When this happens, she suggests that the learner might simply 'notice' what they are aware of. Others suggest that attention might be 'oriented' (Davis et al., 2015, p. 12) and/or 'attuned' (Harris & Holman Jones, 2019, p. 129)—and in doing so they highlight other layers of noticing—feeling and sensations (Berlant, 2011; Crowhurst & Emslie, 2018; Halberstam, 2011) that might also be noticed but not necessarily named. When learners are immersed in complex emergent situations they might be encouraged to 'notice' what is happening in the moment; such encouragement, I would argue, is non-normative.

briefly mentioned earlier in this book. Learners might inhabit a space where the int(er/ra)connected nature of the individual and the collective (Harris & Holman Jones, 2019), as evidenced in speech acts, are named and noticed, and learners might be supported to locate and notice alternative contexts that offer alternative possibilities (other additional ways of speaking about a topic) and to consider whether or not they might choose to enact these (Youdell, 2011, pp. 44–45).

So far, 'listening to self' has largely been positioned as an analytical affair. Teachers, however, might also design unfamiliar dialogic moments where individuals say what they want and listen to themselves speaking in less analytical ways and do so in the usual way that 'listening' happens (Arendt, 2005, p. 20; Crowhurst & Emslie, 2020, pp. 60–61; Gee, 2005, 2007). A position, for instance, might be discussed by a group and after some time teachers might ask people to record a point of view using the voice recorder function on their mobile phones. Once this is done, learners might listen back to their own point of view—they might go to an in-between space that deconstructs speaking and listening, and they might hear themselves saying jarring things or they might hear themselves saying things that are unformed and imprecise but pleasantly surprising (Chambers, 2014). Learners, that is, might inhabit the familiar space that is a dialogue in an unfamiliar way.

Dialogue might be understood not only as an activity that an 'always already discursively produced' individual learner navigates, contributes to, and enacts with others, but also as a complex *learning space* that the 'always already discursively produced' learner inhabits, involving a multiplicity of elements and spaces that come together in powerful ways and that produce powerful effects, including effects that involve the production of learner subjects in a multiplicity of ways (individually and collectively).[15]

5.7   Conclusion

In line with the 'auto-teach(er)/ing focused research' process this book deploys, this chapter has outlined an assemblage of ideas that come out of my own teaching practices and that I want to suggest might be deployed and combined by others to support learners to inhabit and be produced in expansive ways within novel learning spaces. Learning sometimes takes place within designed spaces, comprised of an assemblage of elements that enable encounters with the known, the challenging and the unthinkable—designed spaces that teachers can plan to support learners to inhabit and navigate and within which they will also be produced in a multiplicity of ways. These spaces involve a multiplicity of intersecting and int(er/ra)relational elements and are also an effect of these elements, elements that come together to form the

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[15] To understand how contexts produce a multiplicity of subjectivity effects requires engaging with theory. Judith Butler's work (1990) which focuses on 'performativity', when read beside complexity theory (DeLanda, 2006; Deleuze & Guattari, 1987) and with other theorists who consider multiplicity (Lyotard, 1986) and the relational nature of elements (Harris & Holman Jones, 2019) are useful, and these are key theoretical notions that inform the text.

complex pedagogical space. A complex pedagogical space within which various multiplicities play out and ways of knowing, doing and being are produced and reproduced. A complex pedagogical space which, in turn, is produced and reproduced on account of the various multiplicities of knowing, doing and being that the complex pedagogical space enables to be played out.[16] And these smaller spaces are also a part of a multiplicity of larger relational assemblages—assemblages like the school, the state system, the national system, and the international system, all of which, on account of being complex and int(er/ra)relational, change over time (DeLanda, 2006). Larger spaces support and enable fluid relational doings in smaller spaces just as smaller spaces support and enable fluid relational doings in larger spaces over time (Butler, 1990; Crowhurst & Emslie, 2018, pp. 27–35; DeLanda, 2006).

5.8 Symbolic Intersections
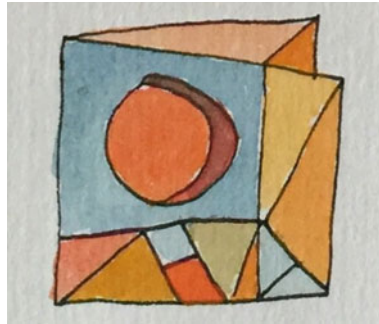
Fig. 5.2 Michael Crowhurst (2019) Cropped detail element of cover image 'part/whole' Watercolour and Pen on Paper

The first image in this chapter represents an imaginary space returned to over three days. It looks the same each day (Fig. 5.1). Planning or designing in education is often constructed as a process that is about managing or controlling or predicting the future. While I hate to be the bearer of bad tidings, I have bad news for those looking for planning or designing techniques that will allow them to control the future—it doesn't work like that. Maxine Greene told us many moons ago that this sort of control isn't going to happen because 'There is always always more' (Greene, 2001,

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[16] Some of the effects of the inhabitation of learning spaces are listed in the previous chapter.

p. 141). Marg Sellars (2013) reminds us that if we really want to support diversity and expansion then aiming to plan away the unexpected shouldn't be driving our thinking. The things in a space, some of these there by design, come together, hold together and make the space, a space that if it were to include additional elements would be different but would still hold together. This is what a complex space is. Learning happens in complex spaces and is a complex space. When I think design I imagine I'm furnishing a room and that the learners I'm working with are probably going to bring in some cushions that I probably wouldn't have chosen and/or decide that they're never going to sit at the table that I have laid out for them. I imagine movements through the room and unexpected combinations within the room. I imagine that while I'm going to open the door and walk through the room in predictable ways that I'll also be produced while I'm in the room in more than one way (Fig. 5.2).

5.9   Invitation to Dialogue

> As I swim I remember being seven or thereabouts at the Pascoe Vale pool. Shallow end, one foot in front of the other, hands like a spear pointing to the sky. Clear water, eye stinging amounts of chlorine, and the pale blue pool. The baby's pool, 2 foot six at one end and 3 foot at the other (tall babies in those days). A swimming instructor (who was probably 14) cracks the proverbial whip. Mum wearing a groovy brown and bone summer hat nursing Kate. Make sure your fingers are together and take a deep breath. Lean forward, face down, feet off the floor. Just bring all of this together and then forget you're bringing all of this together and then go with the flow. Don't breathe in when your face is under water, breathe out, don't breathe out when your face is above water, that's when you breathe in. Point your toes, glide, great, you've done it, you've become it, and now you can go to the other end of the pool – to kicking and legs. Keep those knees straight. Hold the edge of the pool. No bending. Harder, more kicks, keep those arms straight.
>
> As I glide through the water, without a thought, as all of the things done come together to produce me as an I that glides through the water, as I have done many times before, as I navigate the pool, thinking about last Tuesday but without a thought about the swimming, as I glide through the water, with the thoughts I have brought in with me, as the pool enables me to be produced as a swimmer, as a person with leisure time, as I navigate, as I am produced, without a thought about the swimming itself, I'm thinking of last Tuesday and when I was seven at the Pascoe Vale pool.

At the beginning of this chapter I noted that the first draft had been written more quickly than other sections of the text. Can the reader discern any moments in any sections of the text where temporal factors (such as a quicker mode of writing) seem to be present?

Readers might also like to reflect on how the entire text influences and is reflected in this chapter and how this chapter influences and is reflected in the larger text. Readers might also like to reflect on how a classroom culture influences, and is reflected in, single learning activities and how single learning activities influence, and are reflected in, classroom culture. Scribble on a piece of paper as you think about this. Now draw something that represents your emerging thinking.

Record some thoughts on your mobile phone and listen back to yourself.
What sorts of ideas are present in your reflections?
What characterises these ideas?
Thinking about what you are listening to via the 'aesthetic' mode of thinking, as discussed in Chap. 3 of this book, how might you 'thicken' the story you have constructed here?

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Dialogue with Self

Michael 1	So, what characterises the pedagogical space that I've navigated to write this chapter?
Michael 2	It is a complex space that's been navigated
Michael 3	A space where I've engaged with the problem that is moving through it
Michael 1	Yes … and it's also a productive space …
Michael 2	A space on account of complexity where I've been produced as a writer
Michael 3	Produced as a writer in a multiplicity of ways
Michael 1	Like listening to myself recorded on a phone
Michael 3	There are also spaces that precede, surround and exceed this chapter
Michael 3	Yes – different spaces that are int(er/ra)related
Michael 1	Yes – that are entangled with this space in all sorts of ways

Michael 2   Teaching and learning spaces
Michael 3   Other writing reading and thinking spaces
Michael 1   Painting and drawing spaces … different symbolic registers … 3 days
             in one room
Michael 3   Different modalities of sense making
Michael 2   A multiplicity of int(er/ra)related/entangled spaces
Michael 1   Entangled here … in this chapter

Fig. 6.1 Michael Crowhurst (2016) 'Imaginary Landscape-Texta City'Texta on paper

Chapter 6
Designing for Learning Across Longer Time Frames

Michael Crowhurst ⓘ

Abstract In this chapter the focus is on the territory that is 'designing for learning' over a longer temporal landscape. What it means to be a teacher who designs for learning has shifted over time—understandings regarding what 'planning' is and the purposes of 'planning' have been and continue to be impacted by a variety of contexts. This chapter briefly details and lists a variety of ways that 'planning' has been constructed in the literature and practice, and then focuses on an assemblage of contemporary ways of thinking about what it means to plan/design. In line with contemporary theory, the chapter suggests that the work of designing for learning should proceed cognisant of the fact that learners are not only engaged with various epistemological projects but also with various ontological projects. If learning occurs in in-between spaces, in spaces that are comprised of elements that are known, that are challenging, and that don't yet make any sense, this chapter explores what it might mean to design such spaces. The chapter also considers the ways that seemingly external elements come to travel into classroom territories with learners and become part of those learning environments. Finally, in concert with others, the chapter argues that activities might not only be thought of as tasks that are 'done by learners' but also as complex pedagogical spaces that learners bring things to, navigate, inhabit, and are produced within in a multiplicity of ways.

Keywords Designing for learning · Planning for learning · Pedagogy · Multiplicity · Diversity

6.1 Introduction

One of the key arguments this book has made so far is that one way of thinking about learning is that it happens in spaces involving various experiences of being in-between. That it involves being in an in-between place where what is already known meets the challenge of moving towards knowing something that is different, that is yet to be known—where 'the toes are just touching the bottom of the pool'. Sometimes we might think about learning in linear ways, as in we move from here to there. At other times we might think about learning as involving being in multiple spaces at once, as in, within a pedagogical space, the learner might know, be challenged

and not have a clue about aspects of the space simultaneously. And at other times we might think about the linear and the multiple co-existing. One way of thinking about learning is that it is active work that involves straddling contradictory spaces, including knowing and not knowing, and the linear and the multiple. One way of thinking about learning is that it involves a complex assemblage of events, undertaken by the complex assemblage we call a learner and that as they learn, learners, like all complex entities, move through, and manage, a series of movements into and out of various states of equilibrium (Braidotti, 2014, pp. 241–243).

Reflecting on this paragraph from the vantage point of the educative contexts I currently work in and have worked in, I am struck by its utopian stance. While straddling the known and the unknown is a sound educative aim, the inhabitation of such spaces is often fleeting and rare, and such moments occur differently for each and every individual. The complexities involved in designing contexts that might support a collectivity of learners to straddle the known and the unknown are vast.

The sentiments outlined in the paragraph above also sit in tension, in many ways, with systemic processes and policies, which often seem to seek order and alignment rather than disorderly ventures into the unknown. Educative processes are often governed by policy frameworks and organisational arrangements that seek to homogenise (the demonstration of standardised regimes of competence and compliance) rather than support a diversity of learners to go to the edges of existing ways of knowing, and into or towards difference, the liminal, the non-normative, and/or the unintelligible. I'm not suggesting that learners don't encounter difference here; I'm suggesting that the types of difference, learners are encouraged to encounter are systemically ordered.

The current moment is one where learners often work in large groups, are required to follow identical curriculum policy documents, and are expected to demonstrate competency around pre-specified and externally assessed outcomes—outcomes that are often nationally, and sometimes internationally, benchmarked and compared (Victorian Curriculum & Assessment Authority, 2019).

Increasingly, what is required to be positioned as successful is for that learner to demonstrate competency around a range of pre-specified ways of knowing and to produce observable outcomes that evidence this. Age-related pathways, through various ways of knowing, are mapped out by experts, and students are expected to produce knowledge products that evidence appropriate progress in relation to the achievement of these ways of knowing. Each learner is assessed over time with their individual progress plotted against the expected standards, which in turn enables each learner to be compared against normative expectations for learners of a particular age (Foucault, 1977; Victorian Curriculum & Assessment Authority, 2019).

The dominant factors that govern educative work at this moment favour convergence rather than divergence and these governing factors are in many ways at odds with the sentiments we've been briefly discussing in the paragraph that began this chapter (Crowhurst & Emslie, 2020; Malpas, 2014, p. 27; Law, 2004, 2006; Chambers, 2014).

While learners are expected to realise these normative standards, they are also simultaneously positioned individually as different and collectively as diverse. And a good teacher isn't positioned as someone who can support a proliferation of difference, for instance, but often as a professional who can successfully support a diversity of learners to navigate, and be assimilated into, the same normative stages and the same pre-specified contents as detailed in curriculum policy documents and against which every young person will be assessed and measured. Pedagogical divergence, enacted by individual teachers, is where learner difference is accommodated and dealt with by the system. Teachers are encouraged to develop an array of pedagogical tools to support a diversity of learners to proceed along a path. The normative path is comprised of set curriculum and set reporting mechanisms and set processes that are all important parts of the context that mediate learners and learning and that demand that they all demonstrate that they can do, know and be pretty much the same (Davis, Sumara & Luce-Kapler, 2008, 2015, p. 163; Foucault, 1977).

Many have written about the importance of student-centred learning and how placing the student at the centre of formal learning processes is necessary to enable learning. Many years ago, for instance, Dewey (1902, 1997) wrote of the importance of working in student-centred ways, and of the necessity for learning to occur in active ways that connected with wider culture. Freire (1999) (for very different reasons) also favoured a curriculum structured around student centred concerns with an active problem focused approach. Sellars (2013) also suggests that emergence, (the capacity to go with the flow in spontaneous ways) should be a key component of educative spaces that aim to support learning. Many writers speak to the connections between flexibility, divergence, activity, relevance, and learning. And in light of this, it is timely to reflect on how the current fetish for various modes of standardisation, might impact on a teacher's capacity to work in flexible, active, divergent, relevant and responsive ways and on account of this how the current standardised moment might also impact on learners and learning (Adams et al., 2016).

While current educative policy documents in Victoria and Australia include calls to support diversity and certainly don't preclude student centred/edged approaches many of these policy positions can function to constrain the breadth of work that attempts to move in such directions (Victorian Curriculum & Assessment Authority, 2019). And to return to my original train of thought, this tendency away from student directed edges and towards the achievement of system directed standards moves educative processes further away from the utopian in-between learning spaces valorised previously. However, there are also ample opportunities, within standardised environments to do expansive work, and ample examples of expansive work that has been produced within such contexts.

In order to do such good work, within increasingly standardised educative systems, teachers need to go about the work of designing and 'delivering' curriculum in a multiplicity of ways—in ways that are compliant and that tick the requisite boxes, and in ways that exceed or add to those boxes when there are ethical reasons to do so. To work in ethically expansive ways, it's a sad state of affairs that teachers often need to be political actors and strategically navigate the systems they inhabit.

6.2 Working with Groups—Designing Complex Spaces Where Worthwhile Events Might Happen

Another key factor that mediates and impacts the capacity of teachers to support individual learners to inhabit such 'in-between' spaces is that teachers, on the whole, work with *groups* of learners.[1] And on account of insufficient resourcing, it would seem that these groups of learners are subject to (what on the surface would appear to be) similar learning events, following similar lines of inquiry, and are required to be engaged in the production of similar learning products.

While it is obviously very difficult or impossible to try to design a multitude of pedagogical spaces so that *all* individuals within a collective classroom of learners move towards a place where 'their toes are just touching the bottom of the pool', it is timely to remember that different people are always engaging in a multiplicity of ways with a seemingly similar *and/or singular* learning event. And that seemingly singular learning events might instead be thought of as complex spaces, comprised of a multiplicity of elements or smaller spaces, and on account of this complexity, individual learners and different learners might be learning in a multiplicity of different ways as they engage with the different elements or spaces that they encounter within the 'same' space that is the seemingly single learning event.

As the moments where a learner will straddle the known and the unknown differ for every person, and given the difficulties of designing with every person in mind when teachers are working with groups of learners, a collective lens (as well as trying to meet the needs of individuals) taken to the work of designing curriculum is required. A collective lens that takes the attention away from 'the individual' teacher's capacity to generate learning for all individuals all of the time and instead focuses attention (as well) on the teacher's role in designing *spaces* where individual learning within large groups and within activity/pedagogical spaces can take place.

I am suggesting, like many others, that teachers think about the kinds of spaces where learning might be likely to happen, set about the work of designing such spaces, and then delegate the task of learning to contextually-enabled learners. Learning might be thought of as something that happens when people go about the work of being learners in spaces designed by teachers that enable them to do such work. And designing for learning might include not only focusing on the delivery of content (as it so often seems to) but also on thinking about the construction of learning spaces that might enable engagements with content for a diversity of learners.

Many years ago, Dewey made related points when he suggested that teachers *should be* in the business of pursuing educative aims that were worthwhile. In relation to the pursuit of such aims, Dewey suggested that teachers might work on

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[1] I want to note here that I am aware that groups are not only 'of difference' but function to generate differentiation. This will be discussed throughout the book and specifically with reference to dialogue later in the book.

multiple fronts. First, he suggested that they might consciously seek to design peda-
gogical experiences that *were* worthwhile and, second, that they might also attend
to designing pedagogical spaces *within which* worthwhile learning events were able
and/or likely to happen (Dewey, 1902, 1997, pp. 37–41).

And once learners are in such spaces, teachers might offer further ideas (Freire,
1999), might support learners to notice and describe (Greene, 2001) the spaces they
have managed to wade out to, and might even ask questions that hint at what learners
might notice or look for. Teachers might also remind learners to be aware of what
they are sensing (Harris & Holman Jones, 2019), and encourage them to sit with these
usual and unusual sensations (Berlant, 2011) as they use existing skills to navigate
and notice and stay afloat (Braidotti, 2014); as they venture out into unknown and
ever-deepening waters, and as the water they are immersed in begins to carry them
along *in its* flow.

While we can think about learning as an effect that happens when learners partici-
pate in activities that they bring their backgrounds to and navigate and move through,
we can also think about activities as spaces that learner subjects (or a collectivity
of learner subjects) inhabit and within which they are produced as learner subjects
in multiple ways (Davis et al., 2015, p. 218). In a multiplicity of ways, including as
learner subjects who know, who are challenged and who have no idea about 'x' as
yet.[2]

When curriculum is designed, often we think about this as involving the mapping
out of activities that learners do; but to think about curriculum and activities via
notions of 'design', as spaces that are navigated and inhabited, is richer and more
accurate. The idea that we design spaces that learners bring their backgrounds to
and within which learning might be enabled for a diversity of learners, and where a
diversity of subjects might be produced as learners in a diversity of ways, is a powerful
way of thinking about what it means to design for learning. (To understand how
contexts produce such learning and subjectivity effects requires engaging with theory.
Judith Butler's (1990) work on 'performativity' and theories around assemblage and
multiplicities (Deleuze & Guattari, 1987) are the key bodies of theory that inform
the ideas outlined here and these will be and have been further discussed in other
parts of the book).

In the last chapter I wrote:

> Learning sometimes takes place within designed spaces, comprised of an assemblage of
> elements that enable encounters with the known, the challenging and the unthinkable –
> designed spaces that teachers can plan to support learners to inhabit and navigate and within
> which they will also be produced in a multiplicity of ways. These spaces involve a multiplicity
> of intersecting and int(er/ra)relational elements and are also an effect of these elements,
> elements that come together to form the complex pedagogical space. A complex pedagogical
> space within which various multiplicities play out and ways of knowing, doing and being
> are produced and reproduced. A complex pedagogical space which, in turn, is produced and
> reproduced on account of the various multiplicities of knowing, doing and being that the

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[2] Designing knowing that pedagogical spaces are complex; Designing knowing that learners bring
their backgrounds to such spaces; Designing knowing that learners will be produced in a multiplicity
of ways within such spaces; Designing knowing that learners navigate such spaces.

complex pedagogical space enables to be played out. And these smaller spaces are also a part of a multiplicity of larger relational assemblages – assemblages like the school, the state system, the national system, and the international system, all of which, on account of being complex and int(er/ra)relational, change over time (DeLanda, 2006). Larger spaces support and enable fluid relational doings in smaller spaces just as smaller spaces support and enable fluid relational doings in larger spaces over time. (Butler, 1990; Crowhurst & Emslie, 2018, pp. 27–35; DeLanda, 2006)[3]

To design such learning spaces, an assemblage of design approaches or elements (focusing not only on techniques to disaggregate and deliver content or instruct, but also on the characteristics of environments that enable learning to take place) is required. I will now elaborate on an assemblage of ideas for designing pedagogical spaces that also illuminate the characteristics of larger spaces that might enable learning to happen.[4] The ideas that will be outlined are ones that I find useful and interesting, and many of these are well documented in the literature (and so I will not say a great deal about these here); others are not as prevalent in the literature, therefore I will focus on these in more detail. What I will do that is perhaps a little different is to suggest that as well as thinking about these ideas as discrete organising principles that readers might imagine possibilities for combining these principles.[5]

I will approach this task by describing a range of complex designing approaches and having done so I will ask the reader to consider what sort of learning space whole is produced via the enactment of such a strategy and what sort of learning space whole is required to enable such a strategy to be enacted in the first instance.

Before I do that, however, I want to stress one further factor that I haven't really emphasised in this chapter so far. As I re-read this chapter in the process of editing, I noticed that while I have foregrounded the role of the teacher in the work of designing classroom spaces, I haven't really had too much to say about the impact that learners exert on such spaces. I'll turn to this consideration now.

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[3] Some of the effects of the inhabitation of learning spaces are listed in an earlier chapter.

[4] Sections that follow include many definitional and descriptive sections on different methods of design. The reason I've included so many is because I imagine these sections might function as a useful summary for pre-service teachers.

[5] While combining these principles differs from the normative way that such approaches are usually presented as ideas or as approaches in the literature (as in model 'x' or idea will be presented and an applied example that is consistent with this model will then be offered) in the messy space that is the facilitation of learning events over time, it is indeed normative that such ideas are combined. Teachers, as they teach, don't work through lists in the way that some models imply, rather they inhabit the messy space that is the classroom with some ideas about what might happen in it. They then use the ideas they have at their disposal to navigate and/or sit with/in a pedagogical space. And this is part of the reason why engagements with theoretical narratives about teaching and learning are so important, perhaps more so than participation in practical events, for engagement with theory is what enables a teacher to do the combining work being discussed here. And on this account, I would argue that the current fetish for more placement or more time given over to 'practical' tasks, *at the expense of* engagement with theory and ideas in pre-service teacher education, is deeply flawed.

In the previous chapter, drawing on the work of Deleuze and Guattari (1987, pp. 361–498, 509–510) I wrote:

> People, including learners, inhabit, navigate and are produced in contexts that involve entanglements of gender, class, ethnicity, sexuality, ability, family, religion, friendship, relationships, animals, affect and the sensory in a multiplicity of ways. And people who have been produced as subjects do the work of being learners from within contexts that are gendered, classed and so on. People who are learners are in a complex series of contextually mediated relationships with the knowledge products they are presented with in classroom contexts and with the knowledge products they produce within classrooms. And the knowledge products that are present within classrooms are not static, they are fluid and mediated and, as they are produced by learners, they will come to reflect the attributes of the learner who produced them, and the attributes of the spaces within which this productive work took place.
>
> Knowledge products aren't simply objects to be handled and absorbed in active ways. Knowledges and concepts are spaces or contexts that are engaged with by learner subjects who bring elements to them that have travelled in with them from where they have been. Knowledge products aren't only territories to move through efficiently; knowledge products are effects that come to be entangled with the backgrounds and contexts that learners bring to them. (Adams et al., 2016)

Classroom contexts function in a similar way. Learners move through such spaces, having inhabited other contexts, and elements of those contexts travel into the classroom with the learner and influence the shape of the classroom context and the shape of any learning processes and knowledge products that play out and are constructed therein.

6.3 Designing in Ways That Are Consistent with What We Understand Learning to Involve

Sellars (2013) writes of two children standing beside the territory that is a sandpit. One child tells the other that he would like to play a game in the sandpit. He would like to play a game involving chocolate and spiders. Discourses relating to chocolate and spiders have been enacted and are about to be taken into the territory that is the sandpit. Youdell (2011) uses Butler's term 'discursive agency' to explore this terrain, suggesting that the things we do, the games we play, as original as they seem and as free flowing as they seem, do not simply flow from within us towards the outside world as pure expression. Play, like other forms of learning, involves choices that are dependent on discourses that are available and enacted within a variety of contexts; discourses that exceed the person enacting them. The child didn't invent chocolate—or playing games—the child deploys discourses to suggest and play a game involving chocolate—sand these discourses travel with the child into the game and become part of the game and, as the child deploys these discourses, he begins to become a player.

The other child listens to the invitation that has been extended and she is not entirely convinced that this is what she wants to do in the sandpit. She wants to play a game involving dinosaurs. A discussion follows. Each listens to the other, in the in-between emergent space that is dialogue, and each considers the difference on offer. Each considers what it might mean to spend time in the space that is the pit in the way that the other would like.

The two children enter the pit. They bring all that they know and who they are, their backgrounds, into the pit with them and as they spend time in that space playing, a new hybrid game involving combinations of chocolate, spiders and dinosaurs emerges. The game hasn't been planned in advance, but the learning space that is the sandpit, the sandpit stage within the theatre that is the early childhood learning centre (Lyotard, 2015, pp. 208, 253–273) and the learning spaces that are 'play outside time' have been.

A new hybrid game emerges in a learning space that enables children to use what they know, and who they are, to try challenging things and perhaps go beyond what they know into as yet unthinkable territories. A new hybrid game emerges that enables children to use what they know and to venture into and explore challenging new spaces that they haven't explored before. Both children are aware that they can return to play this game again whenever they decide they want to. They are aware that this is a new game that they have made. They may not be aware, however, as they play this game, that not only are they going through playful motions, they are also engaged in an ontological project—they're not only playing, they are *becoming* players of this game. And after they've played the game, they can say that being this kind of game player is a part of who they are and what they've become.

6.4   Designing in Ways That Are Enabling of Diversity

This kind of expansive pedagogical space, described above, where people have some influence over the direction of their becoming, at least some of the time (even within highly standardised systems and even though not everything in educative systems can be, should be or will ever be open-ended), in line with ideas already explored in this book, is what I am seeking to promote here in the interests of enabling the proliferation of diversity.

Learning often happens in in-between emergent spaces where learners engage with various flows, involving things that are known, that are challenging and that aren't known yet. In these spaces various combining/s might be enacted and in the process of all of this doing, learners experience, are produced and perhaps take up new ways of thinking, doing, sensing, becoming and being. And this is one key reason why it is important to critically engage with standardising systems, because systems that seek to standardise learning spaces, learning expectations and learning experiences influence and potentially limit what people might become.

Designing for learning will involve the generation of a multiplicity of complex pedagogical spaces where a diversity of learners from a diversity of backgrounds might be invited to explore and experience emergence (for instance) as they venture slightly out of their depth and towards things that are not only new but that might be challenging or even unthinkable at the present time. A multiplicity of pedagogical spaces not only conceived of as sequenced learning events occurring across a series of days or weeks but also a multiplicity that is understood to occur *within every single activity that plays out over those days or weeks.* Designing for learning will involve the generation of a multiplicity of spaces, producing a wide variety of generative effects, but of particular interest here, effects such as learners being produced in a multiplicity of ways.

To design for learning, it is necessary to reflect on what learning might be and what learning might involve. Throughout the book, learning has been positioned as a complex event that is not easily defined. The notion that learning can be a linear event that involves moving from what is known to 'being out of your depth' and onto new ways of knowing has been considered. The notion that learning happens in in-between spaces, where learners might engage with a multiplicity of other spaces including those that are already known, those that are challenging and those that are as yet unintelligible, has also been considered. The notion that learning not only involves the navigation of spaces but that learners are also produced in a multiplicity of ways within the pedagogical spaces they inhabit has also been canvassed. The notion that learning processes, products and spaces come to be influenced by learner backgrounds has also been considered. And the idea that experiences of *multiplicity in general* are potentially generative, including that they might be generative of learning, has been considered. In short, many sometimes contradictory ideas regarding the complex space that is learning have been described and discussed in this book so far and we will now suggest, with this multiplicity of ideas regarding learning in mind, what it might mean to design spaces that potentially enable expansive learning events.

In naming and noticing the attributes of these smaller spaces (given that these smaller spaces are what will come together to produce larger complex spaces), we are also noticing the characteristics of the larger systems that might enable complex learning events to happen. In describing these smaller spaces, we can imagine what sort of larger whole might be produced via the enactment of such a strategy and, in turn, what sort of whole is required to enable such a strategy to be enacted in the first instance (DeLanda, 2006). First, we will consider smaller pedagogical spaces that are 'normative', that are well known, and that are consistent with constructing larger spaces that might enable expansive learning events. Having done that, we will consider 'non-normative' or less well known smaller pedagogical spaces that might also enable the construction of larger spaces, which might enable expansive learning events.

6.5 Normative Notions That Remain Useful For Designing over Longer Temporalities

I will now turn to briefly consider some existing ways of thinking about designing that can be used to invite learners to venture into expansive spaces over an extended period of time. The aim is to move away from thinking about these existing ways of designing learning spaces as discrete and instead to encourage readers to conceive of them as parts of an assemblage of design tools that might be combined in endless ways, in *choco/spider/sauris* ways, in order to generate a multiplicity of pedagogical spaces that learners can bring their backgrounds to, navigate, and be produced as learners within, in a multiplicity of ways.

