Gathering: An A/R/Tographic Practice for Teaching in Early Childhood Care and Education

by

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B.A., Simon Fraser University, 2009
M.A., University of Victoria, 2011

A Dissertation Submitted in Partial Fulfillment of the
Requirements for the Degree of

DOCTOR OF PHILOSOPHY

in the School of Child and Youth Care

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University of Victoria

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Abstract

The purpose of this dissertation is to enact and poetically story the nonlinear emergence of an a/r/tographic practice called *gathering*—a situated art practice of storying, doing, and making as researching and thinking—in multiple contexts, including early childhood teacher education and imperial and settler colonialism in Canada.

Over two years, I sustained a ritual of gathering where I (re)read texts (e.g., Indigenous theories, Chicana feminisms, antiracist theories, postcolonial theories, and subaltern theories) and (re)walked the neighbourhood of my apartment on the stolen territories of the Lkwungen people, who are one of the Coast Salish peoples, on southern Vancouver Island, British Columbia. While I walked and as I read, I attended to how other artists, animals, and I gathered objects and ideas, the effects of the environment and weather, and the theoretical orientations and contexts of the ideas and objects. The poetic stories in this dissertation entangle bits of the ideas and objects I gathered during my walks and readings.

I also story how my personal artistic process of gathering unfolded into teaching an inclusive practice course in the Early Childhood Care and Education Department at Capilano University. I and my class of preservice early childhood educators gathered on and around the Capilano campus, located on the traditional territories of Coast Salish peoples, including the Tsleil-Waututh, Skwxwú7mesh, shíshálh, Lil'Wat, and Musqueam Nations.

With this a/r/tographic research, I offer a pedagogical and aesthetic way with which to attune to the process, conditions, and situations of engaging multiple theories. I inquire into different ways of relating with and taking responsibility for others and into what kinds of partial, incomplete, and imperfect regenerations, possibilities, and futures present themselves through gathering within a context of imperial and settler colonialism in Canada.

Key Words: *early childhood care and education; art-based research; inclusive practice; settler and imperial colonialism; a/r/tography*

Table of Contents

Supervisory Committee ..... **ii**

Abstract ..... **iii**

Table of Contents ..... **v**

List of Figures ..... **vii**

List of Videos ..... **x**

Acknowledgments ..... **xi**

CHAPTER 1: Grounding Research **1**

Research Questions 3
Dissertation Paths 4
Established Literature Terrains in Early Childhood Teacher Education 5
Postfoundational Theories and Early Childhood Teacher Education 11
Critical early childhood teacher education. 15
Anti-bias curriculum. 16
Antiracist pedagogies. 18
The reconceptualist movement and early childhood teacher education. 19
Systemic and discursive racisms and whiteness. 19
Material-discursive approach to racisms and whiteness. 20
Indigenous Theories and Early Childhood Teacher Education 22
Indigenous and Postfoundational Theories and Early Childhood Teacher Education 28
Concluding Thoughts 30

CHAPTER 2: Gathering Becomes an A/R/Tographic Practice **32**

Enacting Gathering 34
Gathering as a Place/Space-Time-Specific Art Practice 34
(Re)Assembling Concepts and Renderings 39
Touching Living Relations 49
Gathering Questions 56
My Bag as a Meeting Place/Space-Time 58
Gathering Sound 60
Offerings at the Fence 62
Gathering Concepts 66
Giving Gathering Back to A/r/tography 67

CHAPTER 3: Gathering Compositions **69**

Gathering Orientations 69
Gathering and Knowledge Production 73
Art as Dialogue: Refusal and Response 81
Locating the Arts 85
Traces of Material Relics 91
Contemporary/Colonial Art Practice 96

Slow-Moving Inconsumable Meals 98
CHAPTER 4: Enactments in the Classroom 101
Teaching Movements 101
Conceptual and Physical Meeting Places 102
Gathering Assignments 107
Portfolio Assignment 107
Pedagogical Response Presentation 108
Gathering Teaching Intentions 109
Revisiting My Bin 112
Studies in Deconstruction 115
Deciding Directions 117
Binding Moments 127
Tearing Up the Layers 129
Attending to Student Gatherings 129
Idea Bundles 137
Knitting Together the Threads and Strands 142
Casting On 143
Learning the Language 144
Consequences of Being 150
CHAPTER 5: (Re)turning 153
Stops 156
References 160
Appendix A: Recruitment Script 181
Appendix B: Participant Information Letter and Consent Form 183
Appendix C: Class Assignments 187
Appendix D: Modules and Portfolio Layers 191
Appendix E: Course Outline 202

List of Figures

Figure 1. Snakes and worms on hub cap....1
Figure 2. Aerial photograph....5
Figure 3. Trash by side of road....7
Figure 4. Path through trees....11
Figure 5. Chestnuts, leaves, and soy sauce packet....13
Figure 6. Dancing leaves....13
Figure 7. Piles of leaves on sidewalk....14
Figure 8. Wrapped leaves....14
Figure 9. Mound of leaves....15
Figure 10. Seal in ocean....23
Figure 11. Gasoline film on ocean....23
Figure 12. Sand marked by ocean waves....24
Figure 13. Ocean pool in rocks....24
Figure 14. Plastic bag with mold in ocean pool....25
Figure 15. Wet leaves on cracked cement....29
Figure 16. Reflection in plastic....32
Figure 17. Gbeze....34
Figure 18. Frozen earth....41
Figure 19. Garry oak restoration sign on fence....46
Figure 20. Starbucks cup in dry grass....46
Figure 21. Bits of balloon....50
Figure 22. Plastic spoon....50
Figure 23. Half-eaten chestnut....51
Figure 24. Stones in cracked cement....53
Figure 25. Moss growing in cracked cement....53
Figure 26. Spray-painted cement wall....55
Figure 27. Ivy-covered hole....55
Figure 28. Inside black bag....58
Figure 29. Sound drawing one....60
Figure 30. Sound drawing two....61
Figure 31. Sound drawing three....61
Figure 32. Sound drawing four....62
Figure 33. Objects on fence....64
Figure 34. Objects on fence....65
Figure 35. Set table....69
Figure 36. Fence around invasive weeds....78
Figure 37. Fence around endangered species....78
Figure 38. Crow on fence around endangered species....79
Figure 39. Crushed can between grass and leaves....80
Figure 40. Cement between stones and grass....81
Figure 41. Coat hanger in tree....85
Figure 42. Sock in tree....87
Figure 43. Rope tied to tree branch....88

Figure 44. Stuffed bear in tree. 88
Figure 45. Fence around construction zone. 92
Figure 46. Fence around private property. 92
Figure 47. Fence around invasive weeds. 93
Figure 48. Fence around endangered species. 93
Figure 49. Fence around endangered species. 93
Figure 50. Fence around restoration project. 94
Figure 51. Table set downtown. 98
Figure 52. Inside my bag. 103
Figure 53. Drawing of city. 105
Figure 54. Portfolo layer. 105
Figure 55. Topographical mapping of sink plug. 115
Figure 56. Topographical mapping of pine cone. 115
Figure 57. Topographical mapping of moisturizer bottle. 116
Figure 58. Topographical mapping of flip flop. 116
Figure 59. Sign on cement. 118
Figure 60. Sign on fence. 119
Figure 61. Map of walk one. 119
Figure 62. Map of walk two. 120
Figure 63. Drawing of tree with lungs. 123
Figure 64. Rotting tree stump. 124
Figure 65. Inside my bin. 125
Figure 66. Garbage in forest. 125
Figure 67. Packaged fish. 127
Figure 68. Twig bridges connecting trees. 128
Figure 69. Spider in web. 130
Figure 70. Drawing of spider. 130
Figure 71. Students gathered objects. 131
Figure 72. Students' public presentation. 132
Figure 73. Painted stones and needles. 132
Figure 74. Cement fixed on metal. 133
Figure 75. Hyoin's drawing of leaves. 133
Figure 76. Jamin's drawing of footprints. 133
Figure 77. Jungsun's photo of cup and nickel. 133
Figure 78. Mia's drawing of oranges. 134
Figure 79. Jungsun's photo of receipt and plastic. 134
Figure 80. Hyoin's photo of holly. 134
Figure 81. Objects in rubber glove fingers. 137
Figure 82. Portfolio layer. 138
Figure 83. Drops of water from branches. 139
Figure 84. Leaves on branches. 139
Figure 85. Knitting stretched on bicycle tire. 142
Figure 86. Allie's poem. 143
Figure 87. Jungsun's poem. 145
Figure 88. Aubry's photo of chain link. 146
Figure 89. Blurry photo. 147

Figure 90. Mingying's photo of Kéxwusm-áyakn pavilion. 148
Figure 91. Mia's portfolio layer from the Kéxwusm-áyakn pavilion. 149
Figure 92. Braided plastic bag worms in nest. 150
Figure 93. Gathering of photographs. 152
Figure 94. Chestnut, mushroom, sticks, and dried grass in hole. 157
Figure 95. Dried leaves, sticks, and grasses 157
Figure 96. Dried sticks, leaves, and grass woven into fence. 158
Figure 97. Feather, dried grasses, and leaves on tree burl. 158

List of Videos

YouTube video: Gathering on the beach. http://youtu.be/UswPNDyZbxw 50
YouTube video: Gathering on MEE-qan hill. http://youtu.be/YwM0rBcU6Rk 61

Acknowledgments

This thesis was made possible by the effort and dedication of many. To Veronica, Sylvia, Sandrina, and Jenny, my committee and teachers, I am eternally grateful for your knowledge and expertise.

To Ian, you often walked with me and always helped pick me up when I fell down. Thank you to Deva for giving me courage to walk my own path.

To Fikile, Kathleen, Cristina, Rachel, Violet, Antje, Bo Sun, and all my colleagues, thank you for your support.

To Emily A., Emily C., Scott, Nicole, Denise, Carol, and all my peers, thank you for your insightful conversations.

Thank you to my students for the gifts of your ideas and commitment to your assignments.

Thank you to Leslie for your invaluable editing.

CHAPTER 1: Grounding Research



Figure 1. Snakes and worms on hub cap.

This dissertation offers an a/r/tographic practice called *gathering*—a situated art practice of storying, doing, and making—as thinking, as a way to research, and as a way to teach in preservice early childhood care and education. For two years on my daily walks in my neighbourhood of Chlicowitch (Esquimalt Nation, 2015), now known as Fairfield, in Victoria, British Columbia, and then for 13 weeks as the teacher of an inclusive group settings class in the Early Childhood Care and Education Department at Capilano University in what is now known as North Vancouver, BC, I gathered, first alone and then with my students, objects and ideas as part of my a/r/tographic practice. In a/r/tography (Irwin & Springgay, 2008; Springgay, Irwin, & Kind, 2005), the roles of artist, researcher, and teacher (represented by "a," "r," and "t") are ways

of being in and thinking in research. The threshold spaces in-between these roles (represented by the slashes in a/r/tography) are meant as movements between art, research, and pedagogy through which one constructs a/r/tographic works (Aoki, 2004, as cited in Pinar & Irwin, 2004; Springgay et al., 2005). This dissertation stories how a personal artistic practice unfolded into teaching. In this research, I held on to the teaching role as I first focused on and explored the roles of artist and researcher and the position of settler. Then I explored the role of teacher and the movements between teaching, researching, and art making. Just as my research was a gathering of objects and ideas, this dissertation is also an a/r/tographic enactment of gathering: a crafted, nonlinear composition of photographs, stories, and ideas that act together and do unpredictable new things together. Photographs, like the one in Figure 1 above, form an integral part of my research. The research was/is a/r/tographical in that it moved/moves through and with images. This dissertation, like the objects I gathered, is an inconsumable gathering of short stories and photographs. It does not come as a whole, but is enacted and emerges through gathering in multinational[1] territories and multiple contexts as bits and pieces of ideas and objects are entangled together in a deliberately disorderly poetic style.

In this dissertation, I gather several methodological renderings from a/r/tography. A rendering is an opening, a way of entering into and moving through artistic research. In the words of Springgay, Irwin, and Kind (2005), "renderings are not methods. They are not lists of verbs initiated to create an arts-based or a/r/tographical study. Renderings are theoretical spaces through which to explore artistic ways of knowing and being research" (p. 899). To render allows for an engagement with research that is in process—to engage well in the processes of finding out. This dissertation is rendered through photographs and stories that move alongside

[1] The word multinational refers to multiple First Nations.

and with one another. In this sense, renderings allow me to show the process and conditions of gathering, showing the actions, situations, and doings of figuring it out (as opposed to showing only the finished product).

This dissertation answers calls by di Tomasso (2003) and by Pacini-Ketchabaw, Nxumalo, Kocher, Elliot, and Sanchez (2014) for research on teacher education that responds to colonialism in Canada. There is currently a significant lack of research in preservice early childhood teacher education in Canada about imperialism, colonialism, or settler colonialism (or any combination of these). Preservice teacher education is important, because this is where the theoretical work in early childhood meets future practitioners in the field. As Ritchie (2015) asserts, "teacher education is a crucial site" (n.p.) to address colonialism. I hope to contribute scholarship in preservice early childhood teacher education generated from a settler's perspective in the context of Turtle Island (now known as Canada) that inquires into the intersecting effects of imperialism, settler colonialism, whiteness, and racism. Rather than knowing the problems of imperial and settler colonialism, whiteness, and racisms prior to research and teaching, this research rendered gathering—an arts-based inquiry from an artist's, researcher's, teacher's, and settler's perspective—as a specific process of trying to figure out the problems through performative, arts-based doing.

Research Questions

The primary questions that frame my research are as follows: How might gathering be a gift[2] to attune to processes, situations, and conditions of engaging theories and to seriously inquire into different ways of relating with, obligations to, and responsibility for others within

[2] I use the word "gift" here in Kimmerer's (2013) sense of the word, as an obligation that "creates a set of relationships" (p. 28).

imperial and settler colonialism in Canada? What kinds of partial and imperfect regenerations, possibilities, and futures present themselves through gathering?

Dissertation Paths

This dissertation is organized into five chapters. The stories in Chapters 1 through 3 are situated in the neighbourhood of my apartment on the stolen territories of the Lkwungen people, one of the Coast Salish peoples, on southern Vancouver Island. Over the course of two years, I engaged in a ~~living~~ inquiry[3] (Springgay et al., 2005) during which I gathered objects in a black canvas bag as I walked through Chlicowitch. Having introduced the research and its guiding questions, in the remainder of this first chapter I present the literature review to contextualize my research and locate it in the literature. In Chapter 2, I develop my methodology of gathering as an art practice and research based on a/r/tography. This chapter enacts gathering through stories, photographs, drawings, and video over a two-year period. It tells of the process of gathering ideas and objects from my daily walks near my apartment. In Chapter 3, "Gathering Compositions," I continue to enact gathering to create my theoretical framework offered in this dissertation and to the public as an artistic performance.

My practice of gathering took a turn when I continued to develop gathering in another context: one of the courses[4] I teach in the Early Childhood Care and Education Department at

[3] See my explanation for the struck-out word "living" in Chapter 2.

[4] The course was titled, in Capilano University's academic calendar, Working With Young Children in Inclusive Group Settings. This title immediately primes students with certain meanings and expectations of what the course is about and what we are going to learn. In this dissertation, we enter into the course through situating inclusion in British Columbia, Canada (see Chapter 4). For example, inclusion comes out of a particular history in Canada within education where residential schools were in place for children with special needs, such as Huronia Residential Institution (1876–2009) for children with intellectual disabilities, where many children were abused and died (Gutnick, 2012). Parents of and advocates for the civil rights of children with special needs fought to include them into mainstream school systems (Clément, 2008; see also Inclusion BC, 2012). Due to these efforts, we now have inclusive practice (IP) workers in the education system. The inclusive group settings course I taught exists because of these efforts and is typically associated with children with special needs. In the course, we also bridge to other kinds of inclusion. Another history we cover is that of the inclusion (or assimilation) of Indigenous peoples into

Capilano University. In this context, I gathered through the roles of artist, researcher, and teacher, as well as through the threshold spaces between them and through the position and limitations that come with being a settler in unceded territories. Throughout the 13-week course, which took place in the spring of 2017, I invited students to participate in an art-based process of gathering, a space/place-time I opened through my personal artistic practice prior to teaching the course. Through the students' participation in gathering through the course, I conducted a carefully attuned experimentation, which I describe in Chapters 4 and 5. These chapters story the gatherings of the students and myself on and around the Capilano campus in the traditional territories of Coast Salish peoples, including Tsleil-Watuth, Skwxwú7mesh, shíshálh, Lil'wat, and Musqueam Nations[5].

Established Literature Terrains in Early Childhood Teacher Education



Figure 1. Aerial photograph.

mainstream society through Indian residential schools (Wolochatiuk, 2012). These are just some of the discussions we have in Working With Young Children in Inclusive Group Settings to situate inclusion.

[5] Importantly, the borders and boundaries between these neighbouring nations and territories are disputed and negotiated (Spelexilh Dawson, personal communication, February 20, 2016).

Over the months of gathering, I walk many paths, many terrains, through changing weather and seasons, and touch many objects. I find my way down established paths I repeatedly walk, by the spray-painted cement wall, on the cracked cement sidewalk, past the hole in the chain-link fence, by the signs marking fences to stay out, around the tree with a large Christmas ornament. Gathering changes when the days become shorter and shorter, when the rains come and the landscape becomes wet. I leave later in the morning from my apartment in Chlicowitch. My shoes make imprints in the mud, sopping grass, and moss. The sock I pick up is soaked, dripping, and heavy, and the receipt I touch is mushy and delicate. The leaves change and fall, and the trees become bare. Gathering has given me a close, haptic, contextual, and immediate perspective.

On my gathering walks, I begin to notice hidden "cultures" of objects. Objects gather in certain places: beside walkways, next to drain gutters, in the cracks of the road (e.g., see Figure 3).



Figure 2. Trash by side of road.

These bits of trash disturb the apparent clean, orderly, maintained city. I have grown to expect these objects to be present, and I am starting to care about them. Even when I am not gathering and I have no bag in my hand, I look for these objects. I make sure they are there. I was excited, for example, when on my way to the gym I found a plastic bag torn open on the side of the road and many old socks strewn around the ground. Why were these objects there? How did they get there? What was their story? Objects like these provoke many questions. In certain neighbourhoods it is harder to find such objects. Perhaps they are cleaned away? These objects tell me stories, including stories about the places in which I find them. I am interested in where I can find them and where they are missing. Perhaps these objects tell me about one way that settler colonialism operates, through the "geopolitical management" (Tuck & Yang, 2012, p. 4) of places. Perhaps these bits of trash are also managed to create and maintain elite settler places. But what happens when space "is not a 'natural' product of cultural difference but derives from

established power differentials" (Byrd & Rothberg, 2011, p. 6)? What is at work when space is actively produced and controlled through numerous imperial and settler colonial ideologies and practices (L. T. Smith, 2012)?

Settler colonialism is deeply embedded with white supremacy (Razack, 1998; A. Smith, 2006), and has been conceptualized in terms of creating white places. Victoria, where I work, is now a particularly white place settled by many white bodies. Whiteness, in other words, reifies itself by being "seen as a form of positive residence" (Ahmed, 2007, p. 154). de Finney (2010) explains that "despite its proximity to Vancouver, one of Canada's most diverse cities, and while it is globalized economically, technologically, and by virtue of its positioning as a gateway to the Asian Pacific, Victoria remains proudly 'Canada's little England'" (p. 472). In Victoria, whiteness recruits itself, communicates to itself, and settles its borders and boundaries (Aguiar & Marten, 2011). These understandings of whiteness are in tension with Ahmed's (2004) cautions against a white self-reflexive educated subject/object. She suggests that turning whiteness into an object might present issues and dangers for further work. Antiracist utterances made in the name of good practice, declaring racism and admitting guilt, are "empty performances" or "non-performances." Ahmed (2004) states: "In other words, putting whiteness into speech, as an object to be spoken about, however critically, is not an anti-racist action, and nor does it necessarily commit a state, institution or person to a form of action that we could describe as anti-racist" (para. 12). These are the places in which I am interested in examining the potential for early childhood inclusive practices to create political agitation.

When I walk to gather objects, the street signs tell me where I am—I walk from Johnson Street, to Cook, to McKenzie. I'm in Victoria, named after a former queen of England. Names of colonizers decorate the streets. Celebrations of whiteness remind me that I am in a colonized

place. Whiteness works insidiously to make white bodies appear *in* place and to make racialized and colonized bodies appear *out* of place. Whiteness could be described, Ahmed (2007) says, "as an ongoing and unfinished history, which orientates bodies in specific directions, affecting how they 'take up' space" (p. 150). Whiteness might mean allowing white bodies passage through places while stopping racialized and colonized bodies in place (Ahmed, 2007). Contrarily, whiteness might mean scaring racialized and colonized bodies through white spaces while comforting white bodies in a place (hooks, 1995).

Yet, often I wonder about other perspectives of gathering. I track down a friend's drone, which he uses for work, and ask to borrow it. A drone is a small, self-flying, remote-controlled quadcopter with film and photo abilities. One grey, damp day, when the leaves had all fallen and had been cleared away or had decomposed into the earth, I walk with my black gathering bag while my partner, Ian, operates the drone, navigating its flight path and taking video and photographs of me and the terrain where I walk. Figure 2 is an aerial perspective of gathering, with an overview and frame of specific trees and a path through the landscape. Just as Figure 2 shows an aerial perspective, an incomplete, framed snapshot of my body located and walking the terrain, I will now present an "aerial" perspective to discuss a still-partial mapping of the literature, the theoretical terrains and paths that have already been established, along with where I hope to go with this literature. In this section I discuss select works on preservice and in-service early childhood teacher education that address colonialism (I include the words settler colonialism and imperialism in my review of colonialism[6]), whiteness, and racism. These three concerns are taken together because my theoretical framework (as detailed in Chapter 3)

[6] I write about imperial and settler colonialism together because I understand them to have emerged with one another, and although they may be written about separately, they are often difficult to tease apart.

attempts to add to this frame of established terrain. While much has been published in Canada, Australia, the UK, and the US on in-service early childhood educators' engagements with racisms and whiteness (e.g., Clarke & Watson, 2014; Derman-Sparks & ABC Task Force, 1989; Derman-Sparks, Gutierrez, & Phillips, 1992; Derman-Sparks, Ramsey, & Edwards, 2006; di Tomasso, 2003; MacNaughton, 2005; MacNaughton & Davis, 2009; Nxumalo, 2012; Pacini-Ketchabaw & Nxumalo, 2012; Pacini-Ketchabaw with Nxumalo, 2010; Pacini-Ketchabaw et al., 2014; Skattebol, 2005) and colonialism (Nxumalo, 2015; Nxumalo & Cedillo, 2017; Nxumalo et al., 2015), research on preservice early childhood teacher education is more limited (e.g., Kummen, 2014a, 2014b; Ritchie, 2008, 2015). Therefore, in this chapter, literature on preservice work is framed together with in-service teachings that specifically focus on pedagogical practices with educators (i.e., excluding educators' pedagogical practices with children).

As I found my way through the literature, I came across multiple names for specific theoretical terrains, perhaps because the landscapes are always changing with, for example, the actions of the Earth, such as seasons and weather, and because of human actions, such as laying cement sidewalks and roads and walking paths into the landscape. The terrains are not neatly fenced and bordered, and paths often connect with and depart from one another, with multiple ways to get places, depending where you are coming from and going, the time of day, traffic, and so on. Several names are used in the literature to refer to postfoundational theories[7]. For example, MacNaughton (2003) names them transforming theories[8] and Ryan and Grieshaber (2004) name them critical theories[9]. Further, these same theories have been used in the reconceptualizing early childhood education (RECE) movement initiated in the US in the 1990s (e.g., Kessler &

[7] Postfoundational theories is a general name for postcolonial, posthuman, poststructural, and postmodern theories.

[8] MacNaughton's (2003) "transforming theories" refers primarily to critical educational, poststructural, feminist poststructural, and postmodern theories.

[9] Ryan and Grieshaber's (2004) "critical theories" refers primarily to postcolonial, poststructural, and feminist theories.

Swadener, 1992) as a response to the Eurocentric perspective of developmentally appropriate practice. To discuss this growing literature, I separate postfoundational theories further into a discussion of critical early childhood teacher education and reconceptualist early childhood teacher education. Following this discussion, I discuss Indigenous theories dealing with early childhood teacher education. Finally, I review anticolonial and postcolonial approaches that have begun drawing together Indigenous and postfoundational theories, and I discuss them separately from postfoundational theories and Indigenous theories.

The particular questions this review addresses are as follows: What ideas/concepts are discussed in the literature on early childhood teacher education that help me think through colonialism, racism, and whiteness, and how are those ideas/concepts discussed? How does my research add to the existing literature?

I begin by discussing postfoundational theories in early childhood teacher education.

Postfoundational Theories and Early Childhood Teacher Education



Figure 4. Path through trees.

The path through rows of trees in Figure 4 presents an entry point into a mapping of the selected literature. A new path for early childhood educators is established out of the critical and reconceptualist early childhood teacher education literature. This new path adds to the path of the

educator as a technician who ensures safety and routines and the path of an educator who teaches skills and knowledge for economic success and class achievement in the future (Dahlberg & Moss, 2005). The teacher now may walk the path of an activist or leader concerned with social justice (e.g., Clarke & Watson, 2014; Derman-Sparks & ABC Task Force, 1989; Derman-Sparks et al., 1992; Derman-Sparks et al., 2006; di Tomasso, 2003; MacNaughton, 2005; MacNaughton & Davis, 2009; Nxumalo, 2012; Pacini-Ketchabaw with Nxumalo, 2010; Pacini-Ketchabaw & Nxumalo, 2012; Pacini-Ketchabaw et al., 2014). Just as along the path in Figure 4 are many trees, the literature presents several different theoretical "branches" to conceptualize social justice. Each conceptualization requires different forms of teacher education, which I discuss in the following sections.

During my gathering walks in the fall, I was often struck by the activity of the leaves. The first few leaves that changed colour alerted me about time, about the need to prepare for colder weather. The colours of the leaves, and the way the sun lit up the leaves, made the trees look like they were on fire. I witnessed how the leaves fell and covered the earth like a blanket, making the ground softer to walk on. Were the leaves concealing anything? On cold mornings, the leaves would crunch under my feet. I often wondered if leaves were social beings. Once dropped by the trees, they spread out on the ground and mingled with other objects (e.g., see Figure 5 below).



Figure 5. Chestnuts, leaves, and soy sauce packet.

On one occasion, I saw the leaves dancing in the wind (e.g., see Figure 6 below). I stood and watched for quite some time as the leaves swirled up and then down.



Figure 6. Dancing leaves.

I also watched how the neighbourhood's residents and the city workers managed the leaves (e.g., see Figures 7, 8, and 9 below). Residents worked very hard to rake the leaves off their lawns. One day I heard talk about the grass being smothered if the leaves were not removed in time. City workers came by with leaf blowers and cleared the leaves into piles. It looked like they had a system for removing the leaves.



Figure 7. Piles of leaves on sidewalk.



Figure 8. Wrapped leaves.



Figure 9. Mound of leaves.

Like the leaves were organized in figures 7–9, below I have organized "leaves" (i.e., ideas) into themed approaches for discussion. I discuss the branches (i.e., the theories), the leaves, and the contexts where the leaves fell.

Critical early childhood teacher education.

Some leaves never seem to travel far. Other times I notice leaves that are not from any nearby trees. Sometimes the wind blows the leaves far from where they fall. The leaves travel farther when they are dry and crunchy. Some leaves seem to float better and fly higher in the wind (e.g., see Figure 6). Many creatures also make use of the leaves. On occasion I notice crows gather bits of leaves in their beaks. Often the leaves are raked or blown by leaf blowers (e.g., see Figures 7 and 8). City workers rake all the leaves together into a large mound (e.g., Figure 9) before a truck picks them up to dispose of them elsewhere. Like the leaves, some ideas also travel far and spread out. I wonder how they travelled, and how they were altered in their journey. Some ideas, like the leaves, are torn, crunched, and punctured. For example, critical early childhood teacher education names a large amount of leaves that have scattered everywhere from the work of Brazilian pedagogue Freire (1993, 1994, 1998), whose goal was liberation

through education. Critical education approaches have drawn inspiration from "liberation struggles in Latin America and elsewhere" (Sleeter & McClaren, 1995, p. 14, as cited in MacNaughton, 2005, p. 183). The educator takes on the role of a "cultural worker" who can choose to be involved in either transforming or reproducing injustices (MacNaughton, 2005). Racism, sexism, ableism, and classism are "found throughout a society and its institutions, such as education, health, law, housing, employment, and media" (Derman-Sparks & Edwards, 2010, p. 24). According to Osberg and Biesta (2010), critical education approaches highlight the curriculum goals of "freedom from oppression" (p. 594) and therefore "agency and empowerment" (p. 594) for the oppressed.

Anti-bias curriculum.

The leaves scatter everywhere. It is impossible to fully explore the leaves from every angle and how I may come to know them as they change through time and by the weather. The leaves are blown by the wind, the rain dampens them, the sun dries them, and they decompose and rot. Similarly, discussing critical ideas seems impossible. Still, I continue on to discuss an imperfect knowing of them. Developed in the context of the USA, anti-bias curriculum has been designed in the context of early childhood teacher education to address systemic practices of racism (e.g., Derman-Sparks & ABC Task Force, 1989; Derman-Sparks et al., 1992; Derman-Sparks et al., 2006). MacNaughton (2003) describes anti-bias curriculum as "a major expression of critical educational theorists' ideas" (p. 190).

The main objectives of critical preservice teacher education with an anti-bias curriculum are to teach educators (which is similar to how educators teach children) the tools (e.g., awareness of biases and stereotypes; thinking about, unravelling, and acting against internalized oppression or privilege) to achieve an inclusive educational environment. In this approach,

oppression is conceptualized as systemic advantages and disadvantages, such as "access children have to education, health care, security—in a word, access to the services necessary for children's healthy development" (Derman-Sparks & Edwards, 2010, p. 3). Social identities are produced by systems and their oppressions and they constitute who we are, rather than what we do. With education and specific tools, we may work to overcome unfairness (Derman-Sparks & Edwards, 2010).

This approach uses developmental theory in its socio-cognitive and stage-like journey to social justice. Social justice is achieved through intellectual means, and the process educators undergo is linear and hierarchical. For example, racism is understood as beliefs, ideas, and attitudes, and through a developmental approach, it is thought that educators can learn to overcome their misinformation and ignorance (Derman-Sparks & Edwards, 2010). Anti-bias curriculum has become part of early childhood education in BC. For example, *The Code of Ethics: Early Childhood Education of British Columbia* (Early Childhood Educators of British Columbia, 2008) requires educators to practice anti-bias curriculum as a *minimum* standard.

Within critical early childhood teacher education, there are also some branches that I know of, but the leaves are high up, and my perspective is undetailed and rough. For example, others (e.g., Garmon, 2004; Schoorman, 2011) have developed teaching tools within critical early childhood teacher education. One approach employs multicultural theory, which aims to deepen educators', particularly white educators', sensitivity to others' cultures. Another approach uses critical multicultural theory, where educators are encouraged to critically examine their social identities and the politics of early childhood knowledge itself with the goal of reconstructing society based on the interests of all (MacNaughton, 2003).

Antiracist pedagogies.

During my walks, I noticed the particularities and specificities of the trees and the different ways of getting to know the trees: the length, size, textures, shadows, sounds, colours of the trees; the life growing on and living in the trees; the sap, burls, cuts, diseases of the trees; the nuts, fruits, seeds, and food given by the trees. The aerial perspective in Figure 2 loses all these specifics. Yet, Figure 2 gives me a sense of the relationships between the trees in the terrain. Similarly, an "aerial" perspective gives me a sense of the relation between critical theories and antiracist pedagogies. Building on anti-bias curriculum and other approaches to challenging racism in the context of early childhood teacher education, antiracist pedagogies (e.g., MacNaughton & Davis, 2009; Skattebol, 2005) emerged in Australia. This approach is nonlinear, in contrast to the linear approach of anti-bias curriculum. In other words, within antiracist pedagogical approaches, the task is to map what emerges from the work, instead of planning and then implementing a structure. Drawing on Foucault, antiracist pedagogies further depart from anti-bias curriculum in their focus on discourses instead of socio-cognitive ignorance. Discourses are "the frameworks we use to make sense of the world intellectually, politically, emotionally, physically, implicitly, and explicitly" (MacNaughton, Davis, & Smith, 2009, p. 33). Antiracist perspectives place "race" inside quotation marks to emphasize that it is not a biological trait but rather socially and historically constructed, with colonial origins dating back to the 1500s. "Race" is a highly problematic discourse. Here, social identities are not who we are, but what we do. In other words, we have certain identity choices based on what is permitted, desirable, and doable. Discourses are learned in and "through texts (images and words)" (MacNaughton et al., 2009, p. 34), and so this approach is concerned with language. Within antiracist pedagogies, we

may work to create alternative discourses and therefore more possibilities for being and belonging.

Antiracist pedagogies involve certain strategies and techniques. Davis (2009), for example, explores deconstructing and destabilizing work with white educators. She and her colleagues examined how whiteness is done. Specifically, educators were required to name normalized whiteness and locate white culture within hegemonic systems. Skattebol (2005) and MacNaughton and Davis (2009) suggest a technique where educators name how whiteness is done through giving automatic benefits to some and not to others. Davis (2009) further describes a strategy of exploring the perspectives of "Others" through listening and reading.

The reconceptualist movement and early childhood teacher education.

Systemic and discursive racisms and whiteness.

While walking slowly down a tree-lined path like the one in Figure 4, I pass by tree after tree after tree. Each tree is beyond another tree, depending on which direction I am going. Similarly, some of the early childhood teacher education literature moves beyond other literature. Within the Canadian and U.S. context of early childhood teacher education, postcolonial[10] and antiracist theories have been employed with in-service teachers (e.g., Cannella & Viruru, 2004;

[10] While a comprehensive discussion of postcolonial theories is outside the scope of this dissertation, and a discussion of the origins of postcolonial theory would go against the work of many of the theorists' scholarship, it is noteworthy to mention the reason why there are contradictions and slippages in my use and discussion of the ideas. Shohat (1992) describes the multiple ways in which "postcolonial" has been used: "postcolonialism" is accompanied by such nouns as "theory" and "intellectual"; as a noun, "postcolonial condition" defines a subject; "postconialism" is a theoretical movement similar to other "posts" such as "postmodernism" and "poststructuralism;" "postcoloniality" designates an epoch, like "postmodernity" following colonialism. Indeed I have tripped in my use of postcolonial as an afterword. Byrd and Rothberg (2011) assert that the prefix "post" suggests an afterward to colonialism and is a falsity; they suggest that it does harm in North America to suggest that we are in some stage after colonialism. Shohat (1992) and Nealon and Giroux (2012) argue that some of the conceptual ambiguity in the term stems from the different contexts where "postcolonial" has been used and understood. Desai (2011) roughly defines postcolonial theory as associated with engaging politics within nation-states and by diaspora. Shohat (1992) proposes that postcolonial theory is used to address "cultural contradictions, ambiguities, and ambivalences" (p. 107). Nealon and Giroux (2012) argue that postcolonial authors work to articulate identities and cultural representations that counter colonial ones. These are just a few examples of ways in which "postcolonial" has been used and the debates and questions that these theories provoke.

Pacini-Ketchabaw & Berikoff, 2008), specifically their "critical literacy of 'race,' racisms," and whiteness (Lee & Lutz, 2005, p. 4, as cited in Pacini-Ketchabaw & Berikoff, 2008, p. 33). These are primarily discursive and systemic approaches that attempt to move beyond multiculturalism in early childhood education. This is a desired move, because multicultural approaches include the risk that they celebrate superficial and essentialized racial and marginalized knowledges and subjectivities, encourage colourblindness, and maintain whiteness (di Tomasso, 2003).

Postcolonial and antiracist early childhood teacher education conceptualizes that we cannot get outside of power. In fact, the reason we know that power exists is that we may resist power, and this is also the reason why those in power are in denial of their power and privilege, because they have no need to resist (Dr. Jenny Ritchie, personal communication, July 11, 2017). The task is to seek "possibilities for resisting racialized knowledges (such as what it means to be Latino, Asian, African, Caucasian)" (Pacini-Ketchabaw & Berikoff, 2008, p. 33). Pacini-Ketchabaw and Berikoff (2008) describe potential for educators to deconstruct and destabilize taken-for-granted truths with an "ethics of resistance." In other words, we are called to take apart, analyze, and resist "what we 'know to be true'" (p. 33). These strategies and techniques ideally allow educators the openness to shift to other lenses and/or enact moments of resistance and disruption within our assumptions and truths of early childhood education and children, such as "issues of poverty, racism, and the privileges of being white, of being middle class and the assumptions found in each of these states" (Pacini-Ketchabaw & Berikoff, 2008, p. 31).

Material-discursive approach to racisms and whiteness.

Some trees are much older than other trees. Encountering a younger tree with newer branches makes me wonder how the tree will grow, how it might be cared for, the food it might give, and the life that might grow on it. A growing "tree" of Canadian literature engaging

preservice (e.g., Kummen, 2014a, 2014b) and in-service (e.g., Nxumalo, 2012; Pacini-Ketchabaw with Nxumalo, 2010; Pacini-Ketchabaw & Nxumalo, 2012; Pacini-Ketchabaw et al., 2014) educators employs a material-discursive approach to race and racism. These perspectives draw on poststructural (e.g., Foucault, 1980, 1982), new materialist (e.g., Mol, 2002; Alaimo & Hekman, 2008), and posthuman (e.g., Barad, 2007, 2008) theories to engage educators through pedagogical documentation. There are two emerging branches within this approach.

The first branch engages a materialist perspective with the concept of the event. Drawing on Deleuze and Guattari (1987) and their concept of the event, Pacini-Ketchabaw and Nxumalo (2010, 2012; Nxumalo, 2012) understand racism to emerge as machinic assemblages. Racialization is a term that suggests "race" is a process, event, or encounter that occurs and thus cannot be discarded like a label used to identify people. Racialization names an occurrence that is there whenever food, smells, bodies, looks, languages, clothes, and phenotypes, among other things, meet (Pacini-Ketchabaw with Nxumalo, 2010; Pacini-Ketchabaw & Nxumalo, 2012). Building on this approach, the affective aspect of embodying racism and whiteness has also been considered (e.g., di Tomasso, 2003).

di Tomasso (2003) observed in-service early childhood educators in BC during a pedagogical project to introduce educators to postfoundational lenses. Her findings suggest that educators require more support around critical theories to engage with colonialisms and racisms in their practice. di Tomasso found that white early childhood educators are not prepared to engage in these discussions and practices and require critical "race" education and theoretical flexibility in their early childhood teacher education programs. She adds that responsibility for this education should not fall to marginalized and Indigenous communities or take funding from

other social projects. In particular, she notes more silences in discussions about colonialism than in those about race and racism.

The second material-discursive theoretical branch engages a materialist perspective with the concept of moments of power (Kummen, 2014a, 2014b). In particular, Kummen's (2014a) PhD dissertation and subsequent article (2014b) discuss her thinking with whiteness, racisms, and the agentic force of matter in the classroom. Through the practice of pedagogical documentation, Kummen (2014a, 2014b) considers how particular artifacts participate in teaching. Thinking with Foucault (e.g., 1980, 1982) and Barad (e.g., 2007, 2008), she considers the agentic force of matter in moments of competing and contradictory racialized material discourses.

Together, these approaches suggest that the events (also described in terms of Deleuze's machinic assemblages) and images (also described in terms of Barad's agential cuts) that produce "race," racism, and whiteness are not to be transcended but understood and rearranged/disrupted through nomadic acts of documentation. In other words, we are not able to rid ourselves of "race," racism, and whiteness, but we may respond to their material-discursive emergences.

In conclusion, the goals of reconceptualist pedagogies in early childhood teacher education tend to be deconstruction, disruption, resistance, shifting, and rearranging. These goals are all positioned within power effects and dynamics, without the proposition that there is any freedom from power.

Indigenous Theories and Early Childhood Teacher Education

Water was always present on my gathering walks. Water is life. Often I walked by the shoreline. The sound of the waves crashing was a constant reminder of where I was walking.



Figure 10. Seal in ocean.

Often I would notice the life growing in the ocean. Seals swam to the shore to look for food (e.g., see Figure 10 above). Seaweeds and sea snails attached themselves to the rocks in the ocean. I would also notice the shiny gasoline film on the ocean from trade ships, oil tankers, cruise ships, motorboats, and so forth in these creatures' home (e.g., see Figure 11 below).



Figure 11. Gasoline film on ocean.

I often crossed a cement outlet where treated sewage is dumped into the ocean. The smell made it almost unbearable at times to continue walking. The waves left their traces in the sand,

patterns of constant movement and motion. The designs almost looked like Braille (see Figure 12 below). I often wondered what the waves might be communicating.



Figure 12. Sand marked by ocean waves.

I loved to investigate the small ecosystems that would form when ocean water became trapped in the rocks. Entire worlds seemed to grow (see Figure 13 below).



Figure 13. Ocean pool in rocks.

These same rock-water worlds were littered with chip bags, beer cans, plastic wrappers, and the like. Sometimes molds and seaweeds moved into these foreign objects, claiming them in remarkable ways (e.g., see Figure 14 below).



Figure 14. Plastic bag with mold in ocean pool.

Like Indigenous peoples, water is still present on Turtle Island, yet the early childhood teacher education literature suggests a palpable erasure of Indigenous knowledges, languages, and cultures. Early childhood teacher education programs in Canada have been critiqued for not being "culturally appropriate, community appropriate or relevant to community based services" (Greenwood & Shawana, 1999, p. 101; see also Greenwood, de Leeuw, & Fraser, 2007). Preston, Cottrell, Pelletier, and Pearce (2012) conducted an extensive literature review on "quality" Indigenous early childhood education programs (for children from birth to age 9), which required them to think about quality within an Indigenous paradigm. Part of their review was an assessment of early childhood teacher education. Their findings suggest that Canadian early childhood teacher education programs fail to address the "particularized pedagogy and learning styles" of Indigenous children (p. 7).

Canada has very few early childhood education training programs "developed for First Nations people by First Nations people" (Greenwood & Shawana, 1999, p. 101). To date there are few, with a notable example of the First Nations Partnership Program (FNPP; Ball & Pence, 2006), which has established teacher education programs with Indigenous communities. The FNPP is a "postsecondary program initiated in 1989 when the Meadow Lake Tribal Council

(Saskatchewan) partnered with the University of Victoria (British Columbia)" to develop curriculum using the generative curriculum model (Preston et al., 2012, p. 11). A further example, where I have had the opportunity to teach, is the Native Education College in Vancouver, British Columbia. They have an Aboriginal Early Childhood Education certificate that follows government-prescribed curriculum for certification, but classes are held in a longhouse, with ceremonies for students.

There is a small stream of resources for teacher education with regards to Indigenous languages and cultures (Greenwood et al., 2007; see also BC Aboriginal Child Care Society, 2003; First Peoples' Cultural Council, 2016; Rowan, 2010, 2015, 2016, 2017; Taylor, 2017). The First Nations Health Council (2017) is a resource for information about health and wellness. Capilano University offers an introduction to First Nations languages in BC and Indigenous languages around the world. There are also Lil'wat, Sechelt, and Squamish language and culture certificates (Capilano University, n.d.). During my conversations with community members from various nations, I was given language maps from the First Peoples' Cultural Council (2016). The Council also has a map that presents, as they say, an "online presence" of the artists and arts from various nations in BC. As I think about trying to read the "Braille" in Figure 12 where the ocean leaves traces in the sand, I often wonder if we, in early childhood teacher education, need to learn to read these resources. Perhaps Indigenous languages and cultures require engagements with communities. Greenwood, de Leeuw, and Fraser (2007) assert that preservice teacher education "must be done at the community level where knowledge exists" (p. 15). For example, as part of her master's thesis, McIvor (2006), a First Nations Swampy Cree researcher, conducted a study of two language nests in Indigenous communities. In my teaching so far, I

have begun to reach out to the local Indigenous community in my classes, and my students and I have been privileged to receive stories, resources, videos, and links.

Inspired by Figure 13, I wonder how we might restructure curriculum in early childhood teacher education to create the conditions for rock pools of growing worlds in early childhood teacher education. There is a document that has considered Indigenous worlds in a rights-based discourse[11]: The *British Colombia Early Learning Framework* (BC ELF) speaks to the right of Indigenous children to receive pedagogies consistent with their nations' "cosmology and worldview" (Government of British Columbia, 2008, p. 33), and the framework includes the learning goals of "cultural and linguistic revitalization" (Government of British Columbia, 2008, p. 29). Further, the BC ELF recommends that educators establish relationships with Indigenous communities for "quality" early learning environments (Government of British Columbia, 2008). Reviewing these documents prompts me to ask: What effects will these documents have on teacher education? Drawing on Ahmed (2004), Rowan (2016) discusses the nonperformance of government, early childhood, framework, and policy documents. Specifically, she notes that in Inuit communities, these documents have brought about little action. I am left wondering how early childhood teacher education institutions might support students to actualize the rights and goals outlined in these documents. These rights and goals provoke me to consider how early childhood teacher education might need to be restructured to support particularized Indigenous pedagogies.

Looking to other countries, what efforts have been made to address colonialism in early childhood teacher education? The 1996 Te Whāriki curriculum in Aotearoa (New Zealand Ministry of Education, 1996) was introduced as a substantial effort to challenge longstanding

[11] In the inclusive practice course, in order to situate inclusive practices and discuss different movements, we read a chapter by Clément (2008) about the history of the civil and human rights movements in the 1960s and 70s and why protests to government based on rights-based thinking is a dominant approach in Canada.

EuroWestern early childhood pedagogy. Te Whariki was "refreshed" by the New Zealand Ministry of Education this year, so there is now a newer version (2017). Te Whāriki is a sociocultural approach that requires all educators to honour Māori culture, including language and family. Educators, then, need to move beyond a tokenistic and recolonizing approach to Māori to be fully inclusive of both Pākehā (the name given to Europeans) and Māori worlds (Ritchie, 2008). Ritchie (2015) recounts how 20 years of struggle with Te Whāriki early childhood curriculum[12] still leaves the goals of honouring Māori culture "yet to be realized" (n.p.) in everyday practice. This discussion suggests the enormous undertaking and limitations that are involved in a sociocultural approach to addressing colonialism.

Indigenous and Postfoundational Theories and Early Childhood Teacher Education

I noticed on some of my gathering walks that the rain would come and soak the leaves. The rainwater helped the leaves rot and decompose into nutrients for the trees. The water made the leaves much harder for the city workers to blow away and for the residents to rake up. On occasion I would see the rain and leaves coming together. The rain made the leaves almost like papier-mâché. I marvelled at how they were glued to the cement, creating leafy wallpaper. Some leaves disappeared into cracks (see Figure 15 below).

[12] Along with *Te Whāriki*, the New Zealand Teachers Council mandated educators to graduate with the ability to appropriately engage in bicultural practices with children and families. The former New Zealand Teachers Council has become Education Council Aotearoa New Zealand and has just put out a new code of conduct and standards.



Figure 15. Wet leaves on cracked cement.

Just as the water and leaves are drawn together, two approaches draw together Indigenous and postfoundational theories. Recently emerging out of the Canadian context is an anticolonial approach to settler colonialism (e.g., Nxumalo, 2015; Nxumalo et al., 2015) that engages in-service educators in interrupting normative colonial stories of place that work to disappear Indigenous presences. This is a material-discursive approach that draws on postcolonial and posthuman theories as well as Indigenous theories. Refiguring presences is an interruptive choice to storytelling that draws on Anishinaabe scholar Simpson's (2011) concept of *presencing*, in which Indigenous peoples restory places as political and revisibilize Indigenous presences and connections with place.

Further inspiration from Aotearoa prompts me to consider what I might be able to do in my research. Ritchie (2015) proposes four postcolonial strategies for teacher education to address colonialism. Here, I briefly summarize these strategies to show that this approach draws

on diverse theories. The first strategy, inspired by Deleuze and Guattari (1987), is to acknowledge the "desiring silence" of white students to protect their privilege, which might open up spaces for addressing these silences. The second is a trauma-informed pedagogical approach (Ritchie, 2015) inspired by Zembylas (2007) that offers specific strategies for a "critical emotional literacy" (Zembylas, 2007, p. 218, as cited in Ritchie, 2015, n.p.) of colonialism. The third strategy, drawing on Jenkins and Jones (2004, as cited in Ritchie, 2015), is to engage in a process of "unknowing" colonial histories and listening to Indigenious perspectives of history. The final strategy is to engage with a "Māori construct of *wairuatanga* (spiritual interconnectedness)" (Ritchie, 2015, p. xx). These postcolonial strategies and approaches prompt me to consider that addressing colonialism may require ideas from a broad range of theories.

In this dissertation I draw inspiration from both Indigenous and postfoundational approaches. To these approaches, I hope to add another that is based on my art practice of gathering.

Concluding Thoughts

The literature review has mapped the diverging conceptual and practical engagements undertaken to address concerns of racisms, whiteness, and colonialisms in early childhood teacher education. Each approach offers valuable insights, concepts, and directions for teacher education. I hope my research will add to this literature an inquiry into imperial and settler colonialism, racisms, and whiteness through a situated art practice based on my understanding of a/r/tography. My understanding of a/r/tography continues the work of Pente (2008), who has endeavoured to experiment with artistic teaching practices to rupture colonial myths in curriculum studies at the University of British Columbia. Pente (2008) has argued that

"a/r/tography can be an educational opening into reflection of" (p. ii) one's values within issues of national identity and colonialism and thereby contribute to social change in academia.

The next chapter enacts a methodology based on my understanding of a/r/tography called *gathering*—as a place/space-time-specific art practice.

CHAPTER 2: Gathering Becomes an A/R/Tographic Practice



Figure 16. Reflection in plastic.

Figure 16 above emerged during my gathering walks, I often visited a fence that surrounds a Garry oak restoration project. The Garry oak tree was named after Nicholas Garry, deputy governor of the Hudson's Bay Company (Cavers, 2009), a key player in the colonization of Canada (see Defalco & Dunn, 1972). The Garry oak has been part of several colonial projects (e.g., assimilating the Garry oak as a British oak, due to their resemblance, and using the Garry oak in British aesthetics to line streets and in parks; logging the Garry oak to build the city) and naturalist projects (e.g., "saving" and restoring the tree, because it is native or because of its civic beauty). Garry oak trees have also been documented as resisting the city's infrastructure "by

standing in the way of municipal infrastructure or encroaching on city streets" (Cavers, 2009, p. 73).

On the particular visit during which I took Figure 16, I spent time investigating what was generated when I placed some of my gathered objects on the fence. But, as is common in my art practice, I never quite know what will happen. While sitting on the fence and pausing, I looked over to the objects next to me. A Garry oak tree made itself known in a clear sheet of plastic I had gathered. It just happened that I sat at a specific angle on the fence that enabled me to see the reflection. I picked up the camera hanging around my neck. I had been using a different lens for a while, but it broke in transport, after which it only took blurry images. My new lens was a 28–80mm, and I typically used the automatic focus. To clearly show the reflection of the Garry oak, I needed to position my body at a certain focusing distance. I zoomed in quite far and simply pushed the button. The preset depth of field on my lens blurred the other objects in the frame. I then zoomed my lens out quite far, a distance roughly comparable to Ahmed's (2014a) concept of will, to understand the composition I had captured with my new lens. Ahmed thinks beyond an "intentional subject of will" to consider how will might pass through "parts that are not a whole or that refuse to be a whole" (p. 185). In this sense, perhaps it is not *my* will to see or to choose this composition of the Garry oak tree. Perhaps it is the will of parts coming together (e.g., the tree, the camera, myself, the fence, the trash), not necessarily as a whole. These parts are a part of something much larger, perhaps what Ahmed articulates as "parting gifts" in relation to politics. She suggests that politics might come together in moments, only through what has been given to those moments as a result of cumulative struggles and political work. Perhaps, then, this composition of partial ideas and objects came together as a result of what was given to me.

The reflection of the Garry oak tree captured by the clear sheet of plastic in my gathering bag displaced my thinking about the synthetic sheet: Where before I had seen a dead plastic object, I was now being shown a vision of something. What could this vision be? Perhaps it connects to Anatsui's (2012) perspective on ceramics and regeneration: "In most parts of Africa," the artist explains, "when a pot is broken, it is not the end of its life" (n.p.). Anatsui worked with ceramic pieces in a series he called *Gbeze* (an example from the series is shown in Figure 17).

"Copyright Romoved"

Figure 17. Gbeze.

Anatsui's ceramic pieces show new forms emerging out of the destruction of the broken pot. In his view, this reemergence, rather then the death of something that is broken, is an affirmation of "something positive" (2012, n.p.). I make room in my bag for the hope of this affirmation in my found objects, and I wonder where such a vision of regeneration might take me in early childhood teach education.