6.6 Designing with Flexible Intentions and Focus

It has been widely argued in education that one way teachers can support learners to venture into spaces beyond their current level of understanding is to formulate intentions, develop pedagogical techniques to actualise those intentions, and then assess whether the original intentions have been realised. Marsh (2008, pp. 19–40) highlights this way of approaching designing with reference to Tyler's work (Marsh, 2008, p. 22). While such approaches to learning can be criticised because pre-set intentions can function to limit flexibility and hinder opportunities to inhabit emergent spaces, when considered more broadly than involving 'content', and instead to also be about learning, intentions can function to enable and support expansive learning events.

When teachers assess learner understandings around content, for instance, or the direction of inquiry, during a learning sequence, and decide that they might aim to stretch thinking in some way within a content space that is playing out and construct learning intentions designed to challenge or shift the direction of thinking accordingly, there is indeed the possibility that learners may engage with emergent situations and venture beyond what they currently know.

The difficulty here, at this time however, is that increasingly *contexts that provide teachers with the opportunity and flexibility* to develop and change learning intentions as a course unfolds, in order to seize such opportunities, are being diminished. At many levels of education, while there are some opportunities for teachers to re-focus intentions to enable learners to 'change course' during a course of study, such opportunities are fewer and fewer in number. Systems often function to close off such opportunities and are not often up to the task of enabling or supporting such happenings.

While some might argue that there are open-ended opportunities that can be planned for, current governance mechanisms, on the whole, make it very difficult for individual teachers to negotiate with individual learners towards a wide variety of outcomes as these emerge during a course of study—or to work with and enable

difference in significant rather than superficial ways. For instance, while I might very well be able to negotiate with learners to work on a project focusing on aged care in Rome rather than Egypt, choosing instead to use our time to do something completely different, say volunteer at the local aged care facility on account of an unplanned emergent interest in doing so on the part of learners, might not be possible.

The capacity to exercise judgement and use intentions *in a flexible manner*, to introduce or change them in negotiation with learners, and to do so at different times in the learning process, is important to consider in relation to the aim of supporting learners to move into and through emergent learning spaces. Current standardised curricula regimes are a policy space that is increasingly functioning to limit the capacity of teachers to work in such ways. It's important that we identify ways of working with intentions that maintain flexibility and that we continue to construct policy and other professional spaces that might enable teachers to do so.

I believe that many teachers would agree with what has just been argued. The questions to pose therefore are: If this is so, why is it that policy settings appear to have moved away from enabling flexibility? And what might need to happen for flexibility to be valorised in policy? Part of the answer, I think, rests in reflecting on the characteristics of the contexts within which educative policy is developed and on the characteristics and motivations of those who are invited into such processes.

6.7 Designing for Active Learning

Designing to build spaces that enable active learning (Dewey, 1902, 1997) is also a part of the assemblage of design tools that can be combined with others in endless ways to support learners to venture into spaces where they are *out of their depth and engaging with a multiplicity of learning opportunities*. Active learning, however, doesn't necessarily or only mean that learners are *physically moving*. Active learning, as used here, is intended to imply that learners are engaged in pedagogical spaces and are moving through these spaces in ways that generate deep thinking.

Designing for active learning, therefore, doesn't mean that pedagogical spaces, such as 'direct instruction' or 'silent reading' or 'simple analysis of texts' or 'lectures', are off the pedagogical menu. Rather, active learning means that these seemingly less physically active strategies might be used in isolation and in combination with a variety of pedagogical spaces/tactics over time in order to generate deep thinking and engagement.

Designing for active learning also implies that learners are not only engaged in pedagogical spaces where they consume knowledge products but *also* that they are engaged in powerful ways in the construction and production of knowledge products. Designing for active learning will, therefore, mean that knowledge products come to reflect a diversity of learner backgrounds and that a diversity of learner backgrounds will come to be present in knowledge products (Bruner, 1996; DeLanda, 2006). Learners become actively engaged partially on account of the elements of self that they bring to pedagogical spaces from the wider contexts they inhabit (Dewey, 1997).

Pedagogical spaces become relevant to, and are made sense of by, learners partially on account of connections to learner background.

6.8 Designing for Inquiry

Inquiry-based learning is a well known pedagogical space that requires and enables active learning (Davis et al., 2015, pp. 108–110; Freire, 1999; Marsh, 2008, pp. 198–214). Rather than work towards the realisation of tightly defined and pre-specified knowledge outcomes or learning intentions, inquiry-based approaches centre around processes of inquiry where learners are understood to be *consuming* knowledge and also to be *generating* ways of knowing. While an inquiry-based approach might involve an area of concern, the focus is with the learning process itself.

The teacher is positioned as a facilitator or enabler of learning and inquiry, rather than the person who makes learning happen or who transmits knowledge. And knowledge is viewed as a constructed product that is made by different learners in different ways, that reflects learner backgrounds and interests, and that is dependent on, and an effect of, the assemblage of processes and materials involved in its production. Knowledge is understood to be an effect of the bringing together of a multiplicity of elements that combine to produce what become unique knowledge products.

Learners are involved in active and often collective collaborative processes where they simultaneously *consume and produce* ways of knowing and knowledge products. Teachers design and manage the complex spaces that enable such ways of knowing and processes of learning to occur. Inquiry occurs within spaces that enable active and expansive learning and, over time, as inquiry-based approaches are repeated they *also* generate the larger classroom spaces within which such active and expansive inquiry-based learning events occur—that is, inquiry-based approaches build the contexts that enable inquiry-based approaches.

Learners are often allocated to small groups and begin their inquiry with a focus. The focus becomes a problem that the group pursues and learns about. And learning is demonstrated and shared with others via the production of knowledge products. An inquiry-based unit of work might involve a number of groups conducting investigations into a variety of aspects of a broad area of investigation. If the Roman empire was a focus of investigation, for instance, one group might inquire into the geographical features, another into the legal system, another into fashion, food and clothing and so on. A multiplicity of outcomes that are shared being the result, with student learning around processes of investigation and reporting positioned as being *as important* as any knowledge products that result.

Inquiry-based modes of learning enable learners to *navigate and to inhabit* pedagogical spaces and these spaces are productive of the attributes that inquiry-based learners try out and take up.[6] Inquiry-based modes of learning are widely used and

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[6] While we can think about an inquiry-based unit of work as involving a series of learning steps that learners move through—we can also think about this series of steps as a series of activity spaces

are also a good example of a pedagogical space within which the learner is produced in a multiplicity of ways. A multiplicity of ways not only on account of engaging with a multiplicity of pedagogical/activity spaces (finding resources, working in a team, summarising information) but also on account of being produced in a multiplicity of ways *within each* seemingly singular pedagogical space deployed within a given inquiry-based unit of work.[7]

6.9 Designing for Collaboration

In inquiry-based approaches, learners often work in groups (Davis et al., 2015, pp. 116–129; Freire, 1999; Marsh, 2008, pp. 198–214) and the spaces between different learners, the spaces where different learners meet, can function as territories where learners can venture beyond what they know and where they can catch a brief glimpse of other ways of knowing, doing and being (Bruner, 1996). The spaces between people that are generated when they come together and meet, can function in similar ways to the sandpit example from Sellars (2013) referred to above. These collaborative spaces, where a diversity of learners come together, can function in ways where all learners are exposed to a diversity of discourses that have travelled into the learning space with the diversity of learners from a diversity of backgrounds who are members of that space. And the discourses that have travelled into the space, with learners also meet and mix with discourses that are already present in the learning space. Collaborative learning events might be thought of as spaces where discourses can be deployed, consumed, introduced or combined by learners and new ways of thinking doing and being can emerge as a result (Youdell, 2011, pp. 44–45).

When a group of learners gather to produce a learning product, that product might be thought of as a record of a learning dialogue; as a territory that has captured moments where this learner and that learner have come together and produced new insights for both.

Teachers might plan to support learners to name and notice where thinking has been enriched on account of such collaborations. Teachers might work towards the construction of learning spaces that enable such collaborations and noticing. And in doing so, teachers might design to enrich prevailing individualistic ways of thinking

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that the learner inhabits, like a series of rooms in a house. Further to this we might think about the inquiry unit as a designed space where the learner is produced in multiple ways within such spaces.

[7] The notion that learners are produced in a multiplicity of ways across a unit of work *and within* single activities will be discussed in more detail at the end of this chapter. To signpost, if we focus in on the seemingly singular activity 'get into a small group, read paragraph x, discuss as a group, identify and record key points, report back to the whole group'. If we list all of the elements of this routine activity, all of the ways that the learner is produced within this seemingly singular pedagogical space become clear. This common type of activiity example demonstrates how learners are already being produced in multiple ways and are enacting a multiplicity of learner identities within a seemingly singlar activity as well as across a sequence of activities playing out over time.

about what it means to be learner and foreground the opportunities for learning that collective pedagogical events afford.

6.10   Designing for Challenging Outcomes

Another way of designing expansive pedagogical spaces, where learners straddle the known and the unknown and are produced in a multiplicity of ways, can be via the deployment of some aspects of an outcomes-based approach (Marsh, 2008, pp. 30–31). Often in such approaches, the learner demonstrates engagement with new ways of knowing via the achievement of pre-set concrete outcomes (here we'll retain the outcome but discard the pre-set aspects of the usual way outcomes-based educative models proceed). Learners engage in projects that require concrete outcomes and as they inhabit these spaces they use what they already know to navigate around, through and/or towards other spaces that they are yet to know (the outcome).

Often, in such approaches, a learner is required to demonstrate competencies via the production of a product that is pre-defined. Once they have produced the object, they are described as having learnt the types of knowledge/s and/or as being the kind of identity that the competencies map out and seek to produce (the making of knowledge products also being a moment where the learner is being both a consumer and a producer of knowledge). While such design approaches to learning can be criticised if the outcomes required are too narrow or pre-determined by a teacher or by the system (Davis et al., 2015, pp. 131–148; Freire, 1999, pp. 68–105), there are, nevertheless, many opportunities within such modes of designing, for learners to move into the pedagogical spaces so far discussed.

6.11   Designing for Negotiated Collaborative Outcomes

Negotiation is another normative principle that might be combined with any mode of designing for learning (Davis et al., 2015, pp. 149–167). Where negotiation is deployed, the learner learns what they need to know in order to produce a given negotiated outcome. While the negotiated outcome is often relevant to the learner or consistent with learner strengths, and may provide opportunities for the learner to demonstrate what they know in ways that are affirming, negotiation also introduces an 'other' (the teacher the learner negotiates with) into the learning process and signposts, on account of this, the possibility of the learner travelling into deeper or different waters (Dewey, 1997, pp. 61–65; Freire, 1999, p. 101).

If outcomes are negotiated with a teacher (tasked with the role of challenging the learner to move beyond what they are comfortable with) or if negotiated projects are conducted in groups where the members decide on an outcome that is representative of group strengths, and where it's understood that each learner will bring different strengths to the group, then the likelihood that learners may move into pedagogical

spaces that straddle knowing and not knowing, and where they are produced as learners who know, as learners who are challenged and as learners who have no idea what they are doing, is enhanced.

6.12 Designing to Engage with Problems

In 'problem-based' approaches (which are also normative), learners are supported to articulate and negotiate real world problems that they engage with *and perhaps* work towards solving (Freire, 1999). Learners often work collaboratively and are situated in learning/pedagogical spaces that require them to persist with spaces that are uncomfortable (in spaces that are truly problematic) and to use existing skills to navigate the unresolved space that is the problem.

'Rich Tasks' (Education Qld, 2000) include problem-based elements. Learners work in active ways, taking interdisciplinary approaches to real world problems over extended time periods and demonstrate outcomes in real world performances of competence. A group of students concerned about a lack of support for diversity in their community might negotiate to organise and conduct a community dinner for instance. A mix of inquiry, moving through problems, collaboration and disciplinary spaces, characterise this complex and potentially expansive pedagogical space.

In supportive pedagogical contexts, learners are invited into situations, and design situations, where they are presented with opportunities to sit with and work through problems. They are presented with opportunities to begin to realise what they do not know and to do so from within contexts or places that are known. Each learner inhabits a multiplicity of complex pedagogical spaces where they are supported to engage with what occupying such a space means and then supported and challenged to notice and to combine or hybridise the responses that emerge in such spaces as they respond to a problem via the production of a real world outcome or event.

Each learner is encouraged to navigate, contribute to and inhabit a complex pedagogical space involving analysing, combining, contributing, venturing, imagining and creating. Each learner is produced in multiple ways, within the designed pedagogical space that is the 'rich task'. Teachers might think about the characteristics of pedagogical spaces that enable the construction of problems and plan accordingly. Problem-based learning is another normative principle that might be combined with other modes of designing for learning in order to generate expansive learning events.

6.13   Designing to Enable Critical Engagement
with Context

Designing to support learners to critically engage with various cultural and individual contexts is another normative approach that might be used to design expansive pedagogical spaces. Arendt (2005) suggests that one of the characteristics of authoritarian contexts is the desire to regulate flows of energies and inquiry. Learners within such systems might be limited because the directions of their inquiries and the flows of desire they might pursue would be governed or scrutinised by the system. Freire (1999) makes similar points.

If a system seeks to impose limits on inquiry, and if those limits might also have the effect of limiting thinking, doing and being more generally, then critical theory (and other modes of theorising) would suggest the importance of avoiding the practice of uncritically going along with the flow. It would suggest, instead, the importance of analysing spaces that function to limit with a view to changing those spaces in the interests of expansion. These ideas will be further engaged with at the conclusion of this chapter.

6.14   Designing for Depth/s and Shallow/s and Deep
and Shallow

Depth is another normative notion that might be used to design the pedagogical spaces that learners inhabit. Bloom famously outlined a taxonomy that detailed superficial and deeper ways of knowing some time ago (1956). Learners might move from the shallow to deeper ways of knowing by moving through levels of knowledge, including comprehension, application, analysis, synthesis and evaluation. While there are many other ways that moving from the shallows to the deep might be conceived of, Bloom's (1956) taxonomy remains a powerful tool to begin thinking about what it might mean to support learners to move between or around different layers of knowing—to move around or between layers that are known and/or have been experienced in a particular knowledge territory and those that are yet to be.

Another notion however, in relation to depth and the shallows, that pedagogical spaces might be designed with in mind, is the idea that 'the deep' and 'the shallow' exist in more than a linear set of arrangements. If learners are working within pedagogical spaces where they might be produced as people who know, as people who are challenged and as people who have no idea, then in relation to depth it might be accurate to suggest that, on some occasions, learners enjoy a variety of relationships with deep ways of knowing and shallow ways of knowing simultaneously.

Sometimes, in pedagogical spaces, learners operate in shallow ways and at other times, or at the same time, they may also operate in deep ways. Complex pedagogical spaces generate a multiplicity of learner subjectivities, across a group of learners, and for each individual learner; complex learner subjectivities that among other things

straddle shallow and deep ways of knowing. Notions about deep ways of knowing and superficial ways of knowing are commonplace in education, what is less usual and non-normative, is the notion that deep and superficial ways of knowing sometimes co-exist.

To return to the key argument pursued so far, the suggestion is that there are many normative existing ways of thinking about designing for learning that are consistent with the aim of generating and supporting expansive learning events. These normative tools might be used independently or combined in new and interesting ways to support learners to move towards and into expansive learning spaces. These ways of thinking about learning are not only well known but are also well documented in the literature. As most readers will be familiar with these modes of thinking about designing pedagogical spaces that enable and support learning, my aim so far has been to list them and to add something to them of a non-normative flavour in suggesting that they might be hybridised.

6.15 Non-normative Notions That Are Useful for Designing Over Longer Temporalities

At this point I will turn to consider some less familiar, non-normative ways of thinking about designing for learning than those briefly discussed above. The aim in introducing these other non-normative pedagogical modalities is that readers might combine or hybridise these with their own existing ways of thinking about designing for learning and with the more normative pedagogical modalities discussed above, in order to generate pedagogical spaces that might generate expansive learning events.

6.16 Designing to Engage a Multiplicity of Affectivities

While we've paid attention in various parts of the book to some of what might characterise pedagogical spaces that enable learning, we haven't paid much attention to the sensations and effects that might also happen within such spaces. Pedagogical spaces enable and intensify various kinds of flow—various kinds of flow that enable emergences—emergences that enable and involve encounters with the already known, with challenging new ways of knowing and with new, as yet unthought of, ways of knowing—various kinds of intensities, flows and emergences that in turn generate a multiplicity of possibilities and combining/s.

The last time I was in a pool, I glided effortlessly from the shallow end to the depths, from this end to that. I used what I already knew to move through the water in the ways I wanted to move through it. On making my way towards the water (on a day of 35 degree heat), before I jumped into it, I knew the first dive would mean plunging into the cool. As I plunged in I felt the sharpness of the cool water all around

me, and I felt it all around me, until my body temperature adjusted to the space I was in, until it normalised, and I lost sense of temperature entirely. I'm not aware how my body temperature changes or when exactly it does, or even 'if' it really does. I am aware that diving into cold water changes my awareness of temperature, it feels like my body temperature changes, and I'm aware of it as it's changing, until it must be about the same temperature as the water it's immersed in, and then my perception of body temperature disappears, even though it's still there.

The difficult part of taking a swim isn't being in the water so much as making the decision to jump in, making the decision to go through the initial cold shock, making the decision to go to the place where cold and heat meet, to go to a place where I am aware of temperature, where I experience the hot and the cool, where that multiplicity resolves in ways that I don't control, as I inhabit the space that is the water, as I use what I know already to move through it and, as a consequence, as I am (re)produced as and become a swimmer again in the new space that is this swimming event.

Once in the pool, after the initial shock, it's pleasure all the way, and I know that it will be. The initial uncomfortable sensations, sitting beside a series of pleasurable sensations, all happening in the pedagogical event space that is swimming, the pedagogical event space within which I am produced, as comfortable and as not comfortable, and as swimmer.

To become this thing called a swimmer, this time, involved using a combination of existing skills in order to navigate a swimming pool, and involved being in a place, a pedagogical space, where comfort and discomfort were present and, on account of doing so, being produced as a swimmer, within the one-off event that is being a swimmer in a pool.

The story about taking a swim and becoming a swimmer and the sensations associated with this is intended to metaphorically connect with the complex experience of being a learner (and to be a little bit non-normative). The swimmer enters the pool with a body temperature that has been generated in a space beyond the pool, and once in the pool the learner experiences and meets other temperature sensations that are part of the context that is the pool. Learners bring sensations of comfort and discomfort to classroom spaces and meet sensations that are comfortable or otherwise within those spaces.

Sometimes the affective experience of being in a pool evens out as the swimmer's body temperature and the pool temperature become entangled and similar. Other times the water remains too cold because the body remains too hot and the affective experience is jarring. Whether the experience is jarring or comfortable or both, the swimmer manages to hold the complex space that is being a swimmer together.

Earlier in this book I wrote:

> Affective modes of 'thinking/engaging' are to do with registering sensations as they happen and with being open to a multiplicity of sometimes contradictory affective events within teaching and learning events. For, if learning, as will be discussed later in this book, involves simultaneous experiences of equilibrium and disequilibrium, it will also involve a multiplicity of affective intensities. (Fawaz, 2016)

In other work (Crowhurst & Emslie, 2020, pp. 62–77) I/we have deployed drawing as a technology that might support such sensory, noticing and sitting with work. In an activity where we asked people to read stories 'aloud like a play script', we also gave them a large piece of paper and asked them to 'engage' with the paper, to make marks on it, to scribble on it, to put some feelings onto it, as they read, as they talked, and as they ate pieces of lemon and spoonfuls of yoghurt and sugar. We asked them to tune in to what they were sensing in ways that included and moved beyond words.

Designing ambient spaces that enable learners to take the time to sit with or in learning events involving a multiplicity of intensities, and supporting learners to be attuned to this multiplicity of intensities, and perhaps to name and notice this multiplicity of intensities as they emerge in learning events, is part of what might happen in expansive learning spaces. (Harris & Holman Jones, 2019)

Berlant (2011) suggests that when people experience sensations that are unusual (such as the contradictory sensations that learning events might provoke), there is a tendency to quickly bring such moments to closure via the use of language. Berlant (2011) suggests that closures achieved via such *fast* usage of language tend to reproduce normative ways of thinking, doing or being. Fawaz (2016) suggests that educative work that aims to move learners closer to social justice will involve change and, on account of this, will also involve navigating a multiplicity of comfortable and uncomfortable affective spaces. He suggests that the tendency in such educative work is to seek to resolve affective states. Fawas suggests that working towards making socially just changes, such as learning, to be socially just, will entail inhabiting pedagogical spaces where the learner sits with, and notices, but doesn't seek to resolve, a multiplicity of affectivities. And that generating this state of affective multiplicity might be what an educator seeking to work towards change might seek to incite.

Such ideas are relevant to the affective work that is learning generally. For if learners are subjects who are engaged in processes where they will be produced as knowing, as challenged and as not having a clue as yet, they are also subjects who will be experiencing a multiplicity of affectivities. Fawaz (2016) and Berlant (2011) would suggest that sitting with such sensations might generate, and is what characterises, expansive learning events. Such ideas might be useful to consider regarding designing for learning generally.

6.17 Designing Complex Pedagogical Spaces That Extend Invitations and Are Welcoming

On reflection, to return to the story about having a swim, it's apparent that an important first element of going to the place that is having a swim involves extending an invitation to self and accepting the invitation from self to enter the pool. Especially knowing that to do so would incite a complex mix of sensations. In order to accept such an invitation, I needed to be within a context that enabled me to do so.

In designing for learning over longer (and shorter) periods of time, teachers too might design spaces that are welcoming and inviting, in the hope that learners might

take up learning offers and opportunities (Faulkner & Crowhurst, 2014; Gray, 2019). Teachers might reflect on the characteristics of complex spaces that are welcoming and on those that are not.

Later in the book we will consider a dancer who is in the process of dancing a dance in a competition before a panel of judges (twilightsinger05, 2020). The dancer accepts the invitation to participate in the construction of the knowledge product that is the dance, and puts all that he knows into the construction of this dance knowledge product. The judges like most, but not all, of what has travelled into the dance performance with the dancer/learner. The judges ask him to leave some parts of himself and his background out of the knowledge product that is the dance and, in doing so, the judges interfere in the knowledge product that is the dance and with the ontological product that is the way the dancer is becoming a dancer.

In designing for learning over longer (and shorter) periods of time, teachers too might design spaces that are welcoming. So that learner backgrounds might travel into those spaces with learners and become entangled with knowledge products; learning processes, classroom spaces such that spaces designed by teachers might also become entangled with learner subjectivities.

6.18   Designing Towards Emergence Effects Across Multiple Contexts

Pedagogical spaces often generate emergence—emergence involving the coming together of things in spaces—and what might be called *the happening in* an event. Emergence enables the entanglement of different elements within which learner subjects are produced. Emergence enables entanglements such as when learners inhabit spaces where they engage with the already known, the challenging and the as yet known, and where these mix and mingle and where they are produced as learners in a multiplicity of entangled ways. Emergence happens in playful pedagogical spaces, where people move between what is known and what is not, and where they use what they know to experience and engage with new sensations, and where they try out new ways of sensing, feeling, thinking, naming, doing and being, and where they are *also* produced in a multiplicity of ways, some that are already known and repetitive and some that are new and different.

Some of these effects occur in ways that people are conscious of (learners navigate spaces) and some happen in more subtle ways, in ways that people may be unaware of as they are playing out (learners are produced). And once learners have tried these things out, experienced various sensations and effects, and noticed these, they can decide (consciously or unconsciously) whether to continue playing or whether to put a particular game away.

One of the things teachers might consider as they design for learning over longer temporalities, I argue, is emergence and the conditions that generate emergences. To that end, school systems might encourage teachers to design spaces that involve

and will incite a multiplicity of affectivities, sensations that stabilise and sensations that destablilise, but that nevertheless remain inviting to learners so that various combining and emergence effects might take place (DeLanda, 2006; Lyotard, 2015).

And teachers might do this designing work with an awareness that as they design these smaller pedagogical spaces that will be repeated over time they are also contributing to designing and constructing larger pedagogical/systemic spaces. Larger spaces that will be produced or come about as the smaller spaces we have been discussing are repeated. And teachers might also do all of this *dynamically circular work* with a full awareness of the connections that exist between larger and smaller pedagogical spaces (Britzman, 2003; Grassi, 2016; Kumashiro, 2004; Lyotard, 1986).

6.19 Designing for Emergence and Combining/s with a Focus on the Arts and the Not Arts

As discussed at the beginning of this chapter, Sellars (2013) writes of two children standing beside the territory that is a sandpit and the hybrid game that emerges as they enter the pit and play. I make the point here that:

> Learning often happens in in-between emergent spaces where learners engage with various flows and enact various combining/s and where various entanglements happen, and in the process of such engagements they experience and perhaps take up new ways of thinking, doing, sensing, becoming and being.

And earlier in this chapter I wrote that:

> Designing for learning will involve the generation of a multiplicity of complex pedagogical spaces where a diversity of learners from a diversity of backgrounds, might be invited to explore and experience emergence (for instance) ... A multiplicity of pedagogical spaces not only conceived of as sequenced learning events occurring across a series of days or weeks but also a multiplicity that is understood to occur *within every single activity that plays out over those days or weeks* … a multiplicity of spaces, producing a wide variety of generative effects, but of particular interest here, effects such as learners being produced in a multiplicity of ways.

In the spirit of games in sandpits, emergent combining/s and the paragraph above, teachers might not only *recognise* the complexity of 'single activities', they might also *consciously design* with notions of complexity and multiplicity in mind. To that end, pedagogical spaces involving and seeking to incite arts and non-arts hybridities might be deployed. Earlier in this chapter I wrote:

> Designing for active learning therefore doesn't mean that pedagogical spaces, such as 'direct instruction' or 'silent reading' or 'simple analysis of texts' or 'lectures' are off the pedagogical menu, rather active learning means that these seemingly less physically active strategies might be used in isolation and in combination with a variety of pedagogical spaces/tactics over time in order to generate deep thinking and engagement.

'Read this chapter and summarise the key points' becomes instead 'read this chapter and squiggle as you do, summarise some key insights and draw something that represents something you engaged with that doesn't make sense as yet. Make some marks that capture how you feel'. Moments of exposition and direct instruction might be realised via the deployment of fiction, costume, images and other modes of story telling. Hybrid emergent outcomes might be enabled within pedagogical spaces where the arts and the non-arts, where the affective and the rational, where clarity and ambiguity, where a multiplicity of symbolic realms, are deployed, such that they hybridise and become entangled as they produce *an assemblage something* that is complex, multiple and new (Crowhurst & Emslie, 2020).[8]

6.20   Designing to Include the Arts

As well as enabling combinations, as outlined above, the arts also provide opportunities that align with expansive aims generally, and teachers might look to deploy the arts as they design expansive pedagogical spaces. While there are a variety of arts-based practices that could be drawn upon (Crowhurst & Emslie, 2020), here I focus on the opportunities that drawing might afford.

In *Arts-based pathways into thinking*, Crowhurst and Emslie (2020) briefly introduce a technique that they call 'squigglying', which they have been using in conference presentations and teaching work for some time (Crowhurst & Emslie, 2019a, 2019b).[9] Squiggyling is a technique that aims to build desire for change, deepen understanding of known concepts, and enable venturing into new ways of thinking that might be, as yet, unintelligible. Squigglying might be deployed to

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[8] The use of the word 'entangled' references Barad as discussed by Harris and Holman Jones (2019). This is intended to imply and speak to how ontological projects (like being a learner) happen in 'intra-related' ways. Different elements come together, within spaces, and each becomes part of the other. Culture and subjects aren't separate each makes and comes to be in the other. Combining and hybridity are used in similar ways in the text. Entanglement here is also used without any specific connection to quantum physics, in the way that Barad does. The writer of this text (me) draws on an eclectic mix of social theories and in particular on writings generated within specifically educationally focused disciplines or genres, accordingly I deploy the word 'entangled' because it speaks so economically to the ontological connections that exist between things. In earlier work I have explored the ways that the sound of the voice and cultural contexts are entangled, even though the word entangled doesn't appear in that chapter (Crowhurst 2001, pp. 154–168). I wish now that I had used the word entanglement however, as it is such an economically poetic way to say what I wanted to say.

[9] We are continuing with these venturing inquiries in another project that is being written alongside this one. This book has been produced within a pedagogical space that entails a different set of movements. While this book has been very much about venturing off into the clarification of new ideas and writing spaces the text is also very much about *the drawing together and documentation of* learnings from teaching work that has been undertaken over a number of years *after* the doing. This is partially why I've included so many definitional and descriptive sections on different methods of design. The other reason I've done so is because I imagine these sections might be a useful summary for pre-service teachers.

generate expansive learning happenings/events in the following way: learners might be presented with a new concept (justice for instance) that is not clear yet, and then they might be invited to make marks on paper, to engage with the paper, without using words (the normative symbolic). By using the non-normative language of marks, learners might begin to 'move or think' towards 'different thinking', 'without thinking' in precise ways, as they tap into a variety of flows and intensities, as they move the pencil and engage with the paper and mark it (Knight, 2021; Redmond, 2020).

Mark-making, in this instance, is an example of an arts-based practice that might enable learners to sit in/with a non-normative space, to stall normative identifications, and possibly on account of doing so to deepen existing ways of knowing and to support the learner to venture towards new ways of knowing. Spending time making marks on paper is a pedagogical space where the learner might tap into, and become attuned to, the emergent sensory space of flows and intensities that are at play within pedagogical spaces (Knight, 2021). Where the *perhaps* non-normative symbolic realm of meaning-making via the making of marks on paper (squiggle and don't use words), *and* the *perhaps* normative symbolic realm of meaning-making via the use of words (the justice prompt), might become entangled and play out to produce something hybrid and new (Crowhurst & Emslie, 2020).[10]

6.21   Designing with Aesthetics and Narratives in Mind

Aesthetics and narrative are also key concepts that might be deployed in order to design for learning – where learning is understood to involve engaging with complex ideas (narratives) or processes and straddling a multiplicity of spaces, including the known and the unknown. Bill Greene (2009) suggests that we might think of curriculum as a story. Official curriculum documents, for instance, being the narrative that outlines what is considered to be significant knowledge. Learning might be also thought of, via story, as involving the capacity to tell ever-thickening stories about various territories of knowledge.

In a related way, Maxine Greene (2001) suggests that we might conceive of education as a series of aesthetic experiences that thicken the way we engage with the world. Greene (2001) suggests that works of art, for instance, are produced

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[10] While writing these sections, I was supervising (and working alongside) a PhD student, Kris Redmond (2020). I was co-supervising Kris with Marg Sellars. Kris was using Deleuzean theory and was very interested in moving with various intensities and flows, and during our time working together he developed 'real time scribbling'. I want to note that while the ideas developed here are entangled with Kris's ideas, they emerged entirely on their own. Primarily they are informed by Berlant's work on affectivity as explored in *Cruel optimism* (Berlant, 2011) and Lyotard's work on 'gesture' as explored in '*postmodern fables*' (Lyotard, 1997). They are also an effect of numerous conversations with Michael Emslie, have been the subject of conference papers, and have come out of my own practice as a painter. Kris hasn't asked me to note this—he is fine with 'squigglying'—but I wanted to note this nonetheless.

with aesthetic intentions. Meaning that they are often produced with the intention of producing or inciting a multiplicity of responses in viewer/s over time and that this is a hallmark of an aesthetic object (these ideas are considered in earlier sections of this book).

Language (meaning 'words' in this instance) is one technology that enables the construction of narratives and that generates narratives. It is the relationship and play between language, narrative, discourse, affect, the person and the aesthetic object that generates an aesthetic response and that, in some ways, produces an object as an aesthetic object (Bruner, 1996). The aesthetic object is one that thickens over time, that develops new and different layers of meaning, as more language is brought to it.

Combining strategies that raise awareness around current language use with strategies that involve exposure to new forms of language (and other symbolic realms such as affectivities for instance) and opportunities for learners to have the experience of using new forms of language in hybrid ways, might be thought of as an aesthetic educative practice or pedagogical space that might enable expansive learning events to occur (Bhabha, 2004). Designing pedagogical spaces that learners are invited to inhabit, knowing that they may lack any narratives to make sense of the space, and within which they might also experience a multiplicity of sensations and flows, that also might not be easily or quickly storied, is what venturing into territories that are beyond what they already know entails.

Teachers might design pedagogical spaces where learners don't rush to be knowers in the ways that they usually know, but rather where they simply register what is happening in a learning event (Joy, 2017). Teachers might design spaces where learners are supported to be attuned (Crowhurst & Emslie, 2020; Harris & Holman Jones, 2019; Knight, 2021; Redmond, 2020) to the sensations and flows involved in a learning event as it happens, *before* rushing to think about and story that event. And in the work of storying of these learning events, teachers might design pedagogical spaces that enable learners to draw on existing narratives (ones they know already and have learnt in formal educative spaces), to use and draw on narratives that they bring with them into the classroom from the diversity of backgrounds beyond the classroom that they come from, and to listen to enticing stories and new narratives that teachers might introduce and tell in direct ways.

6.22 Designing with Partiality and Multiplicity and a Multiplicity of Knowing Frames in Mind

Partiality is another key concept that might be deployed to design spaces that enable expansive learning happenings. Partiality, as used here, refers to the places we view the world from as we engage in sense-making activities. We always view the world from somewhere/s in order to make sense of it. Somewhere/s that frame the way we look and influence what we see. Heidegger (1977) explores the partiality of the places we know from and the relationship between where we know from and what is

seen. Davis et al., (2008, 2015) make similar arguments and use the phrase 'knowing frame' to name this complex idea.

Recognition of the incompleteness and partiality of ways of knowing, the incompleteness and partiality of the knowledge products we construct, and the incompleteness and partiality of the places we view the world from, is necessary in learning processes and learning spaces that aim to generate and enable expansive learning events and expansive ways of knowing, thinking, doing and being.

Freire (1999) highlights a further dimension of this: the futural dimensions of this partiality. For once we become aware that our knowledge of things is always incomplete and always unfinished, we open ourselves up to the possibility that we might know the world, and our experiences in it, in thicker, deeper and in as yet unintelligible ways, at some point in the future.

As learners and as teachers, we might also open ourselves up to the idea that this incompleteness is present at the beginning, in the middle and at the end of a period of learning, and that we will be produced as learners who know, who have been challenged, and who remain totally unclear or confused about the learning territories ventured into at the beginning, in the middle and at the end of a period of learning. Designing to embrace partiality might mean hoping that at the end of a unit of study that learners know, have been challenged and are left remaining totally unclear or confused about some of the territories ventured into, that they might remain in this place of multiplicity, *as well as* they might move from ignorance to knowing in some areas of engagement.

Partiality, therefore, involves discarding the assumption that the end point of a period of study equates with the end of the learning journey. Partiality also involves discarding the position that end points arrived at earlier are final or complete. Partiality acknowledges that the time spent on a topic does not bring it to closure and that the topic under investigation will never be fully known. Partiality approaches accept that while there might be moments of provisional clarity around aspects of a complex assemblage, these moments contribute towards the construction of an always partial and always incomplete understanding of the fluid and relational whole.

Designing to support learners to analyse, name and become aware of the places they are presently knowing from, and designing to support learners to analyse, name and become aware of alternative places of knowing, is essential when learning is thought of as a space where expansive ways of knowing, thinking, being and doing might be enabled. Designing to support learners to inhabit pedagogical spaces, where they know, where they are challenged, and where they may not 'have a clue about what some of that was all about', at the beginning, in the middle and at the end of a process of learning, is also what designing with partiality in mind might entail and look like.

Pedagogical spaces that recognise and embrace such partiality are spaces that recognise and embrace multiplicities, and multiplicities, given their generative potential, might also be named as an aim that expansive pedagogical spaces seek to enable and as an effect that expansive pedagogical spaces seek to generate.

6.23   Designing for Emergence Considering Time

Earlier I suggested that one of the most important learning events to design for is emergence. Emergence is understood as a playful, excessive space where people try out and combine different ways of thinking, knowing and being (Sellars, 2013) and unexpected happenings eventuate. The way that learning spaces are sometimes designed, however, can function to control the movement of bodies and potentially streamline thinking as learners move through time and space (Foucault, 1977).

It can be argued that a great deal of designing for learning, and educative policy, on some level, is about attempts to secure such control (Foucault, 1977). If we believe, however, that valuable learning can happen (and should also happen) when learners venture into spaces that are beyond teacher control, that are different from what a teacher or an educative system imagines, then we might question this tendency, and many have (Freire, 1999).

Often discussions about limits and control focus on an imagined future – as in limits that exist now might function to limit what happens in the future. However, we might also shift our focus to explore the ways that designing for learning *can function to control* the movement of learning bodies, and the limiting effects of this control in the present (Foucault, 1977). Exploring *where we are currently and what may have supported us to occupy this territory, planning to be attuned to this present*, is a move that might function to enable difference, that might enable learners to inhabit alternative spaces where unexpected things might happen and/or glimpses or subtle hints of new ways of being might be had or start to come into view (Chambers, 2014).

Designing for emergence involves an assemblage of elements. One of these might be to become aware of the places we have occupied before (Lyotard, 1997, pp. 217–233) in order to understand how these spaces have bought us to the places that are where we are now. Spending time noticing what has been, and noticing what we have learnt to be, is a part of an assemblage of tactics that may enable emergence. Once we have taken the time to do this, we can also take time to design and sit in and with emergent, unexpected experiences as they happen in the now, knowing that they also gesture towards an as yet.

Brian Eno, the famous composer and producer, was at one point in the early 1970s a member of Roxy Music. He played keyboards and synthesisers, dressed in glitter and satin and wore large silver platform shoes. Eno, on one occasion, was travelling through Europe and found himself in an airport. Airports being places that people inhabit when they are on their way to somewhere else—spaces or territories where they inhabit an in-between space, or a space involving multiplicities, of sorts. Spaces that travellers bring things to, and where they stall and sit in a holding pattern and wait to move onto other spaces—spaces where a multiplicity of ways of being play out—where the past meets the present and the present waits to move onto what's

next.[11] As Eno was sitting in the airport, he listened to the music being played. The music was pure pop, three minutes long, repetitive in composition, dripping in linearities. Sounds carved up and served to listeners in three-minute chunks, that once delivered announced the next sound that would do exactly the same thing. Eno came to the conclusion that pop music that marched from here to there to be consumed by listeners in quick succession was exactly the wrong sort of music to listen to if you were inhabiting the in-between space that is an airport. He set about constructing what he called 'ambient' music (nathanidiothend, n.d.). Ambient music being a series of sounds that do not deploy a conventional melody and that seem to sit rather than move along. Ambient music also aimed to encourage the listener to sit, listen and be still as well (Slow Motion TV, n.d.).

Modernity can be characterised as a period where there was great faith in the exercise of reason and the capacity of reason to build progress in scientific, community and business realms (Wadham et al., 2007, pp. 34–61). Time, within modernity, being seen as a resource to be used efficiently and productively. In the business world, and in the factory for instance, workers' days were highly regulated with uniform starting times, uniform finishing times and tasks were timed and mechanised production lines introduced. These production lines were an attempt to use time efficiently, to regulate the movement of bodies through time and space, to focus attention on a single aspect of production, and to increase efficiency and outputs. These modernist preoccupations with efficiency continue into the present day, taking the form of neoliberal management strategies, where work within complex industries is broken down into component parts, which are then tightly calibrated (and aggregated) in order to measure, achieve and govern productivity.

Modernist and neoliberal concerns over the efficient use of time are often key parts of the context within which teachers design for learning. Teachers carefully consider the efficient use of time and break content down into chunks with allocated time for engagement. The good teacher very often is positioned as the one who can move and manage students through this territory in as efficient a manner as possible.

At a broader level, the school day is also broken up into chunks of time (Foucault, 1977) that sometimes also mark out disciplines—at 9:30 we conclude Maths and begin French—at 9:30 we artificially separate and seek to disentangle one discipline from another. Time allocations given to classes can also function to constrain students from meandering off onto unexpected pathways or from going deeper in their thoughts and actions. Contextual preoccupations with the efficient use of time can impact learner identities and learner relationships with ways of knowing in limiting ways. I am not arguing absolutely against the structured use of time and the necessity to move things along on occasion. I am arguing absolutely against an overzealous relationship with time because to do so potentially constrains learning opportunities.

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[11] Some of the effects of the inhabitation of learning spaces are listed in an earlier chapter.

It's always interesting working with pre-service teachers, when we are focused on 'designing for learning', to note the priority given to the importance of efficiently managing the movement of learners through time and space. It's always interesting to note the way that operational matters take up more thinking space than whether a pedagogical space is generating learning.

Cvetkovich (2012) writes about affect and normativities, where affect might be understood to be sensation that is yet to be assigned meaning (Berlant, 2011). In an article focusing on depression, and positioning this as a type of stasis, she suggests that there is a tendency for those who suffer from depression to feel that they should be moving on from this unproductive state and that this response to being depressed is culturally generated. We're meant to be productive and active—we're not meant to stall. We may not only feel badly on account of being depressed but also because of how we have learnt to feel about depression itself.

Cvetkovich (2012) uses depression (largely as a metaphor) to argue that when people attempt to move on from the (in some ways) culturally produced discomfort of inhabiting a non-normative experience, it can incite a tendency to identify with (or move towards) a more comfortable normative 'somewhere new'. She argues that there is a tendency to retreat to a normative space, to a 'what we know' (Berlant, 2011), rather than sit with, and in, a tense site of possibility. Cvetkovich (2012) argues that stalling the tendency to opt towards or for the normative can enhance the likelihood of generating additional non-normative identifications (Fawaz, 2016; Halberstam, 2011).

Designing spaces that enable learners to take the time to sit with, or in, ambient learning situations, involving a multiplicity of intensities, and supporting learners to be attuned to this multiplicity of intensities, is consistent with expansive educative aims. And, after a time, supporting learners to name this multiplicity of intensities, known and new intensities that have been generated on account of the inhabitation of the pedagogical space that is the complex learning event, is part of what designing for expansive learning events might entail (Harris & Holman Jones, 2019).

6.24 Designing for Repetitions Involving Different Knowing Frames

Seeing time as a resource to be used efficiently not only leads to a preoccupation with the regulation of bodies as they move through time and space but also to preoccupations with providing proof that time has been used efficiently and effectively. Governments, for instance, when confronted with 'slipping results' on international testing regimes, sometimes argue that such results are problematic because they represent that we are not getting value for money. Education systems not only demonstrate value efficiencies by managing the way teachers and students use time on a day-to-day basis, but also by demonstrating outputs; a range of outputs that demonstrate

systemic achievements that are measured against international benchmarks, within and across disciplines.

Learners engage with a variety of disciplines and within each of these they are required to demonstrate a diverse variety of outputs and focus on a diverse array of topics. Humanities students in Victoria, for example, are required to demonstrate competence across four discipline areas (history, geography, economics, civics and citizenship) and the breath of focus areas to be covered is dizzying (Marsh, 2008).

If learners are constantly moving through the shallows of many areas, perhaps there is a danger that they might only seldom venture into deeper waters. If, on the other hand, they were to deploy an assemblage of knowing frames, a multiplicity of knowing frames, to engage with a smaller number of areas of focus, they would come to such areas not only in a multiplicity of ways but also in more complete ways. Then, perhaps, on account of these multiple ways of knowing, opportunities to hybridise might emerge and learners might venture into and towards those complex spaces that straddle the shallow and the deep and the singular and the multiple.[12]

6.25 Conclusion

Earlier I wrote that:

> Designing for learning will involve the generation of a multiplicity of complex pedagogical spaces where a diversity of learners from a diversity of backgrounds, might be invited to explore and experience emergence (for instance) as they venture slightly out of their depth and towards things that are not only new but that might be challenging or even unthinkable at the present time. A multiplicity of pedagogical spaces not only conceived of as sequenced learning events occurring across a series of days or weeks but also a multiplicity that is understood to occur *within every single activity that plays out over those days or weeks.* Designing for learning will involve the generation of a multiplicity of spaces, producing a wide variety of generative effects, but of particular interest here, effects such as learners being produced in a multiplicity of ways …
>
> All activities involve a complex array of elements or pedagogical spaces on account of which the learner is produced in a multiplicity of intersecting ways. The reader might consider this chapter for instance as an example of a complex pedagogical space, comprised of a complex array of elements and spaces (ordinary text, invitations to dialogue sections, self dialogue, subheadings, abstracts, references, images) that have produced the writer of the chapter in a multiplicity of ways.

There is nothing novel about asking learners to move into small groups, to work together in that small group, to read a section of text, to think about it, to discuss it with others, to summarise key points, to write down some thoughts, to identify a key learning, and then to report back to a larger group. There is nothing unusual at all about this sort of activity; teachers facilitate such activities all of the time. What is perhaps novel is thinking about this 'activity' not only as something that a learner

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[12] The technique of returning to sections of text, and using these extracts to build different arguments, is used across all chapters of this book—and builds towards the end.

does, but also as a complex space comprised of a number of elements (spaces), each of which are inhabited and navigated by the learner who, in turn, is also produced in multiple ways on account of this inhabitation.

What is perhaps worth underlining is the understanding that as the 'always already discursively produced'[13] learner inhabits a pedagogical space, they (re)produce the pedagogical space, which in turn enables the inhabitation. What is also perhaps novel and worth stressing, is that as the learner inhabits and navigates the complex pedagogical space, where they will engage with a multiplicity of things, including those they already know, those that are challenging and those that as yet make no sense, and where they will bring things with them into such spaces from their diverse backgrounds, that they will be produced in a multiplicity of ways, including as the learner who knows, as the learner who is challenged, and as the learner who has no idea at all. And this will happen at the beginning, in the middle and at the end of a learning event as it plays out over time.

In line with the 'auto-teach(er)/ing focused research' process this book deploys, this chapter has outlined an assemblage of ideas that I use and have found useful in my own practice and that I want to suggest might be deployed and combined by others over the longer term to support learners to inhabit and be produced in expansive ways in novel learning spaces. The chapter has argued, in part, that learning is work that takes place in contexts that support and enable such work to happen. The chapter has argued that learning activities might be conceived of as complex spaces that play out in larger classroom spaces that are similarly complex. The chapter has argued that teachers play a key role in the design of such spaces. This chapter has also briefly explored some of what might characterise such spaces and how we might imagine what happens in such spaces. The next chapter will reflect on a single learning event.

6.26   Symbolic Intersections

I quite like the chapter image of a town drawn with texta that sits at the beginning of this chapter (Fig. 6.1). Drawn in the lounge room at Talbot, without a plan, while I was watching 'Bladerunner', thinking about taking Ted the dog for a walk, and beginning to plan a workshop.
I quite like the way the space that is the image holds all those elements together

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[13] The notion that the 'always already discursively produced complex and multiple learner subject' inhabits and navigates pedagogical spaces, brings things to those spaces from their background, *and* is produced within those spaces, is a key idea that I want to highlight. Pedagogical spaces are 'moved through' and contributed to by subjects and are 'productive of' subjects. This idea was introduced in earlier work (Crowhurst & Emslie, 2018, pp. 27–37) and I continue to pursue this in current projects with Michael Emslie.
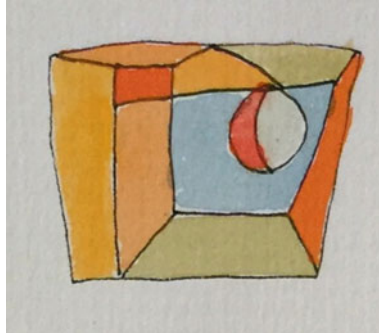
Fig. 6.2 Michael Crowhurst (2019) Cropped detail element 'part/whole' Watercolour and Pen on Paper

and the way that all of the elements make the space that is the image (6.2).
I can remember the emergent space I was in as I drew it—it felt like being in
a cake that was a mix of the affectivities I associate with 'Bladerunner' and
Hundertwasser.
I like the wonky elements that are in that drawing—those that can be
seen—and those that aren't readily apparent.

6.27   Invitation to Dialogue

The last time I was in a pool I glided effortlessly from the shallow end to the
depths. The only moment of dissonance being when I initially made my way
into the cool water on a 35° day and felt the sharpness of that coolness until I
adjusted to the space. Hot meets cold. The difficult part wasn't being in the
water so much as making the decision to jump in and get wet. Once in though
it was pleasure all the way. The initial uncomfortable cold sensations, that
were prominent because I was hot, sat beside another series of sensations, but
very quickly, I no longer noticed these sensations at all, because the
combining of the 2 temperatures, in this instance, seemed to have blended to
generate a third. Hot and cold entangled, within the space that was the pool,
entangled and separate and balanced and connected
… in the bringing together of hot and cold … in the production of
something new.
The first element in going to the different place that is having a swim

involved accepting the invitation to enter a different space and to know that
this might entail dis/comfort. Teachers might extend similar invitations, and
generate spaces that are inviting, in the hope that learners might take them
up. Teachers might explain to learners that accepting the offer to venture
towards somewhere new might entail dis/comfort, and might mean that their
temperature changes, and they might do this so that learners are aware of this,
so that learners learn about
and know this about learning.
(Faulkner & Crowhurst, 2014; Gray, 2019).

Readers might like to move into small groups and think and scribble as they think
about:

- An experience of dis/comfort they've experienced
- Where they were knowing this experience from?
- Whether pedagogical spaces should seek to 'even out' dis/comfort or not?
- Whether they survived this space?
- What the experience of being in an uneven space might reveal about learners and learning?

Readers might use one of the arts-based thinking techniques discussed earlier in this
book to engage with their thinking. They might avoid writing in the usual way for
15 min and simply make marks on paper. They might then write a serious response
to this prompt pretending to be a talking animal or someone or something else that
they're not.

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Dialogue with Self

Michael 1   Yes this chapter is also a pedagogical space
Michael 2   That I have produced drawing on existing discourses
Michael 3   And within which I have been produced in a multiplicity of ways
Michael 1   And it's been written over time.
Michael 2   Yes … and at various times even though I thought it was finished
Michael 3   It wasn't … there was something still going on
Michael 1   That I wasn't even aware of
Michael 2   The space was still moving
Michael 3   Still wanting to move beyond the finish line
Michael 1   And this is what I hope for as a teacher
Michael 2   And this is what I find … one of the things I find … intriguing about learning
Michael 3   Yes … it doesn't finish
Michael 1   Designing contexts for learning never finishes either
Michael 2   There's always another idea that moves through any finished design

Michael 3   Just like what happens when classes are happening
Michael 2   Yes … there's the plan … and then there's what participants usher into
Michael 3   And through the space
Michael 1   Into the fluid assemblage that is a designed learning space/context
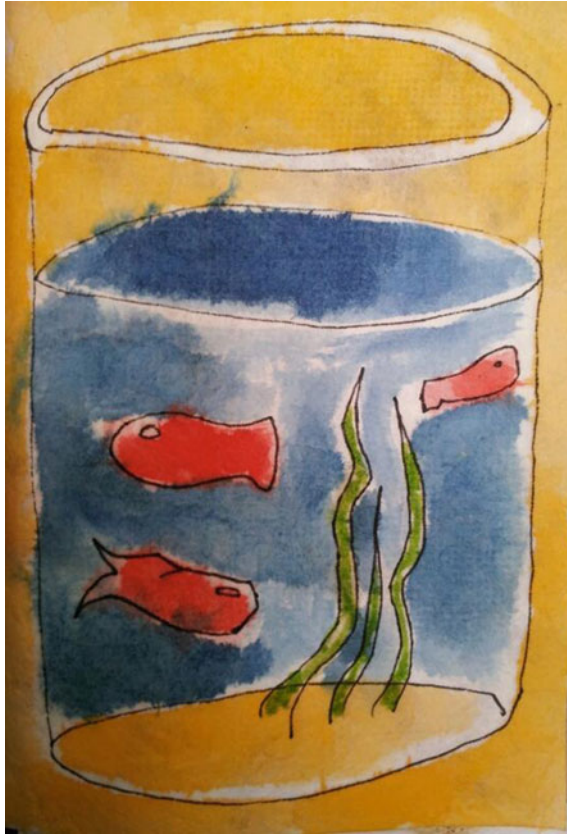
Fig. 7.1 Michael Crowhurst (2018) 'Fishbowl' watercolour and pen on paper

Chapter 7
Learner Multiplicities and Learning Spaces and Events: Assessing a Dance

Michael Crowhurst and Michael Emslie

Abstract This chapter argues that seemingly singular assessment techniques might be thought about as complex spaces. Complex spaces designed by teachers that learners inhabit and influence. Complex spaces that require the learner to act in a multiplicity of ways and that produce the learner in a multiplicity of ways. The chapter also suggests that learners navigate such spaces in more linear ways (as they move from not knowing to knowing, for instance). Within complex assessment spaces (within any pedagogical space), the learner draws on what they already know, may be challenged, and may venture off into territories that are currently unintelligible. Within complex assessment/pedagogical spaces, the learner is therefore produced as someone who knows, as someone who is challenged, and also as someone who has no idea about 'x' as yet at all. Complex educative spaces are also in relationship with seemingly external territories that travel into educative territories with learners and possibly become part of, or entangled with, those learning environments and come to be evident in the knowledge products and learning processes that emerge within educative contexts. The chapter argues that complex educative spaces involve the coming together of a multiplicity of intra-related elements and affectivities. This chapter focuses on a single assessment practice in order to notice some of the complexity of one seemingly singular assessment event.

Keywords Assessment of learning · Pedagogy · Multiplicity · Feedback · Diversity

7.1   Introduction

Assessment is a complex assemblage involving the coming together of a multiplicity of techniques, purposes, affectivities and political considerations, all of which might be engaged with from a multiplicity of vantage points. Teachers assess learning in formal and informal ways, in conscious and unconscious ways, using a vast array of techniques for a variety of purposes, within and beyond the classroom, over time,

to build rich impressions of learners and to support learning (Marsh, 2008, pp. 170–191) (Fig. 7.1).

Being aware of this rich assemblage of techniques is one of the key reasons many teachers are critical of the use of *seemingly* singular instruments to assess learning. Teachers know that using a seemingly singular tool to evaluate learning is akin to shooting a laser beam into a learning space and only focusing on the tiny spec of light that appears on the far wall (Davis et al., 2015, pp. 96–97). One way of viewing seemingly singular assessment techniques is that they shoot through *learner and learning* complexity in ways that unreasonably and unfairly narrow evaluation.

While formal assessment may take a variety of forms, with a variety of purposes, when deployed within increasingly standardised educative systems, one of the key tasks of assessment involves determining whether a learner has 'mastered' knowledge that the culture has deemed to be valuable and worthy of knowing (Davis et al., 2015, pp. 11–24). Where proficiency in the areas deemed worthy of knowing can then be traded for certain cultural advantages.

Critical theorists have noted that formal assessment regimes can function as sifting and sorting mechanisms (Bourdieu & Passeron, 1977). They argue that assessment regimes are one of the key technologies that direct learners, at various stages, onto various pathways (White et al., 2017, pp. 385–386). They argue that success achieved within assessment regimes is used to gain access to further formal education that, in turn, may function to open up further opportunities and benefits in the culture. Learners participate in various assessment regimes and are monitored and reported on as they work through the system. At the completion of their time in a system, after sitting their final examinations, learners are awarded an overall numerical grade that can then be used to secure access to further levels of education.

What we know about the mechanisms that are used to secure entry to tertiary education (the scores that are used to compete for entry into given courses), is that when the overall tertiary student cohort is examined, certain patterns or effects become evident. People who occupy lower socioeconomic positions in the culture are less likely to secure the necessary scores (and/or make the decision to enter the tertiary sector when they are compared as a collective with wealthier student cohorts) and are underrepresented in the tertiary education sector (Birrell & Edwards, 2009; Bourdieu & Passeron, 1977; Giroux, 2019; White et al., 2017).

We can consider the systemic effects of assessment regimes in a variety of ways. One way would be to acknowledge that what we know about systems of assessment is that they are mediated by social factors that mean that students from some backgrounds are less likely to experience success than students from others. One response, afforded by such recognition, being that we might critically engage with the system and then work to change the system and make it fairer (Freire, 1999).

Another way of framing this state of affairs would be to attribute failure to a lack of resources or to a lack of effort on the part of the individual learner and then set in train a series of supports to encourage greater effort; that is, we might develop

strategies that support students from a variety of backgrounds to succeed within the existing system (Davis et al., 2015, pp. 149–167; White et al., 2017, pp. 3–29).

The notion that assessment regimes are fair and neutral and that, given the right support, anyone who puts in the effort can succeed in the existing system is a key assumption that drives educative systems. And this is a key assumption that is challenged by critical theorists (among others) who argue that the entire system, including assessment techniques, is mediated by social factors and, accordingly, that educative systems have the effect of producing differing collective rates of success and failure for different cohorts of learners (Bourdieu & Passeron, 1977; Freire, 1999; Giroux, 2019; White et al., 2017).

Assessment techniques and processes also function as technologies that validate individuals. Successful individuals achieve recognition for the work they have done, where that work is seen to be the result and proof of individual efforts undertaken and measured by a neutral assessment regime.

People who achieve good examination results are not only given acknowledgement on account of their grasp of knowledge, they are given acknowledgement on account of having acquired the attributes that good examination results require (Foucault, 1977; Giroux, 2019; White et al., 2017, pp. 12–13). Good examination results are a reward for hard work over time and those who achieve good examination results are positioned as learners who are hardworking and have shown that they are in possession of these desired attributes. Assessment of learning isn't only about awarding grades; it is about naming, identifying and encouraging certain kinds of learner identities (Foucault, 1977).

Teachers participate in the performance of a complex assemblage of behaviours, at the level of practice, that not only involve the reproduction of assessment and reporting regimes but that also align a teacher's work with larger school-wide, national and international assessment assemblage systems. The micro assemblage assessment territories that teachers reproduce, in turn, align with and contribute towards the construction of larger assessment assemblage territories—larger territories that, in turn and in dynamic ways, support the micro practices that an individual teacher enacts (DeLanda, 2006). Micro and macro reproductions of value-laden techniques and processes that function as technologies that validate individuals and groups of individuals.

It can be argued and evidenced that assessment regimes function in ways that are not value-neutral and that produce uneven (and unjust) effects (Birrell & Edwards, 2009; Bourdieu & Passeron, 1977). It can also be argued that assessment regimes comment not only on perceived proficiency within an arena of knowledge (what has been learnt) but also indirectly on a learner's emerging identity. These themes occur frequently in the literature (Bourdieu & Passeron, 1977; Davis et al., 2015; Foucault, 1977; Giroux, 2019; White et al., 2017).

7.2   Responding to Systemically Produced Inequalities by Embracing and Enabling Multiplicities

Given that there are various evidence bases that educative systems can have the effect of generating inequalities, and attention is paid to the systemic origins of such inequalities in the literature, an ethical imperative around educative systems emerges (White et al., 2017). If the way that assessment regimes function is part of what is producing inequalities, then critically engaging with such regimes becomes an important and necessary task (Freire, 1999). In this chapter I deploy notions of multiplicity to critically engage with assessment technologies, in order to support movement towards cultures of assessment that might enable success for a diversity of (a multiplicity of) learners.

Previously in this chapter I wrote:

> Being aware of this rich assemblage of techniques is one of the key reasons that many teachers are critical of the use of *seemingly* singular instruments to assess learning. Teachers know that using a seemingly singular tool to evaluate learning is akin to shooting a laser beam into a learning space and only focusing on the tiny spec of light that appears on the far wall (Davis et al., 2015, pp. 96–97). One way of viewing seemingly singular assessment techniques is that they shoot through *learner and learning* complexity in ways that unreasonably and unfairly narrow evaluation.

If we want a complex diversity of learners and *the* complex diversity that is each individual learner to be assessed fairly, then one thing we might do is to critically engage with the notion that assessment technologies are (or should be) precise and singular and laser-sharp and, instead, we might begin to conceptualise them as complex territories comprised of a multiplicity of spaces. A multiplicity of spaces that learners might navigate, and bring things to, and be produced within, in a multiplicity of ways, and within which a diversity of learners might also be enabled to generate a diversity of assessable outputs. Assessment, that is, might be imagined as a complex pedagogical space within which a diversity of opportunities re the production of knowledge products might be present for a diversity of learners.