Enacting Gathering

Gathering as a Place/Space-Time-Specific Art Practice

I hold a black cloth bag in my hand as I slowly roam[13] around Chlicowitch, remembering that it is located in the stolen territories of the Lkwungen people. The sun is bright and the air is dry and salty. While walking, I see that the ground beneath my feet is constantly changing. The cracked grey cement sidewalk gives way to golden dry grass and flaked red earth. Twigs and dried leaves snap and crunch under my feet as I step onto a brown woodchip path. Soon my path

[13] The term *roam* has several meanings, including the way animals move around the land or unsystematic travel by a person or group. I use the term *roaming* as it is used in telecommunications, where it refers to a cellphone user's ability to communicate when travelling outside their home network area.

turns to pebbles and stones. These changing grounds tell me of hundreds of years of struggle and conquest. There is nowhere innocent for me to stand, nowhere for me to hide or escape (Byrd, 2011). These grounds locate me as a white settler. I see myself, in part, as a replacement of the many Indigenous people who had to die for me to be here (Morgensen, 2011).

In response to Tuck and McKenzie's (2014) urgent call for social science researchers to engage with place beyond a surface on which research is conducted, I engage with place/space-time through art. As part of this engagement, while roaming, I often ask myself: "Where am I?" Walking along a woodchip path through some trees, I come to a road, and I look to the street sign to see where I am. Standing at the end of Cook Street, at a four-way stop right by the ocean, I am emplaced within a set of historical connections to the street, to the name of the street, to the cement beneath my feet. I take up Massey's (1994), L. T. Smith's (2012), and Byrd's (2011) articulations of place and space-time as inextricably linked, in that a place is a specific space-time set of historical and geographical connections and of local-global and outside-inside social and material relations. The global scale relates to the local, through European conquest of the planet, including the multi-Nation, complex territories that used to be here, and through the manufacturing of the cement and the construction of the road. This particular place is premised on the dispossession of multiple Nations, including the Lkwungen people of their villages (Esquimalt Nation, 2015). The "roads, and their development, through surveying, building, naming, and mapping" (Black, 2016, n.p.) have created new insides to the Canadian state, in relation to the outsides (e.g., the moss growing through the cracks in the cement) that continue to threaten the legitimacy of the state. This place is a problem, for many reasons. Tuck and McKenzie (2014) describe places as problems because they are

> not always named, and not always justly named. They do not always appear on maps; they do not have agreed-upon boundaries. They are not fixed. Places are not more readily understood by objective accounts. Finally, and most importantly, places have practices. In some definitions, places are practices. (p. 14)

The place I have been articulating is identified through the state map, and I can only assume it was not justly named. But I wonder what other places might be here that are not identified by the state map? What other names are here? What boundaries might shift in the remaking of insides and outsides? Places also stretch beyond fixed histories and identities, and are thus porous and unfixed (Byrd, 2011; Massey, 1994; L. T. Smith, 2012). It is in this potentiality, perhaps, that this place is unfixed, where there is hope to account for dispossession, and for us in early childhood care and education to imagine other forms of belonging in inclusive group settings that do not continue the disappearance of Indigenous peoples (Black, 2016, n.p.).

This art practice of gathering grows out of specific concerns about imperial and settler colonialism in this particular place/space-time. Rather than knowing the problem of imperial and settler colonialism prior to research, I gather as a specific process of coming to know[14] the problem through doing. This art practice of coming to know a problem through doing reflects others who have worked with processes of thinking-doing (Springgay, 2004, 2008), art-as research (e.g., Clifford, 2010; Parnell, 2012; Sullivan, 2005), practice-based research (Irwin et al., 2009; Irwin & Springgay, 2008) and thought in the act (Manning, 2008; Massumi, 2002). Gathering is not owned by anyone, including myself. Gathering is understood here as a gift, by which I do not mean that gathering is for anyone, or that gathering is free. I understand a gift as

[14] There is an extensive and broad body of writing on imperialism (e.g., Battiste, 2004; Said, 2001; L. T. Smith, 2012) and settler colonialism (e.g., Alfred & Corntassel, 2005; Byrd, 2011; de Finney, 2010; A. Smith, 2011; Tuck & Yang, 2012) from various settler countries such as Canada, Australia, and the United States and within different contexts, such as education, law, and social inclusion. In this chapter I gather ideas from this literature to come to know imperial and settler colonialism in Canada.

an obligation that "creates a set of relationships" (Kimmerer, 2013, p. 28). Through gathering, I become responsible to it and to the relationships created through it, for example, to the objects, the texts, and the grounds I walked.

Gathering has taken me through lively, contradictory, unsettling place/space-times with material forces and affective gestations. Today, for example, I was shocked by a change in one of the paths I walk each week. The trees and tall grasses I have come to expect just past the boarded-up house on top of MEE-qan hill have been cleared away. The tents, the homes of people living in the forested area, are also gone. As I look at the orange plastic fence surrounding a patch of tall bushes, with a sign proclaiming "Restoration in Progress," I feel ill at the thought of gentrification.

There are many different ways to gather—collecting, receiving, stealing, borrowing, purchasing. I have experienced how many relationships with objects are produced through capitalism, industrialization, and colonial conceptions of property and space. For example, my relationship with most paint, the excitement I experience when I see paint, the particular colours I have come to know by name and to look for, are produced through industrialization of the processes involved in making paint, exchanging money for paint with a corporation, and ownership of paint as a trademarked property (Clark, Pacini-Ketchabaw, & Hodgins, 2014).

Place also organizes relationships while I gather. For example, I enter a popular art store which I often visit to purchase certain materials. My shoes click on the cement floor as I walk through the aisles. I look at the vast number of material options on the shelves I pass. When I come to the rows of new paints, I walk past the watercolours and oils, stopping at the acrylics. I greet the paints like old friends. The store's bright lights illuminate the colours of paint: cadmium green, phthalo blue, vermillion. A store employee approaches me to offer help with my

purchase. Perhaps employees are instructed to walk the aisles and make sure customers are not shoplifting. Perhaps employees walk the aisles and offer help in order to increase customer satisfaction and purchasing power. These are particular relations (e.g., offering help) between particular beings (e.g., employee and customer), produced through capitalism. I look to the neon colours and smile. It took many years of technological advances and industrial changes to invent neon colours. They are a relatively new paint. Yet, plants and animals have been doing (and being) neon all along.

Coast Salish artist Rachelle Clifford (2010) of the Tsawout Nation on the Saanich Peninsula of Vancouver Island tells this story about how nature organizes relationships with materials:

> I walk into the forest. I am looking to harvest the bark from a cedar tree. I see rows upon rows of trees. Where to begin? I walk down a path. I can hear the sounds of nature as my soles begin to brush along the forest floor. I find myself surrounded by ferns. Bracken fern, deer fern, sword fern. Hummm, I see a cedar in the distance. Grass, sedge, moss. I continue to move through the forest. Groups and clusters of mushrooms and lichen. The supply appears to be endless. I move past fowl bluegrass, lady fern, hanging moss, blue wildrye, indian pipe, douglas fir, and grey sedge. I come to a cedar tree. I understand her story. I pay her with respect. A strip of cedar I receive. (p. 17)

As I walk past a white fence around an English lawn bowling club, shivers run down my spine. I enter an area behind some trees, next to a dog park at the base of MEE-qan hill, where a huge, beautiful totem pole sits, positioned with a plaque that commemorates “the Indians” for their fight in “the Canadian” war. Past the totem pole, positioned on the top of the hill, the

Canadian flag flaps in the wind. The landscape's silenced screams of historical and unfinished violence turn my stomach. Subjectivities and subjugations (e.g., Indianness as the ungrieveable absent-presence) seem to be in motion (Byrd, 2011). Yet I continue to go outside each day, I continue to gather, I continue on (as discussed by Dr. Sandrina de Finney, personal communication, December 5, 2014). There are other times where I find hope, in openings where it has been appropriate for me to join in, for example, while walking up a mountain that was named Mount Douglas by settlers, with what felt like one thousand people, behind the W̱SÁNEĆ people, Elders, and other Nations, where the mountain was restored to its traditional W̱SÁNEĆ name PKOLS in a public ceremony. I have also found hope in other openings, such as to imagine "different modes of possibility" (Simpson & Smith, 2014, p. 10) that foreground the building of social, intellectual bridges that are not premised on the erasure of Indigenous sovereignties (Simpson & Smith, 2014). In this sense of building intellectual bridges, I humbly add this pedagogical and aesthetic inquiry in the context of teacher education in early childhood, and the limited and imperfect ideas, objects, and paths available to me as a settler, to the many profound intellectual projects of racialized, Indigenous, and allied settlers.

(Re)Assembling Concepts and Renderings

Following arts-based research approaches[15] (e.g., Clifford, 2010; Parnell, 2012), gathering is positioned as an art methodology rather than an extension of qualitative research, so as to give a push "beyond the use of existing criteria that exist for qualitative research and toward an understanding of interdisciplinarity not as a patchwork of different disciplines and methodologies but as a loss, a shift, or a rupture where in absence, new courses of action unfold" (Springgay, Irwin, & Kind, 2005, p. 898; see also Sullivan, 2005). This move is not to suggest

[15] According to Sullivan (2005), the arts have been pursued within various different domains in institutions. *Arts-based research* is a broad term used within various disciplinary practices, where art is the primary mode of inquiry (Leavy, 2014; McNiff, 2008).

that art methodologies are better than qualitative approaches, or that there are not many similarities between them. Rather, art methodologies are a legitimate means of—and more so, full of potential for—generating knowledges (Springgay et al., 2005; Sullivan, 2005). I walk by and notice the context of *a/r/tography*, an embodied visual form of arts-based research, housed within the institution of education (de Cosson, 2003; Pente, 2008; Springgay, 2004). Gathering borrows several connected concepts/renderings from a/r/tography, like the time my little sister, who is ten years old, borrowed our father's old brown woollen sweater from him without his knowledge. She cut up his sweater, filled it with stuffing, and then stitched it up to make a pillow for his birthday. The pillow was a long rectangle, and she stitched a cream-coloured piece of fabric on the front of the pillow as a design element. In a similar way, I borrow concepts/renderings from a/r/tography and give back an art practice called gathering. In the process of borrowing and giving back, a/r/tography is altered.

Gathering is the mechanism or device through which this research is done. Gathering is at the centre of this research, which is shaped by the place/space-books-articles-times in which I walk and read, the forces of the environment and the objects around me, the size of my black cloth bag, the weight I can carry, and the frictions of the gathered objects crunching and mashing inside my bag.

With its genesis on Canada's west coast (Leavy, 2014; McNiff, 2008), a/r/tography is a muddied art methodology that folds in many others, including action research, visual methodologies (e.g., Springgay, 2004), journalling, autoethnography (e.g., de Cosson, 2003), and narrative (e.g., Pente, 2008). A/r/tography is useful here because its fluid shape allows its concepts to be dislodged from their systems of discourse and reassembled by the concerns of this particular inquiry. In fact, Springgay, Irwin, and Kind (2005) describe a/r/tography as a process

that may involve prying concepts from their homes. From a/r/tography I pry the following specific concepts/renderings: living inquiry; art practice and writing as research; being in the research as an artist, researcher, and teacher; the spaces in-between artist/researcher/teacher; and attending to the processes and materials of making art. Several of the concepts/renderings I borrow are not necessarily unique to a/r/tography. For example, many contemporary artists (e.g., Clifford, 2010; Parnell, 2012) consider their art practice and writing to be research. Many of these same artists also attend to their processes and materials through their research. What is unique to a/r/tography is the combination of all of these concepts/renderings with the particular roles of artist, researcher, and teacher.



Figure 18. Frozen earth.

The days are getting colder now, and it is harder to get outside. The ground is frozen and the dirt crunches under my feet as I walk (e.g., see Figure 18 above). The ice makes it harder to pick up individual objects. Bending, with my arms stretched out, I tug at a leaf and a whole clump comes together. I struggle to tease out the delicate leaf that caught my attention, and it rips apart. The cold is disturbing the specificity of each precise object that I gather. Precision seems to be impossible when working against the weather.

While I walk, I come across several renderings described by Springgay et al. (2005). Renderings are openings, ways of entering into and moving through artistic research. They are "concepts that help a/r/tographers portray the conditions of their work for others" (Irwin & Springgay, 2008, p. 116). The word *rendering* comes from Latin roots "re-" (back) + "dare-" (give; Merriam-Webster, 2015). The Latin roots of rendering, to give back, are important to me. Herein the ethics of gathering might sit, in this circle of receiving and giving back. While gathering, and in discussions with my committee, I often wondered how I could give back. I held on to the intention of giving back objects that I had gathered and that had gathered me. There is something reciprocal about the ethics of giving back. I notice also a deeper understanding of reciprocity in Indigenous knowledges and metaphysics (see Tuck & McKenzie, 2014). Kimmerer (2013), for example, describes, in the act of braiding sweetgrass, care and energy flowing between the braider and the grass. The ways I connect to and know of this reciprocity are times like when I felt this care and energy while learning to weave from Spelexilh Dawson, from the Skwxwú7mesh Nation, when she spoke, and in her presence. I felt it like a wave over, into, and through me. Within a pedagogical context, this care and energy was an ethical guide, for example, in my presence in the classroom as a teacher with students.

Springgay et al. (2005) articulate six *renderings* for enacting research: contiguity; living inquiry; metaphor and metonym; openings; reverberations; and excess. In this research, I am interested only in living inquiry. However, the rendering living inquiry is frozen to the other renderings, several ideas, and roots. When I pick up living inquiry, the rendering of metaphor[16] comes with it, and I use it to make sense of the ideas I gather and the ways in which I gather. Over the last 24 months, I have entered into a living inquiry, but the rendering of living inquiry is frozen together, like the leaves I gather, with several ideas that are rooted in phenomenology, as I explore in the following section. Even as I gather living inquiry from Springgay et al., it breaks the frozen connections to the other renderings and ideas in my act of gathering. When I pick up living inquiry, the frozen connections to the concepts metonym, contiguity, and excess break in the process, and living inquiry is also torn.

Sumara and Carson's (1997) understanding of action research as part of one's life sticks to Springgay et al.'s (2005) articulation of living inquiry within artistic research. Here I dislodge the living inquiry that Springgay et al.'s (2005) define as research that is embodied—where one becomes who one is based on what one does—and add it to the larger project of feminism already in my bag. This way of engaging an inquiry connects to a particular feminist ethics of research. "Feminists," who I only piece together here to show a connection, have endeavoured to move beyond objective research, whereby they live the worlds they study (e.g., Haraway, 2008; Springgay, 2004; TallBear, 2014). Following Indigenous feminist TallBear's (2014) sentiment of being indebted toward feminist research, I share gratitude to these developments. My inquiry, however, takes up the task of engaging with the often different and contradictory concerns and desires of different feminisms. Arvin, Tuck, and Morrill (2013) suggest that in the context of

[16] Although at the time I did not realize I gathered reverberations, it snuck into my bag, and only later in my dissertation analysis did it appear again.

feminisms in the United States and other settler nations such as Canada, New Zealand, and Australia, "white women, women of colour, and Indigenous women . . . often differ and conflict with one another" (p. 10). They therefore call for feminisms to engage these differences, addressing their article

> primarily to theorists and activists of mainstream, or "whitestream," feminism, as well as to other feminisms and nationalisms, including Asian, black, Latina, third world, transnational, and queer feminisms and nationalisms, because greater engagement between Native feminist theories and other feminisms is sorely needed. (Arvin, Tuck, & Morrill, 2013, p. 10)

I imperfectly and partially respond to Arvin, Tuck, and Morrill's (2013) task for feminism by positioning this inquiry within a feminism in which racialized and Indigenous women "have been an invisible presence in the center, hidden by the gendered logics of settler colonialism for over 500 years" (p. 14). Through this inquiry, I endeavour to think with the work of racialized and Indigenous women that raises issues and questions of private property, appropriation, and fences that I discuss in this dissertation and on my walks. The ideas and objects gathered, first in my personal artistic process, and then with students, are not consumable. In a small gesture of gratitude, I create art with these ideas and objects, and at the end I return what is not transformed into art pieces.

But I pause here to pick up another concept and engage an important tension. The concept of *catachresis*, from Spivak's (1993) project, highlights that the referent (e.g., racialized) operates within colonial language and is charged with difference. In other words, *racialized* points to a being held within a static colonial categorization, and, as such, one that may be used to do the work of the marginalized within institutions. This concept, according to Spivak,

necessitates deconstruction to expose colonial logics, by showing, for example, the reliance on victimhood, ethnic identities, or essentialism. Coming back to this inquiry's positioning of racialized and Indigenous women at the centre of feminism, there are tensions to consider. This inquiry continually engages the tension of both thinking with and being challenged by the political work of Indigenous and racialized women, and the continued colonial logic that may interfere with this inquiry. For example, Tuck and Yang (2014) warn against using Indigenous peoples for stories of pain, and instead call on Indigenous researchers to refuse such stories. In this sense, I make no claims to *know* what Indigenous and racialized women's stories should be like. Here I am interested in the process of gathering with students, how we attend to the stories, how we hold them, and how we give back.

Further, this inquiry partially follows the work of self-identified racialized and Indigenous women. Yet, simply following self-identified racialized bodies can lead to multiple stumbles and to other forms of racialization. For example, some bodies have willfully taken up different positions as a powerful resistance to colonialism (e.g., see Ahmed, 2014a, regarding the position of the feminist killjoy). Further, the scholarly work of self-identified racialized and Indigenous women presents a vast, dynamic, and contradictory conceptual terrain (e.g., Ahmed, 2014a; Arvin et al., 2013; Spivak, 1993) that requires deciding directions and paths. Although multiple trajectories do coexist, while walking, and in finding my way, there will always be translation gaps, as I describe next.

On several of my gathering walks, I come across native plant restoration projects (e.g., see Figure 19 below). Some sort of border typically marks these areas. For example, I gather objects around both sides of a wooden fence marking a Garry oak restoration project: lumps of dried grass; a used Starbucks cup (see Figure 20 below).



Figure 19. Garry oak restoration sign on fence.



Figure 20. Starbucks cup in dry grass.

I pick up the idea "the gap" from Byrd and Rothberg (2011) to negotiate these borders. It might be useful to compose theories. "The gap" is an intensely political space in which the message between the sender and receiver can become distorted. Translation changes the message; the spaces of the sender and receiver constitute an incommensurable relation derived from unequal relations of power (Byrd & Rothberg, 2011). What if we looked for such political translation gaps? How might we engage these gaps? What might these gaps, cracks, and openings set in motion? What ethics would be required?

Living inquiry is also connected to the roots of phenomenology in that it highlights "visual and textual *understandings and experiences*" (Springgay et al., 2005, p. 902, emphasis in original). Stories of gathering are not to be read as phenomenological accounts, although they may look similar to a phenomenological approach. For example, phenomenology, initially developed by Husserl in the early 1900s, now proposes that "all of our knowledge and understanding of the world comes from our experiences" (Leavy, 2014, p. 88). Rather than focusing on events themselves, we focus on our experiences and the meanings we give to them (Leavy, 2014). Stories can be read as first-person experiential accounts of phenomena. These stories are to be read as theory; however, theory here is not an abstract, conceptual account of phenomena. Building on Carson and Sumara's (1997) conception of action research, Irwin and Springgay (2008) suggest that thinking in a/r/tography takes shape in relationships between "knowing (theoria), doing (praxis), and making (poesis)" (p. 110). Further, they describe an a/r/tographic "way(s) of knowing that is rooted in embodiment as being in motion, relational, and singular" (p. 108). Here I notice connections with living inquiry to old roots from multiple trees. Following Simpson (2014), theory is instead generated and regenerated through doing; it is embodied, and told through stories. Simpson (2014) describes stories in Nishnaabeg as follows:

> A "theory" in its simplest form is an explanation of a phenomenon, and Nishnaabeg stories in this way form the theoretical basis of our intelligence. But theory also works a little differently within Nishnaabeg thought. "Theory" is generated and regenerated continually through embodied practice and within each family, community and generation of people. (p. 7)

In this sense, gathering is theory, embodied through doing and making. And so I engage this understanding of stories as tellings of (re)generated embodied theoretical practice. Gathering also

takes place alongside many of my colleagues and friends, within a community of people who are also working on their projects in different ways.

Finally, in picking up living inquiry, I tear off the word *living*. Perhaps the idea of living inquiry dishonours those who are not living, in the binary/Western sense of living and dead. From this point forward, I refer to living inquiry simply as inquiry, a move that was generated in conversation with Sylvia Kind (personal communication, February 16, 2015).

This inquiry requires that I engage my visual art practice as "a philosophical space of inquiry" (Springgay, 2004, p. 43). L. T. Smith (2012) asserts that the West compartmentalizes space into "architectural space, physical space, psychological space, theoretical space, and so forth" (p. 53). Here I endeavour to resist compartmentalizing these spaces. Specifically, an art practice of gathering involves several theoretical actions: Walking. Listening. Stopping. Bending. Stretching. Touching. Holding. Analyzing. Responding. Picking up. Dropping. Assembling. Meeting. Removing. Dislodging. Dislocating. Crunching. Squishing. Cracking. Snapping.

Gathering as an art practice and research also requires methods. Over the months, I picked up several materials that allowed for different methods[17]: a black cloth bag that allowed me to carry the objects I picked up; different texts, including Anzaldúa (1987), Aguiar and Marten (2011), Delgado and Romero (2000), Tuck and Yang (2012); a camera to document images; a journal and a pen for writing stories; graphite pencils for drawing; and a drone for video recording. Each additional material and method expanded the world that gathering could create. In other words, a journal and a graphite pencil are not simply materials that allow for methods such as writing and drawing to access data. Here they are not techniques to document or

[17] By methods, I mean research actions, or techniques for generating research (Carter & Little, 2007).

uncover a reality that exists out there. They are materials that allow for methods to embody (re)generated theories in practice. Gathering, in this sense, is both an epistemic and an ontological device—it is both a matter of perspective and of reality (Law, 2003). In other words, gathering is not just a perspective on the world; it is another possible world.

Touching Living Relations

While paying attention to the ground on MEE-qan hill, I wonder about Tuck and McKenzie's (2014) contention that the land may decolonize itself. Watts (2013) examines the understanding of place-thought from Indigenous worlds and contends that multiple ontologies can actually damage a place (Watts, 2014). This understanding of place suggests that gathering together multiple ontologies is, in this sense, damaging this place. Such understandings of the importance of the ontology of a place sit awkwardly in my bag next to other ideas. For example, the changing grounds and the signs and meanings they offer me help me to enact this place. Place, according to Brown (2005), is enacted through spatial relations with materiality, signs, and significations. These enactments of place are the grounds for constructing subjects, identities, hierarchies, and difference. Place "is an axis of power in its own right," Brown (p. 8) contends. Places are not natural or given physical locations—and they are not photographable as such. Yet I do present photographs of objects in places throughout this paper. These photographs are always accompanied by my written understandings of place, which endeavour to show how I am rendering places. In Brown's words, power "manifests in the naturalization of place *as* matter—that is, in the ways that a place's physicality is 'read' and rendered significant" (p. 9, emphasis in original). But I wonder what lies beyond my rendering of places. What would an art practice be like that engages with the agency and spiritual life force of land, with land's potential to decolonize itself?

YouTube video: Gathering on the beach. http://youtu.be/UswPNDyZbxw

Many objects cross my path along my walk and grab my attention. I stop to pick up small, unwanted objects, things that have been discarded, lost, stored, hidden, misplaced by people, trees, and animals. I am gripped by the worlds of these objects—bits of a pink plastic balloon (e.g., see Figure 21 below), a used orange plastic spoon (see Figure 22 below), a half-eaten chestnut (see Figure 23 below).



Figure 21. Bits of balloon.



Figure 22. Plastic spoon.



Figure 3. Half-eaten chestnut.

Gathering had an odd beginning. Perhaps it was there as a seed when I perused objects left on grassy boulevards. When residents of Fairfield move, many leave their unwanted items behind on the boulevard for others to pick up. I have noticed old television sets, used couches, tattered chairs of all sorts, a ragged high chair, a record player, boxes of dusty books, tools, and dishes. I would watch to see how much time passed before the objects were taken. Sometimes the rains would come and soak the objects, and then the garbage collectors would pick them up and haul them to the city's landfill. These discarded objects drew me in. It was not that I wanted to recycle them. Following Anatsui (2012), I was interested in their potential for life. I became curious about the worlds of these particular old, unwanted, dusty objects that had been tossed away. What might I learn through getting closer to these objects?

Gathering has changed my relationship with objects. For example, one time while I was running errands in the city's downtown core, a shiny silver key jumped out at me on the cement sidewalk outside a bar. I did not have my bag with me, but I felt compelled to pick it up. A few blocks later, I saw a greasy hubcap in a pile of leaves under a tree. I had to pick it up, too. Gathering is disrupting the mundane routine of my life.

Sometimes objects grab me. Other times, I just feel overwhelmed. Gathering in the forest, I am engrossed by the denseness of the ground. It is thick with dirt, twigs, tree needles, roots, shrubs, mushrooms, chunks of wood, even a log with thick, rusted metal wire wrapped around it, a remnant of logging, perhaps. The details and language of the dirt alone are beyond my ability to comprehend. So much is living there that the names I have been taught cannot capture. I stand surrounded by the forces of it all. I pick up one tree needle, touching it, taking it in. Drop. I leave the forest empty-handed that day.

I struggle to pick up the threshold spaces in-between three paths: one of gravel, one of dirt and needles, and one of woodchips. I can see the spaces where the gravel, the woodchips, and the dirt and needles touch, but when I try to pick up the thresholds, they disappear in my hands. The gravel, the woodchips, and the dirt and needles mingle together in my palm. Gathering these thresholds produces particular meetings of gravel/woodchips/needles/dirt.

I am beginning to see theories in the environment around me (Kimmerer, 2013; Tuck & McKenzie, 2014). Today, for example, while walking the sea wall, I noticed the cracks (Aoki, 2004, as cited in Pinar & Irwin, 2004) in the cement of the sidewalk. Is the water eroding the earth under the cement and creating these cracks? The cracks are filled with stones (see Figure 24), and I pick one up.



Figure 4. Stones in cracked cement.

Aoki (2004, as cited in Pinar & Irwin, 2004) encourages me to move into the cracks. I begin to see more cracks in the sidewalk during my walks. Cracks stop me, because I like to inspect them. Sometimes cracks have life growing in them (see Figure 25).



Figure 5. Moss growing in cracked cement.

I marvelled at the moss in this one for some time. I struggle to respectfully see and know the moss growing in the crack. According to Kimmerer (2003), a scientist from the Bear Clan of the Potawatomi, in Indigenous knowledges, "all beings are recognized as non human persons" and "acknowledging their individuality," and their names, is respectful (p. 13). Looking to the uniqueness of the moss I encountered in the crack, I struggle with the name of the moss, touching in my struggle the colonial practices of naming. Moss's ingenious being is small and well suited to growing in adverse environments. Interestingly, "mosses succeed by inhabiting places that trees cannot, hard, impermeable substrates such as rocks and cliff faces and bark of trees" (Kimmerer, 2003, p. 15). In fact, mosses inhabit a "boundary layer" between air and land (Kimmerer, 2003). The moss's very being is a source of hope for me. Its way of living and growing inside this crack inspires me. Perhaps the moss can help me learn how I could move

inside the cracks. Yet, I have also seen how the city fixes these cracks. One day I saw white lines traced around the cracks on the sidewalk I pass each day on my way to the bus, marking those that were getting too big. The following week, city workers came to replace the cement. The structure seems to rebuild itself.

Gathering, as an art practice, although it uses many metaphors, is not itself a metaphor or a metonym. It is an action—the fact of doing. Gathering is about walking the distances through place/space-times, in different weather, while the seasons change. It is about negotiating multiple borders between theories and projects that have paths that sometimes connect, fork, crisscross, and loop, as I pick up each precise piece or encounter fences (e.g., decolonization) into zones that I do not enter. Gathering is a laborious way of connecting to art materials (Clifford, 2010). Sometimes I walk through place/space-times and try to pick up a piece, and fail. I once stood at the border between the shore and the ocean. Stepping one foot into the ocean, leaning forward and stretching out my arm, I reached for some beautiful, densely packed, dark green seaweed floating in the waves. The tips of my fingers slid over the seaweed. There were no edges for me to grasp. The seaweed spoke its own language: the language of seaweed. The ocean crashed against my feet, pushing me back. I slowly leaned back and stepped out of the ocean, empty-handed.

During my gathering walks, I often see interesting activity at borders. Borders can divide flora and fauna; they can block and disrupt passage (Tuck & McKenzie, 2014). Gathering has also taken me through place/space-times where I saw borders subverted as protest.



Figure 6. Spray-painted cement wall.

At the border shown in Figure 26 above, I gathered a used plastic glove and continued on. Eventually I passed another border, this one a chain link fence covered in ivy, with a well-trafficked hole (see Figure 27).



Figure 7. Ivy-covered hole.

Perhaps some creatures use the hole to go back and forth across the border. I could not fit through this hole, but it prompted me to consider the many intelligent ways of engaging borders that are already happening all around me. At this border, I picked up some woodchips and leaves near the hole and continued on.

Gathering Questions

Gathering generates questions. Some questions demand answers, but answers may not bare themselves right away, and they may take years to understand. For example, I pick up questions from Clifford (2010), who asks this about materials:

> What if designers, artists, architects, and engineers, and all the disciplines that work with choosing and shaping materials, felt a connection to the materials they use in their productions? In an ever-changing world, where industrialization is increasing material options, how can people become more aware of the environmental implications that accompany material choices? Does material choice move beyond an initial preference or need for a certain material quality? Should we not only be asking ourselves if the material is malleable and pliable, and looks right for the job, but whether the material is renewable, sustainable, and local? Can we begin to become aware of the land on which we live, the resources that are present, the rhythms of the seasons, and ideal harvesting processes? How would that change the way that we choose and use materials? (p. 14)

Provoked by Clifford, I struggle to get closer to the materials I use.[18] Her questions dwell in my body as I walk. So, without yet knowing the answers her questions will inspire in my art practice, I continue to gather. Other times, "questions are posed in such a way as to open, rupture, and distress the research site and/or text" (Springgay, 2004, p. 44).

Sometimes I wonder if the ground is questioning me, questioning my steps. Walking along a gravel path, I step into a shallow hole, trip, and fall. The ground seems to ask me, is this move ~~right~~ good? Is this a good direction? Is this a good path? Gathering involves making

[18] This art practice follows, and engaged, the diverse ways in which contemporary Indigenous artists and contemporary artists worldwide (e.g., Anatsui, 2012; Clifford, 2010; Dion & Salamanca, 2014; Garneau, 2013; kidane, 2014; Martineau, 2014; Parnell, 2012) are addressing colonialism.

mistakes. It requires the humility to realize I might be wrong. It necessitates that I listen to the ground.

Over the 24 months of gathering that informed this research, I became increasingly careful not to take too much. When I first began, animated by the large number of objects all around, I picked up pieces hastily, paying little attention to my relationship with each particular piece. Kimmerer (2013) describes her transformation of experiencing food as gifts from the land instead of as private goods. She describes how, in this shift, she "didn't want to take too much" (p. 29). My process echoes hers, but from a different place and in different conditions. One of the pieces I picked up was the gift of a plastic bag. Holding in my hands the weathered plastic bag I had gathered from a gutter, I appreciated that it was primarily transformed oil extracted from the ground. The longer I gathered, the less I would pick up, and the more I would pass by, or pick up and drop. I became more attuned to the details of each piece I picked up, such as where I picked it up, and also to what I left behind.

When I first began my gathering walks, and while writing in my art journal, I considered the difference between gathering and collecting objects. Collecting might involve picking up certain kinds of objects. It might involve organizing objects—into categories, perhaps, or chronologically—and preserving them in some sort of storage. It might also involve studying these objects. For example, L. T. Smith (2012) describes one form of colonial space articulated through museum collections. Many objects were stolen from Indigenous communities and displayed under glass as historical cultural artifacts. This example suggests that collecting can be dangerous. My goal is not to collect but to gather various objects that cross my path and put them into my bag together—not as cultural artifacts, or to categorize, study, and preserve them, but to create art and transform my pedagogy and teaching practices with students.

My Bag as a Meeting Place/Space-Time

Gathering is not the same as mixing or combining. Gathering keeps matters separate, whereas mixing makes one substance. Just because matters remain separate, however, does not mean they do not change. When an object is removed from its location and placed together with other objects, this movement may change the object, even violently. When I pick up objects and put them in my bag, sometimes they crack, squish, snap, or break. My bag is like a meeting place/space-time (Massey, 2005) where objects rub against one another, and sometimes they grind.



Figure 8. Inside black bag.

I hear their noises from my bag as I walk. Together, objects communicate something different than they do alone (e.g., see Figure 28). Gathering requires attention to this change, and to the way in which the objects are placed together. Gathering requires ethics to consider with early childhood students what objects we remove (e.g., as a settler, sometimes it is important to leave empty-handed), how objects are held and placed together, and what is produced from their meetings.

As I walk and gather, I often have to consider what is in my bag and how adding something new might alter these objects.[19] Often I need to stop and analyze things. This artistic practice involves a lot of analyzing. I might pick up an object and, through touching it, think about the implications. For example, one time I picked up a sopping wet toque. I thought about the discarded receipt I had picked up earlier and put in my bag, and how adding the toque might dampen and wrinkle the receipt and make the ink run. I dropped the toque and continued on. Other times, listening to the denseness of the forest, I found myself leaving empty-handed. I am still learning about my responsibilities and from the consequences, such as the silences and the exclusions that come along with these decisions, and that I am answerable to this practice.

While walking along the sidewalk,

next to MEE-qan hill,

I noticed a hole in my bag.

I had just picked up a pink glow-in-the-dark stick

and placed it in my bag

when I noticed it protruding from the side of my bag.

What other objects have escaped my bag?

Although I was initially alarmed,

I decided that I would now use this bag with holes to tell stories

(borrowing an idea [bag lady storytelling] from Taylor, Blaise, & Giugni, 2012, who source Haraway).

[19] We could also consider for discussion here the separation of human/object.

Gathering Sound

Places are sonic, as I notice one day when my journal and graphite pencils come with me on my walk. I sit on a park bench I walk by often, with my journal open on my lap. My eyes are closed and I hold my pencil in my hand. The graphite hears the sounds around me. Drops of water drip loudly from the trees onto the leaves on the ground next to me and impress themselves onto my page. The presence of birds is known on the paper through swirls, circles, and checks (see Figures 29, 30, 31, and 32). The images of the sounds where I sit meet the written stories I tell and the video of enacting gathering. Drip.

Drip.

Drip.

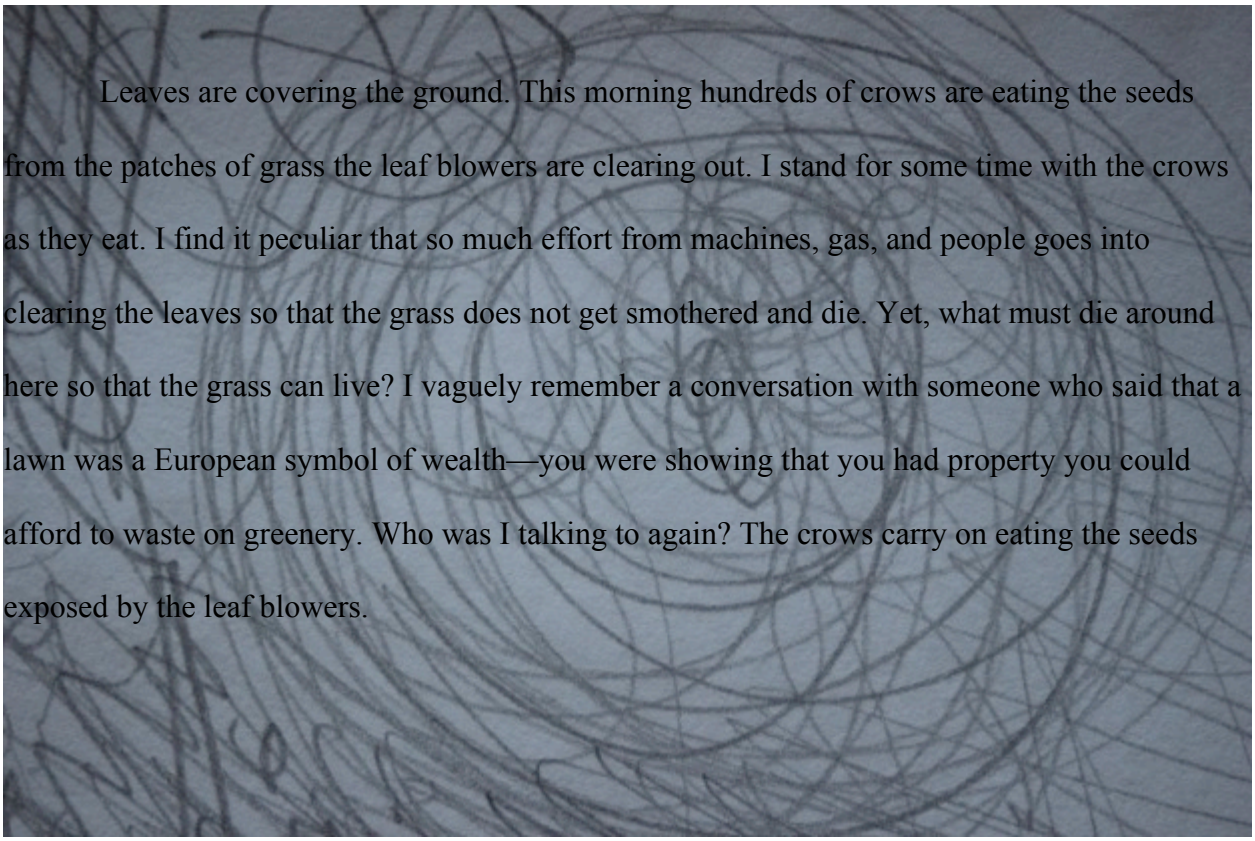


Figure 9. Sound drawing one.

YouTube video: Gathering on MEE-qan hill. http://youtu.be/YwM0rBcU6Rk

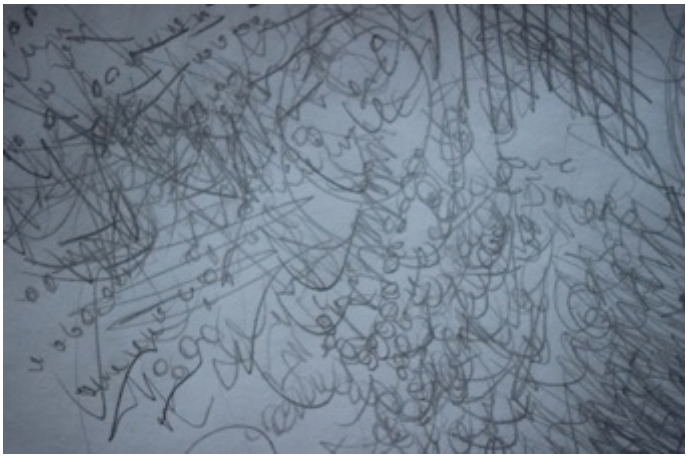


Figure 30. Sound drawing two.

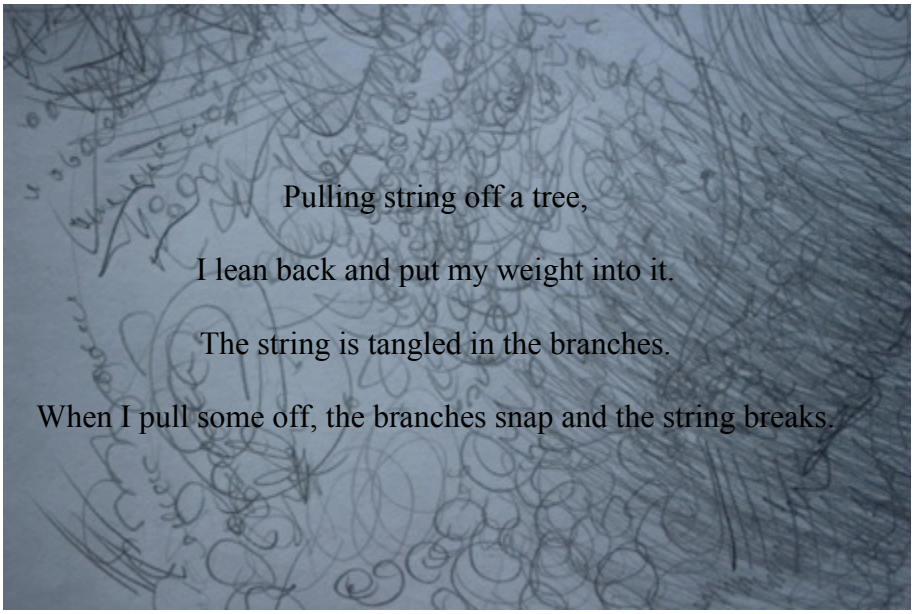


Figure 31. Sound drawing three.



Figure 32. Sound drawing four.

Offerings at the Fence

After months of gathering, I now have a problem: What do I do with these objects I have gathered? Over the months, bags of objects I had gathered piled up in the entrance of my apartment. One day I dumped out all the bags into one big bin. Once the objects were in the bin, I had only a fuzzy recollection of what was in there. When I looked at the bin, I could only see the top layer of objects; I could not see the ones underneath. As I rummaged through the objects, reacquainting myself with them, I was brought back to the memories of the place/space-time in which I had gathered them.

One day I drove around with the bin of objects in my car, thinking of a place where I could dump them all out. I drove to the fenced Garry oak restoration project—a fence I like to

visit often during my walks. I dumped out the bin on the ground and spread out all the objects with my hands. What might this place tell me about these objects? Piece by piece, I placed the objects on the fence, and waited (e.g., see Figures 33 and 34 below). Passersby frowned when they saw the objects on the fence. Many walked faster as they looked at the waste. One man, dressed in dirty and torn old clothes, stopped. He took his time and carefully looked at the objects. I felt such joy that he stopped to look; he brought tears to my eyes.



Figure 33. Objects on fence.



Figure 34. Objects on fence.

In a site-specific art piece, the surroundings, environment, weather all matter to the meanings generated from the work. As the artist with the objects, I felt a heightened sense of attention to the environment. The wind began to blow some of the objects onto either side of the fence. I moved to pick up the objects and re-place them on the fence, but I stopped, struck by questions: What does the wind know about these objects? What is it telling me? How might I think with the wind's message in my inquiry? What if I misunderstand?

Gathering Concepts

To close this chapter, I gather all the concepts together again. Here I pick up regeneration (Anatsui, 2012); ~~living~~ inquiry (Springgay et al., 2005); inquiry as a philosophical space (Springgay, 2004); land as decolonizing itself (Tuck & McKenzie, 2014); place-thought (Watts, 2013); places as axes of power (Brown, 2005); objects with potential for life (Anatsui, 2012); the environment as a theorizer (Kimmerer, 2013; Tuck & McKenzie, 2014); cracks (Aoki, 2004, as cited in Pinar & Irwin, 2004); boundary layer (Kimmerer, 2003); connecting to art materials (Clifford, 2010); negotiating borders, and borders as blocking or disrupting passage (Tuck & McKenzie, 2014); colonial space (L. T. Smith, 2012); meeting place (Massey, 2005); and bag lady storytelling with holes (Taylor, Blaise, & Giugni, 2012). There were also many more concepts that I touched and dropped or passed by. All of these concepts, including the ones I touched and dropped, fit awkwardly together because they come from different contexts and unequal positions, and they call for often contradictory directions; the concepts change when they are removed, and can be damaged in transport. They also speak to the messiness of settler colonialism, and to my attempt to be (un)disciplined in studying it.

Giving Gathering Back to A/r/tography

Here I give to a/r/tography the art practice of gathering. Gathering has been the central concept through which this research has performed me. Gathering grew out of specific concerns about imperial and settler colonialism in the territories of the Coast Salish, including the Lkwungen people on southern Vancouver Island, British Columbia. Through the doing of gathering, through embodying the theory of gathering, I have come to know it, incomplete and partial as my knowledge may be. Conceptualizing gathering as a gift produced relationships and obligations to the texts from which ideas were picked up and to the lands where objects were picked up. I have these ideas and objects with me. I feel their presence. I feel their weight.

According to Law (2003), one premise of realism in the social sciences is that it assumes the real is tidy and organized. He suggests instead that methods might try to be disciplined in their research of mess. This way of engaging methods resonates with my concerns about the messiness of imperial and settler colonialism (Clark et al., 2014). If imperial and settler colonial worlds are a mess, then gathering might be a way to try, with mistakes and consequences, to figure it out. I realize, of course, that there are many ways to approach this research and that this way will obscure others.

Gathering has several political effects: It emplaces me within imperial and settler colonialism. It immerses my art practice within imperial and settler colonialism. It generates questions and (sometimes) answers. It changes objects and ideas. It changes me. It generates materials and ideas to create an art piece.

Through gathering, a place/space-time art practice is produced. It is always assembled partially through the names, images, stories, and drawings that are produced through gathering. No assemblage could ever be whole. Also central are the forces of the environment, flora and fauna, and objects that participate, teach, and theorize place/space-time. This is a political and

ethical endeavour, because a place/space-time is not innocent. It is contested. Through the names, images, stories, and drawings that create worlds, I am always implicated in who and what exists and thrives and who and what does not.

In the next chapter I continue to enact gathering to compose both my theoretical framework and an artistic, performative, nonconsumable meal for my reader and the public.

CHAPTER 3: Gathering Compositions

Gathering Orientations



Figure 35. Set table.

One sunny morning early in the summer of 2016, I found myself driving, the bin of objects, a plastic table, and table settings in my trunk, toward the neighbourhood of Shaughnessy, located on Musqueam territory (Musqueam Declaration, 1976), where large, expensive houses are located. I chose this residential neighbourhood because of the opulent homes. On my way, an older man in a wheelchair waved me over and asked if I could drive him toward the ocean to enquire with a friend about accommodation. I packed his wheelchair and a small bag of his belongings into my trunk next to the plastic bin, and off we drove toward the water. In the short distance we travelled, we chatted and shared stories about our lives. Once I

dropped him off, I carried on my way to Shaughnessy. Our conversation echoed in me while I slowly and carefully set the table in Figure 35 above. In the middle of a road lined with extravagant homes, I set up the plastic table I had borrowed, a sheet from my bed, and table settings from my kitchen. I crafted the objects and ideas I set out on the table, like a nonconsumable meal of theories for the residents of Shaughnessy. The detour I took that morning may be invisible and imperceptible in the photograph. Yet, an image, an art piece, a studio is composed through relationalities and situations like the one I just described—creating, in other words, an art practice that cares for forms of existence and relating and the situations that obligate these forms of existence (Despret & Meuret, 2016). I am interested in what Despret and Meuret (2016), drawing on Ghassan Hage, call an "alter-politics" (p. 28), which is a politics that emerges from close attention to other ways of being with other beings, rather than emerging from critiques of the world. Drawing on Deleuze, Despret and Meuret (2016) write that an alter-politics can create cosmoecologies, about which they state:

> This is the true meaning of cosmoecology: other ways of being obligated by those to whom you give the power to obligate you. What affects you, and whom does your way of living, your manner of being, affect in turn? This is, in other words, experimental cosmoecology: learning to hold possibilities open, learning attentiveness to the infinite ways of being affected and of affecting, where no one may know ahead of time the affects one is capable of or the kinds of forces and entities that will constitute landscapes and worlds with us. (p. 35)

What partial regenerations, possibilities, and futures might emerge from an art practice that grows from attention to alter-politics?

This chapter continues to enact, compose, and craft a situated art practice of gathering that I then publicly perform as an inconsumable meal of theories for my research. I do not use the term "Euro-Western art" in my dissertation statement to refer to my art. By "Euro-Western" I mean created *within* the borders of European philosophical traditions, either in Europe and/or in Western academia in North America. Gathering—my performative and visual art practice—shapes my engagements with theory as researcher, teacher, and artist. What I am trying to investigate is that perhaps in engaging epistemological (and, to a certain extent, ontological) "place/space-times" and "borders," my art, research, and teaching can be transformed. I honour my engagement with borders, and I do not erase the presence of the many diverse ideas in this dissertation. I write about gathering objects while walking outside. In another sense, I gather ideas from different texts. I notice, leave behind, touch, fail to grasp, uncover, uproot, tear off, and drop objects and ideas throughout my walks and throughout this chapter. I continue to expand on gathering in this chapter. While gathering, I have navigated, and touched on, various theoretical orientations, such as Indigenous theories (e.g., Byrd, 2011; Demers, 2010; L. T. Smith, 2012), Chicana feminisms, antiracist theories, postcolonial theories, and subaltern studies (e.g., Ahmed, 2007; Anzaldúa, 1987, via Mignolo, as cited in Delgado & Romero, 2000; Birla, 2010; Brown, 2005). I also explore the potential of engaging ideas from the arts (e.g., Dion & Salamanca, 2014; kidane, 2014; Martin, 2012) that I discuss and expand on further in this chapter through gathering. The engagement with and movement between the different theoretical orientations I draw from is a particular pedagogical endeavour taken up in this research. I expand on this endeavour next.

Importantly, the theoretical compositions produced through gathering are pedagogical, in that I endeavour to *engage* (Arvin, Tuck, & Morrill, 2013) select ideas from Indigenous theories

(e.g., A. Smith, 2011; Byrd, 2011; de Finney, 2010; Tuck & Yang, 2012) that I will discuss further in this chapter. Arvin, Tuck, and Morrill (2013) assert that *to engage* means "to be changed by this engagement in ways that are meaningful and still emerging" (p. 17). When I use the term engage, I mean to participate, to listen, to respect, to support, to act, to disagree, to challenge, and to contribute. I do this as an a/r/tographer: an artist, researcher, and teacher. Yet, I understand that I cannot simply drop what Tuck and Yang (2012) refer to as a *structural location*[20]—the privileges I inherit as a white female settler. And so, according to Tuck and Yang (2012), "this joining cannot be too easy, too open, too settled. Solidarity is an uneasy, reserved, and unsettled matter that neither reconciles present grievances nor forecloses future conflict" (p. 3).

In engaging with these ideas, I touched on Chicana scholar Anzaldúa (1987) and left empty-handed from her work. Anzaldúa has explicitly situated her work in her own experiences and created her own theories and lens from them. I also engage specific ideas from others, such as Ahmed (2004, 2007), to complicate and deepen my theoretical compositions. Ahmed (2004, 2007) articulates how colonialism works through stopping her in an airport in New York as "Muslim," stopping her as "Pakistani," stopping her as "being not." Yet, others whom I came across position themselves differently. These social categories and processes of racialization, many (e.g., Anzaldúa, 1987; L. T. Smith, 2012) argue, are colonial constructions, and to deploy them can mean continuing colonial violence. I therefore engage Ahmed's (2004, 2007) work located in antiracist feminist theories. I raise this discussion here to say that locating can be complicated, contextual[21], and dependent on the theoretical and conceptual understandings at play. These issues of representation are just some of the nuances one must consider when

[20] According to Tuck and Yang (2012), "settler describes a set of behaviors, as well as a structural location, but is eschewed as an identity" (p. 7).

[21] The ideas I gather come from very different colonial contexts (Shohat, 1992).

composing a framework from various different theories. It is not my intention to explicitly define the theories I draw from here. For instance, I am aware that Indigenous and subaltern theories do not share unified grounds; they comprise diverse and radical differences and incommensurable ideas, both between one another (Tuck & Yang, 2012) and within their own areas of study (see, e.g., Demers, 2010; Shohat, 1992). These incommensurable ideas and goals, including those of decolonization (e.g., Indigenous sovereignty, issues of settler-emplacement and occupation of land) and social justice projects (e.g., issues of representation and subjectivity), present tensions and problems for me as I gather ideas. I have attempted to gather ideas from these divergent projects without trying to neutralize the tensions and problems, and to attend to what might emerge from their assemblage.

Gathering and Knowledge Production

Trying to inherit the weight of imperial and settler colonialism, at times I think that all I carry around with me are bits of trash. Trash is everywhere: in my body, heart, mind, and spirit.

As I gather ideas and write, I am intimately aware of my voice and the power circulating through my attempts to produce knowledge. As I gather, I am part of institutional space (specifically, the university), a space that has been conceptualized as a structure associated with education and research establishments (Morris, 2010; L. T. Smith, 2012). Institutional space produces one form of knowledge, which is embedded with power and class, positioning the European subject (e.g., me) as arbiter of knowledge and teaching. European imperial control over institutional knowledge production has been longstanding (Said, 2001; L. T. Smith, 2012). In this sense, institutional space is also about the European as agent, and this agency is expressed in the capacity to speak/write/teach and produce knowledge within the institution.

While I consider the ideas in my bag, I am prompted by academic custom to source the ideas to European philosophical thinkers: Deleuze, Levinas, Foucault, Heidegger, Marx, Sartre, Žižek, Merleau-Ponty, Husserl, Nietzsche, Kant, Plato, Aristotle, and so forth. This European philosophical tradition influences academia through creating borders around knowledge, marking an inside, an outside, and a source. For example, in my past writing (Clark, 2012a, 2012b, 2012c), these borders were enacted when I sourced Deleuze and new material feminist theorists (e.g., Grosz, Braidotti) for the ideas I engaged in the arts. Material feminist theorists also draw on Deleuze. I engaged the idea of "relation," which I sourced to material feminists, although there are much older traditions where this idea is present (Simpson, 2011).