While inequality is discussed frequently in educative spaces, what's discussed far less often in the literature, by practitioners, and at the level of policy, is the way that seemingly singular assessment techniques (is the way that any learning activity) might be thought about as complex spaces. Complex spaces designed by teachers that 'always already discursively produced' learners inhabit, bring their backgrounds to and navigate.[1] Complex spaces that require the learner to act in a multiplicity of ways and that produce the learner in a multiplicity of ways. Complex spaces where

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[1] The notion that the 'always already discursively produced complex subject' inhabits and navigates pedagogical spaces, brings things from their backgrounds to pedagogical spaces *and* is produced within those same spaces is a key idea I want to highlight. Pedagogical spaces are 'moved through' by subjects who have already been produced in other contexts (the learner is never a blank slate and the learner always brings things from elsewhere with them into learning environments). This idea has been used in earlier work (Crowhurst & Emslie, 2018, pp. 27–37) and is being pursued in current projects being undertaken with Michael Emslie.

the learner draws on their own multiplicity, where they draw on what they already know, where the learner is challenged and perhaps ventures off into what is currently unintelligible. Complex spaces where the learner is produced in a multiplicity of ways—as someone who knows, as someone who is challenged, and as someone who has no idea (yet). Complex spaces that afford each learner, and different groups of learners, opportunities to show what they know in a multiplicity of ways and, on account of doing so, to accrue benefits within that educative system.[2]

Becoming aware of the way that seemingly singular learning events, like assessment tasks, are complex pedagogical spaces that produce a multiplicity of effects, might be one necessary move towards addressing inequality and enabling a diversity of learners to experience success within educative systems. Another move might be providing opportunities for learners to bring their backgrounds to assessment spaces and to enable them to work in a multiplicity of ways within these spaces and, on account of doing so, to enable them to be produced as learners in a diversity of ways. Another move might be establishing diverse processes and protocols that not only enable learner backgrounds to travel into classroom spaces in superficial ways, but also recognise and value learner backgrounds as they come to be present *in knowledge products.* And yet another move might be to work towards the construction of the larger educative contexts that enable the moves outlined above in smaller educative contexts.

Recognising the complexity of seemingly singular learning events (including assessment tasks), the complexity of learner subjectivities, and the importance of enabling entanglements between learner backgrounds and the generation of knowledge products, are ways of interrupting and moving on from educative spaces and practices that are producing a multiplicity of inequality effects (Greene, 2001).

The remainder of this chapter explores a complex assessment space, as depicted in a televised dance program. It focuses on feedback panels, learner identities, knowledge products, and the complexity of a small series of seemingly singular assessment events focusing on one dancer/learner.[3] In these 'assessment events', the dancer/learner draws on a multiplicity of elements from their background to navigate the space and is not only produced in a multiplicity (or diversity) of ways but also enjoys a multiplicity (or diversity) of opportunities to show what they know and to be assessed accordingly. There are some elements from the learner's background,

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[2] Just as writing this book using footnotes, 'main text', images, asking questions of the reader, engaging in dialogues with self and writing about swimming in a pool, are all different writing spaces which enable the writer of this text to be produced as a writer (as writer/s) in a multiplicity of ways. So too this also means that the reader of the text is produced as a reader (as reader/s) in a multiplicity of ways. This is a key methodological stance pursued across numerous teaching, research and writing projects.

[3] I want to note a debt here to a paper that I saw delivered at the Australian Association for Research in Education in 2008, later published by Joel Windle (2010), that sparked initial drafts of this chapter. I also want to note that work I am currently undertaking with Mic Emslie is entangled with this chapter. While the initial drafts focused on performativity, later drafts combine performativity theory with multiplicity, linearity, affectivity, emergence, hybridity and entanglement.

however, that the judging panel would prefer were left out of the knowledge product that is one of the dances.

7.2.1 Feeding Back, Feeding Forward and Complex Assessment Events

A paper delivered at the Australian Association for Research in Education conference in 2008, later published in 2010 Windle (2010), used reality TV judging panels to explore the notion that the assessment of learners can involve limiting practices that function to narrow subjectivity. Judith Butler (1990, p. 98) argues that subjectivity is discursively produced. She argues that as the 'always already discursively produced' person/subject inhabits various contexts, that the subject performs and reproduces discourses that are available within those contexts, and that, on account of doing this, the person/subject comes to be produced as a subject (subjectivisation).

When we read Butler with Deleuze and Guattari (DeLanda, 2006; Deleuze & Guattari, 1987, 1980; Davis et al., 2015), and underscore that contexts are complex and involve a multiplicity of spaces, and that subjects inhabit a variety of complex contexts, we can also appreciate that people/subjects come to be produced as subjects in a multiplicity of entangled ways (Crowhurst, 2001, pp. 154–168; Youdell, 2011, p. 27).[4] A multiplicity of entanglements that are often experienced as a singularity—where the complex subject, experience or event comes to be smoothed over or turned into a seemingly singular event.

And, over time, these subjectivisation effects come to be experienced and positioned as an entirely natural state of affairs, as over time these performative effects become naturalised. What is cast as natural is experienced as, and engaged with by others, as being empty of contextual influence. And it is this effect, this constructed sensation of the naturalness of being something or someone, this is what performativity refers to and unpacks (Rasmussen, 2006).

In my own work, I have tried to explain and ground what Butler means with reference to 'the sound of the voice'. My PhD thesis includes a chapter where I reflect on the sound of the voice, on account of a passing comment from one research participant and my own experience of living in London and gaining a slight English accent (Crowhurst, 2001, pp. 154–168). I use Butler (1990) in this section of the

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[4] Subjectivisation refers to the notion that that the subject is discursively produced within contexts—and particularly that the subject is an effect of the reproduction of discourses that precede the subject (Butler, 1990, p. 98; Youdell, 2011, p. 27). In this book I deploy such notions, *not as a complete or the only explanation of subjectivity*, but certainly as one that holds some truth and that goes part of the way to unpacking subjectivity. There is an irrefutable connection between subject and context. In this book, I note that as contexts (including words, actions, classrooms, pedagogical spaces) are complex (comprised of a multiplicity of elements or spaces) (DeLanda, 2006; Deleuze & Guattari, 1987/1980; Davis et al., 2008, 2015) that so too is subjectivisation and that these multiplicities intersect and become entangled. I also work the notion that these multiplicities are often experienced as singularities that come together in intense ways.

thesis to explain how my voice changed. I argue that I inhabited a context and was exposed to different sounds (discourses) so that over time I came to reproduce some of these sounds and as a result my voice changed. The context I had inhabited came to be present in the sound of my voice, had partially produced my voice, and yet I experienced my voice as entirely natural. And entirely natural it was, for what often passes as entirely natural is entirely entangled with context.

I also reflect in this part of the thesis that accents are not the only aspects of context that come to be present in the sound of the voice. While writing that chapter I was also reading Lynette Finch's (1993) work and she suggests that class is inscribed on the body (Butler, 1990, pp. 128–134). At the time I remember thinking about that and, as I was, the Pet Shop Boys (2021) 'West End Girls' came onto the radio. Class is present and entangled with accent, and present in the hybrid intersecting entangled space that is the sound of the voice (Medina, 2014, p. 284). *The same accented voice that I hear when I think*.[5]

I also stress above that I began to make 'some of the sounds' because the English accent I developed wasn't entirely English at all. It was an accent that was a mix of Melbourne and London and sounds consistent with my class position and gender and sexuality and so on. The sounds that travelled with me into the space that was London had 'already been discursively produced' somewhere else and my new sounding voice was an effect of these existing sounds blending or becoming entangled with new ones. The new sound of my voice was a hybrid, produced in the in-between space where the old sounds met new sounds and became a chorus of sounds, a chorus of entangled sounds producing something new.

Windle (2010), when engaged with via Butler (1990), suggests that reality TV panel judges are a context that functions mainly in the following way: participants perform an imagined identity in front of the panel and in exchange receive commentary about their performance. Commentary that provides the performer with feedback on what has been done and on how well they are travelling in regards to a future identity destination.

Wenger's (1999) work on 'Communities of Practice' is relevant to consider at this point as it relates to unpacking the motivations of learners to participate in such practices. Wenger suggests that learners might be thought of as peripheral members of the particular community that they seek to belong to and that they are motivated to learn what they need to learn in order to be seen as legitimate members of a given community. Learners view a community that they seek to belong to as outsiders, from various vantage points that they will use to make sense of whatever it is they are viewing and making sense of. Vantage points that will travel with them into and through this complex new terrain as they navigate it and are produced within it.

One way of thinking about learners is to position them as peripheral subjects. To see them as subjects who learn the normative rules, languages and conventions of

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[5] I want to note here that this is the first time I've thought about the voice I hear when I think as having an accent. It only took 60 years to arrive at that thinking event—to arrive at that moment where I'm thinking differently about something I do and think about all of the time. That event where we can see the connections between nationality and words *and sounds* and thinking. This is also the moment when I'm thinking that this book might be working.

complex communities in order to be recognised as, and feel that they are, part of those communities (Crowhurst, 2015). Learners engage in a complex series of moves in order to be recognised as legitimate, where legitimacy is bound up with the capacity of the learner to become intelligible (Butler, 1990, p. 146) to a knowledgeable insider. Where the insider is positioned as someone who has learnt the normative rules and conventions, and become aligned with them, and who can communicate with the peripheral learner that they can see some of these norms in them as well.

Windle suggests that reality TV panel judges engage with learners via feedback in ways that communicate to them what they need to do in order to become legitimate members of a given community. He argues that there is a limiting agenda at play here; not necessarily a limit that is an effect of conscious work but a limit request nevertheless. If you seek to be 'this', we must see 'this' in your performance—we must see 'this' in you. If you seek to be 'this', you must do what you need to do to become 'this'.

While there is a lot of truth in what Windle (2010) and Butler (1990) say, I want to add or highlight a splash of multiplicity to this line of argument, to this linear story about movements from the periphery to the middle, from not knowing to knowing and/or from not being to being. I want to combine this linear story with another story about learning, which suggests that learning events happen in complex spaces that involve, require and produce a multiplicity of ways of being. I want to do so via a consideration of dancing and feedback performances on the reality TV show called 'So You Think You Can Dance'.

7.3   The Dance Knowledge Product

Kent is a dancer on 'So you think you can dance' and is performing with another dancer, Travis. 'So you think you can dance' is a competitive reality television show. Trent has choreographed the piece, which was performed to Keen's 'In the end' (Krisenjoylife, 2020).[6] The dance tells a story of two young men who find themselves at the end of a friendship because one has betrayed the other. Kent occupies this scripted pedagogical assessment space with the hope of moving from being an amateur dancer to becoming a professional dancer. Kent can be understood to be engaged in a series of linear processes that involve occupying and navigating spaces; spaces between being here and being there.

Kent and Travis grace the complex pedagogical space that is the stage. Music and lighting are also part of the space and mark out various affective and temporal zones. High leaps, lifts and pointed toes, all gracefully executed and seemingly effortless, but with ample heavy breathing for fit 20-something year old dancers, indicating athletic hard work. High leaps, lifts and pointed toes, embodiments that were already known, that are enacted and combined with new moves to produce

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[6] This learning event has been thought about before it happened (designing); after it happened (feedback and reflection); and as it happened (the experience of being in the event).

surprising momentary effects. Momentary effects that play out on and within the pedagogical space that is the stage and that is the dance performance. A dance performance involving a multiplicity of intensities and flows (Lyotard, 2015, pp. 253–273) that move outwards from and through the dancers and that connect with and amplify audience members' intensities and flows, which in turn return to the dancers and amplify dancer intensities and flows. Circuits of intensities, as things that were known already, combine with things being tried, and the old and the new combine with other elements (lighting, music, some subtle and some obvious) and also gesture towards other perhaps unintelligible spaces just beyond view. As Kent (the contestant) is produced in a multiplicity of ways and as he moves from here to there. The audience applauds as the dancers take a breath and move before the judges.[7]

Kent, the amateur dancer learner, has worked with Travis, his co-dancer and Trent, his choreographer. They have worked over time to combine various elements; elements already known by one or the other, in order to produce something called a new dance. A new dance that for Kent is partially about moving towards an as yet space that is called 'being a professional dancer'.[8] Kent has danced for many years and draws on the skills he has honed and brings these into this in-between performance space—this in-between space where he draws on what he knows, is challenged in ways he can make sense of, as he navigates and as he is produced as a performer who does unexpected things that he can't quite speak about even though they have happened. He inhabits a complex pedagogical space where reality TV judges view him and evaluate his performance—story whether his performance has given them an indication that he is 'on track' to achieving or has achieved the ontological shift he desires.[9]

Nigel (Judge 1) comments on what he notices: the height of the lifts, the point of toes and says this is a winning performance. Judge 2 repeats 'are you kidding me?' and that 'excellence has been delivered' a few times. And Mia (Judge 3) says that she 'no longer has the words' and breaks into tears.[10]

On another occasion, Kent dances with Anya. Anya is older than Kent and the dance they undertake is a tango performed to 'Lady Marmalade'. The young male dancer and an older woman dancer, an older woman dancing the seduction of the young man, enabling the audience to witness the symbolic portrayal of an instance of

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[7] Lyotard notes that intensities play out in smaller spaces that are governed by larger spaces—" … a stage that generates intensities that is situated within a theatre …" (Lyotard, 2015, pp. 253–273).

[8] The learner is produced, within the pedagogical space that is the dance performance, as someone who knows, as someone who is challenged, and as someone who ventures into the unknown. The learner is also produced as someone who moves, in some senses, from here to there.

[9] The learner is produced within the space that is the learning event that is this dance performance in multiple ways. The learner draws on existing skills (and is produced as someone who knows already); the learner incorporates new moves suggested by the choreographer (and is produced as someone who is challenged); and the learner produces a dance in the moment and on occasion ventures into currently unknown spaces (the learner engages with moments that are perhaps unintelligible).

[10] The panel comments on things that are known and that have been noticed happening. The panel introduces challenging ideas that might be incorporated into future performances. The panel also can't quite put into words what it has noticed or why this performance is so good.

transgressive (she's old enough to be his mother) heterosexuality (twilightsinger05, 2020).

They bump and grind and Kent licks his index fingers to imply hot steam iron sizzle. Anya uses her finger to finish the dance and push an overpowered Kent over. Nigel and Mia are thrilled with the dance, but up to a point. The point of displeasure being the moment where, in a simulated moment of excitement, Kent dropped to his knees and 'flapped' his arms around in a manner—a manner on my viewing—that would have made Carmen Miranda envious. The problem with the movement (from the judges' perspective on my reading) was that it was 'too camp' and therefore not in keeping with the heterosexual framing that the dance required to make sense. On being told not to 'flap his arms around', Kent's expression drops and his disappointment is clearly visible. But overall—as long as the flapping disappears—as long as he leaves that part of himself, that part of his background, out of the dance, out of the knowledge product that is the dance, he's told that he is heading in the right direction.[11]

It would seem that 'heading in the right direction' is contingent in this instance on leaving certain things out of the knowledge product that is the dance (Adams et al., 2016). What exactly are the things that Kent is being asked to erase and expunge here *from the dance knowledge products* that he produces into the future? What is it that Kent is being asked to 'leave out of the dance'? And what does this show us about the ways that knowledge products, such as dances, are produced? What does this show us about the ways that knowledge products (and learner subjectivities) are produced within contexts that influence and become entangled with them? How does the request made of Kent here demonstrate the ways that social and individual factors (such as gender and sexuality), intersect and become entangled (we read sexuality via a gendered reading of arm movements, sexuality and gender become part each other) and implicated in the production of (and validation of) knowledge products? How does the request made of Kent here demonstrate the ways that social and individual factors (such as gender and sexuality) intersect and become entangled (we read sexuality via a gendered reading of arm movements, sexuality and gender become part each other) and implicated in the production of (and validation of) learner subjectivities?

Kent is given feedback that what he has delivered, which is based on the use of his existing skills and existing dancer identity, in the challenging in-between space that is the emergent dance event, indicates that he is successfully moving forward—that he has done what needs to be done in order to be recognised as legitimate. He is receiving feedback that the skills he has developed in the past, that he is using now in the complex performance space that is the assessed dance, signpost a positive future.

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[11] Lyotard notes that intensities play out in smaller spaces that are governed by larger spaces " … a stage that generates intensities that is situated within a theatre …" (Lyotard, 2015, pp. 253– 273). Complex assemblages of elements generate, and are generated within flows, that produce symbiotic/entangled becoming/s. This is so for any learning event—elements be/come together within complex spaces and they form complex 'whole' territories; complex whole territories that also enable the generation of some of the elements that come together. Gender (and other social categories) might be thought about in this way too.

A positive future, that in part is dependent on him continuing to be the dancer subject he has chosen to be now.[12] Feedback functions as a form of information conveyed to learners that may influence present and future subjectivity. It is important, therefore, that teachers are conscious and reflective about how it is used and the limiting and expansive identity effects it may have.

Mia's: 'I don't have the words' feedback in Kent's first dance functions in interesting ways and is worth commenting on. When I have shown pre-service teaching students her feedback, they invariably respond that it is weak because it is imprecise. There are, however, advantages in such imprecise responses.

Her feedback is sensory and not based in language. It's located in a realm that some theorists (Berlant, 2011) name 'affective'. The affective being the space before sensation has been labelled with language. Affectivity theorists argue that there are limiting dangers present in moments where sensations are inscribed with language. Affective theorists argue that these moments of inscription often happen quickly, and when sensations are linked to language quickly, this often plays out in usual or normative ways and may limit or work against other or expansive opportunities.

The current assessment policy landscape suggests that teachers might consider that there are multiple dimensions connected with assessment. Assessment might function *for* learning (to ascertain what learners know), assessment techniques might focus on *what has been learnt* (assessment *of* learning) or, most importantly, that assessment might function '*as*' learning—that the assessment task itself (performing for judges) might function as a learning space (DET, 2021).

If it is important that learners go to such assessable learning spaces, to assessment 'as' learning spaces, to in-between places that are learning spaces and where the learner is also assessed, then it is also important to note that teacher judges and assessors may also be in an in-between space of sorts. A learning space where they are witnessing learners *try out* new aspects of subjectivity based on pre-existing and newly acquired ways of knowing. It is important for teacher assessors to recognise that as they are doing so, learners may be looking for confirmation that these new ways of being are intelligible, legitimate and worth persisting with. They may be looking for confirmation on the part of the assessor whether to persist with the subjectivity they are trying out and on or not. The ontological stakes, in other words, are rather high.

To focus on such emergent learning/assessment spaces from the assessors' point of view, it is also important to note that, like the learner, the assessor will not be on firm footing. Emergent spaces, where people try out new ways of being, flow with and involve a plurality of intensities that unfold and emerge in sometimes contradictory and unpredictable ways. In unpredictable ways that teachers may be 'attuned'[13] to but

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[12] The learner thinks about the learning event, in different ways, before it happens, after it happens, and as it happens. The event produces the learner as a thinker in multiple ways. Thinking takes multiple forms (Mic Emslie and I are currently working on a book that explores thinking and multiplicity).

[13] Mic Emslie and I are currently working on a book chapter that focuses on being 'attuned'. We have also written about this in *Arts-based pathways into thinking* (Crowhurst & Emslie, 2018, pp. 62–77).

may not quite have *or want to have* the language to capture just yet. It is important in such spaces to be aware of the insights of affective theorists, to be reminded of the expansive possibilities offered in such spaces and the normative arrangements that can govern such spaces. And in this spirit, I would like to return to Mia's inarticulate feedback and to valorise it.

Mia shows us *an assemblage of ways* of responding to learners functioning in emergent spaces. She shows us that *on occasion* we might create and leave space in order to watch, notice and sense emergence, and that sometimes we might notice and name what has been seen or felt. She shows us that we might comment on what has been demonstrated from the learner's past, on what has been added in this instance, and on what this suggests for the future.

And in unreasonably asking Kent not to 'flap his arms around' and to leave that part of himself out of the knowledge/epistemological product that is the dance and out of ontological project that is Kent's learner/dancer identity, Mia also shows us what not to do. She shows us how assessment regimes can function to support normative ways of being, limit and withhold recognition of diversity and potentially limit success, learner subjectivity and knowledge products.

And in the moment where Mia breaks down into tears and says 'I haven't got the words', she also shows us that we might note the expansive potential of registering and acknowledging surprise and that this might mean that we might react (on occasion) in imprecise ways, that we might react in affective and emotional ways. That we might name and notice intensities and flows, that we might guide or feed forward in open-ended ways, in ambiguous ways, in a multiplicity of ways, and that we might do so with gestures sounds and words—and that we might offer feedback in these ways on occasion in order to support surprising or non-normative epistemological and ontological moves. I hope the reader has noted the repetitive use of the phrase 'on occasion'—because the intention of this chapter is not to suggest that any particular mode of feedback/forward, including ambiguous feedback, is the only or best way that feedback might be delivered. The intention is rather to suggest that it be used on occasion as part of a complex assemblage of feedback/forward techniques in the interests of supporting expansion.

Learners from a diversity of backgrounds are subject to a multiplicity of commentary within seemingly singular assessment tasks. Critically engaging with the complex terrain that is assessment and feedback, and the multiplicity of effects that such spaces generate, is essential in relation to enabling and recognising learner diversity, in relation to enabling and recognising a diversity of knowledge products, and in relation to enabling success for a diversity of learners within educative events and spaces.

7.4   Conclusion

In line with the 'auto-teach(er)/ing focused research' process this book deploys, this chapter has outlined an assemblage of ideas relating to assessment, feedback/forward, learning, diversity, inequality and learner subjectivity that I use and have found useful in my own practice, and that I want to suggest might be critically engaged with, modified and deployed by others, if they see fit.

I want to conclude by returning to something related written earlier in this book about group work:

> There is nothing novel about asking learners to move into small groups, to work together in that small group, to read a section of text, to think about it, to discuss it with others, to summarise key points, to write down some thoughts, to identify a key learning, and then to report back to a larger group. There is nothing unusual at all about this sort of activity; teachers facilitate such activities all of the time. What is perhaps novel is thinking about this 'activity' not only as something that a learner does, but also as a complex space comprised of a number of elements (spaces), each of which are inhabited and navigated by the learner who, in turn, is also produced in multiple ways on account of this inhabitation.
>
> What is perhaps worth underlining is the understanding that as the 'always already discursively produced' learner inhabits a pedagogical space, they (re)produce the pedagogical space, which in turn enables the inhabitation. What is also perhaps novel and worth stressing, is that as the learner inhabits and navigates the complex pedagogical space, where they will engage with a multiplicity of things, including those they already know, those that are challenging and those that as yet make no sense, and where they will bring things with them into such spaces from their diverse backgrounds, that they will be produced in a multiplicity of ways, including as the learner who knows, as the learner who is challenged, and as the learner who has no idea at all. And this will happen at the beginning, in the middle and at the end of a learning event as it plays out over time.

Designing for learning will involve the deployment of a multiplicity of pedagogical methods that support the generation of pedagogical spaces where learners can be invited to explore emergence and to go slightly out of their depth and towards things that are not only new but that might be challenging or even unthinkable at the present time. A multiplicity of pedagogical spaces not only conceived of as occurring *across a series of days or weeks but also as occurring within seemingly singular activity spaces*, seemingly singular activity spaces involving multiplicities of generative effect events, spaces that learners navigate and where they are produced as learners in a multiplicity of ways.

The dance event discussed above is one example of a complex pedagogical space that a learner navigates and that produces the learner in a multiplicity of ways. It is also a pedagogical space that formally exposes the learner to the gaze and judgment of teacher 'others'. It's important that when learners open themselves up to judgement that they are not only afforded opportunities to demonstrate competence around normative standards but that they are also enabled to bring their backgrounds into such spaces and into any knowledge products that are generated.

7.5   Symbolic Intersections
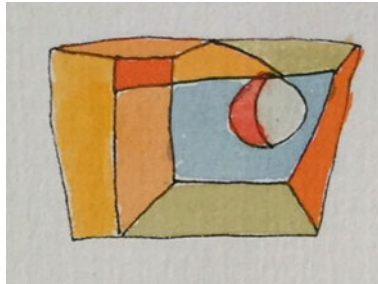
Fig. 7.2 Michael Crowhurst (2019) Cropped detail element of 'part/whole' watercolour and pen on paper

Learning involves performance and is performative—involves doings and becomings—involves being in control and not being in control—happens in complex spaces—that the learner navigates and within which the learner is produced—produced and navigates in multiple ways—within which the learner knows already is challenged and has no idea at all during their time in the learning space. Complex pedagogical spaces like a lifetime of study or a single learning event. And much of this plays out in the ways I imagine swimming plays out for a fish in a fishbowl or for a person in a pool and in the way I know learning plays out in complex pedagogical spaces. Sometimes heightened and sometimes not—sometimes watched and sometimes not—always multiple but often not experienced as such (Fig. 7.2).

7.6   Invitation to Dialogue

I learnt how to swim at the Pascoe Vale pool in the 1960s. Feet on the bottom of the pool, face in the water, breathe out hear breath bubbles, head to the side breathe in, feet and arms next. 'Good you're going well' … Conscious of every movement, until I'm not, until the movement becomes automatic, until it becomes the way I always do it … The water is cold initially, until my body temperature becomes cooler too, until the water cools it down, and then it's almost like there's no water at all … the water is like air … Years later, at the Talbot pool, I dive in and use what I know to move from one end of the pool to the other … in the complex event that is the swim … a swim that involves moving legs and arms and breathing and feeling the sensation that is movement and cold water and doing something I know how to do …. A swim event that involves all of these things happening in a way that makes them feel like they're one thing … as the swim plays out in the way I always do it … in the moment where I am produced as a swimmer again and being a swimmer

takes up more of the time I have spent being … in the moment where I kick legs and move my arms and breathe and all of these things happening in a way that makes them feel like they're one thing … I don't think about any of the above as I swim from here to there and as I am produced as someone who has been, who currently is and who will probably continue to be a swimmer.

There are various ideas about time that occur throughout this chapter. Kent dances in the present moment, drawing on skills he has learnt in his past, hoping to receive feedback that he has been recognised as a dancer in the present, and that he is on his way to being a better dancer at some point in the future. Temporality is often an unconscious or unspoken dimension of assessment processes. At this point readers are encouraged to put pen to paper and to communicate something they know already about time and assessment and learning; something they find challenging about time and assessment and learning; and something about time and assessment and learning that they can't quite put to words.

Readers are encouraged to identify the many things that they're being asked to do in the complex space that is this activity and to identify the many ways that they have been produced as subjects within this pedagogical space.

Readers are also encouraged to notice whether they've also moved from 'a' here to 'a' there and to silently describe this journey.

Readers are encouraged to communicate something they have realised on account of these prompts without using words—and to think about where or why not using words might sometimes be generative.

Readers might do all of the above in dialogue with a small group or in dialogue with self.

Readers might also like to think about the difference between engaging in a dialogue with others and engaging in a dialogue with self.

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Dialogue with Self

Michael 1	Mia makes an interesting comment
Michael 2	Not suggesting that 'I haven't got the words' is the only form feedback should take
Michael 3	No—nothing in this book suggests that anything is ever 'the only'
Michael 1	Just saying that if we're interested in learning as involving moving beyond
Michael 2	That maybe the language we use in that beyond
Michael 3	Won't be fully formed
Michael 4	Not for me actually 3

Michael 3	Oh you're back 4 … not interested …
Michael 2	Just do what people with power do when they hear something they don't like
Michael 1	Yes—just ignore it
Michael 2	We've been talking in other parts about designing for learning
Michael 1	Yes and often when people think about designing for learning
Michael 3	They're thinking 'operationally'
Michael 1	Yes … how best to design spaces that learners move through efficiently
Michael 2	And how best to do the same with concepts and ideas and so forth
Michael 1	'But I just haven't got the words' …
Michael 2	Is often what learning involves
Michael 3	I know that part of the painting is wrong but I don't know why
Michael 1	This chapter isn't sitting right
Michael 2	Yes … we need to design spaces that are ok with moments
Michael 3	Where people don't quite have the words *and* they do …

Fig. 8.1 Michael Crowhurst (2020) 'Off we go' Pencil and watercolour on paper

Chapter 8
Learning Expansivities: Linearities and Multiplicities

Michael Crowhurst and Michael Emslie

Abstract This chapter suggests that learning is sometimes thought of as a process that involves breaking from a limiting past—the learner being seen to be a person who inhabits a tense in-between learning space that demands resolution in the present that then functions to propel the transformed or changed learner forward into a more expansive future. The chapter argues that while learning can indeed be understood in this way, in a moving from here to there kind of way, transformation can also be understood in *additional* ways. Learner transformation might also be understood to involve a process whereby the complex assemblage that is the learner inhabits a pedagogical space and uses what they know to engage with challenging new spaces and venture into unintelligible contexts and, on account of doing so, they become more layered, textured or complex and are transformed. And all of this might be understood to happen, in the same learning space, *without the learner necessarily losing contact with or discarding what they were before.* Processes of learning can be thought of in linear *and* less linear ways. And learning and learners can be thought of as involving a multiplicity of sometimes contradictory elements that intersect and that remain distinct in interesting ways. Learning might be thought of as a complex process where the learner moves from here to there and as a complex process where the learner changes and is challenged and becomes more expansive *and* stays the same.

Keywords Teaching · Learning · Multiplicity · Linearity · Pedagogical spaces · Designing for learning

8.1   Introduction

In the previous chapter the possible effects of the feedback given to the dancer Kent in the TV series 'So You Think You Can Dance' were discussed. In this chapter I continue to refer to Kent (a single televised example of a learning event) to illustrate certain points.

In the previous chapter I argued that the feedback given to learners carries powerful messages that potentially impact learner subjectivities. When someone learning a dance routine receives feedback that encourages them to move in a certain way, for instance, they may choose to become the type of dancer that does so and vice-versa. The ideas, the texts, the feedback, the processes and the people that learners are exposed to have an impact on what they think, feel, do and become. And the things that learners think, feel, and do not only shape what they become but also the larger context assemblages they inhabit—larger context assemblages that in turn influence the thinking, feeling, doing and being done in smaller assemblage contexts.

If I revisit the last chapter (and other parts of this book), there's a sense in some sections that learning is a process that involves people moving from constraint to expansion, from remaining the same to becoming different, from not knowing to knowing—learning is positioned as a transformative project (Foucault, 1977, pp. 104–131). This also applies to sections in previous chapters that suggested that learners move from not knowing, through an in-between space, and then into understanding. And it applies to sections that suggested that the learner is produced in a multiplicity of ways within pedagogical spaces and that this multiplicity has the effect of producing overall change. What connects these ways of thinking about learning is the idea that learning is transformative.

In this chapter I want to build on or complicate such narratives to suggest that learning involves *some* transformative movements—that change or learning is never total in its reach—and that learning plays out in ways that are far more complex than (what I regard as) a linear word like 'transformative' captures. I will retain the idea that educative processes generate change but I will use the word 'expansive' to discuss this terrain. I'm going to do so in order to hold onto some linear notions of change (people do move from here to there) but also to put such discourses into a conversational space of sorts with other accounts and discourses about change and learning.

There is an assemblage of theories that explicitly seek the proliferation of difference or diversity, that suggest (and interrogate) what learning contexts (including processes) might support people to think, do and be as expansively as they might choose to think, do and be, might look like. These theories offer useful accounts regarding how contexts and learning processes might lean towards, enable and support expansivity. I will briefly work through a small selection of these here (because these ideas have been written about extensively elsewhere and I want to focus on a few that I have found to be useful). I will conclude the chapter with a consideration of ideas largely informed by Lyotard (who suggests that becoming different co-exists with staying the same).

In this chapter, as discussed above, I use the word 'expansive' rather than transformative to speak to the change that is generated by learning, and I do so to suggest that changes generated within educative spaces are not monolithic, and often play out in pedagogical spaces where the learner is produced in a multiplicity of sometimes, contradictory ways.

8.2 Thinking About Learning as Expansion

Learning is sometimes thought of as a change process that involves breaking from a limiting past via the inhabitation of a learning space in the present that propels the learner forward into a more expansive future (Fig. 8.1). The learner in such accounts is constructed as a person who transitions through a series of pedagogical spaces, engages with confusion, and eventually emerges on the other side of the learning journey as a person who knows (Marsh, 2008, pp. 22–23).

Normative modes of 'planning for learning' are consistent with such thinking. Teachers clarify learning intentions, and design activities, that learners move through and engage with, and that they are then assessed on to determine competence. A good teacher being someone who can facilitate learning for a diversity of learners, where learning is constructed as involving moving from not understanding to understanding.

This is one way of viewing Kent's assessed dance performance; that is, that he moved through a process where he transitioned from being someone who couldn't do a certain dance to being someone who could. The learner in this instance being someone who accesses and hones techniques in the in-between space that is the learning event, and then uses these to move from here (not being able to do something) to there (being able to do something).

There are many theorists who consider such ideas and I'd like to focus on one here. Kumashiro's (2004, 2008) writing on working towards social justice, for instance, suggests in part that people learn to be socially just, and that on the pathway to becoming someone who is socially just the learner might inhabit a space where old (unjust) ways of being are analysed and recognised, and new ways of being are presented, and the tension associated with moving into these new ways of being might be embraced and worked through. The learner moving from analysis into an in-between space where new ideas are considered and where tension is worked through, and then onto a new way of being. Such ways of thinking about learning can be consistent with seeking to enable expansion.

8.3 Engaging with Expansivities—Unhinging from What Is and Moving Forward Via Story

Learning can also be thought of as a change process where, in order to move forward, new ideas are necessary and the learner is (perhaps more importantly) required to unhinge or break with existing ways of knowing or being that are limiting. Change, in this instance, requires critically engaging with what is, and breaking with what is, in order to take on board or venture towards challenging or more expansive ways of thinking, doing or being.

There are many theorists who consider ideas that are relevant to the aim of 'unhinging from current ways of thinking in the interests of expansivity' (Butler, 1990; Foucault, 1977; Fraser, 1997; Freire, 1999; Giroux, 2019; Greene, 2001; hooks, 1994; Kumashiro, 2004; McLaren, 2016; Young, 1990). I'd like to work through a few ideas informed by critical theory and poststructural theory at this point.

Bill Greene (2009) reminds us that curriculum might be thought of as a story—a story we seek to immerse ourselves in around shared areas of interest. The claim to have learnt something might also be discussed by drawing upon the idea of story, as in someone who has learnt something is able to claim that they have done so because they are able to tell a story about it. Similarly, processes of learning can also be explored via notions of story. Learning can be understood to be the work of engaging with, constructing and collecting stories that can then be used to make sense of, and to thicken, the world (Greene, 2001).

To be a learner is to draw upon and use existing stories, stories that are known, and to seek out new stories, stories that are available within a particular context, and to use these stories to engage with and construct new, and yet to be known, territories. Learning can be thought of as being about the making of story territories that are a complex assemblage of the old and the new. And the stories that we construct about events also function to stabilise and/or destabilise existing ways of knowing or being. Stories, therefore, function to support what is and/or to support what might be. Some theorists would argue that it is important, therefore, in relation to the aim of expansivity, to consider how to engage with the stories we tell about the world so that they don't limit possibilities (Butler, 1990; Foucault, 1977; Fraser, 1997; Freire, 1999; Giroux, 2019; Greene, 2001; hooks, 1994; Kumashiro, 2004; McLaren, 2016; Young, 1990). We have introduced and discussed some ways of doing so in Chap. 3.

8.4 Engaging with Expansivities—Stories and Knowing Frames

Stories can be thought of as expression, that is, as tools that give form to thoughts and feelings that reside inside people and that enable communication of internal states with others. Stories, thought of this way, begin as feelings or intensities located inside of people that travel outwards via language into the collective spaces of culture. Conversely, stories can also be thought about as *an effect* of discourse (systems of meaning that circulate in contexts); that is, as produced within, and therefore an effect of, the discursive contexts that enable them. Stories about events are generated via the deployment of discourses, and events can be storied from a variety and/or an assemblage of vantage points—vantage points that enable the production of a multiplicity of stories about seemingly singular happenings or events (Crowhurst & Emslie, 2018, pp. 1–3).

So, if we return to the problem of avoiding or interrupting 'thinking as usual' in the interests of expansion, then being aware of this is powerful. Thinking 'as usual' happens when we 'think from' the usual places or vantage points that we think from. And given that there are numerous ways or places from which any territory can be engaged with, engaging with objects of investigation from multiple places (seeing engagement as an assemblage), thickens the space or territory being observed, troubles 'thinking as usual', and is potentially expansive.

In *The questions concerning technology*, Heidegger (1977) considers related terrain. He argues that the use of technology is often accompanied by a series of truth claims. Heidegger (1977) argues that forms of technology are deployed to engage with the world, and that they are claimed to be able to reveal the truth of the world being engaged with. Heidegger (1977) argues that such claims are false because whenever the world is engaged with, the sense that is made of the world is only ever partial.

Sense-making is an effect of the place the sense-maker views from—the place that enframes the sense made. Technology, Heidegger (1977) argues, enables particular ways of seeing (or thinking the world) that bring certain objects or realities into view or consciousness. Heidegger (1977) argues that sense-making is always limited on account of enframing and that there is always more to be known of any object or site than any particular way of looking can afford. What is seen and what is understood is not only incomplete and partial but also always capable of being more (Greene, 2001, p. 141).

At the end of *The questions concerning technology* is an essay that considers the consequences of realising this partiality. Heidegger (1977) suggests that an implication of knowing that all is partial is also to know, that critical engagement and reflection are imperative. Imperative if the aim to know or construct the world in richer and more complex and expansive ways is desired. Davis et al. (2015) make similar points and use the phrase 'knowing frame' to discuss these. Analysing and reflecting on where an object of inquiry is being known from (where it is being storied from) and trying out alternative spaces that might also function as knowing frames, is a tactic that might be deployed, as we have been discussing, to support expansive thinking, doing, being or becoming.

Mic Emslie and I have written about this (Crowhurst & Emslie, 2020, pp. 30–45) using similar ideas to explore the relationship/s that a person has with an idea or an object, which might change and become multiple depending on the place from which the idea or object is engaged with. We write about a piece of sculpture that we come to like and dislike, that we come to dis/like, that we come to have multiple relationships with on account of where the object is known from. The chapter tracks our movement from thinking in one way about an experience, to thinking in more expansive ways about it, with multiplicity here, being the marker of expansivity.

Emily Gray (2019) and I ran a sexual diversity professional development session and used these ideas in the following way. The session focused on supporting diversity within university contexts with an emphasis on LGBTIQ students. We circulated stories of LGBTIQ university students and asked people to read them. We then asked them to discuss and analyse what they thought was significant about their story. Then we asked them to reflect on what this identified point of significance revealed about their knowing frame (the place they were knowing this story from). We asked participants to compare and contrast their knowing frames with others and to use a variety of knowing frames in order to engage with the stories they had read. We did this to trouble their normative stabilised thinking about LGBTIQ issues and to support the construction of a richer variety of stories—*a multiplicity* of stories. A multiplicity of stories that might trouble and/or stabilise existing ways of knowing and in the process generate a multiplicity of expansive effects. A multiplicity of expansive effects including that existing ways of knowing might be stabilised, and/or challenged, and/or that entirely new ways of thinking might begin to emerge.

8.5   Engaging with Expansivities—Stories, Normativities and Binaries

The methods explored so far might be described as being to do with challenging normativities of thinking and with supporting different or multiple modes of more expansive thinking to emerge. In *Discipline and punish*, Foucault (1977) theorises that 'disciplinary power' is one of the forms that power takes (Foucault, 1977, pp. 104–131; Youdell, 2011, p. 41). Foucault argues that this form of power emerged and functions within modern states, and that its effect is to generate self-governing systems of control. Foucault discusses the workings and the emergence of prisons (and institutions such as the military and schools) and suggests that these institutional systems put in place a variety of mechanisms or technologies that govern the way that embodied subjects move through time and space. Further he argues that these systems calibrate and compare the movements of individuals and then construct generalised outcomes across population groups and that as a result of doing so that these generalised positions come to be understood as 'normal' and come to be articulated as such. Foucault argues that these normal or usual patterns then become valorised over time and become 'normative' or expected. Expected by systems, and taken up as expected by individuals within systems, who are made aware of them and become subject to them. Normativity is critiqued on account of the way that it is artifice, and on account of the way that it functions to curtail difference and limit expansivity.

These ideas can be used to interrogate the ways that standardisations function within collective spaces like schools (as discussed in Chap. 2) or with the ways they are applied to individuals. There are certain ideas or knowing frames that govern what becomes considered to be usual or normal; there are certain vantage points that the culture occupies to make such pronouncements from. Who decides, and from

where do they decide, what a 14-year-old should know and the outcomes that a usual or normal 14-year-old should be able to demonstrate?

As well as thinking about normalising institutional practices, playing out in places like schools, that might function to discourage expansion, there are also normativities that are all pervasively present in patterns of thinking across western culture (and in countries like Australia). These normative patterns of thinking are discursive effects, have collective origins and can also function to limit thinking doing and being. We think, we think, the way we think, because we just think the way we think, but we've actually learnt to think in certain ways—we've been produced as thinking subjects, within complex contexts, that have enabled us to be produced as thinkers in a multiplicity of contextually mediated ways (Butler, 1990).

To think in line with a binary is an example of a normative way of thinking that is an effect of the inhabitation of contexts *that produce* such thinkers and such thinking (Butler, 1990). To think in line with binaries is to unconsciously assume that objects are set apart from their opposites and that identification with a position on one side of a binary excludes identification with a position on the other. Binary thinking (doing and being), in other words, limits possibility.

Let's return to the workshop that Emily Gray (2019) and I co-facilitated to illustrate the expansive thinking possibilities that interrupting binaries might afford. Imagine if we shared a narrative of a GLBTIQ tertiary student, and a participant in the workshop made sense of that narrative via the deployment of discourses to do with bullying and victimhood. How might we use the ideas briefly outlined above regarding binaries to thicken thinking, to think differently, to think more expansive thoughts, *to become* a more expansive thinker?

We might analyse the moment (as it emerges) and say that the person has made sense of the narrative by positioning the key person in it as being monolithically located on one side of a binary. We might notice this and then ask the participant whether they might consider knowing the narrative from some other vantage point— from a place located on the other side of the binary. We might ask the participant to identify moments of support, cooperation and strength in the narrative (rather than victimhood).

In doing so, the aim would not be to support the participant to shift to the alternative side of the binary but rather to occupy some place in-between these positions, some place involving a multiplicity of positions. The name often given to this is 'deconstruction'. To deconstruct involves much more than analysis; deconstruction being the act of surfing the territory that is the in-between, the generative, deconstructive space where opposites, intersectionalities and other multiplicities are held in play. Where they combine and/or stay separate and where associated tensions remain unresolved (Youdell, 2011, pp. 22–30).

The writing of Mic Emslie and I also uses these ideas to explore the multiple relationships that a person has with a piece of sculpture when binaries of various types are interrupted and deconstructed (Crowhurst & Emslie, 2020, pp. 30–45). We don't move from disliking the sculpture to liking it, we move from disliking it to dis/liking it—there are some things about it that we like, and some things we don't,

we do/n't dis/like it. We highlight the expansivity, the multiplicities of thinking, doing, being and becoming, that deconstructing binaries generate, enable and afford.

8.6 Engaging with Expansivities—As Not Monolithic and as Involving Constraint

As discussed, there is sometimes a claim made around learning that it is to do with expansion, where the learner moves from here to there. While I agree that this is partially true, such moves are more complex. They're more complex because acts of expansion, or movements into the new, often involve retaining elements of the past and also involve moments of constraint. While learning might indeed be thought of as an expansive process, expansive processes involve entanglements of the old and the new and various acts of capture or constraint. It's never simply the case that a learner moves from here to there, and never simply the case that a learner moves from constraint into expansion.

As discussed above, the discourses that we are exposed to, that generate ideas, our thinking, what we do and/or become (for instance), don't originate with ourselves—they come to us in conscious and in unconscious ways, via the contexts we inhabit, and within which they circulate. They also come to us with histories and are linked with various sensations; sensations that in turn are linked to contexts that also have histories.

Writing about what is involved in becoming proficient in a new (in any) discipline or task, Butler (1990) discusses the notion of subjectivisation (p. 27). She argues that while proficiency feels like an exercise of freedom, in reality it is a performative effect of various acts of immersion into the complex existing pedagogical space that is a way of thinking, doing or being something. Expansive proficiency is a performative effect involving inhabitation, submission, capture and disciplined doing.

In my 20s and 30s I played a lot of guitar. I was quite a proficient guitarist. I wrote songs (Crowhurst, n.d.), busked in various cities in Australia and Europe, played in garage bands, and played at weddings. I made a lot of money busking. I performed many times and taught others to play when I worked in a music school. I made enough money as a musician over a period of two years to pay most of my living expenses when I was an undergraduate student finishing off a teaching degree (combined with delivering flowers, working as a glass collector in a pub, pumping petrol, stacking supermarket shelves, working on school holiday programs, working in the office of a truck company and various other jobs). Music enabled 75% of my income.

I remember what it meant to be a proficient guitarist. A proficient guitarist not only knows how to tune a guitar and various techniques but a key marker of proficiency is not really having to think about what your fingers are doing as they move around the fret board. I could (and still can) play by ear and can play improvised blues guitar

solos—you're not thinking when you're improvising—you're in a flow moment—entangled in the complex event that is playing as you're produced as a guitar playing subject.

Playing improvised solos is a good example of subjectivisation. To do so requires a high degree of technical skill—enough technical skill not to be aware that you are drawing on skills. Once a level of playing that could be described as proficient has been achieved, playing becomes process, becomes flow, becomes something that the guitarist doesn't need to think about as they're doing it, just something that the guitarist does, and a doing that generates the guitarist that does the doing. And while this could be described quite correctly as an expansive process or experience, it could also be described as a process involving significant dimensions of constraint.

Learners are like guitarists as they are always inside the parameters or the limitations of an assemblage of discourses—discursive parameters and limitations that learners become immersed in, that in turn enable emergent and expansive flow experiences into new ways of thinking, doing and being that are also coexistent and entangled with constraint. Learning, like playing the guitar, is a complex event involving various multiplicities—multiplicities like using old things in the present moment, to do new things, and like being very disciplined in order to feel very free.

As learners become more layered, textured or complex, as they change on account of engaging in expansive learning events, they do so without losing contact with what they were before. A guitarist carries old scales with them into each new song they play. While expansive processes of learning can be thought of as involving linear movements from here to there, they can also be thought of as involving various complex multiplicities that are not linear, that are not monolithic, that are in some ways contradictory, and that do not resolve. It is to these ideas that I turn to now.

8.7   Engaging with Expansivities—As Not Monolithic and as Involving Multiplicities

At this point I want to further complicate (not erase) a story regarding learning where the learner (and by extension learning) is positioned as being on a journey involving using old ways of knowing to navigate a problem in the space called now in order to head off into new territories in the future. So far, in this chapter, I've been using multiplicity to suggest that a learner might use a multiplicity of techniques to thicken understanding and move into more expansive ways of thinking, doing and being. While I don't wish to move on from such thinking entirely, I do want to highlight and engage with the way that the learner, within such accounts, is positioned as a unified and stable subject who moves through pedagogical spaces and transitions

from simple ways of knowing 'here' to more textured or expansive ways of knowing 'there'.

For while this story about the learner as a unified and stable subject is an accurate description of what it feels like to be a learner and how learning as a process can and does play out, there's more to it than this account allows for. For while learners are indeed people who start here, engage with 'that' there, and then move into a more expansive somewhere else 'there', on account of doing so, learners and learning are also involved in doing more than this linear, unified account suggests. There are other ways of thinking about learning that add to such accounts and, at this point, I want to briefly consider learner multiplicities in order to *add to* the normative way that learning journey stories are told.

8.8 Engaging with Expansivities—Learning and Affective Multiplicities

Affect is discussed and theorised by Lauren Berlant in *Cruel optimism* (2011). Berlant suggests that affect might be thought of as the sensations that occur in the space that she names the 'historical present'; the historical present moment being the space and time preceding the naming of a particular sensation. People constantly experience a multiplicity of sensations provoked by events[1] that occur within contexts—sensations that are then named and aligned via language with various identifications.[2] The process of reproducing an event, experiencing sensations, and deploying language or other symbolic systems to make sense of these happenings, happens very quickly, and Berlant (2011) argues, mostly happens in normative ways.

So, for instance, I am walking through the city late at night past a dark lane. Out of the corner of my eye I see what looks like a figure lurking in the shadows wearing a top hat and cloak (there is an event, with a history, playing out in a context here). My heartbeat increases, eyes move around, I feel a tightening of my chest and a slight feeling of nausea—language describes sensations that I identify, name and then come to understand as fear. An event has taken place and an assemblage of sensations has occurred and I have attributed these, in an unconscious and very quick manner, to an

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[1] For an extended discussion of 'the event' see Badiou (2013)—'Philosophy and the event'. In this book Badiou reflects on what distinguishes any event from the larger context within which it is produced.

[2] In Ch 6 of 'Libidinal Economies' Lyotard (2015, pp. 253–273) asks the reader what they think the book has been about. He suggests in this chapter that it has been about the construction of a space where a multiplicity of intensitites play out (rather than about a specific point or idea).

identity position or way of thinking that is a normative response to what I have seen and sensed.

Affect theorists are interested in the speed with which sensations can be attributed to normative subject positions and suggest that such identifications may be limiting. They argue for a stalling or troubling of usual affective identifications in the interests of expansion (non-normative identifications) (Berlant, 2011; Fawaz, 2016; Halberstam, 2011; Joy, 2017). The figure in the shadows might be lurking and waiting to harm me or might be there for any other number of reasons.

Many writers have written about the presence of sensation in learning situations. Kumashiro (2004, 2008), for instance, suggests that dealing with and working through tension is a necessary ingredient of pedagogies that aim to further socially just agendas. When people are asked to think differently, when usual patterns of thinking are destabilised in order to support change in action and contexts, this can be accompanied with uncomfortable tension sensations. The normative response to such tension may be to shut down thinking (by for instance retreating into an already known space) and by extension change in order to quell the experience of tension (Delueze and Guattari 1987, pp. 361–408).

Using affect theory to consider the proliferation of diversity in educative spaces, some writers (Fawaz, 2016; Halberstam, 2011; Joy, 2017) have suggested that not only is it important to support learners to deal with and resolve discomfort, but *also* for the curation of pedagogical spaces that are designed to provoke a multiplicity of sometimes contradictory affective responses that learners are encouraged to sit with. Such writers argue that teachers might encourage learners to venture into such pedagogical spaces and, once there, they might stall the tendency to name and bring affective identifications to normative closure. These writers are suggesting that a learner in such spaces might experience a multiplicity of affectivities within a pedagogical space and leave pedagogical spaces recognising that they have experienced a multiplicity of affectivities within that space. They might recognise that as they have used their skills and backgrounds to navigate the pedagogical space they also have been produced within that same space, in regard to affectivity, in a multiplicity of potentially contradictory ways, and that this multiplicity might not resolve. I would suggest also that such curatorial strategies might be made explicit to participants rather than implemented without explanation, and that this opportunity to experience sensory or affective multiplicity might be presented and explained to learners as offering expansive potential.

Mic Emslie and I have delivered a series of conference papers (Crowhurst & Emslie, 2020, pp. 63–77) that explore such notions. We ran a workshop on GLBTIQ educative experiences and invited participants to read transcript stories 'aloud like a playscript' (Crowhurst & Emslie, 2018, pp. 63–69). This workshop was initially designed to be a generative space on account of the way that participants were

produced within it in multiple ways. Participants were produced within this work-shop, for instance, as people who read aloud, analysed, worked in a group, thought separately from the group, took notes, talked, listened, focused (and drifted off), all within the complex pedagogical space that is the reading aloud workshop.

After the workshop, we unpacked how the activity was designed to generate multiplicity and how experiences of multiplicity might be generative. We used the following explanation to connect multiplicity and generativity. We asked participants to reflect on the experience of reading aloud, and to consider that when they were reading aloud that they were experiencing multiplicity in the following way. There is the aspect of self that is the ordinary workshop participant; there is the aspect of self that is the 'reading aloud like a playscript' workshop participant, and somewhere else there is another aspect of self that is aware of these other two aspects of self (Gee, 2005, 2007). With this other place of awareness being a generative space, where all manner of playful happening events might occur (Crowhurst & Emslie, 2018, pp. 63–69).

We used ideas, drawing on Gee (2005, 2007), around the connections between multiplicity and generativity, to unpack the change potential of reading aloud with the participants. Ideas that are considered in Chap. 4:

> James Paul Gee (2005, 2007) suggests that when people play video games via the use of an avatar, learning occurs (players need to learn to play the game) on account of the gamer/learner's inhabitation of a multiplicity of spaces. There's the 'ordinary' learner who brings to the game what they know, there's the learner who works out the game and inhabits the space that is being in the game, there's the learner who inhabits an avatar character and moves through the game, and to this I would add that somewhere else in this learning story there is another part of the learner that is aware of all of the above. The inhabitation of multiple spaces is generative of a multiplicity of aspects of learner subjectivity and it is within this multiplicity, on account of the generative spaces such multiplicity affords, that some would argue the learning or growth or becoming that we see happen as people learn to play video games occurs.

Recently we structured the 'reading aloud' activity discussed above so that it heightens sensations and the awareness of this multiplicity of sensations, and we have done so in a variety of ways. One way we encouraged and invited participants to experience a range of sensations was to ask them to think about whether they wanted to participate in our session. Then we asked them to read aloud as they ate a piece of lemon, and later to do the same with a spoonful of sugar. Later we asked people to scrunch up their toes and to read aloud standing on one foot; we asked people to read in a stance they would stand in if they were an animal and so on. We also asked participants to engage with a piece of paper by marking on it with a pencil as they moved the sensations they were experiencing into awareness. We also asked participants to analyse the story they were engaging with in the usual ways they would do so and then engaged with their findings using some of the methods considered earlier in this chapter and across this book.

We curated a space where we imagined that comfort would be combined with discomfort and asked participants to sit with this. In doing so we asked participants to be involved in a process that was perhaps simultaneously comfortable and uncomfortable. We imagined that this space would also be potentially generative on account of this affective multiplicity in the way described above, and that it would also have the effect of making it difficult for participants to make unified or stable (normative) pronouncements about the space. We constructed a pedagogical space that participants navigated and brought their backgrounds to, and within which they were affectively produced in a multiplicity of ways, before, during and after the learning event.

We constructed a pedagogical space where acknowledging and being aware of this multiplicity, this playful difference effect, was the aim of the learning event before, during and after it occurred (Fawaz, 2016; Halberstam, 2011). We created a learning event where the learner moved into change, holding onto some things that were comfortable, experiencing new spaces that were uncomfortable, and experiencing others that were like the taste of sugar and lemon, where comfort and discomfort became entangled and where participants experienced a mix of both. We constructed a space where participants experienced affective expansivities in a multiplicity of unresolved and entangled ways.

8.9 Expansive Multiplicities—Gathering a Multiplicity of Ideas Re Learning Together

In Chap. 2 I used the notion of assemblage to define spaces as complex. Consider the following:

Assemblage is a theoretical term (Deleuze & Guattari, 1987) that suggests that seemingly singular entities, like education, are far from singular and, rather, that they are made up of a multiplicity of components that come together to create the illusion of a unified and stable territory. Education, when thought about this way, is understood to be a space comprised of a multiplicity of elements and sensations that come together to form a very eclectic, oscillating and fluid territory. Assemblage enables thinking about some of the components that comprise and generate the territory that is the educative system.

Assemblage also draws attention to the complexity of the smaller parts that make up the larger education assemblage whole. An individual learner, a single classroom or a learning event, for instance, are 'smaller' complex spaces, each comprised of a variety of elements, that are not only in relationship with each other but also in relationship with other larger exterior complex spaces. The complex assemblage that is an individual learner, for instance, is in relationship with (and is part of what comprises and makes up) the larger and seemingly stable whole that is the educative system. Assemblage theory, in unpacking this and in exploring the ways that the parts come together to make the whole, destabilises the parts and the whole – destabilises the space that is the educative territory, and, in doing so, opens spaces up to possibilities (Davis et al., 2015; DeLanda, 2006; Deleuze & Guattari, 1987; Sellars, 2013; Youdell, 2011).

Assemblage suggests that all spaces are complex and comprised of a multiplicity of elements. Such notions are important to reflect on because when combined with performativity theory such complex learning spaces might also be understood to be generative of complex learner subjectivities.

Themes around complex learner subjectivities were also introduced in the footnotes in Chap. 2. Consider the following:

> While it is perhaps easy, when we think about the elements that comprise any given classroom assemblage, to recognise complexity in the way that we have done so above, it is perhaps less obvious or easy when we turn to consider the individual learner or learning 'itself'. The learner, and learning, might also be thought about as an outcome of or as a series of effects that have been produced within spaces that have been designed to enable learning to occur and that have enabled a variety of learner identities, both across a group and across an individual, to emerge. Learners might be thought of as complex assemblages, in that within the complex design space that is an activity, or a course of study, each individual learner is produced in multiple ways and each individual learner comes to be comprised of a multiplicity of intra-related elements that hold together in fluid ways. These ideas will be further explored in other parts of this book.

Performativity theory (Butler, 1990), as discussed in other parts of this book, offers an account of the way that subjects (like learners) are produced within contexts (and relevant sections from earlier in the book follow). When notions of performativity are combined with assemblage or complexity, interesting and useful thoughts *are produced*. If the pedagogical contexts that learners inhabit are complex and if learner subjects are, in part, a performative effect of such sites, then complex sites will produce complex subjects or, to put it another way, will produce learner subjects in a multiplicity of ways.[3] Consider the section on performativity below that is revisited here from Chap. 3:

> When Butler (1990) coined the term 'performativity', she attempted to outline a theory that suggested a complex assemblage of propositions. Among these were: that we become what we do; that we do what is available to us in culture; and that as we do what we do we also (re)make and (re)produce culture. While performativity suggests a dynamic relationship between the subject and cultural context in some ways, it places culture at the very centre of subjectivity (identity) in suggesting that even though subjects are able to choose to enact various discourses, this choosing is understood to be always already discursively limited. Discourse is the limit of agency in Butler and, as such, discourse combined with the actions of the *always already* discursively produced subject for Butler is what produces subjectivity (identity) and what produces cultural change (Youdell, 2011, pp. 44–45).
>
> For Butler (1990), these discursive performances are also often enacted along binary lines, where choosing to identify as 'x' can entail a foreclosure of the option to identify as 'y'. Butler argues that we are subtly encouraged to identify with ways of being that are positioned by culture as normative (Foucault, 1977) and to foreclose identifying with those that are positioned as non-normative, and that over time the performances we have enacted come to be naturalised, that is, they come to be experienced as natural (Crowhurst & Emslie, 2018, pp. 32–33). It is this experience of 'naturalness', this performative effect, that Butler explores.

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[3] Mic Emslie and I are currently working on a project that is exploring this idea.

   People are produced as subjects as they engage in the work of making selves via the deployment of discourses that are available to them in the various cultural contexts they inhabit, and people are also subject to being positioned as types of subjects by others via the deployment of such discourses. A particular teacher subjectivity, for instance, is an effect of decisions made on some level by a subject to enact (and foreclose) *a multiplicity* of available discourses and to accept or refuse to be positioned in a variety of ways by others deploying discourses. In the process of constructing a teaching subjectivity, it is impossible, given the multiplicity of available discourses, not to engage with, take up and perform sometimes contradictory discourses. And in the process of constructing a teaching subjectivity, the subject will be engaged in the work of constructing other aspects of their complex subjectivity that add to and become entangled with the complexity already briefly discussed.