Reflecting on the European subject and his/her/my power to produce knowledge prompts me to recognize the effects of this power, and that it (re)produces marginalization. To help me conceptualize how and why institutional space produces marginalization, I gather parts of the extremely complex idea of subalternity[22], which was generated by Spivak's seminal essay "Can the Subaltern Speak?" (in Spivak & Morris, 2010) and has since been expanded, built upon, and interpreted in different contexts. One of the ways the subaltern is produced, and one form of subaltern knowledge production, is through structured institutional space, where the attempt to "speak," "represent," and access power is obstructed. For example, as part of my professional development as an artist, I have been present at numerous conference proceedings and presentations where white settlers engaging European philosophies were at the centre of the conference and Indigenous scholars were relegated to special interest groups. In instances where Indigenous scholars had the floor, one or more audience members would challenge them on the grounds that European philosophers had already expressed their ideas. In other words, the

[22] *Subaltern* and *subaltern knowledge* as I follow the use of them here from Birla (2010), and not necessarily how Spivak intended them to be used, refer to the many marginalized subjectivities and knowledges.

subaltern and subaltern knowledge are a condition of imperial institutional space. Perhaps one such obstruction in academia is that the ideas are continually brought back to European philosophers. The voices available to speak and to generate knowledge are limited to a selection of theories from Europe.

I need to be careful about the ideas I attempt to gather, just as I need to be careful with the objects I gather. When brought together, some objects may puncture and destroy one another. When I place a stick into my bag, it can stab a paper cup and rip it. Similarly, Byrd and Rothberg (2011) caution, the way subaltern knowledge is often conceptualized does not fit with the goals of Indigenous critical theory. Byrd and Rothberg write about this issue in the context of the law and the legal system in the United States, whereas subalternity is often conceptualized within an educational setting. For them, subaltern knowledge is understood as being located within colonial structures, and therefore is always produced through colonial space. Morris (2010) writes: "To the extent that anyone escapes the muting of subalternity, she ceases being a subaltern" (p. 8). In this sense, subaltern knowledge is a space *within* the structures of colonialism, but also an alterity outside it (Birla, 2010). In contrast, according to Byrd and Rothberg (2011), Indigenous critical theory purports to emotionally detach, or withdraw attachment, from colonial spaces. If the subaltern and subaltern knowledge were a condition of imperial space, then moving away from that space would be impossible. The subaltern would always already be a product of colonial space. So I need to make readjustments in my bag, to put the objects in carefully.[23] Similarly, we can adjust the ideas of subaltern knowledge: Understanding the subaltern and subaltern knowledge as a failed attempt at hearing or listening opens possibilities for a dialogue with Indigenous critical theory (Byrd & Rothberg, 2011).

[23] Yet, when I pick up the objects, I remove them from their contexts, and the objects are then unavoidably altered.

Failure of the elite to hear subaltern voices would still allow for the possibility for the subaltern to detach and move away from colonial space. In this sense, we might look at the spaces formed in academia as failing to listen to subaltern knowledges instead of looking at subaltern knowledges, and their absences in the literature, as a necessary product of academic spaces.

Listening, however, is not a simple task. Listening to and hearing the subaltern or subaltern knowledge is bound by problems of translation. Morris (2010) argues, for example, that "the hundreds of shelves of well-intentioned books claiming to speak for or give voice to the subaltern cannot ultimately escape the problem of translation in its full sense" (p. 8). Here I see a connection to the concern described by Simpson (2004), that

> when knowledge is made into a text, it is translated from Indigenous languages into English, locking its interpretation in a cognitive box delineated by the structure of a language that evolved to communicate the worldview of the colonizers. (p. 380)

In this sense, listening is not about trying to translate or give voice to the subaltern and subaltern knowledge. Instead, it is about attending to the conditions and production of power through what Byrd and Rothberg (2011) call the "lack of reception" by the elite (p. 6). Byrd and Rothberg write about reception and nonreception this way:

> It is important to be precise about the kinds of non-reception at stake. Failed reception can certainly mean a complete lack of reception, that is, a relegation of subaltern subjects to silence, absence and non-recognition. But perhaps more invidious are forms of partial and distorted reception: reception that fails to acknowledge an incommensurable relation to the source of the message, an incommensurability that is not a "natural" product of cultural difference but derives from established power differentials. (p. 6)

Listening to subaltern voices, in this sense, requires interrogating and questioning power relations that are not born of "natural" cultural differences. As I write and gather, I think about the power circulating through the ideas I pick up and the ideas that are silenced. What are the norms at play in my decisions to hold on to some ideas and let go of others? What borders are being enacted with the ideas I gather? What can I claim to understand so far from the bits of the concept subaltern from Birla (2010) and Morris (2010), and, in a different context, the pieces of the concept subaltern from Byrd and Rothberg (2011)? What do I now claim to hold in my bag? My inability to fully understand these theories is due, perhaps, to this political space of translation. Translation is not made simply of cultural differences, but of unequal power relations. According to Byrd (2011), if a dialogue between subaltern and Indigenous critical theories is possible, "the question now has become how, and by what and whom, is the subaltern silenced" (p. xxxi). Perhaps the stick I picked up and was so careful with before might now be helpful in order to puncture my bag.

Conceptions of imperial and subaltern knowledges bring forth questions to the theoretical compositions created through gathering. For example, how and why do borders form around different knowledges? When are borders productive, and when are they destructive? What are the tensions and dangers when we attempt to dismantle some of these borders? What are the tensions and dangers when we attempt to build some of these borders? What happens when we continue to fail to listen to subaltern knowledges? What would an ethics look like where we engaged with the failure to listen to subaltern knowledges?

I wonder about the borders that divide imperial and subaltern knowledges. On my gathering walks, I often pass borders, such as fences that keep invasive species inside (see Figure 36) or protect endangered species (see Figure 37).



Figure 36. Fence around invasive weeds.



Figure 37. Fence around endangered species.

One day I stand in front of a fence and watch as a crow flies inside an endangered species enclosure, picks up a worm, and then flies away (see Figure 38 below). I have since noticed that crows do this border crossing often. Perhaps crows do not care much about these borders. Yet, I notice that I am very careful to obey the signs.



Figure 38. Crow on fence around endangered species.

At another time, though, I noticed and gathered two interesting objects along the fence: a piece of wood eaten by termites and a smoothed piece of ocean glass. These objects at the border do not come specifically from either side. Perhaps such objects can be transformative, because pressure from the outside produces them (B. Povinelli, personal communication, September 27, 2014). Similarly, I wonder if the concept of borders[24] may help to engage subaltern knowledges in my art practice? Mignolo (interviewed by Delgado & Romero, 2000), drawing from Anzaldúa, says that border thinking infuses ethics and politics with epistemologies that are generated from the borders, specifically from the subaltern side. Anzaldúa was thinking about knowledge generated from actual borders between Mexico and the United States. However, Mignolo describes how he used her concept in connection to knowledge generated from the borders between epistemologies. Mignolo states:

> The border epistemologies I am claiming are not intended to "replace" the existing ones. It won't happen like that even if we want it to. Existing macro-narratives are well entrenched. What I am claiming is the space for an

[24] I do not want to take a romantic notion of borders. Lawrence and Dua (2005) argue that borders in Canada, including those enforced superficially by Canada's immigration policy, have very real effects: "Borders in the Americas are European fictions, restricting Native peoples' passage and that of people of color" (p. 136).

epistemology that comes from the border and aims toward political and ethical transformations. (quoted in an interview by Delgado & Romero, 2000, p. 11)

Working with the concept of borders, could gathering transform the European philosophical traditions in inclusive theories? What new inclusive practices might be made possible by engaging the borders between inclusive early childhood theories, Indigenous theories, and the arts? I wonder about the borders that divide imperial and subaltern knowledges, and what an art practice would look like that engages in border making and destruction.

I walk through playgrounds, church plots, suburban neighbourhoods, gardens, hotel lots, cemeteries, strip malls, and parking lots. Each place has a border, a boundary, sometimes barely even noticeable (see Figures 39 and 40 below).



Figure 39. Crushed can between grass and leaves.



Figure 40. Cement between stones and grass.

Crossing a boundary, I know that I am inside a place. A patch of grass or an area covered in woodchips signals that I am inside. Other times the boundary is more apparent, like a fence.

Art as Dialogue: Refusal and Response

For many years now I have been taken by the sculptural art of contemporary artist El Anatsui, who has exhibited his sculptures made of found objects worldwide. Anatsui (2012) says that he creates art for contemplation, not for use. Over many years, Anatsui's team gathered thousands of objects around where the artist lived in Nsukka, Nigeria. His sculptures are made from objects such as metal sheets, paper bags, metal liquor bottle caps, aluminum bottle cap wrappings, and evaporated milk tins (Preece, 2007). In an interview with Preece (2007), Anatsui said that these objects have a profound effect on the landscapes of Western Africa. His sculpture "Many Came Back," exhibited in 2005, is a "cloth" made from liquor bottle caps and wire. It communicates a colonial and postcolonial story of objects, their travel, their function, and their regeneration (Preece, 2007). Europeans brought liquor to Africa and exchanged it for slaves.

Anatsui (2012) believes the liquor was a "link factor." I am fascinated by the way Anatsui's (2012) team gathered objects and threaded them together with wire. The objects seem to still hold the marks and stories of their travels, and they also embody a collective transformation into "cloth." "Many Came Back" helps me think about connecting objects together and their transformation into something else.

Occasionally I look into my bag while I walk, and I think about the relationships among the objects I carry. I notice that some of the objects make very unlikely partnerships. Their communications even seem strained. For example, during one walk I picked up a scrap of paper with an address written on it, a leaf, and a small chunk of concrete. Perhaps some objects do not want to dialogue with one another? Perhaps they cannot dialogue? These failed connections seem to interest me the most. Why do some attempted connections seem so strained? Why do some objects refuse to dialogue? For example, I pick up Mignolo's (2000, as cited in Delgado & Romero, 2000) conceptualization of imperialism as the pushing forth of an agenda. This concept challenges all theories/practices, including neoliberalism, Marxism, and postfoundational theories, as having an epistemic agenda. Mignolo asserts that "deontic statements, from the left or from the right, have always already implicit in them an imperial seed" (as cited in Delgado & Romero, 2000, p. 20). Further, Indigenous scholars have described their concerns about the identity challenges (e.g., of going as far as abandoning representations of identity) of many postcolonial, postmodern, and poststructural theories (Hilden & Lee, 2010). For example, scholars have said that postcolonial theory and Indigenous critical theory, in their conceptualizations of geography and location, are too different to bring together (Byrd, 2011). Desai (2011) states the following about Indigenous critical theory:

> The notion of the "indigenous" appears as an oppositional discourse that confronts colonialism and imperialism. It does so by articulating certain Manichean allegories of foreign–native and colonizer–colonized within reclamations of "place-based existence" (Byrd, 2008). It is the Manicheanism of the foreign–native that today troubles a postcolonial politics—for its logical extension would underwrite precisely the anti-immigrant claims that postcolonial theorists in the past few decades have sought to negate. (pp. 63–64)

I place these discussions into my bag, and they crunch into postmodern and poststructural theories. For example, many poststructural theories challenge identity politics and truth claims in knowledge, and suggest moving toward concepts such as "becoming," "encounter," and "rupture." These poststructural concepts have an epistemic agenda of opening up identities toward newness, helping us to ethically respond to one another during an encounter, and moving us out of known ways of being. Such concepts are crushed when making room for the concept of imperialism as the pushing of an agenda. This dialogue becomes even more knotty when I place them next to the idea in my bag of reclamation of "Indigenous place-based existences" within Indigenous critical theory. For example, the concept of "becoming" does not fit well next to the task called for in Indigenous critical theory for white and racialized settlers (including educators and children) to acknowledge their place in white empire building (Byrd, 2011).

As I gather, I pick up a question while reading Maldonado-Torres (2007) that might help me to generate dialogue among objects whose communication seems strained: What if we engaged in the arts to create concepts that open dialogue? Following Maldonado-Torres, gathering might be understood as an act of creating concepts to invite dialogue among theories. I consider my black bag and its importance in holding the objects I collect together. Perhaps this

bag might be generative. I think about the noises, the crunching and rustling sounds. Although the objects in my bag might not fit together, perhaps this disjointed bunch of objects can be useful nonetheless. Perhaps objects that do not fit well together tell us about the complexity of our times, and the different and diverging needs and hopes we have together. Where might this refusal to dialogue take us?

There are also times when I pick up objects and think that listening is necessary. The contemporary art of Anishinaabe artist Rebecca Belmore has inspired my work for some time now. In a recent video piece entitled "Fountain," Belmore questions settlers' inability to listen. The video begins with an aerial shot of a beach. The camera moves toward a burning driftwood fire and then pans to Belmore struggling in the water, gasping for breath. She picks up a bucket and throws the water it holds, turned to blood, at a pane of glass. The camera then fixes on her, so that the audience stares at her through glass that is dripping with blood. Belmore says this about her video:

> In *Fountain*, when I hurl the contents of the bucket and it washes the screen with blood and I stare at you from one side and you're on the other side, I think that really is the question: how long do I have to do this? How long do I have to say, "Look at us and listen to us? I think the Indigenous viewpoint in North America is often dismissed as being trivial. (as cited in Enright, 2005, p. 65)

I wonder if Belmore's performance piece might speak to Fanon's (1965) concept *damné*? Importantly, I wonder if at times a dialogue might also involve responding to the *damné*. *Damné* is produced through colonialism and the suppressing of this reality—for example, in failing to respond to the Other. The Other is therefore made invisible, and "exists in the mode of not-being there" (Maldonado-Torres, 2007, p. 257), creating the liminal being *damné* (Fanon, 1965). It

seems to me that Belmore's art piece and the concept of *damné* resonate within settler colonial realities in Canada, and that the failure to listen to Indigenous viewpoints that Belmore speaks about is common in early childhood inclusive settings. Perhaps ignoring colonialism is a usual occurrence? There is currently limited literature where early childhood inclusive practices attempt to listen to Indigenous peoples and respond to imperial and settler colonialism in Canada. Arvin, Tuck, and Morrill (2013) state that respect and response also must extend to epistemologies: "Engaging Indigenous epistemologies, without appropriating them or viewing them merely as a mystical metaphor, is a method of decolonization that could play a significant role in creating a future for Indigenous peoples and Indigenous ways of knowing" (p. 25).

Response, of course, is complicated by the fact that Indigenous scholars and artists do not have a singular voice: They have diverse and multiple ideas, theories, stories, projects, and focuses (Demers, 2010). Perhaps, though, we in early childhood inclusive settings can engage in the difficult work of learning to listen and respond. What would an early childhood inclusive practice be like that attempted to listen and respond to Indigenous scholars and artists?

Locating the Arts

There are several items in my bag by now, and another object grabs my attention.



Figure 41. Coat hanger in tree.

Left hanging on a tree branch is a beige plastic coat hanger (see Figure 41 above), and as I walk over to look at it, I wonder about concepts. Is the concept of gathering also gathering me? What if we saw concepts as "critters" (Haraway, 2013) that are extra, beyond, more-than-human? We might attend, then, to the in-between spaces in art practice, where concepts are re/generated—among an artist, found objects, trees, paths, a bag, literature—to create and compose worlds. In the context of the south of France and drawing conceptual inspiration from Haraway, Despret and Meuret (2016) write about shepherds and their sheep, and offer the ethics of attending to how worlds are continually composed from sheep-herding practices. Telling a story of shepherds and sheep learning how to eat well, they write: "Eating should matter, opening up questions of with whom, how, and what. To *eat* is a relational verb, so it is inseparable from all these questions" (p. 32, italics in original). Similarly, perhaps we might attend to which concepts, which "critters," we eat in inclusive early childhood practice, and learn *how to eat well*.

My artistic practice enters many aspects of my life as gathered objects pile up in bags in the entrance to my apartment. During one distinct, special, and difficult moment, my whole world became objects. Someone knocked at the door, and I turned the knob to see who it was. A package arrived in a bright lemony-orange envelope. Another object had made its way to me. I opened the envelope, and at that moment, I found it peculiar to decide if I should throw the used and empty envelope in the trash or spend my energy futilely to put it into recycling (e.g., see Hird, 2014, for more on recycling). Although I was not out on my walk gathering, I placed the envelope in a bag. The months of attending to objects during my walks outside had made me acutely aware of my mundane and everyday relationships with the objects I picked up and dropped: the groceries I purchased and ate and the packaging and food remains I then organized

into the recycling, compost, and garbage; the items I never used and then donated; the old items I purchased from the thrift store; the books I purchased and shelved and the books I gave away; the purple tulips and the succulent I had just purchased to give away. Suddenly, my world seemed like an ebb and flow of objects that passed through me.

Sometimes now I try placing several objects together to see what ideas they might generate. I find myself in the grocery store, in the shower, at the dinner table thinking about the objects in the bags and imagining what ideas certain connections might generate. The objects impress themselves on me, finding their way into every aspect of my life. This is part of my artistic process, a process that challenges me to consider where the arts can take place. Along with others who have already asked similar questions of the arts (e.g., Dewey, 1934; Kind, 2013), I ask: What might the arts allow if they were not confined to an already known area and idea of a studio? What happens when the arts are not confined to a desk, a room, or an area? I am interested in engaging art within an entire environment (Martineau, 2014). What would an art pedagogy look like that recognizes we are already located in Indigenous spaces (Garneau, 2013)?



Figure 42. Sock in tree.



Figure 43. Rope tied to tree branch.



Figure 44. Stuffed bear in tree.

On my gathering walks through stolen lands, I find objects in trees especially enticing (see Figures 42, 43, and 44). For example, several trees on my walks are decorated with Christmas ornaments. I have stopped to deeply consider whether I want to pick up these objects or leave them. In a similar way, I deeply consider another idea from the reconceptualist art

pedagogies and decide to pick it up. I see that this idea communicates with my discussion of art unfolding within a space and place. Here the space of art may refer to the various engagements that occur during art making (in what is commonly referred to as private space), the space of the art piece, and the interaction of artist and art piece with the audience (in what is commonly referred to as public space; Perry & Wood, 2004). These sites are bound together and are not easily teased apart. This requirement of art to obtain its meaning is known as intertextuality (Braun, 2002). Because art's meaning is tied to the conditions of both its production and its reception, Perry and Wood (2004) write, "the form and substance of artworks can, and must, change over time: artworks are historical through and through" (p. 89). Further, these sites become more complicated when one considers the dynamic and nonlinear ways in which art can unfold. For example, even after an art piece is technically "finished," an artist may come back to it months or years later to work on it again. In this sense, an art object may travel back and forth between public and private spaces with the artist. The object may also be engaged and used, instead of only being displayed untouched. In such a case, the audience becomes part of making the art object. Again, this making is further complicated in the public and private spaces where art begins and ends. In a performance, these private and public spaces become entangled. Finally, an art object degrades and breaks down over time: Paint may be damaged or lightened by sun and air; a clay sculpture may chip or crack in transport.

The objects I gathered from the trees, shown above, also communicate uncomfortably with the ideas I gathered in my discussions of place. For example, we might locate the space of art, and its encounters and negotiations, within a place on the land that holds particular histories and present-day struggles. In this sense, I am interested in art that lives in a political context (Martineau, 2014). Engaging with clay, for example—which clay, what amount of clay, our

entitlement to clay—may shift when we locate ourselves on stolen Indigenous land instead of in a vast Canadian landscape with limitless resources. I wonder about the ways that our art practices might allow us to engage in "how politics of place shift spatial relations" (kidane, 2014, p. 190)?

What if we experiment with the arts to agitate the politics of a place and thereby the spatial relations within them, including the bodies, furniture, ideas, questions, materials, and so forth? Such practices might require us to move beyond the innocent notions of welcoming that flourish in early childhood inclusive education practices into "art that compels us to connect creativity to political processes of agitation" (kidane, 2014, p. 189).

One time I tried to pick up a piece of English ivy, and as I pulled, a whole clump of it came out together. Similarly, ideas sometimes come in clumps. I pick up the idea that art pieces and environments might act as provocation, inciting movement, disruption, and the unknown. Such an approach might allow us to attend to the institutional structure of the classroom—and the disruptive possibilities of that structure that the arts might allow. Along with these ideas of art as provocation comes the idea that the arts have the potential to puncture institutional pedagogical space, to open us up to the unknown—a movement toward "that-which-is-not-yet" (Badiou, 2001, as cited in Atkinson, 2008, p. 237). This movement might allow for the gaps in the institutional framework to engender ethical learning encounters (Atkinson, 2008; Clark, 2012a, 2012b, 2012c; Kind, 2010) since they involve being faced with the other, and in the context of teacher education, this other is the student, and also the children, families, and communities the future educator will be working with in the field. In this sense, artistic learning has been conceptualized as a "line of flight" (Deleuze & Guattari, 1987) in the structure of the childcare setting in which future early childhood educators will work with children (Pratt, 2009; MacRae, 2011).

Fitting the ivy in my bag is quite a challenge. I have to find a place for it, and in doing so, some of the leaves need to be stripped off. Similarly, I wonder about locating these disruptive possibilities on stolen Indigenous lands. What if the arts could engage in "cultural decolonization," where art practices became "a more direct challenge to colonial habits" (Garneau, 2013, p. 16)? For example, following Goeman (2008) and Paperson (2010), instead of viewing the "Indian reserve" as a place where First Peoples live, I see the reserve as a place that contains and confines Indigeneity in support of the production of white empire. The arts might provide a similar space to "unsettle settlers" and help them relate to Indigenous spaces (Garneau, 2013). What borders need to be dismantled, and in what ways? What might be some dangers in dismantling these borders?

Traces of Material Relics

Contemporary artists have engaged with every object imaginable (e.g., see Perry & Wood, 2004). For example, El Anatsui (2012) likes to work with the materials his environment throws up. Similarly, during my walks, I notice dropped objects everywhere: little bits of plastic, stones, twigs, pinecones, cigarette butts, pieces of string, broken beer bottles, fragments of paper, wrappers. The ground is littered with them—even the trees. Slowly I notice that I am seeing the same objects again and again—cigarette butts, drink lids, smashed bottles, plastic potato chip bags. I have not picked anything up for a while. Why are these objects so common in these paths? What makes these objects so disposable?

I notice another object. This one is on the other side of a fence, and to gather it, I must hop over the fence. I come across fences for many reasons. They may mark construction zones (e.g., see figure 45 below). Fences enclose private property, warning intruders to stay out (e.g. see figure 46 below). As mentioned above, sometimes fences attempt to stop the spread of

invasive species (e.g., see figure 47 below), protect endangered species (e.g., see figures 48 and 49 below), or signal restoration projects underway (e.g., see figure 50 below).



Figure 45. Fence around construction zone.



Figure 46. Fence around private property.



Figure 47. Fence around invasive weeds.



Figure 48. Fence around endangered species.



Figure 49. Fence around endangered species.



Figure 50. Fence around restoration project.

Objects on the far side of a fence are often difficult to retrieve, making me feel uncomfortable when I gather them. Sometimes it even feels dangerous, as though I am stealing. Staying with my uneasiness, I pick up an idea from Dion and Salamanca (2014), who contend that art takes place in a "historical and political context" (p. 163). Such a view provides a framework for art where Indigenous artists can be understood as speaking back to colonial realities. This understanding does not mean that Indigenous artists only do art for this purpose—there are myriad reasons. However, considering the framework of Indigenous artists speaking back helps me to understand "The Blanket," a contemporary art performance piece by Anishinaabe artist Rebecca Belmore. The art piece is a video of an Indigenous woman struggling against the red blanket she is wrapped in. Her arms are trapped by the blanket as she is lying on the white snow, twisting and turning. The blanket seems to be smothering her. Belmore (as cited in Martin, 2012) describes the meanings of her art piece this way:

> Noam Gonick and I purchased a red four-point blanket from this historic department store. It occurred to me as I felt its luxurious, thick warmth that it could take on the persona of a character in my short video, one that seduces,

> consumes and tries to possess completely and destroy those it encounters. Today, this blanket is an object of beauty, a collector's item that belongs to the Hudson's Bay Company's history. But for many Aboriginal people, I am sure it is still viewed as a trade item that once contained the gift of disease. (para. 6)

"The Blanket" helps me to think about objects, like blankets, and how they *act*. Objects are both material and symbolic. The same physical stuff can hold many different meanings. Objects carry and silence histories.

Beauty, as I am describing it here, might be a particularly weak tool for engaging colonialism, because it has long been used to maintain both the marginalization of art from other cultures and the superiority of "fine" art (Garneau, 2013). Modernist understandings of art tend to focus on "aesthetic powers," namely, the art object's "color, line, composition, and balance" (Knight, 2013, p. 25). In this sense, beauty is understood as *in* the form. Beauty has also been conceptualized *in* the relation (Bourriaud, 2002) and *in* the process (Springgay, 2008). What if we engaged all these understandings in relation to ugliness as well as beauty? In an interview with Enright (2005), Rebecca Belmore says, "With art you can make beauty, and at the same time address the ugly" (p. 64). I am interested in a conceptualization of beauty that still engages with the ugliness of imperial and settler colonialism.

I hope that gathering is a productive means of generating questions for *building* a responsive and changeable art practice. kidane (2014) says this about building:

> whatever is built must be flexible, responsive, compulsively changeable. whatever is built must riff on the theme already playing, enhancing without copying. whatever is built must be willingly dismantled; to imagine unchanging monuments is to imagine ego. (p. 192)

With the ideas I have gathered in this dissertation, I seek to build art pieces, something that I can dismantle and that is tentative and changeable—like a table set for a meal.

Contemporary/Colonial Art Practice

While gathering, I have attended to particular routes and particular concepts, inspired by artists who have been responding to, challenging, transforming, and undoing (e.g., Dion & Salamanca, 2014; kidane, 2014; Martin, 2012) colonial art practices. Contemporary art is a varied practice, with many different meanings and manifestations. The discipline of contemporary art has a long colonial history, and it continues to maintain specific colonial ideologies (Goeman, 2008; McEvilley, 1998; Shiner, 2003). For instance, according to Shiner (2003), art is about the power held by those who are thought to have invented art and those who get to claim ownership over it:

> Scholars and critics ascribe [the invention of art] to the ancient Chinese and Egyptians, and once the European colonial grip was firmly established, Western artists and critics discovered that the conquered people of Africa, the Americas, and the Pacific had all along possessed something called "primitive art." (p. 3)

In contemporary art history, a Eurocentric art history is traced (e.g., Perry & Wood, 2004), with its colonial context stripped. Much of the European art we know today emerged from material practices of colonial ideologies. We might imagine, for example, all the images of white bodies in saviour narratives from the Renaissance (McEvilley, 1998). Also, many of the 19th-century landscape paintings emerged when artists were commissioned to produce paintings and bring back representations of the "unknown" world to the Europeans during colonial excursions to the Americas (L. T. Smith, 2012 Steele, n.d.). Contemporary aesthetics are considered high art, while traditional Indigenous aesthetics are understood to be cultural folklore art and are

placed within the realm of anthropology. Indigenous artists making art today using traditional aesthetics are often referred to with the racist name of primitivism (McFadden, n.d.).