Ideas relating to the connections between performativity, pedagogical spaces and learner multiplicities were also considered in Chap. 6:

   Designing for learning will involve the generation of a multiplicity of complex pedagogical spaces where a diversity of learners from a diversity of backgrounds might be invited to explore and experience emergence (for instance) as they venture slightly out of their depth and towards things that are not only new but that might be challenging or even unthinkable at the present time. A multiplicity of pedagogical spaces not only conceived of as sequenced learning events occurring across a series of days or weeks but also a multiplicity that is understood to occur *within every single activity that plays out over those days or weeks.* Designing for learning will involve the generation of a multiplicity of spaces, producing a wide variety of generative effects, but of particular interest here, effects such as learners being produced in a multiplicity of ways …

   All activities involve a complex array of elements or pedagogical spaces on account of which the learner is produced in a multiplicity of intersecting ways. The reader might consider this chapter for instance as an example of a complex pedagogical space, comprised of a complex array of elements and spaces (ordinary text, invitations to dialogue sections, self dialogue, subheadings, abstracts, references, images) that have produced the writer of the chapter in a multiplicity of ways.

In Chap. 4, with reference to Lyotard (1986), I explored one further way that learner multiplicity might be considered that I want to return to here. Consider the following sections:

   In the previous section, I argued that one linear way of thinking about learning is that it involves moving from what is currently known to what is not yet known via an in-between space, where the work that is learning happens. There are also less linear ways of thinking about learning and the spaces within which learning happens.

   Perhaps a good way to begin to consider these other ways of thinking about learning is via the work of Lyotard (1986, pp. 72–83). Malpas (2014, p. 27) argues that Lyotard suggests that all cultural contexts, including learning contexts, might be thought of as including elements or spaces that are real, elements or spaces that are modern, and elements or spaces that are post-modern. The real being that which is and that which is understood, the modern being that which is challenging but that can be incorporated into the real, and the post-modern being that which represents a way of knowing, doing or being that cannot be incorporated

into the real, or the modern, and that ruptures the real and the modern. Lyotard argues that
these three tendencies have always functioned *simultaneously* and in productive tension in
cultural contexts across time. Lyotard argues on account of this that cultural contexts and
processes, like being a learner, do not play out in linear ways where they move from a here to
a there via an in-between in a monolithic fashion. Lyotard argues that there will always be a
multiplicity of elements that are real, modern and post-modern at the beginning of an event,
as an event plays out, and at the end of an event. Lyotard's (1986) ideas, when combined
with Butler (1990) and Deleuze and Guattari (1987), provide an additional and a *thicker*
(Greene, 2001) way of thinking about the learner and learning.

Lyotard (1986), as indicated above, suggests that cultures, including pedagogical
cultures, might be thought of as complex and as including spaces that are real (already
understood), spaces that are modern (challenging) *and* spaces that are post-modern
(unintelligible). And accordingly, if we follow the argument we have been making
throughout this chapter and throughout the book, learner subjects might come to be
produced within pedagogical spaces, at the beginning of an event, as an event plays
out, and at the end of an event, in a multiplicity of ways. In a multiplicity of ways
including being a learner subject who 'already knows', as a learner subject who is
'challenged' and as a learner subject who 'is not quite sure what any of that was
actually about'.

Expansive learning events and learners might therefore be thought of as not only
moving in linear ways but also as moving in more non-linear ways. Where what
it means to be involved in a learning process includes more than moving from not
knowing to knowing—includes being involved in a process where the learner starts,
participates in and finishes a learning event as someone who knows, as someone
who is challenged and as someone who has no idea. Where the learner might also
be thought to change and stay the same and feel comfortable and uncomfortable in
some respects.

There are various ideas in this book that might be put to use to support learners to
work in spaces that they experience as 'real' (already known). Many of the techniques
outlined in Chap. 3 for instance could be deployed to analyse situations involving
factors that are already known.

There are also various ideas in this book that might be used to support learners
to work in spaces that they experience as 'challenging' or that aim to generate situa-
tions that are challenging. Again, many of the techniques outlined in Chap. 3 could
be deployed to critically engage with situations involving factors that are already
known—and learners might find such experiences challenging.

There are also various ideas in this book that might be used to support learners
to work in and venture into spaces that are as yet unintelligible. The sections of the
text that reference Sellar's (2013, pp. 54–58) work on emergence and combining/s
(Crowhurst & Emslie, 2020, pp. 78–92) might be put to work to encourage venturing,
and the section on affectivities above might be used to inform work that aims to
stall normative identifications and open possibilities. The deployment of arts-based
strategies, where learners engage with the world in diffractive ways using symbolic

registers that might differ from the ones they might usually deploy, also offer opportunities for journeying into unintelligible spaces. Mic Emslie and I have considered many relevant arts-based techniques in recent work (Crowhurst & Emslie, 2020).

8.10 Conclusion

In line with the 'auto-teach(er)/ing focused research' process this book deploys, this chapter has outlined an assemblage of ideas that I have found useful in my own practice and that I want to suggest might be deployed and combined by others. Particularly other teacher practitioners, who might use them to think about learning and to enable learners to inhabit and be produced in more expansive ways within learning spaces.

Often the learner is positioned as being on a journey, involving moving on from an old way of knowing, through an in-between space and then into new territories. The learner has also, in some ways, been positioned as a unified or stable subject when they move through such spaces. In many ways this is quite an accurate description of what it feels like to be a learner and how learning as a process can and does play out. Learners are indeed people who start here, engage with this there, and then move into a somewhere else on account of doing so—sometimes. Learners and learning are also about more than this linear, unified account captures. Learning might also be thought about as occurring within complex spaces comprised of a multiplicity of elements, some of these elements being real, some modern and others post-modern. And learners might be thought about as complex spaces, produced within complex pedagogical spaces, comprised of a multiplicity of elements, some of these elements being real, some modern and others post-modern. Learning and learners might therefore be thought of as moving in linear and multiple ways, as being involved in a process where they move from not knowing to knowing, and as being involved in a process where they start off, engage with and finish a learning event as someone who knows, as someone who is challenged and as someone who has no idea.

8.11 Symbolic Intersections
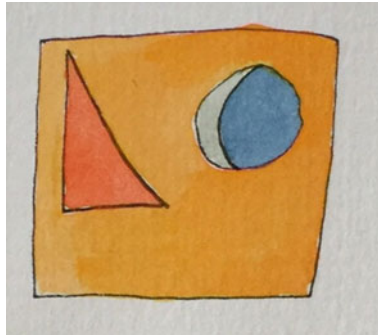
Fig. 8.2 Michael Crowhurst (2019) Cropped detail element of 'part/whole' Watercolour and pen on paper

Circles squares and triangles in the same space … I know and I'm challenged and I haven't got a clue … moving from this side to that and being produced in more ways than one … before/s and between/s and beyond/s … wasn't really seeing any of that in this image until after I decided to use it here … (Fig. 8.2).

8.12   Invitation to Dialogue

> Swimming … is an event … an event that happens … Badiou Badiou Badiou … that involves a variety of elements … there's the water … and the pool … and my arms … and air … and concrete … and resistance … and bathers … and energy … and heat … and cold … and movement … and there's awareness … and there's automatic pilot … and there are chemicals in the water … and I never know how long I'll stay in the water … or why I like being in the water … and all of these things … come together as I swim … and all of these elements produce me as a swimmer … there are some parts of me that aren't the swimmer when I swim … sometimes as I swim I think about the book I was reading before I got into the pool … and I bring those thoughts with me into the pool … thoughts that I listen to … thoughts that sound like my voice … my voice with an accent … my thoughts with an accent[4] … and there are some parts of me that change on account of swimming … my arms are more toned and I'm shorter of breath … and there are some parts of me that are impacted in ways I have no idea about now that might become apparent further down the track … I might go back to where I was before I got in … I might go back to my book … and I might bring a bit of that swimming experience to the book when I do … as I read the book as I think it and as I hear my accented voice as I read it …

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[4] I want to note here a random facebook post that I read by 'Dom Claudio'. Dom recounted a story online where he was intubated and unable to speak for a while. He wrote 'after enough time I forgot what my voice sounded like. A funny story is that the "voice" I think in, originally my voice, needed to change because of this. I choose Morgan Freeman and thanks to that I do now still think in Morgan Freeman's voice.' Facebook comment re *New York Times* article—Lander, M. & Castle, S. (2021, August 28). Britons, unfazed by high Covid rates, weigh their price of freedom. *New York Times*, p. 1.

At this point I would like you to find an article or a chapter and read it silently. Did you find parts of it that you already knew? Is there anything that you now understand that you didn't before? Is there anything you found challenging? Is there anything that doesn't make any sense at all? What does it mean to say that learners are produced as moving from not knowing to knowing in pedagogical spaces *and* that they are produced in multiple ways? Draw a picture that captures some of your thinking here.

Now think about what your thinking sounds like? What accent do you think in? What does this tell you about the way you think?

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Dialogue with Self

Michael 1	Whenever I paint I'm in a kind of dialogue
Michael 2	One with the painting and another with myself
Michael 3	And another with memories of all the other times I've painted
Michael 1	Does that colour look right?
Michael 2	A bit more red over there?
Michael 3	Will I ruin it if I add a bit more?
Michael 2	I can hear myself thinking now …
Michael 1	Yes it's not a dialogue it's a multiplicity of dialogues
Michael 3	And I'm also immersed in a process where there isn't any awareness of dialogue
Michael 2	But where I'm aware I'm in contact with a different space
Michael 1	A different space that's familiar
Michael 2	A space of flows and energies
Michael 3	Flows and energies … that are around and beside or under or over
Michael 1	The multiplicity of dialogue events
Michael 2	That I'm having that I'm surrounded by
Michael 1	Like being in a swimming pool
Michael 3	Flows and energies and intensities that I'm not always aware of
Michael 2	But that I move through
Michael 3	And that move through me
Michael 1	Whenever I'm learning something
Michael 2	Sometimes I'm aware I'm in a kind of dialogue

Michael 1   And sometimes I'm not aware I'm in a kind of dialogue
Michael 3   With my thoughts
Michael 2   Thoughts that sound like my voice
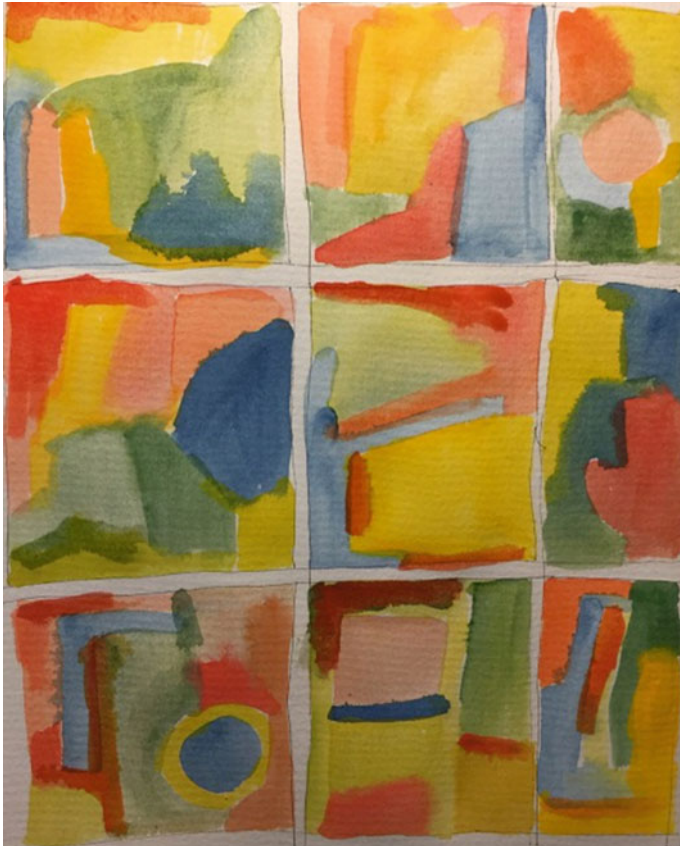
Fig. 9.1 Michael Crowhurst (2019) 'Paper entangled with pencil and watercolour' Watercolour and pencil on paper

Chapter 9
Theory Towards Expansion: Dialogue Emergence Combinations

Michael Crowhurst

Abstract The previous chapter pursued the notion that pedagogical spaces might be designed such that they provoke an awareness of multiplicity (which in turn might be generative). This chapter continues with the multiplicity theme, but focuses on experiences of multiplicity provoked via encounters with others, as subjects engage in various kinds of dialogue. This chapter builds on the story of multiplicities (developed across the book) and includes a discussion of dialogue as a pedagogical space where learners might be produced as subjects who know, who are challenged and as subjects who have ventured into new and/or currently unintelligible spaces. Considerable space is given over to describe some of the ways that hybridity enables learners to unhinge from what is and venture into yet to bes.

Keywords Designing for learning · Dialogue · Multiplicity · Diversity · Complexity

9.1 Introduction

In the previous chapter (which focused on learning thought about via notions of linearity *and* multiplicity) I wrote:

> Often the learner is positioned as being on a journey, involving moving on from an old way of knowing, through an in-between space and then into new territories. The learner has also, in some ways, been positioned as a unified or stable subject when they move through such spaces. In many ways this is quite an accurate description of what it feels like to be a learner and how learning as a process can and does play out. Learners are indeed people who start here, engage with this there, and then move into a somewhere else on account of doing so – sometimes. Learners and learning are also about more than this linear, unified account captures. Learning might also be thought about as occurring within complex spaces comprised of a multiplicity of elements, some of these elements being real, some modern and others post-modern. And learners might be thought about as complex spaces, produced within complex pedagogical spaces, comprised of a multiplicity of elements, some of these elements being real, some modern and others post-modern. Learning and learners might therefore be thought of as moving in linear and multiple ways, as being involved in a process where they move from not knowing to knowing, and as being involved in a process where they start off, engage with and finish a learning event as someone who knows, as someone who is challenged and as someone who has no idea (Fig. 9.1).

The previous chapter considered a variety of ideas relating to learning and multiplicity. One argument pursued was that pedagogical spaces might be designed such that they provoke an awareness of multiplicity which, in turn, might be generative. This chapter continues with the multiplicity theme, but focuses on experiences of multiplicity provoked via encounters with others as learner subjects engage in dialogues of various kinds.

This chapter also builds on the story of multiplicities (developed in the last chapter) and includes a discussion of dialogue as a pedagogical space within which learners might be partially produced as subjects venturing into new and/or currently unintelligible spaces. In the previous chapter, arts were put forward as useful in this regard. The following section from the last section speaks to this:

> There are also various ideas in this book that might be used to support learners to work in and venture into spaces that are as yet unintelligible. The sections of the text that reference Sellars' (2013, pp. 54–58) work on emergence and combining/s (Crowhurst & Emslie, 2020, pp. 78–92) might be put to work to encourage venturing, and the section on affectivities above might be used to inform work that aims to stall normative identifications and open possibilities. The deployment of arts-based strategies, where learners engage with the world in diffractive ways using symbolic registers that might differ from the ones they might usually deploy, also offer opportunities for journeying into unintelligible spaces. Mic Emslie and I have considered many relevant arts-based techniques in recent work. (Crowhurst & Emslie, 2020)

In this chapter I consider related terrain and highlight the possibilities that dialogue (rather than the arts) affords in relation to venturing into 'yet to be/s' (Crowhurst & Emslie, 2020, pp. 92–121) or the unintelligible.

9.1.1 Dialogue

Dialogue is a broadly defined term (Lyotard, 1986, pp. 60–67). Dialogue is a process that is integral to learning (Freire, 1999) and here I will use it to refer to engagement with self, with others and/or with text. Dialogue refers to the multi-directional flows and the discursive arrangements that circulate in the spaces between 'this' and 'that'; and it is discursively enabled dialogue that enables the recognition of 'this' and 'that' in such in-between spaces.

Dialogue, as discussed in other parts of this book, is a process that can take place with self. When I think, when I question myself or when I let thoughts roam as they will—when I engage in the pleasurable process of thinking, I participate in a process where language works through me and where language produces me as a thinker. When I think, I listen to myself, and I hear my accented voice saying things. When I listen to myself think, I engage in dialogue with myself. What should I do? What should I wear? What should I think about that? And as I reflect on these questions on this dialogue I ask myself from somewhere else: Who is asking and who is listening?

Writing about Socratic notions of plurality, Arendt (2005, pp. 19–22) also notes this doubleness and argues that in order to be at peace with themselves (with their doxa), that '[people] should be in agreement with [themselves]' (Arendt, 2005, p. 19).

The experience of conscience is explained as an example of such doubleness. Later, continuing with the same theme, with reference to why it is inadvisable to commit serious crimes, Arendt writes:

> Even if I were to live entirely with myself I would, as long as I am alive, live in the condition of plurality. I have to put up with myself, and nowhere does this I-with-myself show more clearly than in pure thought which is always a dialogue between the two-in-one. (Arendt, 2005, p. 20)

If I commit a serious crime, I feel guilty about; there is no escaping conscience, I will always have to live with the internal dialogue that transgression incites. Dialogue then is a process and a label that can be deployed to describe a solo activity. A solo activity where the person who is thinking is aware that they are not only speaking what is being thought, and listening to what is being thought, but also on occasion evaluating the positions argued and narratives constructed from somewhere else again.

Secondly, when I read a text I might think of this activity as a kind of dialogue too—a pleasurable activity that takes place in a space involving the reader, language, various social locations, the author and the text itself (Gee, 2005, 2007). Reading being a form of dialogue that plays out in this complex sense-making space comprised of a multiplicity of intersecting and entangled elements. A multiplicity of intersecting and entangled elements where meaning (and the reader), is generated or produced (Harris & Holman Jones, 2019).

This is a very different view of reading compared with where it is positioned as a passive act involving the consumption of ideas provided to the reader by the author. The reader of the text here is positioned as using a variety of elements, in active ways, to make sense and meaning out of the text and where the meaning of the text arrived at is positioned as fluid and bound up not only with the text itself but also with the work that the reader does. And, in similar ways, the text is understood to be a complex space, involved in a kind of dialogue with larger contexts itself. Comprised as it is and encircled by a multiplicity of discursive elements that the reader subject inhabits and that in turn produce that subject as a reader of the text in a multiplicity of ways (Gee, 2005, 2007). Reading texts is an active and dynamic form of dialogue.

The ideas mapped out above are also relevant to thinking about engagements with the knowledge product that is 'the lecture' or direct instruction. I mention this because while this chapter focuses on dialogue, often modes of direct instruction (such as the lecture) are dismissed on account of the way that learners listening to a lecture are positioned as being passive and therefore as not engaged or learning. This is incorrect. Lectures, direct instruction and other modes of telling remain important parts of the assemblage of techniques that comprise a classroom dialogue and are never as one-sided as they are sometimes made out to be. Listening to a lecture, for instance, is a complex activity, in the same way that reading a text is.

Thirdly, dialogue might be thought of as a process or space where people come together and exchange *their* ideas with others and, as a result of doing so, come to common understandings, and this, I would argue, is the normative way that dialogue is understood, and sometimes partially how a dialogue seems to play out (Freire,

1999; Lyotard, 1986, pp. 60–67). People come together to discuss points of view with the intention of arriving at clarity, before leaving the dialogue with shared understandings.

While dialogue is often thought about as described above, and while it is certainly an activity that involves contact and communication with others (Bruner, 1996), and while it sometimes results in clarity and resolution, it's not accurate to describe what happens in a dialogue as unmediated expression. For whenever one storytelling subject meets others, they deploy discourses to construct any stories that are told. Stories that are discursively enabled, and that in turn produce the subjects who tell the stories, and the subjects who listen to the stories. Butler spells this out in her work. Consider the following quote about the subject who deploys racist discourse in order to speak:

> The racial slur is always cited from elsewhere, and in the speaking of it, one chimes in with a chorus of racists, producing at that moment the linguistic occasion for an imagined relation to an historically transmitted community of racists. In this sense racist speech, does not originate with the subject, even if requires the subject for its efficacy, as it surely does. (Butler, 1997, p. 80)

When read in conjunction with or through her work on performativity (Butler, 1990), not only do we arrive at a speaking subject who uses available discourses in order to communicate, but we get something more; we arrive at a point where discourse actually *produces* the subject that is the storyteller. Now is this *the* monolithic story about the relationship between discourse, dialogue and storytelling? I'm not entirely sure. Is this a partial account that captures some of what plays out in the complex assemblage that is what happens in a dialogue? Of this I am entirely sure—yes it is.

Dialogue is a space involving a diversity of subjects who come into contact with each other and who bring their perspectives and backgrounds to the dialogue, and who collectively construct the assemblage space that is the dialogue via the enactment of a multiplicity of discourses. Discourses that have histories and that circulate in a diversity of contexts. Dialogue is a space where a variety of discourses are enacted, and where various intersections and entanglements proliferate. Dialogue is a space where participants enact existing elements of their subjectivities and are produced as subjects in new ways on account of their participation and engagement with others.

Participants encounter a multiplicity of spaces and tasks within the complex pedagogical space that is a dialogue, including having to speak, having to listen, realising that they know, being challenged, and having encounters with things that they are not aware of or capable of understanding or thinking just yet (Deleuze & Guattari, 1987; Lyotard, 1986). And participants are produced in a multiplicity of ways in the pedagogical space that is the dialogue, including being a speaking subject, a listening subject, a subject who knows, a subject who is challenged, and a subject who encounters things that they are not aware of or capable of understanding or thinking just yet (Butler, 1990). And participants are produced as subjects who listen to others and on account of doing so think along with those others, and who speak to others and on account of doing so become entangled in the thinking of those others too.

And from a somewhere else (Gee, 2005, 2007), as all the abovementioned elements play out, and become entangled (Harris & Holman Jones, 2019), the subject enacts yet another element of subjectivity—the subject who is aware of the multiplicity described above as it is happening (Arendt, 2005) and the subject who is occupying a generative space (Bhabha, 2004) on account of this awareness.[1]

9.2 Consensus and Paralogy

One of the normative assumptions that frames understandings of dialogue is that the overriding aim and eventual effect of participating in a dialogue, whether that be with self, others or text, is consensus, and sometimes that is indeed the case. Lyotard, however, draws our attention to an outcome of dialogue that he names 'paralogy'. Paralogy is the idea that dialogue, whether with self, others or text, may *and/or* may not, resolve in consensus (Lyotard, 1986, pp. 60–67).

Learning might be thought of as including moments of engaging in dialogue with self, others and text, and understood as proven by the capacity to engage in dialogue. We learn via the deployment of dialogue and via engaging in dialogue and we know we have learnt something via our capacity to construct new forms of dialogue. We use stories that we know to engage with stories that are new in order to construct stories we haven't thought of yet. Learning involves engaging in a dialogue with ourselves, with others and with text, where we tell ourselves and are exposed to a multiplicity of stories. Learning involves engaging in a multiplicity of dialogues that may or may not generate consensus and/or a multiplicity of positions. Learning, that is, might be thought of as dialogue via notions of paralogy.

And dialogue as it relates to learning might be described not only as a process that frames and plays out within activities, but also as a knowledge product in and of itself. A knowledge product that is an effect of all that travels into the space with teachers and learners, and an effect of all that is present in the space that teachers and learners enter (like chairs and tables and energies and books and others). And dialogue, as it relates to learning, might be thought of as an effect of all that emerges, comes together and becomes entangled in the complex assemblage space that is a dialogue.

Dialogue is a complex assemblage that involves many different elements, present, overlapping, entangled and occurring in the same space. Dialogue might be thought of as a complex space including a multiplicity of entangled elements that in turn produce an awareness of multiplicity and a multiplicity of entangled subjectivity effects. And to return to themes explored throughout the book, dialogue is a space where the learner will move from not knowing to knowing and engage with elements

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[1] Dialogue is designed for, Dialogue happens, Dialogue is reflected on. Teachers think about teaching events before they happen (designing), after they happen (reflection) and as they happen (awareness). People come to a dialogue with ideas, leave the dialogue with ideas, and generate ideas during a dialogue.

that are known, elements that are challenging and elements that don't make sense as yet. This chapter will now focus on describing some of the generative, entangled combinings and venturings into unintelligible 'yet to be/s' (Crowhurst & Emslie, 2020, pp. 78–91) that dialogue affords.

9.3   Practicalities in the Middle of Discussions Re Paralogy and Entanglements—Operational Matters

Before we consider the role of dialogue in generating venturing, there are some practical or operational matters that we might consider re the facilitation of such events.[2] Because dialogue is an emergent and complex event, it is in many ways very difficult to write and talk about because it is impossible to pin it down. Pre-service teachers, for instance, readily acknowledge that dialogue is a key dimension of their teaching repertoire, but when pressed to discuss what dialogue might mean, how it plays out, and/or why it enriches learning they are often at a loss for words.

This is, in part, because dialogue is simultaneously an excessive and unpredictable process and one that we all have engaged in many times. It is very familiar, but also in some ways very strange. It is also a process that is accompanied with various sensations that impact on awareness because of the way that dialogue alters the way that time is experienced. When someone is engaged in a genuine dialogue, time moves differently and there is a palpable sense of focus and energy and a loss of awareness of self on account of this. While a good dialogue is occurring, participants are immersed in the experience and are going with the flow. It is impossible to step outside of a dialogue and analyse it while you're immersed in it because the moment you step back from the experience to theorise it, or to analyse it, you have lost it. Often thinking about dialogue is done somewhere outside of it.

Dialogue is, therefore, an essential pedagogical space and also a very difficult space to design, as it is unpredictable. The remainder of the chapter responds in some small way to this paradox—and the sense that I have, based on my own teaching work with pre-service teachers, that it is important that part of what I have to say about the complex and messy learning space that is classroom dialogue is said as clearly as I can.

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[2] I note here that the section on facilitation that follows has been taken out of this chapter and put back in and taken out and put back in again. I have left this 'how to' section here because students have said how much they liked this part. I'm also leaving it here because dialogue is a pedagogical space that needs to be designed for and that happens and diffracts in unpredictable ways and I want to say something about facilitation. I also want to suggest that 'dialogue' is not simply something that is done within a sequence of activities but might also be the space within which a sequence of activities plays out.

9.3.1 Some Thoughts on the Facilitation of Dialogue

The facilitation of dialogue is a central task for teachers because, as discussed above, it is a central process connected with learning. Dialogue is used in the classroom to communicate content, to ask questions, to clarify values, to explore texts, to construct meaning, to communicate with others, to highlight differences and to work through dilemmas. Dialogue influences the values we hold and the feelings we have about those values, and it influences the behaviours we enact that in turn create the collective cultural contexts we inhabit. Dialogue is, therefore, a process, a space and, in some ways, a central part of the complex assemblage that is learning itself.

When we enter a dialogue, we enter a 'playful' space that poses the threat and/or extends the promise that we might change. Entering a *dialogic* space means that we might hear, read, think or say things that might mean that we change our minds, and that might mean that we act differently and become different on account of this (Freire, 1999).[3] In an educative sense, working in a dialogic way entails more than the facilitation of 'one-off' incidences of dialogue—it indicates a process that occurs in various spaces, involving various modalities of dialogue, over time, that potentially effects individual and collective change. Dialogue that is, isn't only an activity that is a part of a sequence of learning events, it is also the overall space within which all of the activities that comprise a sequence of learning play out.

9.4 Intensities

To begin this discussion on the facilitation of dialogic processes I want to capture something of the multiplicity of energy movements and flows involved in *a single* classroom dialogue event.[4] The first energy movement, in my experience, is often connected with a centring of focus via the clarification of existing knowledge and existing value positions—where participants become aware of current thinking—where they become aware of what they already know or think about and will bring to an area of investigation.[5]

The second energy movement, in my experience, is often to do with an excessive unpredictable release where various perspectives meet in the space that is the dialogue. The energy that is involved here is focused and it often lifts the feeling in the room and is present in ways that are pleasurable, that are often collective, and that are often able to be noticed/felt. Time moves quickly in this space, and often these spaces are unintended, and this is also where I am always juggling the imperative to stay in the dialogue or with following what I had planned.

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[3] A dialogic space is a space where participants are open to the possibility of change.

[4] In doing this I am echoing Chaps. 5 and 6.

[5] The intention is not to suggest that these movements are linear or discrete steps—the movements are entangled.

The third movement often involves a drawing back or return of sorts; a moment where what has been said in the dialogue is considered and allowed to settle. The energy associated with this stage, in my experience, is more to do with stillness—a stage where participants in the dialogue might compare where they are thinking at the end of the event compared with where they were thinking at the beginning and decide whether they encountered ideas that they knew already, ideas that were challenging and/or ideas that didn't make any sense yet. The settling might involve analysing what has happened and/or continuing to let some aspects of thinking wander. Participants at some point might think about what has remained the same, where they were challenged, and whether they have changed in any way on account of the dialogic space they have engaged with.

One useful way to conceptualise the process of facilitating a single classroom dialogue event is to imagine it as involving a series of (*not necessarily linear*) elements, an assemblage of energy flows and temporal sensations, and a multiplicity of associated and generated ways of thinking. We might imagine that there are establishment moments, happening moments, analytical moments, normative moments, challenging moments, and moments where participants are simply aware (in some way) that they are immersed in and being exposed to a multiplicity of discursive opportunities and that some of these make sense already, some of these are challenging and some of these don't make any sense yet. We might aim to become more aware that all of these moments are associated with intensities and we might encourage learners to register these sensations as well as any ideas they are encountering.

And further to this, in each of the moments mentioned above, we might note that the teacher enacts many different roles, comes into contact with various intensities, and is also produced in a multiplicity of ways. We might note that a single classroom dialogue not only involves a multiplicity of thinking and sensory spaces for learners but also that it produces and requires the teacher to enact a complex assemblage of ways of being a teacher—involves consciously thinking about and enacting teacher identity in a multiplicity of ways.

9.5   Thinking About Dialogue as Framing a Sequence of Learning Events

Dialogue might also be thought of as process extending over a longer temporal scale.[6] Just as we can think about the facilitation of single sessions of dialogue, so too we can think about what it might mean to work dialogically over longer periods of time. Dialogue might be thought of as not simply something that is done within the space that is a sequence of activities, *but as the space* within which a sequence of activities making up a unit of work might be thought to play out.

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[6] In doing this I am echoing Chaps. 5 and 6.

In the initial moments of a dialogic pedagogical process (playing out over a longer period of time), a theme or topic might be introduced for discussion with the aim of encouraging all in the classroom to recognise how they are currently thinking about this theme or topic. Students might engage in various types of awareness-raising activities at this point; they might for instance engage in an initial brainstorming session. Learners might be asked to jot down words or ideas regarding topic 'x' and to capture these in some way. They might be encouraged to make marks on paper and to tune into and become aware of affect and sensations. There are many different types of activities that could be used to do this. The method in many ways is irrelevant; it is the aim of realising existing thinking and feeling that is important.

Once existing ways of thinking and feeling or sensing have been noticed, once learners are aware of existing knowing frames, the aim shifts to supporting students to engage with these ideas and enframings.[7] Students might be asked at this point to draw on the words or concepts that they have come up with in order to construct a statement. And once this has been done the statement might be further engaged with.

For instance, if the topic under investigation were refugees, I might ask students to get into groups, with paper and pens. I might then ask them to capture all of the words they can think of that come to mind regarding refugees. After they have done this, I might ask them to express an opinion in relation to a prompt. In this instance the prompt might be something like:

> At the current moment some refugees arrive in Australia by boat. The media has placed an enormous amount of attention on this issue and it has been a key policy focus area in recent Federal elections. The issue of refugees arriving by boat is one that has been discussed often, by politicians, pressure groups and citizens.
>
> You are all to move into small groups. These groups are to be comprised of people who you do not usually sit with. Each group has been allocated a newspaper article on this topic. Each group is to read and discuss their article and once this has been done, the larger group is to engage in a short discussion.
>
> Once this discussion has been completed, each person in the group is to come up with a short statement on refugees. These statements are to be arrived at individually.

Once students have a statement, the next element in the dialogue might be to ask them to explain or explore five or six key ideas that circle or 'hold' their proposition in place. So, if the key proposition expressed was 'Refugees who come to Australia by boat need to be turned back', I would ask students to identify the five or six key ideas that are holding, or stabilising, the territory that is their statement in place. They might be encouraged to make marks on paper and to tune into and record affect intensities in some way. They might identify the following sorts of ideas if they support turning boats back:

1. It is acceptable to deny entry to refugees
2. It is unacceptable for refugees to bypass formal entry mechanisms
3. People who are born within a nation accrue rights that others do not
4. People living in Australia do not owe refugees anything

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[7] Many of the thinking methods explored in Chap. 3 would be useful to deploy here.

5. People living in Australia are not responsible for helping refugees
6. Refugees have made a decision to be refugees and should therefore deal with the consequences of their decision.

They might identify the following sorts of ideas if they support welcoming refugees:

1. It is unacceptable to deny entry to refugees
2. It is acceptable for refugees to bypass formal entry mechanisms
3. People who are born within a nation should not accrue rights that others do not
4. People living in Australia do owe refugees something
5. People living in Australia are responsible for helping refugees
6. Refugees have not made a decision to be refugees and should not therefore be responsible for any consequences that flow from being a refugee.

Or they might identify a mix of positions if they are undecided.

The aim of this movement is to work with students so that they recognise how they are currently thinking and feeling about an issue, to support them to realise what they are bringing to the space that is the dialogue. The reason I want them to do this is so that they might also be able to decide whether they want to continue to *only* think this way or not, and also whether they might be open to adding to or considering other ways of thinking about this issue—I would want them to decide whether they might be open to being thinkers in richer ways. I would also be doing this so that at a later stage they might be able to see whether their thinking had been added to or changed in any way.[8]

I would also be asking them to identify any challenging ideas they might be aware of, any ideas that were confusing and unclear, and also to identify sensations associated with the pedagogical space they were in.

9.6   Collection of Information—Gathering Ideas—Consulting Others

The next movement of the dialogic process might involve the collection of further information. At this point, having clarified existing ways of knowing, learners might be asked to search out further information that supports or challenges viewpoints. I would frame this activity as being about 'consulting others'. My aim in doing so would be to encourage students to think about reading and talking with others as part of a dialogic process. I'd also be repeatedly describing what they were doing as different forms of dialogue—dialogue with self, others and text—in order to explicitly teach something about dialogue itself.

There is more to this, however, than simply thinking in a general unstructured way about 'what has been collected'. Learners at this point might be encouraged to

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[8] The first movement, the second movement—again my intention is not to suggest that these movements are linear steps. The movements are entangled.

ask questions about what comprises the collections of ideas that they have made. They would be asked about what has been left out. They would be asked to compare the information they have gathered with other class members. They would definitely be asked to borrow ideas from others and to lend ideas to others. They might be asked to consider the trustworthiness of the materials collected and on what basis they attribute trust to a source. They might be asked to analyse the contents of their gatherings thematically or discursively. They might also be asked to consider affective connections and identifications. They might be asked to engage with the contents of their gatherings using any of the thinking techniques outlined earlier in this book. There are all sorts of pedagogical spaces that they might inhabit in order to engage with the materials they have collected.

9.7   Talk

So far, learners have brainstormed, settled on a key idea, unpacked the ideas that this key idea is dependent on, searched for further information, and critically engaged with the information that has been collected.[9] The learners have enacted a multiplicity of learner identities and have been produced within the complex space that is this dialogic learning space in a multiplicity of ways.[10]

The teacher also has enacted a multiplicity of teacher identities. Teachers need to occupy multiple positions when they teach dialogically—at different times they need to be the provocateur, the facilitator, the timekeeper, the inspiring orator, the interested listener, the giver of advice, the mediator and so on. Up until this point these are roles that the teacher is conscious of performing—up until this point the dialogic classroom has mainly been so for the students. I would argue that it is at this point that the teacher also, on occasion, enters into a truly dialogic space—in that the teacher becomes (on occasion) a participant in the dialogue with the learners.[11]

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[9] Some of the analytical methods explored in Chap. 3 would be useful to deploy here.

[10] I am mapping out and naming some of the aspects of the process I am calling a 'dialogic learning process' in order to highlight the point I have made above—that learners are produced in complex ways within the complex space that is a unit of work or a single activity. Many of the elements I describe above (generate a focus, investigate a topic) are common to many published curriculum planning models. I'm not aiming to outline a model here as such, I'm aiming to illustrate the multiplicity of ways that learners are produced, the many ways that each learner is differentiated, within complex pedagogical spaces.

[11] Mic Emslie and I are currently working on a project exploring this terrain; specifically, the notion that complex cultural spaces function pedagogically and subjects are produced within complex spaces in a multiplicity of ways. I have been working on this book the entire time Mic Emslie and I have been writing that book and it is impossible to keep these book spaces absolutely distinct. The approach taken here is, however, also independent of the other project in that it is also an effect of other spaces I have inhabited during the time I have been writing it. Perhaps the most important of these spaces being the course 'Thinking about Learning' (TAL) and the teaching of this course over a number of years. It is a tricky process co-authoring and solo-authoring work

The next movement in the dialogic process involves the whole class revisiting the pedagogical space that is talking about the issue at hand as a large group (the space that is usually understood to be or described as being a dialogue). Again, I'd describe that they had been doing different forms of dialogue—dialogue with self, others and text—across the entire sequence of learning events but that at this point we would talk with each other. I'd do this to explicitly teach something about dialogue itself.

At this point, the teacher might ask learners to revisit the positions they arrived at earlier and to consider any additional notes they had taken from the various sources of information they have since consulted. Before entering this part of the dialogue, the teacher might ask students to re-focus on the way they are currently thinking about the issue at hand, on any ideas they find challenging, and on any ideas that are unclear.

The teacher might then explain that what can happen in a dialogue is that they might continue to think as they already do or they might hear challenging ideas and actually change what they think—*and/or* they might stay as they are *and* they might change their minds *and/or* they might end up somewhere in-between and/or they might begin to think in entirely new ways that aren't at all clear, or even apparent, as yet. The teacher would also say that they are occupying a similar space.

The teacher might also explain what a dialogue is. The teacher might explain, for instance, that learners will reproduce various narratives that they have been exposed to in different contexts and this reproductive work is what produces the space that is the dialogue. The teacher might explain that the learners will also hear various narratives introduced by others—narratives that have been produced in contexts they may not have been exposed to—narratives that will become entangled with and become their thoughts as they listen to them. The teacher might explain that some of the narratives learners hear might be ones that already make sense, that others might be challenging, and that others might not make any sense at all, and that learners might also move from not knowing to knowing.

The teacher might explain that there will be a multiplicity of sensations, feelings, impulses, affectivities or intensities that will be produced in different spaces that are the dialogue and that some of these sensations may be comfortable and others may be less so (Berlant, 2011; Fawaz, 2016; Crowhurst & Emslie, 2020, pp. 62–77; Lyotard, 2015, pp. 253–273: Youdell, 2011, p. 49). The teacher might explain that this multiplicity of sensations, feelings, impulses or intensities, precedes, happens during and follows a dialogue. The teacher might explain that some of the sensations might be obvious and some very subtle. And, importantly, the teacher might explain that a useful dialogue is a complex space and that on account of this it will incite and produce a multiplicity of effects, and that some of these may resolve and that others may not and that this will be the case before, during and after 'a' dialogue.

At this point, the teacher might then warm the class up into 'a' dialogue and once the dialogue has commenced, the teacher's role becomes multifaceted. Once a dialogue begins, the teacher's task, as mentioned above, is multiple. There are,

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simultaneously—ideas inevitably slip from one space to another. While this work definitely owes a debt to collaboration in the ways I have outlined, it is also a solo effort.

for instance, management elements with every dialogue event, and there are also elements that are about giving over to the dialogue in order to ride the flow of the dialogue with the learners and to support learners to do the same. The teacher's role is complex and contradictory.

Facilitation of dialogue requires taking sufficient time to enable the teacher to inhabit a space where they can forget about facilitation and sit with, and in, the experience. Facilitation of dialogue requires allowing the ambient dialogic space to produce the teacher's subjectivity in a multiplicity of ways, as the teacher facilitator, and as the teacher who sits *with and in the* experience and allows enough time for the dialogue to play itself out, and build, in complex ways. Facilitation of dialogue requires sitting with the experience and thinking with it, requires going with the flow and directing the flow, requires thinking with a happening as the happening happens, requires making small contributions that join what becomes a larger flow.[12]

9.8 'After' a Dialogue

There are various ways that a dialogue might be wound down or followed (and what they all share is that they too might be thought of as forms of dialogue).[13] Themes that emerged in a dialogue might be identified or learners might be asked to express a point of view. Learners might be supported to conduct a discourse analysis, to identify knowing frames, to deconstruct binaries or to identify sensations that occurred. Many of the methods of analysis discussed earlier in this book might be used as thinking tools at this point.

Greene's (2001) work on aesthetics suggests other pathways. Greene (2001, pp. 141–147) argues that learning processes might be thought about, via the deployment of notions of aesthetics, as being about enriching the number of stories that might be told about objects or experiences. Greene suggests that aesthetic objects are such because they house *and* elicit a complex assemblage of narratives—narratives available in a given cultural context, deployed by the viewer of the object, that function to thicken the object being viewed—narratives that play out in the space before, between and around the object and the viewer of the object. Aesthetic objects are textured and layered and hold the potential to become more so because of the narratives deployed to engage with them that function to build them up and add to their complexity.

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[12] Auto-ethnographic methods support people to engage with complex situations that provoke tension. Tension can be an effect of being positioned in contradictory ways by multiple discourses or on account of recognising that there are multiple discourses on offer with which to take up space in the world and that some of these are contradictory (Crowhurst and Emslie 2018, pp. 51–60). Facilitating a classroom discussion lends itself to auto-ethnographic analysis because to do so involves straddling sometimes contradictory positions.

[13] There are various ways that a dialogue can be followed—and what these ways all share is that they too might be thought of as forms of dialogue.

We might think about dialogic processes in a similar way—that is, that a dialogic process about a topic is an aesthetic space constituted by a proliferation of stories enacted by participants. Stories deployed by participants that have been generated in various contexts and that have travelled into the space that is the dialogic process with them. Dialogic processes comprised of a multiplicity of stories that play out and become entangled in excessive and unpredictable ways and that function to thicken the topic that is the focus of the dialogue (Greene, 2001, p. 118). Dialogue therefore might be thought of as a space and as a process that brings us into contact with, and generates, ever-thickening layers of complexity—a multiplicity of entangled ways of knowing seemingly singular objects or events. And noticing these ways of knowing might be enough.

To return to an idea introduced earlier in this chapter, while dialogic processes might be thought of as being about the production of consensus, they can also be thought of as being about the production of paralogy. As stated above *and* repeated below:

> One of the normative assumptions that frames understandings of dialogue, is that the over-riding aim and eventual effect of participating in a dialogue, whether that be with self, others or text, is consensus. Now sometimes that is indeed the case and sometimes that may always be the case. Lyotard however, in contrast, draws our attention to a dialogic space and outcome that he names 'paralogy'. Paralogy is the name given to the idea that dialogue, whether with self, others or text, may and/or may not, resolve in consensus. (Lyotard, 1986, pp. 60–67)

Dialogic processes might not only be thought of as pedagogical spaces that play out over time to produce consensus, they might also be thought of as spaces that generate and leave intact a multiplicity of points of view across a group of learners that do not resolve or cohere. Dialogic processes might also be thought of as a pedagogical space where each learner is produced in a multiplicity of ways, including for instance as a person who knows, as a person who is challenged, and as a person who doesn't have a clue at all about what any of that was about at all, before, during and after a dialogic process plays out.

9.9   Engaging with Emergence

How might a teacher support learners to engage with such an emergent space? Simply put, by asking participants to name what they have noticed occurring during and after a dialogue. Teachers might ask learners to detail the stories they have been exposed to, the ones that were familiar, the ones that were challenging, the ones that made no sense at all. Teachers might ask them to name any stories that were new and that made them change their minds or add to their existing ways of thinking. And teachers might ask learners to identify the cultural spaces that have travelled into the classroom with the diversity of learners that make up that classroom, that have enabled such stories to be told, and that have now come to be entangled in the knowledge product that is the dialogue that has been generated and in the knowledge product that is their thinking (Greene, 2001, pp. 141–147).

Teachers might also support learners to tap into some of the intensities and flows that are present in the dialogic space, as they inhabit it (Crowhurst & Emslie, 2020, pp. 63–79). Learners and teachers might notice and record energies and movements, without trying to make sense of them (Berlant, 2011), and they might use some of the arts-based and aesthetic techniques mentioned earlier in this book and make marks on paper (Crowhurst & Emslie, 2020, p. 79) to do so.

Teachers might then support learners to further engage with the ideas that the complex dialogic process has provoked by asking them to combine arts-based methods (which might enable thought to wander further still) and analytic methods to produce further knowledge products (Crowhurst & Emslie, 2018, 2020; Crowhurst et al., 2015; de Bruin et al., 2018; Hickey-Moodey, 2013; Joy, 2017; Knight & Lasczik, 2018). One concrete knowledge product outcome of a dialogic process (apart from dialogue itself) might be the production of a range of complex aesthetic knowledge product objects, accompanied by analytical reports that annotate them, that involve, or connect with, some of the learnings, questions or as yet unresolved and unintelligible areas that have emerged during the dialogic process. These objects and reports could then be shared with peers.[14]

The facilitation of dialogue will require the teacher to draw on a range of tools from the complex assemblage that is their teacher identity. It will also require them to inhabit a multiplicity of complex pedagogical spaces that are dialogic and within which, and on account of, this complexity, the teacher will be produced in a multiplicity of ways. To support the expansive thinking processes and outcomes that dialogue affords, it is important for the teacher to have some purchase on how dialogue itself functions and plays out in order to enable expansion to occur. It's also important for the teacher to be aware, as stated earlier in this chapter, that dialogue not only be thought of as something that happens inside an activity (a pedagogical space), but that individual activities and activity sequences might also be thought of as playing out within, and as being framed by, larger dialogues.

The next section of this chapter focuses on *one* aspect of the classroom dialogic process outlined above—the part of the process involving talking with others. In keeping with one aim of this chapter—to say something as clearly as I can about something that is endlessly complex—the next section of this chapter briefly outlines a position regarding how engaging in dialogue with others might promote expansive thinking.

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[14] I have taught into and coordinated many courses where learners have been required to produce and share learning products. The combining of artefacts and more linear products such as reports is less common. In my experience, the use of a variety of modes of representation generates a variety of modes of thinking (See Crowhurst and Emslie 2020, pp. 78–91, 92–121; Gardner 2011; Manning 2013, pp. 216–21; Sellars 2013).

9.9.1 How Does Dialogue Function to Contribute to Expansive Thinking?

For our purposes, a key element in arguing that dialogue supports expansiveness is to remember that dialogue often takes place in what theorists call 'emergent' space. Emergent spaces are characterised as spaces where encounters with difference occur. Emergent spaces are generative, in-between spaces, where what is known and what is not meet, and where different people meet. Earlier in this text, drawing on the work of Sellars (2013) and focusing on emergent spaces, I wrote:

> Sellars (2013) writes of two children standing beside the territory that is a sandpit. One child tells the other that he would like to play a game in the sandpit. He would like to play a game involving chocolate and spiders. Discourses relating to chocolate and spiders have been enacted and are about to be taken into the territory that is the sandpit. Youdell (2011) uses Butler's term 'discursive agency' to explore this terrain, suggesting that the things we do, the games we play, as original as they seem and as free flowing as they seem, do not simply flow from within us towards the outside world as pure expression. Play, like other forms of learning, involves choices that are dependent on discourses that are available and enacted within a variety of contexts; discourses that exceed the person enacting them. The child didn't invent chocolate – or playing games – the child deploys discourses to suggest and play a game involving chocolate – and these discourses travel with the child into the game and become part of the game and, as the child deploys these discourses, he begins to become a player.
>
> The other child listens to the invitation that has been extended and she is not entirely convinced that this is what she wants to do in the sandpit. She wants to play a game involving dinosaurs. A discussion follows. Each listens to the other, in the in-between emergent space that is dialogue, and each considers the difference on offer. Each considers what it might mean to spend time in the space that is the pit in the way that the other would like.
>
> The two children enter the pit. They bring all that they know and who they are, their backgrounds, into the pit with them and as they spend time in that space playing, a new hybrid game involving combinations of chocolate, spiders and dinosaurs emerges. The game hasn't been planned in advance, but the learning space that is the sandpit, the sandpit stage within the theatre that is the early childhood learning centre (Lyotard, 2015, p. 208; pp. 253–273) and the learning spaces that are 'play outside time' have been.
>
> A new hybrid game emerges in a learning space that enables children to use what they know, and who they are, to try challenging things and perhaps go beyond what they know into as yet unthinkable territories. A new hybrid game emerges that enables children to use what they know and to venture into and explore challenging new spaces that they haven't explored before. Both children are aware that they can return to play this game again whenever they decide they want to. They are aware that this is a new game that they have made. They may not be aware, however, as they play this game, that not only are they going through playful motions, they are also engaged in an ontological project – they're not only playing, they are *becoming* players of this game. And after they've played the game, they can say that being this kind of game player is a part of who they are and what they've become.
>
> … Learning often happens in in-between emergent spaces where learners engage with various flows, involving things that are known, that are challenging and that aren't known yet. In these spaces various combining/s might be enacted and in the process of all of this doing, learners experience, are produced and perhaps take up new ways of thinking, doing, sensing, becoming and being.

> … Designing for learning will involve the generation of a multiplicity of complex pedagogical spaces where a diversity of learners from a diversity of backgrounds might be invited to explore and experience emergence (for instance) as they venture slightly out of their depth and towards things that are not only new but that might be challenging or even unthinkable at the present time. A multiplicity of pedagogical spaces not only conceived of as sequenced learning events occurring across a series of days or weeks but also a multiplicity that is understood to occur *within every single activity that plays out over those days or weeks*. Designing for learning will involve the generation of a multiplicity of spaces, producing a wide variety of generative effects, but of particular interest here, effects such as learners being produced in a multiplicity of ways.

Dialogue (with others) might be thought of as a collective emergent space (Greene, 2001, p. 145) that brings all manner of things together and enables all manner of entangled hybridities to happen. And while emergence is often written about by those with an interest in Deleuze (Bhabha, 2004; DeLanda, 2006; Harris & Holman Jones, 2019; Manning, 2013, pp. 216–21; Sellars, 2013; Youdell, 2011) it can also be appropriated and combined with poststructural theory to explore expansivity.[15]

Earlier in this text, I briefly considered the relationship between expansion and constraint—the notion that it can be argued that all expansion entails constraint. Essentially, the idea explored was that expansion always involves the deployment of discourses that precede the subject. Consider this extract revisited from earlier in the text:

> In my 20s and 30s I played a lot of guitar. I was quite a proficient guitarist. I wrote songs (Crowhurst, n.d.), busked in various cities in Australia and Europe, played in garage bands, and played at weddings. I made a lot of money busking. I performed many times and taught others to play when I worked in a music school. I made enough money as a musician over a period of two years to pay most of my living expenses when I was an undergraduate student finishing off a teaching degree (combined with delivering flowers, working as a glass collector in a pub, pumping petrol, stacking supermarket shelves, working on school holiday programs, working in the office of a truck company and various other jobs). Music enabled 75 per cent of my income.
>
> I remember what it meant to be a proficient guitarist. A proficient guitarist not only knows how to tune a guitar and various techniques but a key marker of proficiency is not really having to think about what your fingers are doing as they move around the fret board. I could (and still can) play by ear and can play improvised blues guitar solos – you're not thinking when you're improvising – you're in a flow moment – entangled in the complex event that is playing as you're produced as a guitar playing subject.
>
> Playing improvised solos is a good example of subjectivisation. To do so requires a high degree of technical skill – enough technical skill not to be aware that you are drawing on skills. Once a level of playing that could be described as proficient has been achieved, playing becomes process, becomes flow, becomes something that the guitarist doesn't need to think about as they're doing it, just something that the guitarist does, and a doing that generates the guitarist that does the doing. And while this could be described quite correctly as an

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[15] The hybridities that I am writing about here are also understood to be more that 'mash ups'. The hybridities in line with Harris and Holman Jones are 'not just a "mash up" of discourses or streams of enquiry; the intersections themselves are *intra-actions* in which new knowledge occurs as event.' (Harris and Holman Jones, 2019, p. 10). The hybridities referred to here aren't only surface level combinings they are powerfully complex deep happens and are produced within 'events' (Badiou, 2013).

expansive process or experience, it could also be described as a process involving significant dimensions of constraint.

> Learners are like guitarists as they are always inside the parameters or the limitations of an assemblage of discourses – discursive parameters and limitations that learners become immersed in, that in turn enable emergent and expansive flow experiences into new ways of thinking, doing and being that are also coexistent and entangled with constraint. Learning, like playing the guitar, is a complex event involving various multiplicities – multiplicities like using old things in the present moment, to do new things, and like being very disciplined in order to feel very free.

How, in light of this, is it possible to argue that emergent spaces are expansive? How is it possible to suggest that they promote difference rather than endless repetitions of the same? How does a mix of culturally produced and pre-existing discourses, when introduced into the collective space that is a dialogue, produce something expansive and new?

Deborah Youdell takes up this question in *School trouble* (Youdell, 2011), drawing on Butler (1990) and notions of 'discursive agency' to do so. If discourse enables all doing, then how is innovation possible? Youdell suggests that even though discourse always already precedes the subject (Youdell, 2011, pp. 44–56), the subject can still deploy discourse in agentic, and I would emphasise, creative ways, where the learner is sometimes conscious of the likely effects of their actions and sometimes not. How so? Consider the fairly lengthy extract from her work below.

> While subject-hood depends on subjectivation and the intelligibility of the performatives deployed in a given discursive terrain, discursive agency means these can also be resisted. The sedimented meanings of enduring discourses might be unsettled and *re*signified or *re*inscribed and subjugated or silenced discourses might be deployed in, and made meaningful in, spaces from which they have been barred. This understanding of discursive agency allows Butler to imagine collective and public insurrectionary practices that amount to a performative politics. These involve 'decontextualising and recontextualising … terms through radical acts of public misappropriation such that the conventional relation between [naming and meaning] might become tenuous and even broken over time' (Butler 1997a: 100).
>
> Butler's performative politics imagines discourses taking on new meanings and circulating in contexts from which they have been barred or in which they have been rendered unintelligible. It envisages subjectivated subjects engaged in a deconstructive politics that intervenes and unsettles normative meanings. This is how subjects who have been impossible and lives that have been unliveable might be rendered viable, recognisable and livable (Butler 2004b). (Youdell, 2011 p. 45)

With this list of strategies in mind, I would highlight that subjects are able to be discursively agentic, within dialogic/pedagogical spaces, via *the deployment and combining of* existing discourses which will, in turn, enable generative hybridity[16] effects (Crowhurst & Emslie, 2020, pp. 78–91, 92–121; Gardner, 2011; Harris &

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[16] Hybridity (Bhabha 2004; Deleuze and Guattari 1987, pp. 361–408), thought about as an effect of and in relation to dialogue, also straddles temporal boundaries in that it precedes, is present during, and is an output of dialogue. Hybridity: Is something that precedes dialogic spaces (in that hybridities are present in the multiplicity of inputs that participants bring into such spaces); Is present and emerges in dialogic spaces as these inputs mingle (as discussed above); And is sometimes an output that continues into the future.

Holman Jones, 2019; Manning, 2013, pp. 216–221; Sellars, 2013, pp. 54–58). Change is an effect that is possible because dialogic spaces,[17] constituted within and with a multiplicity of different elements, enable endless combinations of existing discourses. Discursive combinations, intersections and interminglings that are an effect of complexity and that produce complexity. Complex effects, such as linear movements, like moving from not knowing to knowing, and complex effects such as multiplicity effects, like being someone who already knows and someone who is challenged and someone who has no idea about that at all—all happening in the same dialogic/pedagogical space. Multiplicities *and* linearities, like those involved in moving from not playing to playing a new game like the choco/spider/sauris game (Sellars, 2013, pp. 54–58). Linearities and multiplicities that function as pathways from here to there, and that *also* coexist. Linearities and multiplicities that enable us to consider things that are original and creative, as so, and not.

9.10 Conclusion

In line with the 'auto-teach(er)/ing focused research' process this book deploys, this chapter has outlined an assemblage of ideas that I have found useful in my own practice and that I want to share with others in order to support learners to inhabit and be produced in expansive ways in novel learning spaces. Whether the others I am sharing with decide to take them up or not, modify them or come up with their own useful ideas, is up to them. What I do want to push here is the notion that people might engage with their own work (and as I've done here—write about it).

Collective dialogic spaces enable various combinings and various encounters with difference. Ordinary differences that can be incorporated into current ways of thinking, doing and being, and difference understood as a more radical 'beyond' (Bauman, 1991, pp. 18–52, 75–101) or a realm of thinking that is currently impossible to conceive of—a realm of thinking, doing or being that is so different to how things are now—a post-modern realm that *gestures* towards sense-making (Lyotard, 1997, pp. 217–233) even though it doesn't make sense yet, and can't be made sense of in the way that sense-making is currently done. Dialogue is an emergent space that functions to generate hybridities that play out in the present and into the future in ways that are novel, radical and currently unimaginable. Dialogue generates hybridities and venturing/s that sometimes play out in ways that are imprecise and/or in ways that participants can't quite recognise yet.[18]

Collective dialogic spaces (Greene, 2001, p. 145) enable people to come into contact with ways of thinking, doing and being that travel into, and are brought into,

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[17] Like a standard everyday classroom discussion.

[18] Mic Emslie and I are working on a project exploring this terrain. We have also published recent work, written as I have been working on this book, that contains sections that overlap with ideas considered here. In this book (Crowhurst and Emslie 2020, p. 79, p. 88) there are the beginnings of ideas to do with what we call 'squigglying'—squigglying being the complex space where imprecise messy beginnings emerge.

the dialogic space by others. Others who have been produced as subjects in spaces[19] that may involve elements that are intelligible, elements that are challenging, and elements that are unintelligible (Lyotard, 1986; Malpas, 2014). Collective dialogic spaces, therefore, involve elements that are intelligible (and where the learner is produced as someone who knows), that are challenging (and where the learner is produced as someone who is challenged), and that are unintelligible (and where what is to be engaged with is beyond the learner's comprehension). Collective dialogic spaces produce a multiplicity of learning effects including the normative, the challenging and the non-normative, and generate a multiplicity of learner subjectivities, and are expansive on this account.

9.11   Symbolic Intersections
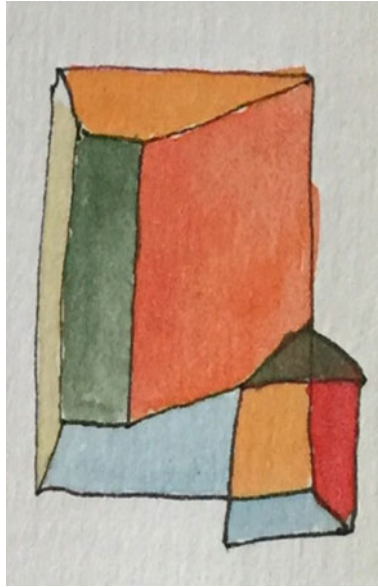
Fig. 9.2 Michael Crowhurst (2019) Cropped detail element of 'part/whole' Watercolour and pen on paper

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[19] Spaces including books, self, being with others, gender, class, ethnicity and so forth.

In the 'symbolic intersections' sections … images, involving lines, colours, pen, shapes, and paper appear across the book (Fig. 9.2) … these images are self-contained and are also part of a larger image … the symbolic intersections sections of the text … are spaces where words merge with images, where the text addresses the reader directly, where the author writes in a variety of voices, and where all of the above is designed to make thinking happen in multiple ways … in less linear ways than the first parts of each chapter … in slower or quicker ways … in ways that combine with other parts and in ways that remain separate … One way of thinking about a dialogue is that it functions as a space that resolves … and sometimes this happens … Another way to think about it is that dialogue is a space involving a multiplicity of voices and perspectives that don't resolve … and sometimes this happens … and sometimes it's one or the other and sometimes it's both … and sometimes when you explain things you run the risk of ruining them.

9.12 Invitation to Dialogue

Swimming … is an event that happens … like learning is an event that happens … sometimes it's an event where I swim from the shallow end to the deep end … where I move from this end to that … and other times … I float in the part of the water that is deep enough to keep me cool … I'm in the part of the pool where my toes are just about to leave the bottom of the pool … on the floor, off the floor, on solid ground and not … on the floor, off the floor, on solid ground and not … in the pool where I also move from this end to that as well … sometimes when I swim I start by moving from this end to that … and then I have a rest on the line where I'm on the floor, off the floor, on solid ground and not … I do both … and this all happens … in the single event that is one complex swimming event …

At this point I would like you to think about something that you have always been in contact with that you know quite a lot about. Do you have a theme or topic or area in mind? I want you to write this down on paper. Can you remember when you didn't understand anything about this aspect or area? How did you think about this area or concept before you knew about it as you know it now?