There are, of course, in my limited understanding, many ways Indigenous artists are creating art today in Canada (de Finney, personal communication, November 10, 2014; see also Wong, 2014). Some art "speaks back" to colonialism and may be more political (I draw inspiration from some of this art in this dissertation). Some contemporary art is more traditional, such as song, dance, and ceremony. For example, Northwest Coast artist Robert Davidson, of Haida and Tlingit descent, is a "master carver of totem poles and masks and works in a variety of other media as a printmaker, painter and jeweler" (Davidson, 2012, para. 1.). Some art may be more "mixed." For example, Beat Nation (n.d.) is a collective of artists who work with "Native graffiti art, indigenized ipods©, Inuit break dancing, indigenous-language hip hop and video, Indian bling and urban wear" (para. 1). On their website, Beat Nation (n.d.) states:

> These artists are not turning away from the traditions as much as searching for new ways into them. Hip hop is giving youth new tools to rediscover First Nations culture. What is most striking about this work is how much of it embraces the traditional within its development. (para. 1)

Recently I went to a curator's tour at the Vancouver Art Gallery, where I was guided through Musqueam artist Susan Point's exhibit "Spindle Wheel." The curator described the significance of the Vancouver Art Gallery building, which used to be the law courts and the place where settlers would go to register their land and receive legal papers from the government (personal communication, March 20, 2017). I was guided through the exhibit, walked around the spindle wheel to the right, and was introduced to specific pieces and to the stories and symbolic languages of the pieces. The importance of Susan Point's work creating and reimagining Coast

Salish culture in this building, on the territories of the Musqueam people, overwhelmed and humbled me.

Slow-Moving Inconsumable Meals



Figure 51. Table set downtown.

Early one morning in the summer of 2016, after months of dreaming about what else I might do with all the objects gathered and stored in a large bin dwelling in my small living room, I brought a borrowed plastic folding table, my bed sheet, and my table settings to a spot in downtown Vancouver next to the Pan Pacific Hotel in Coal Harbour. I chose this location because it is a wealthy neighbourhood and has a lot of foot traffic from tourists and working professionals. I found a spot close to the ocean, surrounded by office and apartment towers. I took my time and slowly and delicately set the table, placing out the gathered objects like a meal

(see Figure 51 above). I had an audience of hotel guests sitting outside the Pan Pacific waiting to be picked up by the tourist buses.

Instead of trying to define and explicate what I mean by art, or only presenting a critique of colonial art, I engage in this research with specific conceptions of the arts (e.g., art as taking place within historical and political contexts, art as political instigator, art as "cultural" decolonization, art as about both beauty and ugliness) that have taken me down different routes. There are, however, dead ends and cul-de-sacs to such an art practice. For example, in a 2014 interview, artist Tania Willard of the Secwepemc Nation said that art alone cannot be the solution to settler colonialism:

> There are problems with art functioning as a form of social justice. I think art can be an initiator, an instigator, and inspiration but it needs to be a part of a community and other ways that are building and challenging existing ways with inspired revolutionary methods. Art can't be separate from community for it to be decolonizing. I think of it like ceremonial ways, where something might work on you without you even knowing it. (as quoted in an interview by Martineau, 2014, p. 224)

In this sense I hope to engage with the arts as perhaps beyond one's ability to articulate them. Art agitates and works on us without our knowing it. Art may be able to touch us on a deep level. It can create uneasiness. Art may be able to challenge us and create conflict. As I sat outside the Pan Pacific at my set table, a staff person from the hotel asked me when I was going to leave. I noticed the eyes of many tourists watching me. I wondered what my slow, small, gathered meal had created on that morning. Yet, art does not work alone. Instead, it is part of much greater and broader movements in the community.

In this chapter I negotiated various boundaries and borders, in many different contexts, to gather objects for a performative public art piece. Gathering gives me a way to engage theories and allows me to discuss the detailed processes involved in these engagements.

In the next chapter I discuss how gathering gathers my classroom at Capilano University. Gathering becomes present in my teaching practices and intentions. I describe the course design, and enact my analysis as I create art with the classroom gathered objects.

CHAPTER 4: Enactments in the Classroom

Teaching Movements

In the spring of 2015 I acquired a teaching position at in the School of Education and Childhood Studies at Capilano University. The campus is located on the traditional territories of the Coast Salish peoples, including Tsleil-Waututh, Skwxwú7mesh, shíshálh, Lil'Wat, and Musqueam Nations. Capilano University is named after Chief Joe Capilano, also known as Sá7plek (Sahp-luk), from the Skwxwú7mesh/Squamish Nation (Capilano University, 2013). Forests, parks, a horse stable, a dog daycare, a graveyard, housing, and two rivers surround the campus. The university has a First Nations student centre, with an Elder in residence, which is open to all. At the heart of the campus is the Kéxwusm-áyakn pavilion, the name of which means "gathering place" in the Squamish language (David Kirk, personal communication, September 25, 2015).

When I accepted this position, I relocated from Vancouver Island to the Musqueam territory, specifically to z̲um̲z̲ámuls (Musqueam Declaration, 1976) at the edge of Kitsilano, where I rented a small apartment. I moved with my bin of gathered objects, which now dwells in my living room taking up space and occasionally bumping my leg to remind me to continue to engage with it. Teaching takes up most of my time, and I try to make time to come back to the bin and open it up.

Teaching at Capilano over the last two years has allowed me the opportunity to explore my role as teacher. My students position themselves in various ways and let me know with whom I am talking, depending on the context, the discussions we are having, the articles we are reading, and so forth.

I decided to use the first-year course (i.e., leading to either the two-year diploma or four-year degree option), titled Working With Young Children in Inclusive Group Settings (hereafter *inclusive practice course*), as another site for developing my research on gathering. I informed the students that they could participate in the course as usual, and that I would ask for their consent to do a secondary analysis of two of their assignments at the end of the course, after their grades had been submitted.[25] Thirty students gave consent for me to use two of their assignments in my research, and most of the 30 gave consent for me to use their real first name (see Appendix A for recruitment script and Appendix B for participant information letter and consent form).

Conceptual and Physical Meeting Places

I invited the early childhood students to participate in gathering and designed the course as an arts-based inquiry. On the first day of class, students introduced themselves and were given a brief introduction to gathering, and to my bin. I described the course intentions to them as follows:

> We carry things with us into this course (e.g., see Figure 52 for the things I carry). We come with histories, ideas, experiences, cultures, languages, traditions, religions, spiritualities, and so on. Engaging in this course is not about leaving this behind or replacing it. Further, it's not about simply adding to the existing things, as in accumulating more. It's about opening up unpredictable possibilities (Osberg & Biesta, 2010) with what you are willing to pick up. Adding items to your bag has an effect on what is in there, and on what you add. Perhaps things will be reordered or transformed in some way.

[25] The project had ethical clearance prior to the course.

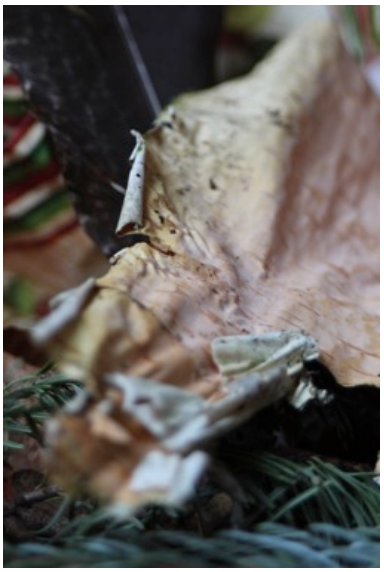


Figure 52. Inside my bag.

I invited the students to go back and forth with me between gathering outside and gathering inside. Each week we met twice, for one hour and 20 minutes each time. The first class of the week we met in the classroom, where students and I took turns sharing what we had gathered from the readings. The second class each week we went outside to gather and to work on our portfolio assignment (see Assignment 1 below).

The majority of our gathering was worked out through *doing* (Irwin & Springgay, 2008). We entered into the course by situating "inclusion" and "exclusion" historically, politically, geographically, ontologically, and epistemologically with the following questions: What does "inclusion" mean, how is it used, who uses it, what are the contexts in which it is used, and how did it become an important concept? What did the inclusion movement promise to solve, and who led the movement? What other movements were taking place at the same time as the inclusion movement? To explore these questions, we read select book chapters by Clément (2008) and Robinson and Jones Diaz (2006) and a newspaper article in the *Huffington Post* on the most discriminatory laws in Canada (Décoste, 2013), we explored websites to learn about the

disability rights revolution in British Columbia and its influence on the education system, and we listened to a CBC *Global Perspectives* podcast (Gutnick, 2012) on the Huronia Residential Institution (1876–2009). To explore further, we engaged with the following questions: What were the civil rights and human rights movements about (i.e., what were their main principles?)? Who was involved? When did the movements gain momentum? How did the human rights movement influence conceptions of inclusion and exclusion in education in British Columbia? Throughout history, what theories, forms of state and citizenship, and concepts of power have influenced different social movements? What social movements gained momentum in Vancouver in the 1960s and 1970s?

Over the course, the students and I met in various places on and around campus to create the portfolio assignment (see Assignment 1 below). Rather then finding or uncovering meaning, drawing on action research, a/r/tography is interested in "creating the circumstances that produce knowledge and understanding through artistic and educational inquiry-laden processes" (Irwin & Springgay, 2008, p. 113; see also, Irwin, 2013). I attempted to create situations where students were supported to engage in collective inquiry processes to produce understandings. The first meeting place was the Museum of Vancouver, where we went to two exhibits. The first exhibit was *1960s–1970s: You Say You Want A Revolution*, which explored the hippy revolution in Vancouver and how this movement exemplified the civil and human rights movements that we were reading about and discussing in class. In the second exhibit, *c̓əsnaʔəm, the city before the city*, we explored the Musqueam city and territory, as told by the Musqueam people. Figures 53 and 54 are two examples of students' portfolio engagements with the second exhibit.

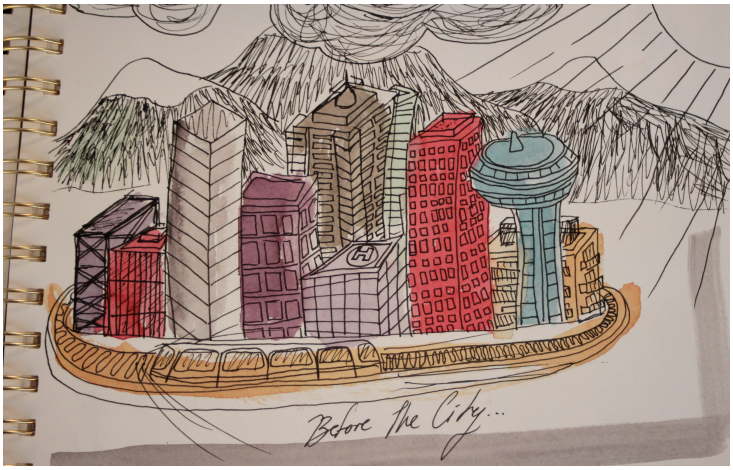


Figure 53. Drawing of city.

Mia drew a picture of the city of Vancouver (see Figure 55 above) and Pauline created a portfolio layer (see explanation under Assignment 1 below) from the exhibit *c̓əsnaʔəm, the city before the city* (see Figure 56 below).

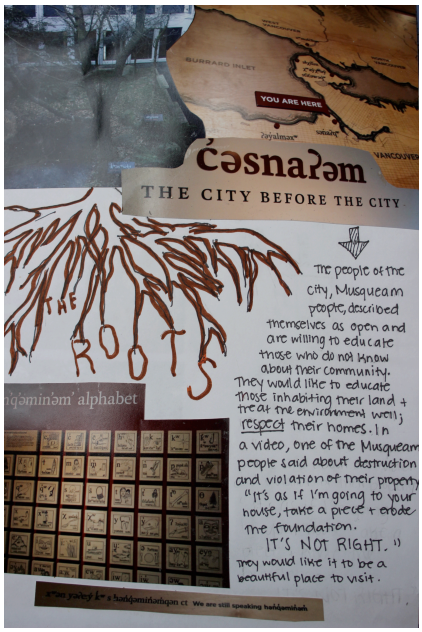


Figure 54. Portfolo layer.

We then turned to explore different concerns related to inclusion through reading articles by authors who have been reconceptualizing inclusion in the 21st century. Gathering offers a curriculum of inquiring into a focused concern through specific questions. The questions the

course was framed by each week were as follows: What inclusions and exclusions does a "neoliberal capitalist state" create? What inclusions and exclusions does the "Anthropocene era" create? What inclusions and exclusions does a "post-disability discourse" create? What inclusions and exclusions does a "multicultural state" create? What inclusions and exclusions does a "reconciliation state" create? In other words, gathering is about engaging a concern seriously, thoroughly, with nuances and details. Perhaps inquiring into concerns well involves seeing connections, networks, and layers. In this approach, there is no end goal or state that students must be resocialized toward. In other words, there is no outcome, or educated state. Instead, curriculum turns to a practice. This does not mean there is no basis for "dismissing knowledge that is misinformed, faulty, biased or 'just plain wrong'" (Osberg & Biesta, 2010, p. 595). Although the focus is not on delivery of content, gathering still offers grounds for challenging knowledge.

The readings consisted of a few selected articles/chapters, including Dahlberg and Moss (2005), Taylor and Pacini-Ketchabaw (2015), Shakespeare and Watson (2001), Pacini-Ketchabaw (2007), Pacini-Ketchabaw and Nxumalo (2012), and Tuck (2009); we also viewed the movie *We Were Children* (Wolochatiuk, 2012). I would share through lectures what I had gathered from the readings. Students discussed the readings/gatherings in groups, and then members of each group shared with the class what the students had gathered. Here I am thinking with Kummen (2014a, 2014b) about materials, books, and articles as important to consider for their effects in the class.

Our meeting places were sometimes decided by me and sometimes by the class, based on our discussions. We met several times at our classroom, and from there we became "slow researchers" who walked around the campus. Bears and cougars live in the forest surrounding

the university, whom I asked students to be careful about and who had to be careful about us. Once, we met at the doors of Waterfront Skytrain station in downtown Vancouver and together decided to walk through Coal Harbour. Another time, we went to the Real Canadian Superstore down the street from Capilano campus and next to the edge of the Squamish Nation reservation, where we met to think about borders, place, and land. The following week we went to grocery stores near where we live. The final meeting place was at our classroom. From there, we walked together to the Kéxwusm-áyakn pavilion, where I asked the students to just be present in the space.

For the last several weeks of the course, students invented and created pedagogical possibilities that responded to concerns in the 21st century (see Assignment 2 below).

Gathering Assignments

Portfolio Assignment

Our practice of gathering involved a portfolio assignment. La Jevic and Springgay (2008) state that the portfolio "is expected to be a work in progress comprising classroom explorations, research materials, handouts, class notes, reflections, homework assignments, and in class activities and investigations" (p. 74). In this sense, students were invited to use their portfolio as a work in process to investigate inclusion through research materials, reflection, homework assignments, and so forth. They were encouraged to create a portfolio (i.e., something to hold their written stories, drawings, haiku, poems, paintings, collages) and to use the following materials and methods for their explorations (see Appendix C for class assignments): different texts to read; a camera to document images; and a video camera for recording video. Students had access to the curriculum room, where they could use pens, glue, scissors, and so forth. Further, they used images and video stills they printed, either using the university computers or

at home. As parts of their portfolios, students created handmade visual journals, electronic visual texts, websites, and blogs.

To demonstrate to the students that a portfolio could have many layers, I designed a new layer for each concern in inclusive group settings. I created portfolio layers—small sample inquiries—to provoke their explorations for each week (see Appendix D for modules and portfolio layers). I pulled out quotes from the articles/chapters to connect to the students' inquiries, which they could carry with them as we walked and gathered. Portfolio layers were opened up each week after we read and discussed the readings. Following La Jevic and Springgay (2008), students were given class time each week to engage with their portfolio layers.

Pedagogical Response Presentation

Another assignment asked students to create a pedagogical response to one of the contemporary concerns that we covered in the course and to make their response public to a community. They were asked to then prepare a presentation for the class during the last week of the course. Students formed their own groups of various sizes, and I supported their formations by asking students if they were comfortable in their groups. Students were encouraged to revisit the article(s) we had read for the concern they chose to focus on in their groups, as well as the reading on ethics and the images and things they gathered throughout the course. I explained that these things could provide the materials they worked with as they created a response to their chosen concern. However, some of the groups decided to throw out some of the things they had gathered and went in their own direction. I was open to the groups' emerging inquiries, and I asked that they discuss their ideas with me as they emerged, so that I could act as a critical standpoint (i.e., I acted like an ethics board, asking the students questions and thinking with them

about things like participant consent, research questions, ideas informing their inquiries, use of images, and so forth).

Students were asked to find an artist who inspired their group and to think with the artist for their chosen concern. By "think with," I meant to be provoked by and draw inspiration from the practices, struggles, concerns, joys, interests, wonderings, methods, materials, and concepts the artist was working with in their artwork. I gave students several possibilities for each concern, and I encouraged them to find others.

I invited students to present their pedagogical response at a location in the community (e.g., Capilano campus, downtown Vancouver, Real Canadian Superstore parking lot, and so on). In other words, I asked them to make their pedagogical response public. I suggested that "community" could be interpreted broadly and did not have to involve only human participants. One group, for example, had bugs crawl into their presentation of their work. (See Appendix E for course outline.)

Gathering Teaching Intentions

Gathering as an a/r/tographic practice draws on action research. This means, in the traditions of action research, that research subjects become "partners in the work of knowledge creation" (Bradbury-Huang, 2010, p. 95).[26] My research intent was not to invite early childhood students to reproduce my conception of gathering, but instead to offer them materials and methods from my conception of gathering to make their own. For example, I read different

[26] I also want to acknowledge other networks in the creation of knowledge. Drawing on decolonizing methods in action research by de Leeuw, Cameron, and Greenwood (2012), I consider my relationships and friendships as central to this inquiry. My research partners include not only the students, but also networks of friends who have not been discussed specifically in this paper. Further, as examined in the methodology chapter, these networks also encompass flora and fauna.

stories to them during the course to inspire their writing, such as stories I wrote and "The Tin Forest" by Helen Ward and Wayne Anderson.

I shared my intentions in my role as teacher and my expectations for them as students to disrupt the teacher-as-knower and move beyond the student-at-the-centre. My role as the teacher is to open up possibilities and present alternatives, and their role as students is to explore complex responsiveness and critical decision making among alternatives (Osberg & Biesta, 2010). I suggested that this approach is neither about downplaying the role of the teacher nor about "anything goes" from the students. The approach to curriculum that I described to the students is that there is no beginning. I suggested that students were already in dynamic relationships with ideas, things, people, experiences, landscapes, and so on.

In the tradition of action research, the goal is to conduct the research with students as partners. This means the research must be open to the work that is generated in collaboration with students. A partnership with students raises concerns about power, not only between the students and myself as the teacher, but among the students as well. A concept from Mignolo (2000, as cited in Delgado & Romero, 2000) highlights the concerns about power that I struggled with in the class. I gathered it from a discussion between Mignolo and Delgado and Romero (2000) within the context of the humanities, and particularly regarding Mignolo's work with Latino/Latina perspectives. When I gathered this concept, like a small piece of black plastic fish netting, it was attached to Mignolo's (2000, as cited in Delgado & Romero, 2000) much larger work and coupled with other concepts, such as "the production and distribution of knowledge" (p. 14), territory, language, and border thinking, where he reads with Anzaldúa and Spivak, among others. Through gathering only a piece of Mignolo's concept of imperialism, many of these couplings were undone. The pieces I gathered from Mignolo now formed new

entanglements, molds, punctures, and rips with other objects in my bin. Mignolo warns about the dangers of local histories, disciplines, theories, methods, and languages becoming macro-narratives. He gives the examples of the "secular view of Western Civilization" as coming out of local histories in Greece, "Christian cosmology with its beginning in the creation of the world and the first woman and first man," and the "secular and scientific macro-narrative of the natural history of the world" (p. 9). This concept challenges all theories/practices as being "imperial seeds" (p. 20). He therefore resists giving recommendations of what to do. In taking up this point to resist recommendations, the class assignments were selected because they required students to decide on their own directions, materials, and methods. During the course, I aimed to remain open to the collective inquiry we engaged in together. I told the students that I did not know what inclusive practice was, and that I would be researching alongside them. Rather than imagining myself to be a naïve teacher, when I walked through the threshold of the classroom door, I experimented with teaching using the hydro-logics of water (Neimanis, 2012). That is, I explored the pedagogical possibilities of water: Sometimes during our class discussions, I would flow with the ideas and directions students brought. However, if we attend closely, water is far more complex then constant flowing and confluence. Neimanis (2009, 2012, 2013) developed several hydro-logics that include *differentiation*, *communication*, *gestationality*, *dissolution*, *unknowability*, and *archive*. I gathered the hydro-logic of differentiation to explore pedagogically. Neimanis (2012) describes it as follows:

> *Differentiation* is a tricky logic. It calls on us to recall that watery bodies do not all flow into one amorphous puddle. Each body takes up a new instantiation, in always new forms, discerned by various thresholds and membranes that function in accordance with water's various speeds and slownesses. Bodies are only intelligible because they are

differentiated, and watery bodies, no less. Attending to water's logic of differentiation reminds us to temper the romantic overtones of water's relational logic. (p. 5, italics in original)

The hydro-logic of *differentiation* allowed me to split off and differentiate from the discussion. Depending on the discussion, speed, flow, direction, and form, I would experiment by contributing ideas that would change the direction of our discussion and separate out. Often times this approach of hydro-logics became very unclear. Power contains imperial seeds, as I have come to understand, and I cannot stop the seeds gathered and dropped in my pedagogical encounters with students.

Revisiting My Bin

Teaching takes up most of my time, and it has been a long time since I opened the bin. I wonder what objects I may have forgotten, mistaken, or imagined were there. Wanting to make room in the bin for something unknown to me and new from the students, I decide to create an inventory of the items I have gathered. When I open up the bin, the dense smell of rot fills the air. Reaching in, I review and study the contents. The objects in the bin have formed a large clump: entangled, twisted, and stuck together. Some of the objects are growing furry mold. Uncovering, digging up, teasing apart the contents, my hands get sticky and dirty. I write an inventory list as follows:

Bottle cap
Starbucks lid
Old pair of jeans
Plastic bag
Dry grass
Twigs
Chip bag
Drain plug
Unknown molding thing
Pink glow stick
Seaweed
Dry kelp
Dry ivy
Rubber glove
Bike tire
Used napkin

Hubcap
Some sort of cable
Baby's bib
Various leaves
Neon orange string
Suede belt loop
Multicoloured yarn
Cardboard tube
Yellow envelope
White paper scrap
Smarties box
Cigarette box
Cedar bark fibre
Yellow sticky receipt
White dried stick-seaweed-like bit
Pine needles
Rotting object
Pink balloon bits
Guitar strings
Black fishing netting
Post-it note with address
Starbucks cup
Black plastic bits
Birch bark
Neon orange plastic shard
Blue gum wrapper

Many, many things are jumbled together in the bin, some misidentified, some barely recognizable, and some missed altogether. The list I create is, at best, partial. I often wonder as I teach what this bin of objects brings into my view. The objects are taken out of the contexts where they were dropped, and they have been altered in many ways through being picked up, carried, and stored in the bin. I uncover one such ripped, decontextual idea from Sullivan (2006) here. He describes the assumption that "hypotheses, research questions, lesson objectives, or standard statements position the purpose of educational acts within the context of what is already known" (p. 19). While it may be important to know where you are going sometimes, so you can know when you get there, Sullivan (2006) provokes me to wonder how I might get somewhere I have never been. As a teacher and a researcher, I want to hold space for going somewhere with my students that I do not already know. Again, to help me think through curriculum, I draw on another hydro-logic developed by Neimanis (2012), which she describes as follows:

> *Unknowability*, somewhat ironically, refers to water's capacity to elude our efforts to contain it with any apparatus of knowledge. Unknowability is the logic of refusal. Or, put otherwise: despite all of our dam-building, mega-irrigation schemes, and cloud seeding efforts, water will always elude our total control, and our efforts to fully "know" it. (p 5. italics in original)

Despite all my efforts to devise and plan curriculum and questions and to be organized and prepared, there is something about curriculum that is unknowable, and it is here that my pedagogical interests reside.

Inspired by Neimanis's (2012) hydro-logic of unknowability, I refuse to be so weighed down by what I carry with me that it closes down even partial and imperfect pedagogical futures and possibilities. So, I investigate what other ways I might come to know what is in the bin. I

decide to do a topographical mapping of some of the objects and to deconstruct the objects (see Figures 55–58 below).

Studies in Deconstruction

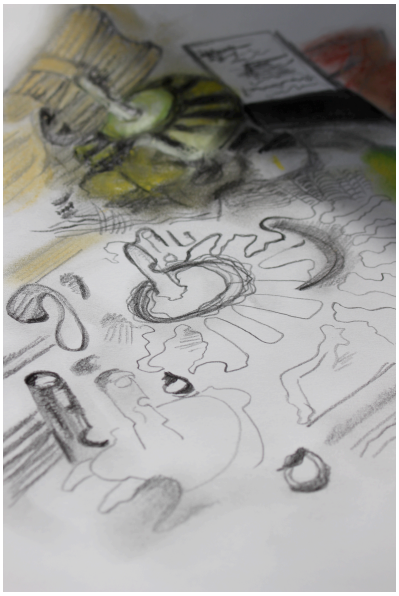


Figure 55. Topographical mapping of sink plug.



Figure 56. Topographical mapping of pine cone.

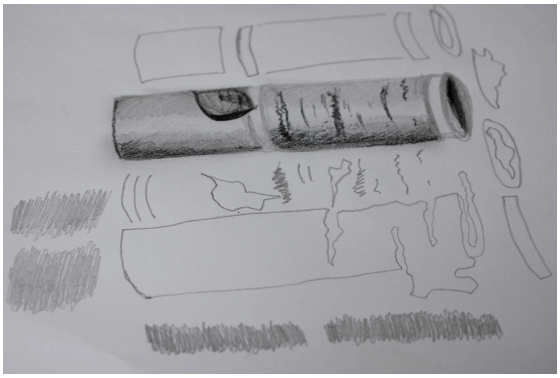


Figure 57. Topographical mapping of moisturizer bottle.

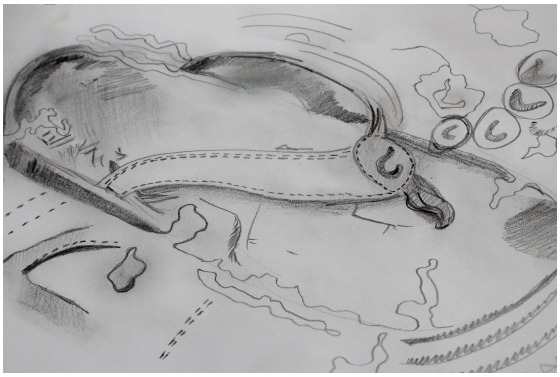


Figure 58. Topographical mapping of flip flop.

The deconstructive mappings reproduce and magnify specific aspects of the ideas and objects to show the different lines and shading used to create them. For example, in Figure 55, the sink plug is drawn twice, once in the background with colours, and once again in the foreground with a focus on particular lines and shading, but this time looser, coming apart, repetitive, larger. In reproducing, focusing in on, and studying particular lines and shading, it also produces ruptures, cracks, and possibilities in the objects and ideas. For example, in the repetition of the sink plug, the loose circles and lines create cracks and openings for multiple entries and exits and different ways of moving through the sink plug. It creates an alternative mapping for different possibilities. Again, I dig up a torn-off question from Sullivan (2006), who asks, "How do we construct theories of possibility" (p. 19)? Perhaps these deconstructive mappings both reproduce ways of knowing and produce alternatives to the ideas and objects.

Deciding Directions

The campus is filled with walkways, stairs, sidewalks, roads, paths, trails, hallways, passages, corridors, entrances, doorways, exits, cul-de-sacs, elevators, ramps, and dead ends. Some ways are travelled far more than others; they are like highways, filled with the constant flow of body traffic. As a new teacher, I have found that while walking around campus, whenever I exit to go outside, I always end up inside again: inside another place, another building. The outside of one place is inside somewhere else. I am curious where the students will decide to go.

I asked the students to go for a walk around campus in groups during the layer on ethics. I explained that in their inquiries, if they were willing, we would become "slow teachers" and "slow researchers." Here is how Stengers (2011) explains the idea of a slow researcher. Slow researchers

> intend defending and promoting "slow science," that is, resisting the fast, competitive, benchmarked research, which is, seemingly unavoidably, becoming the norm. Needless to say, "slow" does not mean idle. The choice of the expression "slow science" makes this initiative part of the "slow motions," the best known of which is "slow food," resisting fast, bad quality and "ready to eat" food and the system that produces it. Slow science is about the quality of research, that is also its relevance for today's issues. (p. 2)

I suggested to the students, "We will pay attention, slow down, question, be curious, participate, and so on. We will not rush through the process." Mia and Valentina took a photograph of a road we walked (see Figure 59).



Figure 59. Sign on cement.

I suggested to the students, "Closely attend to how you find your way together." Despret and Meuret (2016) provoke us to consider a cosmoecological ethics, involving relations of obligation and aesthetics of world making. They write, "The cosmos emerges, again and again, out of diverse ways of composing worlds, of crafting attachments and connections that link soil and earth, compost, humus, mud, grass, dogs, sheep, humans, and more" (p. 35). In other words, such an ethics requires us to experiment and explore our capabilities and affectabilities together—beings, worlds, and landscapes that transform us all together. I asked the students, "Through your walk, explore a cosmoecological ethics."

Several groups of students decided to go into the forest. One group took the hard way to the river—the steep way down. Melika photographed the image in Figure 60 from their walk.



Figure 60. Sign on fence.

The students attended to the trees—in particular, the fallen trees and stumps—as landmarks. They noticed a tree stump rotting that was becoming a nurse tree to another tree. The students opened up new possibilities for engaging with trees, their decomposition, and their life-giving gestures of nursing.

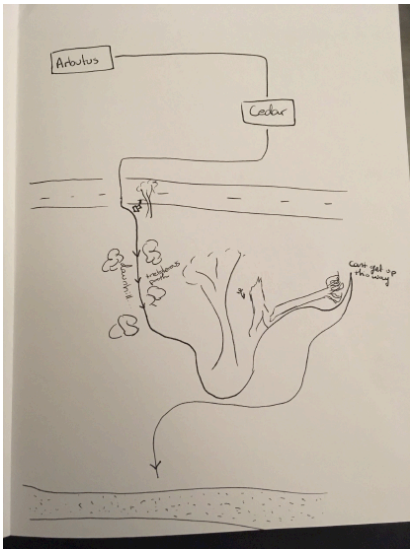


Figure 61. Map of walk one.

I asked the students to draw a map of their walk, take a picture of their map, and paste the image of their map into their portfolio. Aubry drew the map in Figure 61 of their walk and Melissa and Dalena drew the map in Figure 62.

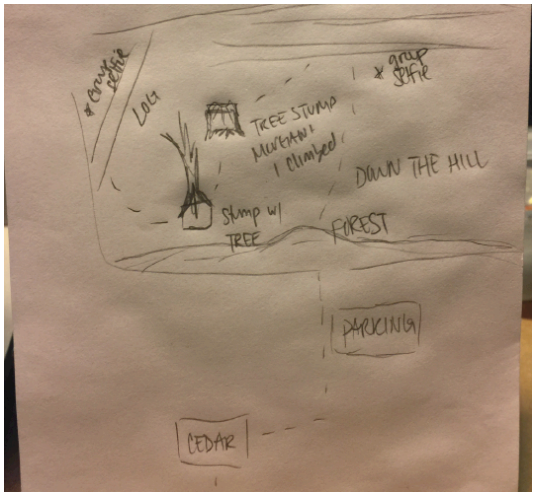


Figure 62. Map of walk two.

On their walk through the forest, the students made several stops. Their final meeting place was a fallen tree, and students climbed and balanced on it. Morgan wrote,

> As we ventured into the forest, we split up into different groups. Water covered the earth and made the ground slippery. Plants and branches crunch beneath our feet. The canopy provides protection from the rain. Though we took different directions, we ended up in the same place. We help each other balance on the fallen tree.

The students' walk, what they noticed, and the different relationalities with trees offered ideas and possibilities. Their ideas and possibilities bring to mind the context of learning communities. Irwin and O'Donoghue (2012) discuss the artist residency in Banff Centre, Alberta, called *Reverse Pedagogy*. The residency was initiated by artist Paul Butler, who invited several artists to cook, eat, hike, talk, and share skills, for it is the everyday context of the group

that may hold potential for new artistic affordances. Perhaps the students' walk also points toward the forest, the steep hill, the walk, the relations with different trees, the earth, the rainy weather, each other as pedagogically significant in inclusive group settings. Irwin and Springgay (2008) state the following about learning in context: "Learning therefore is never predicable and is understood to be a participation in the world, a kind of co-evolution of those learning together" (p. 114). Although what might be learned in particular pedagogical contexts and specific communities is impossibility to predict, as a teacher I am interested in exploring contexts and communities further to teach inclusive group settings.

Although attempting to find meaning in the students' assignments and critiquing them is an important direction, I took another route: thinking with the data the students and I had gathered through a practice of art making. In other words, an analysis emerged as I sat with the objects I had gathered and created art and wrote about the process. Sometimes the art making informed the analysis, and sometimes the analysis informed the art making. Interestingly, the paths often crossed as well, blurring the distinction between art making and analysis.

As I search around the bin, like gathering through the assignments, some of the ideas and objects I pick out are so crunched and torn they are barely knowable. Other times, the ideas and objects themselves give me clues to their life, their contexts, weathers encountered, and where they were gathered. Some objects are so common, like a Starbucks cup and lid, they could be gathered anywhere. Often, while gathering through the students' assignments, I need to follow clues to where the students gathered the ideas and objects. Sometimes ideas and objects are so crunched, mashed, and ripped that they are unknowable and untraceable. While picking through the bin, I have come to notice the clues. For example, the wrinkled receipt I pick out is covered in sticky slime and dirt, and the smudged text gives me clues about the store it is from, and that it

encountered rain. Similarly, I pick out a question from Taussig (2012), who asks, "What do Pictures want" (p. 273, capital in original)? Taussig's question gives me clues to where I gathered it, because his name calls to mind that he writes within the context of anthropology in Columbia. The question reminds me that it comes from the article with a similar name, "What Do Drawings Want?", where Taussig reinterprets drawing in ways that counter colonial acts of drawing and the West's devaluing of drawing.

I try to roughly piece together some "data pieces" with some "bin pieces," assembling, disassembling, and reassembling them. Mia drew the picture in Figure 63 of a tree with lungs during the layer on ethics, and to her drawing I add Taussig's question: "What do Pictures want?"

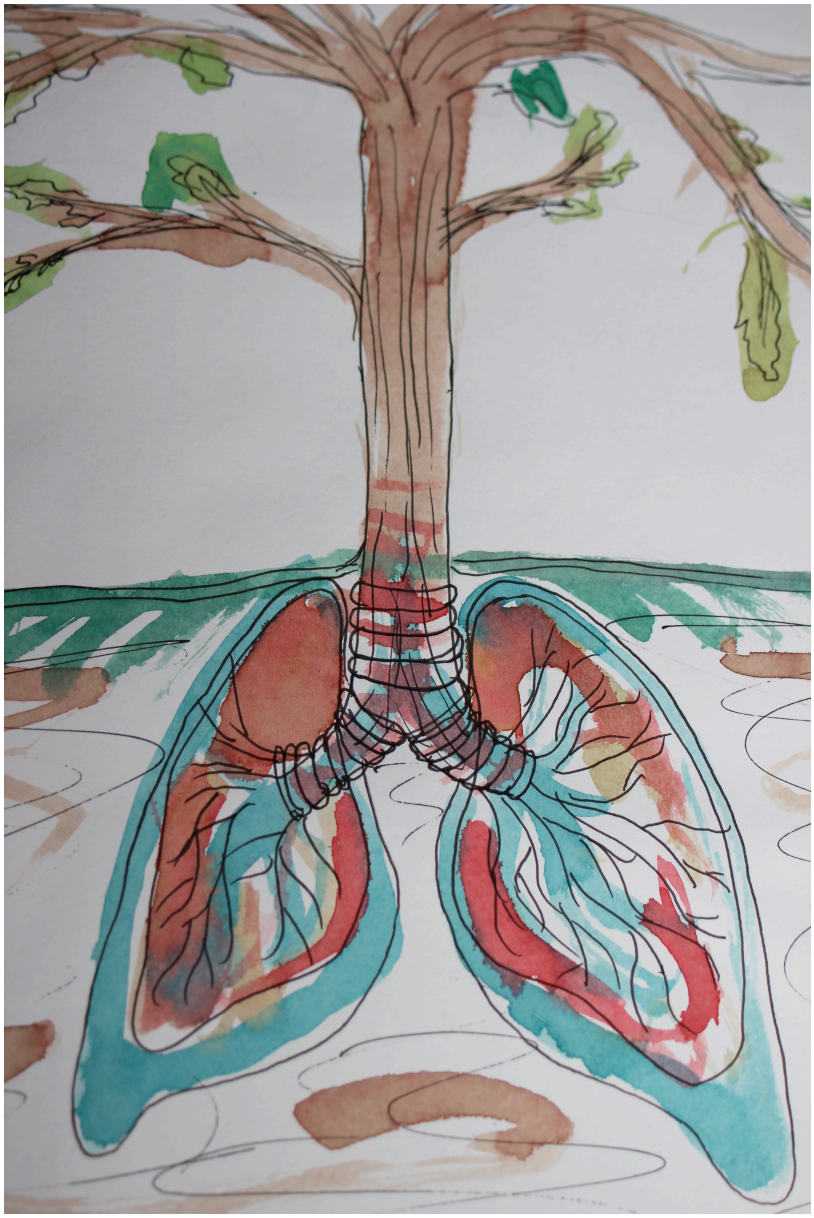


Figure 63. Drawing of tree with lungs.

Taussig (2012) makes me curious about where an artist is when drawing, and what worlds a Picture might hint toward. Taussig capitalizes the "P" to suggest that drawings are beings with desires. When students gather drawings, it makes me wonder where they were, and if I could ever go there. Pictures seem to pose interesting dilemmas for tracing ideas, contexts, terrains, weathers, paths, fences, and boundaries. Taussig (2012) wonders about the potential

drawing has to move us toward the magical, away from what we have seen to what we have become. He suggests that the importance of the line is "not for what it records so much as what it leads you on to see" (p. 270). With the gathered ideas from Taussig, I wonder what Figure 64 wants, what it might lead us on to see, what it might make us become.



Figure 64. Rotting tree stump.

Xi photographed the image in Figure 64 during the layers on ethics and wrote about her encounter as follows: "The old root I encountered in the forest looks like an old man. He sits there and tell his life stories to whomever stops there." The students acknowledge the stories that old, rotting roots offer. I piece the above image and text together with some "bin pieces" in Figure 65 below.



Figure 65. Inside my bin.

Along with the stories of the rotting stump and the objects in my bin, I add another image, from Mia's portfolio during the layer on the Anthropocene, of trash in the forest (see Figure 66).



Figure 66. Garbage in forest.

With these pieces assembled, I revisit questions about knowledge and borders that emerged for me while gathering:

How and why do borders form around different knowledges? When are borders productive, and when are they destructive? What are the tensions and dangers

when we attempt to dismantle some of these borders? What are the tensions and dangers when we attempt to build some of these borders? What happens when we continue to fail to listen to subaltern knowledges? What would an ethics look like where we engaged with the failure to listen to subaltern knowledges?

This assemblage is easily disassembled and unfixed. It is another direction than understanding the meaning in the student assignments. It creates the conditions for meetings among ideas, matters, and objects that may be logically divided, and it produces effects from their relationalities that are unpredictable and risky. The meeting of ideas, matters, and objects allows for consideration of the matters we think through ideas with, the ideas we think ideas with, and the art practices we think through ideas. As Haraway (2011) notes,

> it matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with; it matters what knots knot knots, what thoughts think thoughts, what ties tie ties. It matters what stories make worlds, what worlds make stories. (p. 4)

For example, it matters what ideas and objects I gather (as opposed to which ones I do not) from my bin in Figure 65 to think through other ideas and objects. It matters what stories we use to tell the stories of the decomposing stump in Figure 64. It matters that we think thoughts about the garbage in the forest in Figure 66, the tree with lungs in Figure 63, and the decomposing stump telling stories in Figure 64, through revisited thoughts of borders and subaltern knowledges. It matters that we think the matters of the tree with lungs in Figure 63, the old decomposing tree telling its stories in Figure 64, the cardboard tube and plastic in my bin in Figure 65, the garbage in the forest in Figure 66, and the revisited questions of borders of knowledge and listening through the matters of imperial and settler colonialism. The art making

and analysis of assemblages I am attending to begins to constitute a practice of what Haraway (2011) refers to as what we use to think, tie, matter, story, and world other thoughts, ties, matters, stories, and worlds (p. 4).

Binding Moments

Sometimes the process of art making and analysis is quite loose and tentative, including experiments and attempts that never make it onto paper. Revisiting the bin, I dig around, lift up, push aside, pull apart, and, finally, pick up a few objects in my hands. I pick out pieces that at first might seem disconnected and might not make sense together. I take them to my studio table and lay them out next to the canvas primed with a ground. I examine each object closely. It's a slow, curious, detailed look with my hands: touching, picking, bending, and stretching. I assemble, disassemble, and reassemble the pieces on the canvas. In another sense, I open up students' assignments and scroll through their portfolio layers and pages. Finally, I pick out two unrelated photographs. Melika photographed Figure 67 during the layer on multiculturalism, and Jamin photographed Figure 68 during the layer on the Anthropocene.



Figure 67. Packaged fish.



Figure 68. Twig bridges connecting trees.

This time it's a slow, careful, delicate touch with my eyes: crawling through and noticing the details of each figure. Often I reach for the scissors, cutting, trimming, slitting, cropping, and pruning. These are just some of the transformational methods used in the arts. I use a specific method on an object called "partial delineation" where I cut off and present only part of the object. Similarly, I cut out and trim off a wish by Xi during the layer on multiculturalism: "I made a wish that people can build relationships with each other through ethical connections."

Then, I leave the assembled pieces on my studio table for several days. This gives the pieces time to gestate in my body. Occasionally I walk back over to the studio table, touch the pieces, and walk away again. It's not time yet. This process takes patience. It is slow, and cannot be rushed. One day I walk to the table and enough time has passed. I need something binding, and I reach for the glue. Similarly, I remember a quote about death that might act like glue to bind the two images and the wish together: "What is important about death narratives is that one's own passing away becomes a gift for those who follow, as well as an address to them. Death narratives are vocative; they call to one's survivor for some mode of response" (Heatly,

2000, p. 212). Perhaps the fishes' plastic-wrapped bodies, the tree trunks with stick bridges, the wish, and the binding quote about death narratives might bind together and produce bits of food for thought to think through ethics with other beings.

Tearing Up the Layers

The creation of an art piece can appear destructive and quite reckless. Sometimes I need to dismantle pieces in my bin to allow space for the future. I learn that it's important to dismantle with integrity and care for the object I gathered. I dig into the plastic bin and pull out an empty cardboard toilet paper roll. Holding the roll in my hands, touching the grooves, I notice one of the edges is loose. When I tug at the loose edge, a small layer peels off. I continue picking at the edges and peeling off the layers. Paying close attention to peeling apart and tearing up the cardboard toilet paper roll, I notice the layers upon layers upon layers of wood fibres that give the roll structure and form. We can learn from thoughtful destruction in the invention of something new. Once the entire roll has been carefully torn apart, I leave the now-large pile of cardboard layers on my studio table. It sits there for days, as the destruction gestates in my stomach. Then one day I come back to the pieces to continue on. Destruction is not the end. The delicate bits of layered paper fibres become the ground on the canvas for new aesthetic ways of knowing.

Attending to Student Gatherings

I was curious how the students would gather, and how I would gather with them: What conditions were created that called attention to certain objects and ideas? What ideas and objects were students willing to touch, pick up, eat, and digest, and which would come to matter in their worlds? Where would they walk to gather ideas and objects, and how would they pick them up? What would be dropped and left behind? What and how would students gather together?

Chloe picks out an ethics of vulnerability during the layer on the Anthropocene. She writes,

> Taylor and Pacini-Ketchabaw [2015] postulate that ever since the start of the Anthropocene era, humanity has shifted to a more exceptionalist point of view. We view ourselves as "actors on a stage," not giving credit to the microbes & worms providing a backdrop to our existences, creating conditions compatible with life. "Ethics of vulnerability" was proposed that assigns value to our vulnerability, rather than our size or ability to show empathy.



Figure 69. Spider in web.

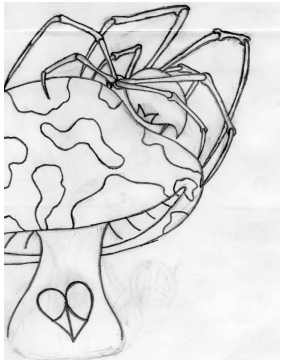


Figure 70. Drawing of spider.

Chloe picks out and thinks through ethics of, and possibilities for, relating differently with other beings. Perhaps relating to the spider differently might involve thinking about how vulnerable we are to bites. How the spider might be part of an ecosystem that makes life

possible. Alongside her I gather rather imperfectly, by tearing out a few words from Despret and Meuret (2016) about an ethics of obligation that involves "compromising oneself" (p. 27). Gathering with others might create conditions that compromise oneself without guarantees of outcomes. These gatherings again tie in with what Haraway (2011) says: that it matters what thoughts think thoughts. Here I notice that it matters what ways of relating we think through relations with others. For example, it matters that we think through the ways of relating based on vulnerability and compromising oneself to think through the relations with other beings.

The students seem to notice, pull out, and use ideas differently than I do. For example, I am captivated and inspired by the ideas that one group of students used in their inquiry assignment to create a response to multiculturalism. The article we read by Pacini-Ketchabaw (2007) offers a critique of multiculturalism in Canada, drawing on Foucault's ideas of normativity, governmentality, and power. The article discusses how the discourses of "sensitivity, tolerance, and acceptance of difference" (p. 227) shape an illusion of multiculturalism while actually reproducing normative practices in early childhood care and education in Victoria, British Columbia. This group touched, pulled out these terms as bits of trash, and created something new with them.

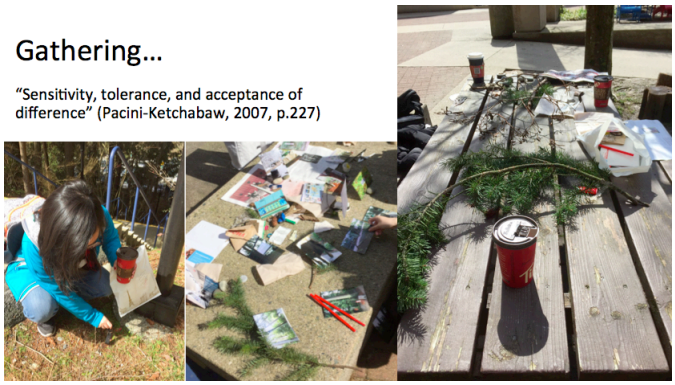


Figure 71. Students gathered objects.

Figure 71 shows how students gathered these ideas together with other ideas and objects and in their presentation recreated these ideas. Figure 72 shows the ideas and objects the group presented to the campus community at the centre of the campus.



Figure 72. Students' public presentation.

Attending to how students gather, what they pick up and drop, how they compose theoretical meals like the one in Figure 72 above, I struggle with the question of how to eat well. Eating well could never be decided on through some sort of inclusive Canadian food guide. It seems to emerge from the walk. Gathering, as a teacher, I have noticed that eating depends on where you are, the particularities and specificities of the texts and contexts, territories, weathers, seasons, terrains, flora, and fauna. It depends on the attentions to, the reaches for ideas and objects, the company with whom one walks and reads, the stomachs for digesting ideas, and the negotiations of the paths, directions, orientations, fences, and boundaries along the way. I notice how students explore other terrains and gather bits of old ideas that were not part of the course readings. For example, Jamin teases out the following piece from somewhere unknown to me: "Dialogue cannot exist without humility"—Paulo Freire. She gathers it together in the portfolio layer on truth and reconciliation with a poem, a video, and another quote. Often I wonder how our tastes for certain ideas and objects are formed, and how I negotiate students' tastes with my own tastes, alongside students as a teacher.

The students show me there are other ways to gather, other attentions to and relations with ideas and objects. For example, Jungsun noticed the “non removable and non separable” objects below while walking on campus.



Figure 73. Painted stones and needles.



Figure 74. Cement fixed on metal.

Some of the objects, drawings, and images students gathered on their walks are as follows:



Figure 75. Hyoin’s drawing of leaves.



Figure 76. Jamin’s drawing of footprints.



Figure 77. Jungsun's photo of cup and nickel.

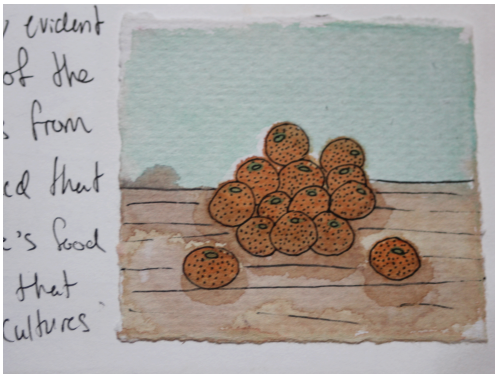


Figure 78. Mia's drawing of oranges.

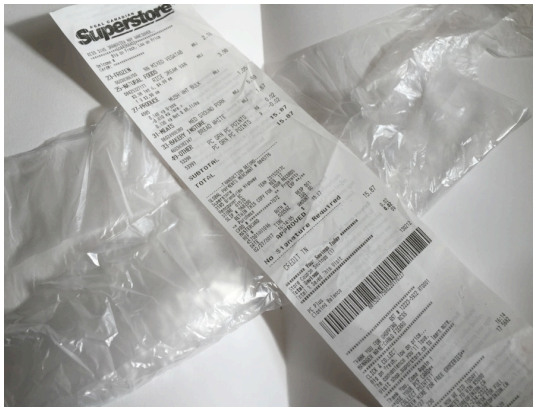


Figure 79. Jungsun's photo of receipt and plastic.



Figure 80. Hyoin's photo of holly.

As I attend to student gatherings, a quote from Despret and Meuret (2016) is called to mind that leads me to wonder who bears the consequences of our attentions and relations with ideas and objects. They say, "we may never know, safely and reliably, either ahead of time or a posteriori, which beings will bear the consequences, or will enjoy the consequences, of the concrete attention we give to them" (p. 26). Without knowing the consequences ahead of time, I wonder further about our attentions. Despret and Meuret (2016) lead me to consider that our attentions are not easy human-to-object and idea relations that depend on who or what is "able to obligate" (p. 27). Perhaps I might wonder if the forest draws our attention, the decomposing tree stumps and logs, the paths we walked, the painted stones, receipt, dime, and so forth.

The gathering of photographs above by Jungsun, Hyoin, Mia, and Jamin shows their own angles on the ideas and objects. It tells of the positions of their bodies in relation to the ideas and objects. It tells of space/place-times they walked to pick them up. It tells of their compositions in photo or on paper. It tells of their renderings through photography and drawing. The photographs above are partial enactments of worlds. My gatherings of their photos and drawings of ideas and objects are a further partial enactment of a world. Perhaps we are all enacting what Law (2011) describes as power-saturated, modest realities that cannot be included if there is no one world (p. 2). Law (2011) discusses research methodologies in postcolonial conceptions of cosmologies and times. He says, perhaps we might explore plural worlds and "ways of proceeding that acknowledge and respect *difference* as something that cannot be included" (p. 2, emphasis in original). What does it mean to teach inclusive practice within what Law (2011) calls a "fractiverse"—these plural, power-saturated, enactments of worlds? These postcolonial research methodologies sit uneasily with, and are even erosive to other cosmologies of worlds that call for decolonization. For example, during my walks I came across conceptions of "place-thought" based on Haudenosaunee and Anishinaabe cosmologies of Sky Woman that Watts (2013) explains as thinking that could never be separated from place. The cosmologies of Sky Woman as told by Kimmerer (2013), who is from the Potawatomi Nation, make me question postcolonial worlds. In this sense, I often wonder about, and feel deep responsibility for, the spiritual, thinking, living, ancestral, relational place on which the university campus sits and our gatherings happen. Inclusive group settings, in the postcolonial sense just discussed, are turned upside down when considering Indigenous cosmologies.

These ideas and objects vibrate and reverberate together, creating and generating unpredictable consequences and effects. I continue to gather ideas and objects from the students' assignments, and the reverberations continue.

Idea Bundles



Figure 81. Objects in rubber glove fingers.

The rubber glove I gathered remains in the bin for quite some time. I avoid it each time I dig around. The bin is emptying out, and finally the glove calls my attention. I notice its long fingers, and I wonder what they might hold. I snip off each finger and spend time composing little bundles of objects in them. The fingers hold all the small things that have sifted through the objects and fallen to the bottom of the bin. The bundles are not like texts where I might find ideas. The idea bundles are more like bouquets of ideas from the heart. It is a different form of ideas—not of the intellect, but the affective kind.