Is there anything about this theme or topic, the theme or topic that you know about that you find challenging? Is there anything more about this theme or topic that you already know about that you think you need to know about? What is this anything? Do you have language to discuss this anything that you don't know about yet? Is it pleasurable thinking in this way or not?

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Dialogue with Self

Michael 3   Learning is like swimming in a pool
Michael 1   There's here to there …
Michael 2   There's here to in-between to there
Michael 3   And there's here and in-between and there

Michael 1   There's here and in-between and I can't even see there
Michael 2   There's I can't even see the end of the pool immersed in this water
Michael 1   But I know I'm approaching the deep end
Michael 2   And there's I'm a swimmer surrounded by water
Michael 3   And I'm a swimmer, swimming through the water
Michael 1   And I'm the swimmer who breathes and moves
Michael 2   And who draws on what they know
Michael 1   And every time a swimmer gets into a pool
Michael 3   To have a new swimming event
Michael 1   It's within the space that is that pool
Michael 2   That being a swimmer they're able to become
Michael 1   Writing is like swimming in a pool
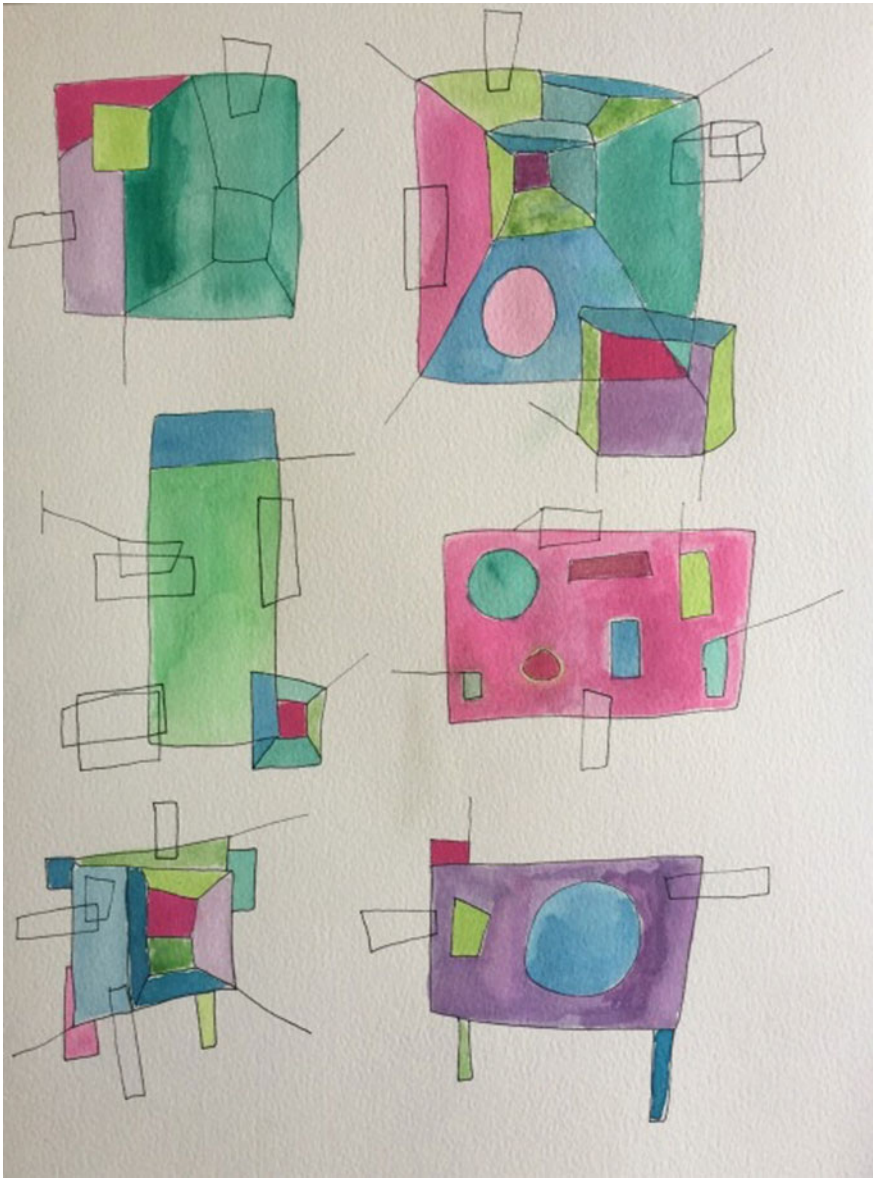
Fig. 10.1 Michael Crowhurst (2020) 'Before/s Between/s Beyond/s' Watercolour and gouache and pen on paper

Chapter 10
A Conclusion: On Complex Spaces, Learning Events, Dis/equilibrium and Learners

Michael Crowhurst ⓘ

Abstract   Generally, the position taken in this book has been that, at its best, learning is an endeavour that produces and enables opportunities for expansive thinking, doing, sensing and being. In earlier chapters, expansive learning has been positioned as occurring in in-between spaces, where learners are involved in situations where various combinations of what is known, what is challenging and what is currently unintelligible mingle. The notion that occupying such spaces will involve a variety of affectivities has also been briefly considered. This chapter returns to ideas considered throughout the book to continue this discussion. An assemblage of useful theories are deployed to story and support this task. The chapter concludes with the position that learning events are complex and can provoke dis/equilibrium—leaving the learner subject with the task of negotiating the experience of holding together and falling apart.

Keywords Learning · Teaching · Pedagogy · Multiplicity · Dis/equilibrium

10.1   Introduction

In line with the 'auto-teach(er)/ing focused research' process this book deploys, this chapter outlines a few key ideas that have been pursued across the book that I have found useful in my own practice and that I want to highlight and share. In this final chapter, in line with ideas mapped out to do with 'designing for repetitions' explored earlier, I return to some of the definitions of learning I have been building throughout the text in order to highlight key ideas (Fig. 10.1).

First, I've argued that learning happens in in-between spaces, where people engage with and use what they know to travel into spaces that are as yet intelligible, and that they then often clarify or make sense of what was previously unintelligible on account of this venturing. This is one of the key stories I've been using (and one of the key stories I imagine I'll continue to use) and, as discussed, this is a fairly standard linear story regarding what learning might entail. The learner engages in a change project and is changed and comes to new understandings on account of this engagement.

In addition to this narrative, however, I have also been working with notions of multiplicity and have put such theory to work in relation to thinking about learning. As discussed in this book, Lyotard (1986) suggests that cultural change doesn't happen in the linear and monolithic way that it is often thought to happen. Lyotard (1986) critiques the notion that change happens in monolithic moves from here to there and proposes a different way of understanding change movements. Lyotard (1986) suggests that cultural contexts are always comprised of a variety of relational elements. Some of these elements might be described as 'real' (they make sense), some might be described as 'modern' (they are challenging but it is possible for sense to be made of them using existing tools of sense-making), and other elements might be described as 'post-modern' (these elements are unintelligible—that is, they are impossible to make sense of using existing ways of making sense or knowing). Lyotard (1986) argues that these three elements are *always* present in all cultural contexts and that this remains the case as contexts move from here to there (Malpas, 2014). When cultural contexts change, therefore, in some respects they will remain as they were, as some aspects will be real, some modern and some post-modern.

Drawing upon Lyotard, I have argued that learning sometimes involves moving in linear ways (from knowing to not knowing and back to knowing) *and* at other times involves straddling the known (real), the challenging (modern) and the currently unthinkable (post-modern). These ways of thinking about learning have been used to draw out implications for the teacher. For instance, I've argued that the teacher should not only be concerned about creating situations where learners move from not knowing to knowing, but also with designing spaces within which learners are produced as subjects who know, who are challenged, and who have no clear idea of what's going on. This should be an effect of, and the case at, the beginning, in the middle and at the end of a course of study.

To explore the idea that learners are 'produced' within pedagogical spaces, I have also deployed Judith Butler's (1990) work on performativity throughout this book. Consider the following section which appears earlier in the book:

> When Butler (1990) coined the term 'performativity', she attempted to outline a theory that suggested a complex assemblage of propositions. Among these were: that we become what we do; that we do what is available to us in culture; and that as we do what we do we also (re)make and (re)produce culture. While performativity suggests a dynamic relationship between the subject and cultural context in some ways, it places culture at the very centre of subjectivity (identity) in suggesting that even though subjects are able to choose to enact various discourses, this choosing is understood to be always already discursively limited. Discourse is the limit of agency in Butler and, as such, discourse combined with the actions of the *always already* discursively produced subject for Butler is what produces subjectivity (identity) and what produces cultural change (Youdell, 2011, pp. 44–45).
>
> For Butler (1990), these discursive performances are also often enacted along binary lines, where choosing to identify as 'x' can entail a foreclosure of the option to identify as 'y'. Butler argues that we are subtly encouraged to identify with ways of being that are

positioned by culture as normative (Foucault, 1977) and to foreclose identifying with those that are positioned as non-normative, and that over time the performances we have enacted come to be naturalised, that is, they come to be experienced as natural (Crowhurst & Emslie, 2018, pp. 32–33). It is this experience of 'naturalness', this performative effect, that Butler explores.

People are produced as subjects as they engage in the work of making selves via the deployment of discourses that are available to them in the various cultural contexts they inhabit, and people are also subject to being positioned as types of subjects by others via the deployment of such discourses. A particular teacher subjectivity, for instance, is an effect of decisions made on some level by a subject to enact (and foreclose) *a multiplicity* of available discourses and to accept or refuse to be positioned in a variety of ways by others deploying discourses. In the process of constructing a teaching subjectivity, it is impossible, given the multiplicity of available discourses, not to engage with, take up and perform sometimes contradictory discourses. And in the process of constructing a teaching subjectivity, the subject will be engaged in the work of constructing other aspects of their complex subjectivity that add to and become entangled with the complexity already briefly discussed.

As described above, I have deployed Judith Butler's (1990) work on performativity and put this work into a conversation with Lyotard (1986) and Deleuze and Guattari (1987) to suggest that because the contexts within which people learn are complex, that learners who engage with this complexity within such contexts will be produced in a multiplicity of ways on account of doing so. Consider the following:

Perhaps a good way to begin to consider these other ways of thinking about learning is via the work of Lyotard (1986, pp. 72–83). Malpas (2014, p. 27) argues that Lyotard suggests that all cultural contexts, including learning contexts, might be thought of as including elements or spaces that are real, elements or spaces that are modern, and elements or spaces that are post-modern. The real being that which is and that which is understood, the modern being that which is challenging but that can be incorporated into the real, and the post-modern being that which represents a way of knowing, doing or being that cannot be incorporated into the real, or the modern, and that ruptures the real and the modern. Lyotard argues that these three tendencies have always functioned *simultaneously* and in productive tension in cultural contexts across time. Lyotard argues on account of this that cultural contexts and processes, like being a learner, do not play out in linear ways where they move from a here to a there via an in-between in a monolithic fashion. Lyotard argues that there will always be a multiplicity of elements that are real, modern and post-modern at the beginning of an event, as an event plays out, and at the end of an event. Lyotard's (1986) ideas, when combined with Butler (1990) and Deleuze and Guattari (1987), provide an additional and a *thicker* (Greene, 2001) way of thinking about the learner and learning.

When people inhabit and navigate the complex assemblage space that is a learning event, when they move into and through the in-between spaces that characterise learning cultures, they encounter and become immersed in an assemblage (Deleuze & Guattari, 1987) of contradictory tendencies/spaces (Lyotard, 1986) that they engage with and within which they are produced (Butler, 1990) in a multiplicity of ways. Some of the spaces engaged with will be known already, some will be challenging and some will not make any sense at all. Some of the spaces engaged with will be familiar, some interesting and different, and some will be beyond what the subject is currently able to think, do or be. On account of inhabiting

a complex learning space, the subject who is the learner will be produced in a multiplicity of ways, including as someone who knows, as someone who is challenged and as someone who hasn't got a clue about what any of that was about at all. And this learner multiplicity will be evident at the beginning, in the middle and at the end of many learning events.

Another way, therefore, of thinking about what it means to be a learner is that learning and being a learner not only involves engaging with and navigating the multiplicities that are a part of a pedagogical space, but also taking on board that the existence of such multiplicities will mean that the learner subject will come to be produced in a multiplicity of ways and that this multiplicity remains rather than resolves.

And I have argued across the book that, on account of such complexity, the experience of inhabiting pedagogical spaces will involve a multiplicity of sensations, a multiplicity of effects, and a multiplicity of flows and that all of this is sometimes pleasurable and sometimes not. I have argued that the learner is the subject who moves with all of the above, that the learner is the subject who moves into and out of various states of messiness and order, that the learner is a subject who maintains control and who gets lost. I have argued that the learner is a subject who has inhabited learning environments that have enabled the normative and the non-normative to coexist. I have argued that the learner is a subject who is multiple, that a learner is in many ways always more than *a* learner.

Further I have deployed Judith Butler's (1990) work and hybridised this with DeLanda (2006), Lyotard (1986) and Deleuze and Guattari (1987) to stress that it is not only the 'larger' contexts within which people learn that might be thought of as complex, and within which learners will be produced in a multiplicity of ways, but that this complexity thinking applies to 'smaller' contexts, smaller contexts like seemingly simple singular activities.

Designing for learning will involve the generation of a multiplicity of complex pedagogical spaces where a diversity of learners from a diversity of backgrounds, might be invited to explore and experience emergence (for instance) as they venture slightly out of their depth and towards things that are not only new but that might be challenging or even unthinkable at the present time. A multiplicity of pedagogical spaces not only conceived of as sequenced learning events occurring across a series of days or weeks, but also a multiplicity that is understood to occur *within every single activity that plays out over those days or weeks.* Designing for learning will involve the generation of a multiplicity of spaces, producing a wide variety of generative effects, but of particular interest here, effects such as learners being produced in a multiplicity of ways …

All activities involve a complex array of elements or pedagogical spaces on account of which the learner is produced in a multiplicity of intersecting ways. The reader might consider this chapter, for instance, as an example of a complex pedagogical space, comprised of a complex array of elements and spaces (ordinary text, invitations to dialogue sections, self dialogue, subheadings, abstracts, references, images) that have produced the writer of the chapter in a multiplicity of ways.

There is nothing novel about asking learners to move into small groups, to work together in that small group, to read a section of text, to think about it, to discuss it with others, to summarise key points, to write down some thoughts, to identify a key learning, and then to report back to a larger group. There is nothing unusual at all about this sort of activity; teachers facilitate such activities all of the time. What is perhaps novel is thinking about this 'activity' not only as something that a learner does, but also as a complex space comprised of a number of elements (spaces), each of which are inhabited and navigated by the learner who in turn is also produced in multiple ways on account of this inhabitation.

And further, what is also perhaps novel is being aware that as the learner does all of this, that they are inhabiting an in-between space where they will engage with things they already know, with other things that are challenging and with other things that as yet make no sense at all. And, on account of doing so, they will be produced in a hybrid or entangled (Harris & Holman Jones, 2019) fashion as someone who knows, as someone who is challenged, and as someone who can't make sense of any of that at all.

Which ideas considered in this book might enable learning in pedagogical spaces that are experienced by learners as 'real' (or known)? There are many ideas throughout this book that might be put to use in relation to engaging with the real. Many of the theoretical frameworks outlined in Chap. 3 might be put to good use to analyse, name, recognise or deepen existing ways of knowing.

Which ideas considered in this book might enable learning in pedagogical spaces that are experienced by learners as 'modern' (or challenging)? There are many ideas throughout this book that might be put to use in relation to engaging with the 'modern' (challenging). Many of the theoretical frameworks and arguments outlined throughout the book might be put to good use to critically engage with existing ways of knowing or to consider existing ways of knowing differently.

Which ideas considered in this book might enable learning in pedagogical spaces that are experienced by learners as 'post-modern' (or unintelligible)? There are many ideas throughout this book that might be put to use in relation to venturing towards the 'post-modern' (challenging). The sections of the book that focused on learner identities and learning events as complex and multifaceted come to mind, as do the sections where spaces that enable playful and emergent combinings to occur (Sellars, 2013) were considered.

I want to note here though, that even though there are many sections in the book that could be put to work towards the ends outlined above, that the purpose of this book hasn't been to detail specific technique answers to specific pedagogical questions.

10.2   Conclusion

I want to finish with a comment on one more aspect that the book considered—the intersections between sensations or intensities and stabilisations and destabilisations associated with learning. Often there is a linear story told about sensations and learning that moves along these lines. When people are learning and they encounter

ideas, some of these ideas will be experienced as confronting or challenging and others will not, some ideas will support existing stabilisations and other ideas will destabilise. Tension within such accounts is an intensity that might be worked through or managed or resolved if learning is to occur.

There is a sense in these sorts of narratives of a learner who moves through sensory events in a linear way—and sometimes this is the case. If, however, we take on board that pedagogical spaces and learner subjectivities are complex, then it's also possible to suggest that learning events might stabilise one part of a learner and destabilise another part of that same learner.

Complex learning events incite a multiplicity of sensations and effects, some that stabilise and some that destabilise (DeLanda, 2006). Complex learning events produce a multiplicity of effects, some that support existing learner equilibria and others that generate learner disequilibria. Learning is, therefore, an event that provokes dis/equilibrium—an event that can leave the learner subject managing the experience of simultaneously holding together and falling apart.

Braidotti (2014, pp. 241–243) suggests that what characterises complex systems is the way that the parts that comprise them function to generate the territory that is the whole. Complex systems can accommodate new elements because 'the what' the system becomes is an effect of the interactions between all elements, existing and new. And on account of this, most new elements can come to be incorporated into the whole. When a new element is introduced into an existing complex system, the new elements and the existing elements move into and become a new complex whole.

Braidotti (2014, pp. 242–243) notes that it is this capacity to reconfigure and the capacity to self-organise reconfigurations that characterise complex organisms and that characterise learner subjectivities and learning events. I have been trying to high-light across this book that learner subjectivities, pedagogical spaces, intensities and flows, and learning events, are entangled and complex happenings. Complex happenings that always involve self-organising reconfigurations where complex spaces come together and hold together and stay separate and fall apart.

10.3   Symbolic Intersections
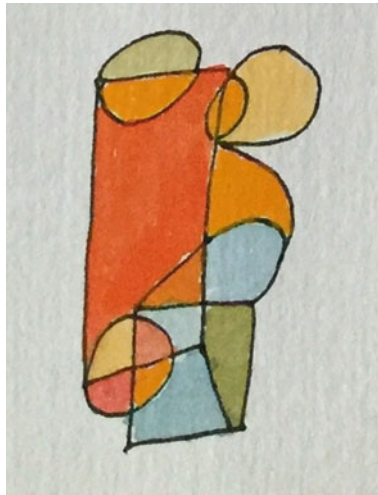
Fig. 10.2 Michael Crowhurst (2019) Cropped detail element of 'part/whole' Watercolour and pen on paper

Is that a towel I see in the middle of this image? Or is it an orange pool surrounded by beach umbrellas? (Fig. 10.2) … And what of the image that sits at the top of this chapter … An initial shape is drawn, coloured and finished (Before) … This finished painting gestures towards another that is yet to happen … Shapes and lines are drawn over the finished painting (Beyond) … Some of the shapes and lines overlap the before and the beyond parts of the painting (Between) … I drew until I was very happy with the image and then I took a pen and drew into what had been a finished image and took it further … Multiple images, finished and re-started. Multiple opportunities to make something better or ruin it completely … Going past the point where I'd decided to stop … this book is much longer than I'd originally planned it to be … written during the covid pandemic … each chapter finished and started again numerous times … becoming longer each time … I didn't stop at scratching new lines over old images … like the Godzilla painting right at the beginning … I took out the paint again and coloured them in …

10.4   Invitation to Dialogue

I think it's an orange pool rather than a towel and even though I think I could do another few laps I think it's time to forget I've seen a pool and think of that orange shape as a towel. Time to pause and dry off. I could swim in this pool forever but I know if I did, that I'd lose what I've got now and I think that where I've arrived at now (involving the parts I wanted to say and the parts that were surprising—warts and all) is looking almost right—it's not time to stop—but it is time to pause.

At this point near the end of the book, I would like you to think about something that you've realised you already knew quite a lot about and didn't really need to read the book to find out about. Do you have a few themes or topics or areas in mind? I

want you to think about whether you were in this sort of space in the middle of the book as well. Capture something on paper.

At this point near the end of the book, I would like you to think about something that you found challenging before you read the book that remains challenging. And then think about something that was challenging that no longer is. And then think about something that was newly challenging and that continues to be so. And then think about something that was newly challenging and that no longer is. Do you have a few themes or topics or areas in mind? I want you to think about whether you were in this sort of space in the middle of the book as well. Capture something on paper.

And at this point near the end of the book, I would like you to think about something that you don't really have the clarity or thoughts to think about as yet. I want you to think about whether you were in this sort of space at the beginning and the middle of the book as well. Capture something on paper.

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Dialogue with Self

Michael 1   Goodness gracious me
Michael 2   Who would have thought we'd get this far
Michael 3   When we started writing
Michael 1   Yes, it's ended up a bit longer than it was planned to be too …
Michael 2   Yes…and chapters that were finished and about this…
Michael 3   Were restarted and morphed into being about that…
Michael 1   things falling apart and things holding together
Michael 2   Like us Michael 1, and 3
Michael 3   Yes…

Fig. A.1 Michael Crowhurst (2021) 'Trevor usually only put on the suit on his days off … the cat on the other hand …' Acrylic on Linen

Post-Return: Notes on the Pedagogical Space That Is the Book After Inhabiting It—Dis/Orientations

A post-return is a space that is about returning to a doing (like writing a book) after the doing is done (Crowhurst & Emslie, 2020, p. 74). A post-return is a moment to think again about what has been done, to highlight and notice, and possibly to set in motion further thinking.

I want to finish by making a few general comments about the writing of the book. I imagine that if you've read this book and you haven't written a book yourself that you might imagine that a book is written to a tight plan. Well, yes and no with this one. The focus of the book firmed up as the book progressed and as I wrote it I became aware of the key ideas that it came to be about.

Initially the book started with the single aim of writing a series of essays that connected with, extended and captured a series of lectures given in a course that had been taught for many years. I wanted to do this as a way of preparing to teach the course again and I also thought the essays would be useful for students.

I didn't just want to write the key dot points on my lecture slides however; I wanted to write something that involved venturing off into somewhere new and, at the same time, I wanted to put ideas that were already fairly fully formed on paper. I wanted to drill down into detail on occasion and also to construct a more general theoretical kind of story and to weave these together.

I had recently re-read a text by DeLanda (2006) and had hundreds of pages of lecture slides to work with. I visualised DeLanda (2006) on my left, the collection of slides on my right, and somewhere in the centre, off in the distance somewhere, the yet to be written chapters that were to make up this book.

I also decided I wanted to write and edit the book over a number of years as I was teaching the course it connected with and that I wanted to use the 'in progress' materials with students. I wanted to inhabit a complex writing space that involved focusing on the lecturer's thinking and experiences as the day-to-day work of teaching played out, and I wanted to build a richer and more general story about teaching and learning. That is, I decided that I would inhabit the space that is being a lecturer who writes about what he teaches about and teaches about what he writes about.

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After a time, I became more committed to the research method that I'd designed, for not only was it enabling the production of a book but the insights I was gaining were filtering into and enriching my thinking and teaching in ways that were interesting and exciting. The desire to implement and inhabit the research method I'd devised became as interesting and motivating to me as the desire to write the book itself.

And as I wrote and taught, I became more committed to recording some of the assemblage of ideas that were generated and that emerged as I had inhabited the pedagogical space that is the teaching of a pre-service teacher education course and the auto-teach(er)/ing focused research method. And the book that you have just read is the knowledge product, comprised of a multiplicity of entangled elements that came out of all of the above.

In the pre-beyond section I wrote:

> There has already been a great deal written about what it means to be a learner and what it means to be a teacher and this book adds to this huge body of work. It introduces a research method called 'auto-teach(er)/ing focused research' – this being a research process that aims to document understandings *generated by and* for *the teacher when that teacher teaches or re-teaches a course.* In this book this method is applied by the writer/researcher within the pedagogical space that is the teaching of a course that has been taught many times by the writer/researcher over many years. The book documents many understandings about learning and teaching that have emerged within the pedagogical space that is the teaching of a course and the pedagogical space that is the writing of a book …
>
>   The research approach that is *introduced* might also be of interest to practitioner/researchers in a variety of fields beyond teacher education and education generally. I see this methodology as different from, but closely connected to, reflective, diffractive, narrative, autoethnographic, practitioner/researcher and arts-based modes of research (for instance), and these modes of doing research are widely applicable. This book is a knowledge product that is one outcome of deploying this research method – a method that might be useful for practitioner/researchers in a variety of fields.

I want to note here that at various times throughout the book, often near the end of a chapter, I have said something along the lines of:

> In line with the 'auto-teach(er)/ing focused research' process this book deploys, this chapter has outlined an assemblage of ideas that I use and have found useful in my own practice and that I want to share with others, in order to support learners to inhabit and be produced in expansive ways in novel learning spaces.

In Chap. 9 I added to this:

> Whether the others I am sharing with decide to take them up or not, modify them or come up with their own useful ideas is up to them and not really what I'm wanting to push here. What I do want to push is the notion that people might engage with their own work and, if my ideas are useful towards that aim, then that's good.

I want to underline here, in closing, that while I think that the 'auto-teach(er)/ing focused research' method I have deployed here has produced interesting insights that have been captured in this book, my intention has never been to produce a road map that others might follow. The intention has very definitely been to promote a research method that involves practitioners in writing about their practice. A

writing/research/professional practice that I hope might also generate a proliferation of locally-generated and specific research products (books) that might have a general appeal and which might function in diffuse ways to enhance various modes of practice in a variety of settings.

* * *

Safely back at home (where he was not only underneath the radar but in disguise) Trevor looked out the window … He could see quite a few people digging fence holes from the window of his tastefully decked out studio pad … mind-numbingly tedious standardisations were obviously ruining things for a lot of people … 'it's not just me' … thought Trevor to himself in a voice with an Australian accent …

so many fence holes … so many people out there who looked like they were keeping pretty busy … and so many interesting fences … such a queer scene … and the fences were taking up so much room … Trevor could see them from up here … he could see them starting to link up … wow … Trevor's fur-friend purred twice … looked at the pantry and said … '… yeah … fuck it … let's eat it all' … (Fig. A.1).
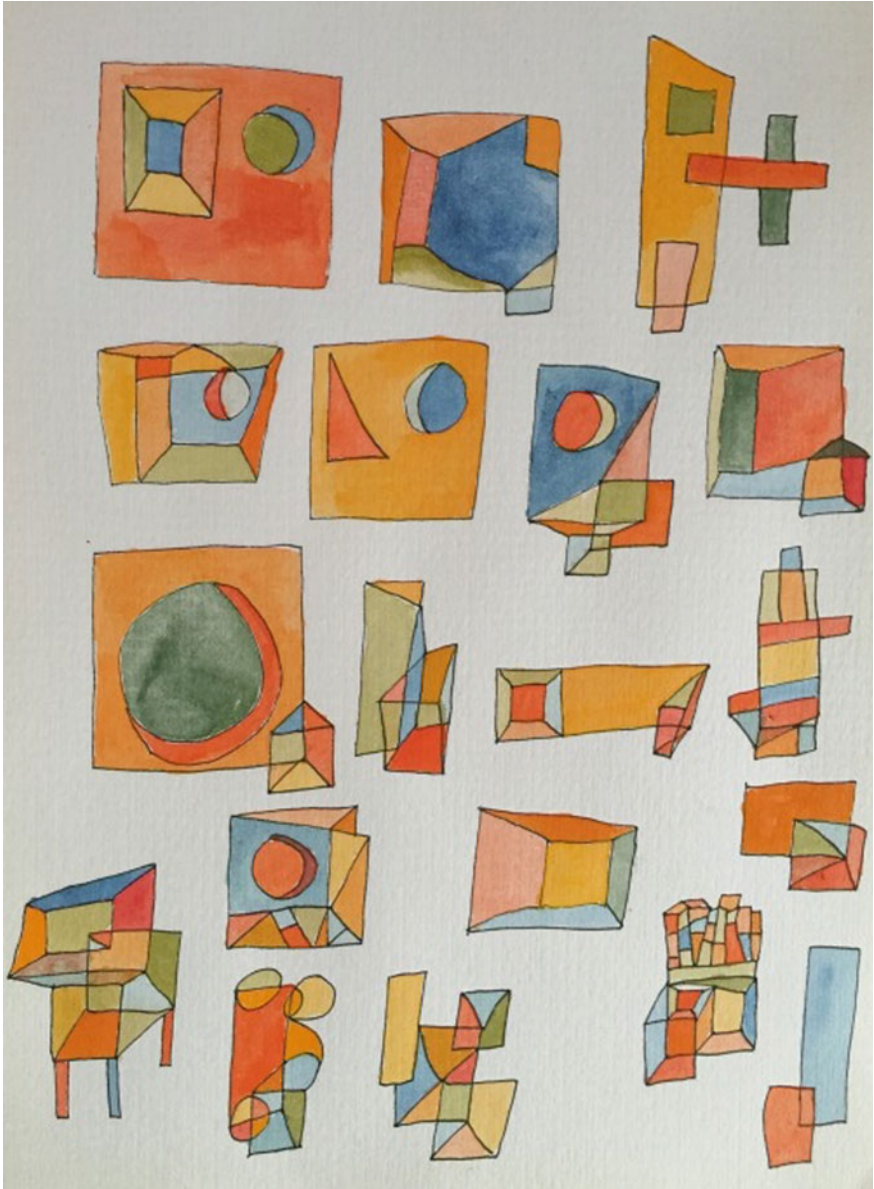
Michael Crowhurst

Fig. A.2 Michael Crowhurst (2019) 'part/whole' Watercolour and pen on paper

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