Similarly, I bundle affective ideas from the students. I pack together the portfolio layer Mia created

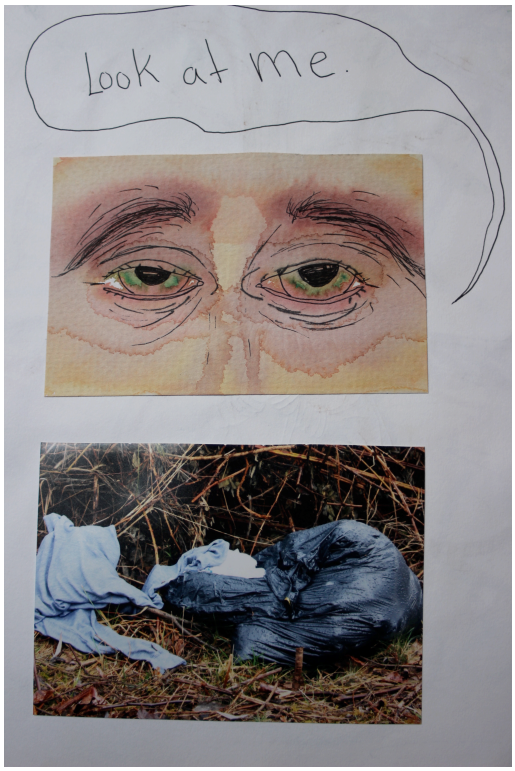


Figure 82. Portfolio layer.

with a short conversation documented by Dalena between herself and Morgan:

Dalena: “So animals such as cows and pigs are pretty much extinct because they’re not living their lives freely. We humans are breeding them just to eat them.”

Morgan: “So . . . humans are pretty much extinct because we’re not living our lives freely. We’re all put in a system the moment we are born.”

While walking around campus, Mingying notices and magnifies the drops of water on the tree branches and the leaves in the trees.



Figure 83. Drops of water from branches.



Figure 84. Leaves on branches.

These pieces of data might generate something together, not only as intellectual ideas, following the logics of rationality, but as affective ideas that follow the sensibility of the heart. Like the small fingers of the glove, the heart might also hold onto small matters that are the most

special, painful, joyous, frustrating, caring, beautiful, angering, and loving. This approach calls on the reader to be affect-able. It requires that I take responsibility for the unpredictability of these effects.

In the language of a/r/tography, La Jevic and Springgay (2008), drawing on Ahmed (2000), write that partnership is about relationality and ethics, through questioning "how one encounters others *as* other" (p. 68, emphasis in original). This idea moves beyond learning only what one needs to know about the other (e.g., racialized knowledges of marginalization) to engaging in/through/with relationships. Ritchie (2013) has explored the potentiality of relationality and interconnectedness in Māori worldview (and shared broadly in many Indigenous ways of knowing, being, and doing) to heal colonial disruptions and counter anthropocentric practice in early childhood settings. Importantly, relationality is an old tradition here on Turtle Island. Broadly, relationality means the spirit, body, mind, and heart connections among humans, flora, fauna, and Mother Earth (e.g., see Kimmerer, 2003, 2013; Simpson, 2011; Tuck & McKenzie, 2014). I am curious whether gathering might teach us about relationality. Below is a poem I wrote to the half-eaten chestnut I gathered.

On Relating With a Half-Eaten Chestnut

Why did you drop?

Falling, tumbling, down to the Earth

Inside your spiny shell,

layered and wrapped in two skins,

a seed.

Teach me to build armour, like yours.

Cracked open by humidity.

Teeth pierced your flesh.

Known by a stomach, digested, broken down.

Teach me to give, like you do.

What are your worries,

dear chestnut?

Dear chestnut.

Knitting Together the Threads and Strands



Figure 85. Knitting stretched on bicycle tire.

Casting On

The cloth in Figure 85 was knitted from multicoloured wool, shredded strips of jeans and grey stretch fabric, a computer cable, a suede belt loop, green and brown plastic fibre, cream wood fibre, and a plastic bag. It began when I noticed, and picked up, a bike tire. It was the only piece I gathered that was too large to fit into the bin, so I stashed it on the bin or somewhere by it. Moving with it from Vancouver Island was awkward because it kept falling or getting lost. The bike tire is circular, narrow, and sturdy, and I had no idea what I was going to do with it. In a similar sense, I gather Figure 86, a poem Allie wrote from the Kéxwusm-áyakn pavilion during the layer on truth and reconciliation. It is a long, straight, narrow, textual piece I am not sure what to do with. Like the bike tire, it does not make sense to deconstruct it, so instead I decide to add to it.

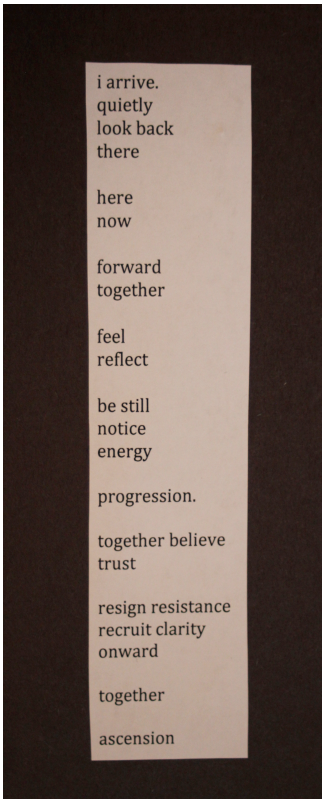


Figure 86. Allie's poem.

Digging around the plastic bin, I notice several strands and fabrics. I pull them out and lay them on the floor. There is not enough thread to knit with, so I search around for other objects that might become knitting material. I come across some jeans and grey stretch pants and I shred them. Many of the objects need to be transformed to have enough usable thread. Some of the strands of plastic fibre are weak, so I braid them together to make them stronger. I cut the plastic bag into three long strips and then braid them to make more thread. I search around for my one pair of grey metal knitting needles that were given to me at an early childhood educator meeting on Vancouver Island, and I also discover a large ball of multicolour wool that was also given to me at the meeting. The wool would work perfectly as a base. I knot the different strands together into one long thread and I begin to knit.

Learning the Language

There is a language to knitting that I learn as I knit. It is a language that you speak with your hands, the needles, and the thread. It cannot be translated into any spoken language; it only makes sense when you do it with your hands. Like gathering, it is a language in doing. However, there are some names in English for certain acts, even the mistakes. It is all part of the process.

TINK: unknitting (knitting in reverse) to fix a small mistake

It is not necessary to know the English names to speak the language. Even the knitting needles speak their own words as you knit: methodical, rhythmic. Click.

Click.

Click.

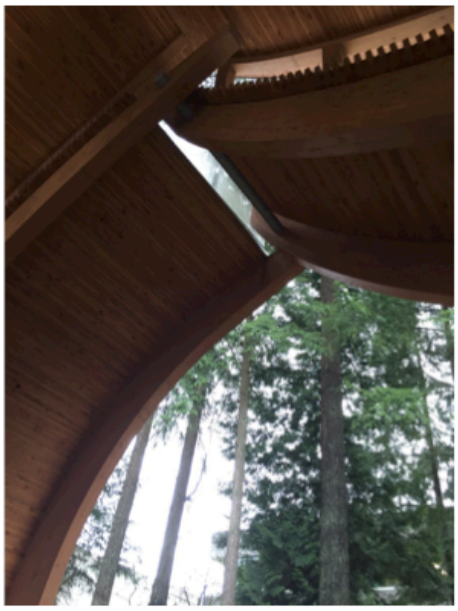
Some of the strands are easier to knit together than others. The wire resists my hands. It refuses to make loops, to bend, to stitch. Again and again I struggle to knit with it. I loosen the loop and

create a hole. The hole is large enough for my finger to fit through. I decide to keep the holes. It seems more honest. I cannot seem to knit with these threads without making holes.

Silent

Peaceful amusement
Or brokenness from the past?

What is your real story behind your beautiful face?



Screaming inside of my heart

Unspoken stories
Under my scar

Your happiness
Lies
On my suffering
From the past

Forgiveness and Embrace…

Figure 87. Jungsun's poem.

SLIP: transferring the stitch from left to right needle without adding yarn

We come, we stand, we sit, and we stay here
It is part of our lives to be together
To participate, to speak, to sing, and to dance
We are still here, to share
It is just a beginning for our friendships
It is not enough, not enough for sure
But let's start from here
From our campus
To learn, to understand, to see, and to hear

Accept and being accepted as part of us from anywhere.
~ Xi



Figure 88. Aubry's photo of chain link.

Click.

Click.

Click.

FROGGING: pulling out stitching when a mistake is made

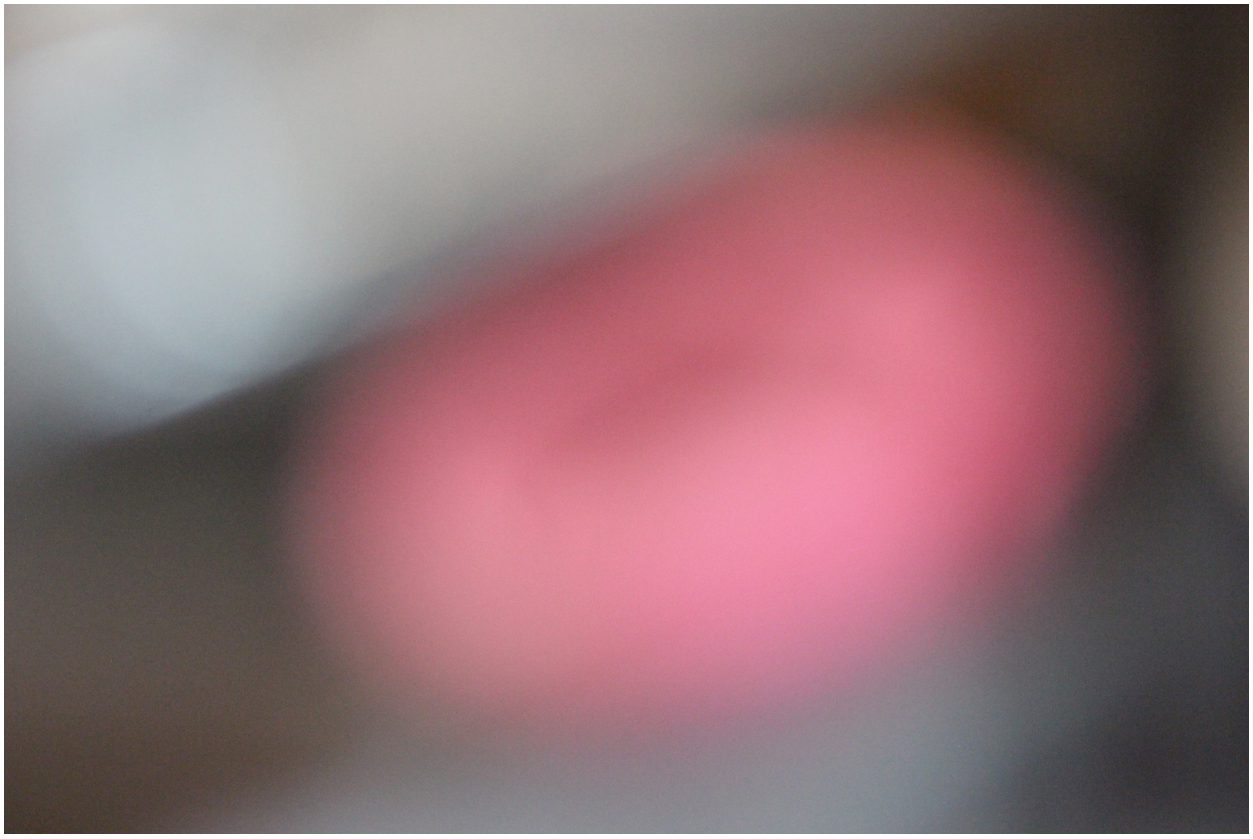


Figure 89. Blurry photo.

Because of Who They Are

They are not broken

We are standing here today

Because they are strong

Dalena



Figure 90. Mingying's photo of Kéxwusm-áyakn pavilion.

Frogging is frustrating and requires a great deal of patience. I pull out all the thread and start again. It comes apart so much faster than the time it took to create. There were too many changes between the threads, and the knitting looked careless and chaotic. When I unravelled the knitting, the threads held the memories of the past. Some of the threads were more pronounced and held the squiggles of the previous stitches more tightly. I start again, this time with more attention to the threads, and I use the multicoloured wool as a base to connect the various threads.

SLIP KNOT: the first stitch



Figure 91. Mia's portfolio layer from the Kéxwusm-áyakn pavilion.

Together, the threads form a cloth, holding some of their past form, their tension and resistance. The cloth tells an assorted story: Many of the threads are roughly knitted and held together. It tells an aesthetic and poetic story. As Rebecca Belmore says, in an interview with Enright (2005), art can create beauty within the ugly. Perhaps the cloth I created shows both ugliness and the beauty within.

Consequences of Being



Figure 92. Braided plastic bag worms in nest.

The plastic bags in my bin are dirty—covered in filth. Learning to care about them, to care for them, is difficult. Each time I touch them, my hands are marked. I remember reading in Kimmerer's (2013) book about braiding as an act of care, tenderness, and connection to the other. I figure out how to cut the plastic bag into three long strips without wasting any plastic. Slowly, carefully, I braid the strips of plastic. I repeat the braiding again, and again, and again. The plastic bags look like worms. Life has emerged through this act of braiding. Learning to care for the life that emerges from my art making and analysis is my ethical responsibility and endeavour. Despret and Meuret (2016), who draw on the work of Isabelle Stengers, write that this ethics of considering the conditions of a being's existence is an ecological effort:

> The ecological question is about the needs that ought to be met in the ongoing creation of rapports and connections. The question ecologists raise is not, therefore, does this being really exist, or is it not a representation? Rather, the questions are how does this being achieve the task of holding onto its existence, and what does this achievement require? This is why every ethology is first and foremost an ecology and, even more precisely, a cosmoecology. This is because we may never know, safely and reliably, either ahead of time or a posteriori, which beings will bear the consequences, or will enjoy the consequences, of the concrete attention we give to them. (p. 26)

Perhaps this act of braiding and care has achieved the life of a worm, and I might wonder how these beings might hold on to their existence. These beings bear the consequences of my attention, and I now bear the consequences of their being.



Figure 93. Gathering of photographs.

Jungsun, Nina, Maggie, Mingying, and Ryan, students in the program, created Figure 1. The gathering in Figure 1 speaks to a process of teaching and learning. Together the photos produce a larger, complex, layered picture provoked by an assignment that asked students to create pedagogical responses to a selected concern—in this case students selected the concern multiculturalism. After the photograph above was taken, the students disassembled the photos. The "big picture" is a trace of an impermanent assemblage of photos that are contextual and temporal. Perhaps Figure 1 speaks to education and learning as collective, situated, and temporary. Perhaps we may together touch upon the "big picture" and hold on to a trace of it (Irwin & O'Donoghue, 2012) before it comes apart. Figure 1 might suggest a particular approach to teaching and learning in inclusive group settings inspired by gathering. With this research I add a pedagogical and aesthetic possibility in preservice teacher education in the Canadian context to the important literature for in-service teacher education (e.g., Nxumalo, 2015; Nxumalo, Oh, Hughes, & Bhanji, 2015; Ritchie, 2008, 2015).

This chapter gathered many layers involved in bringing gathering into my teaching. It opened up explorations of teaching practices that are connected to the histories/presents of the lands, contexts, and surroundings of the campus, city, and territories. It focused on and explored my ethics and role as a teacher gathering with students, where they decided to go, what pulls their attention, and how they gather. It experimented with what it produced when students' offerings of ideas and questions and the ideas and questions I gathered were brought together and created into art.

In the final chapter, I present concluding thoughts and return gathered objects back to the earth.

CHAPTER 5: (Re)turning

The purpose of this dissertation was to poetically story an a/r/tographic methodology called *gathering*, which emerged over several years and in different contexts, including my early childhood teacher education classroom, through a personal, situated, artistic practice as research. This dissertation included (a) a personal artistic practice, which allowed me, through gathering, to closely notice what, if, how, and why other artists, animals, and I pick up and drop ideas and objects, and (b) a carefully attuned experimentation with students on gatherings, the situations and conditions that support gatherings of certain ideas and objects, and how I might gather with them.

My research questions included the following: How might gathering be a gift to attune to processes, situations, and conditions of engaging theories and to seriously inquire into different ways of relating with, obligations to, and responsibility for others within imperial and settler colonialism in Canada? What kinds of partial and imperfect regenerations, possibilities, and futures present themselves through gathering?

My first research question related to different ways of relating with and taking responsibility for others. My research allowed me the opportunity to explore relating with and taking responsibility for others as a non-Indigenous artist, researcher, and teacher on the traditional, multinational territories of the Coast Salish peoples, including Lkwungen, Tsleil-Watuth, Skwxwú7mesh, shíshálh, Lil'Wat, and Musqueam Nations. I have endeavoured to engage with the rich and sophisticated literature, lectures, talks, and art and museum exhibits of Indigenous peoples and communities. These works, as I explored them with my students in a course on inclusive group settings in early childhood education, raised complex possible/impossible issues, questions, and ideas for inclusive practice. The central question and

struggle raised in my a/r/tographic practice of gathering during my walks and in my teaching was the very possibility of inclusion and belonging. And, if inclusion is possible, then inclusion for whom, into what, and by whom?

This dissertation has detailed an incomplete process of learning to engage works by Indigenous peoples and communities. Irwin and O'Donoghue (2012) question how we might also value the process of learning. It is my hope that gathering might be a way to acknowledge the process of engaging multiple inconsumable theories and artworks, including the conditions, struggles, joys, situations, mistakes, insights, risks, consequences, patience, time, ethics, hopes, and so on. For example, during my process of gathering as a non-Indigenous teacher, researcher, and artist, I walked many different paths, each with its own directions, terrain, networks of paths and roads, and inevitable slips, trips, and falls. I sometimes fell into the illusion that I knew the only way to go. Occasionally I found myself back on the main road, searching for a turnoff. Sometimes I stayed with one path, one direction, and paid close attention. Often I found myself pulled in different directions and walking several paths at once. I have made the mistake—and realized the consequences—of walking onto private property and have had to backtrack my steps. I have found there are attendant risks with making a new path, such as getting lost and disturbing the landscape, flora, and fauna. I have also found that a new path is sometimes travelled so much that it is paved over and becomes a main road.

As a new teacher, relating to my first research question I was invested in learning to gather well with students in inclusive practice. Learning to gather well with students is an ongoing, uncertain, ethical, and incomplete pedagogical inquiry: Each class brings new students, and the world(s) they and I walk and live, as well as the literature and objects we gather, continually change.

My second research question was about partial regenerations and futures. I have recently come to appreciate that gathering might be a way of attending to, connecting with, communicating across, and relating in various continually forming communities. Irwin and Springgay (2008) suggest that relating with and acknowledging communities is important in a/r/tography. For example, this dissertation connects with and acknowledges communities of flora and fauna, communities of colleagues and friends, Indigenous communities, and communities of learners, to name just a few. Further, Irwin and Springgay state about a/r/tography as practice-based research that "individuals committed to inquiry are situated in communities of practice" (p. 111). This dissertation, for example, is situated within artist communities, research communities, early childhood communities, critically thinking communities, and citational communities. Gathering, as an a/r/tographic practice, might be a way to partially regenerate in/through/with communities of futures that are continually forming.

With regards to my second research question about regenerations and futures, this dissertation has allowed me to investigate an ethics of art making, researching, and teaching that is about learning how to live together differently. It has taken me through a world of politics and into a world that emerges from an attention to an alter-politics. In other words, I have explored an ethics and a world that grow out of opposition and responses to concerns (e.g., colonialism, whiteness, racisms), and I have explored the potentials of an ethics and a world that grow from other ways of living together in the world (Despret & Meuret, 2016).

With this dissertation I add to the literature on a/r/tography a pedagogical practice of gathering. Pente (2008) has explored the potential for a/r/tography to inform teaching practices where "learning is an uncertain, relational, and continual process" (p. ii). Through a relational process of making landscape art with students and artists, Pente (2008) enters into uncertain

pedagogies where landscape art has the potential to change national identities. To her a/r/tographic pedagogies of learning as uncertain, relational, and continual, I add my own rendering of pedagogical practice.

As an artist, researcher, and teacher on the traditional, multinational territories of the Coast Salish peoples, including Lkwungen, Tsleil-Watuth, Skwxwú7mesh, shíshálh, Lil'Wat, and Musqueam Nations, gathering has allowed me to explore what I call rebodying in teaching. This rebodying includes, for example, the intelligence and logics of walking the earth, the curiosity of hands meeting objects, the knowing of feet on the ground, the questioning of reaching, the bending of arms and legs over tree stumps, the holding of matters of concern in the heart, the guts to walk down certain paths, the ethics it takes to decide when and how to pick up certain ideas and when and how to let others drop, the importance of feeding the spirit. The pedagogical practice of rebodying through gathering allows for attunement to the relational processes and embodied situations of engaging theories. It creates small conditions for moments where communities explore the responsibilities and obligations of walking, balancing, and thinking together.

Stops

The remains of the gathered objects now fit into one bag, and I no longer need the large bin. I walk out from my apartment in zumzámuls (Musqueam Declaration, 1976) with the bag, and I make stops to return the objects in my bag, but the objects are no longer the same. Sifting through the remains of the bag, I tease apart the small sticks, pine needles, dried grass, and birch bark from the Saran wrap, chip bag, large flip flop, and metal sink plug. I notice that much of the dried sticks, grasses, and needles have fallen to the bottom of the bag.

I make several stops along my walk. Once, I stop to fill a hole in a cement barricade next to a new apartment building that is almost finished being constructed. Next, I assemble grasses, twigs, leaves, and bark on a path through a small garden next to a Canadian military base.



Figure 94. Chestnut, mushroom, sticks, and dried grass in hole.



Figure 95. Dried leaves, sticks, and grasses.

I stop by the chain-link fence surrounding a park and weave an unknown dried leaf, stick, and birch bark into the links.

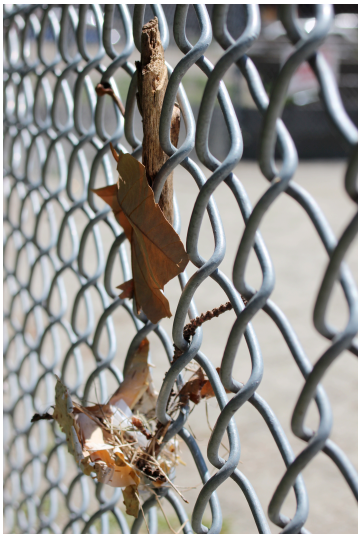


Figure 96. Dried sticks, leaves, and grass woven into fence.

At another stop, I place the feather, birch bark, dried grass, needles, and stick on an elm tree with a large growth on the trunk, called a burl, that is caused by stress to the tree.



Figure 97. Feather, dried grasses, and leaves on tree burl.

Examining the contents of my bag, I find that I have placed all that I can. The items that are left have been transformed and altered to the extent that they can no longer be restored to the earth. I am left with matters that are now toxic to her, such as plastics, metals, and tins.

Gathering once again poses me with ecological responsibilities to the ideas and things I have picked up and the worlds that are shaped by my ways of relating to these ideas and things.

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Appendix A: Recruitment Script

(on the first day of class)

I would like to inform you of a research project that you have the **choice** to participate in as part of this EDUC 159 class. You do not need to decide now to participate, you can take this course as usual, and you will have the choice to participate at the end of the course.

I am a PhD student at the University of Victoria, and as part of the requirements for me to graduate I need to conduct original research. The research project is about inclusive early childhood teacher education that engages with our obligations and responsibilities on these lands and with our ongoing colonial legacies. The purpose of the project is to generate new ways to think and do teacher education, and involves an arts-based method of gathering materials as we walk together to specific places on and around campus and attending closely to the land as teacher. The project will become clearer through this course.

You can participate in this course as usual and my research will not have any impact on you in this class. What I am asking your consent for is to use two of you assignments, your visual journal and your inquiry presentation, in my research, publications, and presentations. The publications my include articles, a book, and it will be posted on UVicSpace (which is a database that holds PhD research papers for the public to access and read). You can make the decision to participate at the end of the course after you have completed the assignments.

There are some risks of confidentiality and anonymity that I would like to inform you about if you chose to participate. You will have the choice to include your real name or an anonymous name in my research. If you decide that you do not want your name in the analysis and dissemination of the research, and you consent to the use of your assignments, it is possible that your assignments may still identify you. Since the assignments involve specific places we

visited near the University, the University, and your work, may be identified. The assignments might also involve specific images and video that include you and/or your voice. I will do my best to crop the images and video so that you are not identifiable. NO directly identifying information will be used, other then your name if you chose. However, images and video of your hands, feet, clothes, and voice may be included. If your images and video include a student who has NOT given consent, the images and video pertaining to that student will not be used in the analysis or dissemination. For example, if your visual journal or inquiry presentation includes pages or slides with identifying information from individuals (i.e., friends, family, the public) who have not given consent, these pages and/or slides will be excluded from the research.

Again, you do not need to decide to be part of the research until the end of the course. At the end of the course I will inform you again about my research project, and someone from the department will be here with the consent forms. I will leave so that I do not influence your decision at all. It is really important that you do not feel like you have to be part of this research because of your relationship with me, your grade in the course, or any other reason. You will have time with the consent forms to decide if you want to sign them. The department will hold your consent forms until after I have submitted your grades. That means that I will not know who had decided to participate until after your grades are in, and your decision will not impact your marks in any way.

Does anyone have any questions? Please also feel free to email me or our department if you have any questions or concerns.

Appendix B: Participant Information Letter and Consent Form

University of Victoria

School of Child & Youth Care
PO Box 1700 STN CSC
Victoria BC V8W 2Y2 Canada
Fax (250) 721-7218
Web www.cyc.uvic.ca

Undergraduate Program
On Campus & Distributed Learning
(250) 721-7979/6278
Graduate Program
(250) 472-4857

Participant Information Letter

You are being invited to participate in a study entitled The Arts, Imperial and Settler Colonialism, and Places and Spaces. My name is Vanessa Clark, and I am currently a graduate student in Child and Youth Care at the University of Victoria, conducting this study as part of my PhD requirement. This study is under the supervision of Dr. Veronica Pacini-Ketchabaw.

Purpose and Objectives

There is currently no literature on pre-service early childhood teacher education in Canada that engages imperialism and settler colonialism. The purpose of my research is to create a place-specific art practice with pre-service early childhood educators. I intend on collaborating with students on and around campus through a process of gathering, and centering the land as teacher. The campus is located on the unceded traditional territories of the Squamish Nation and Tsleil-Waututh Nation (now also known as North Vancouver). With this research I hope to provide a way in which to engage imperial and settler colonialism, in pre-service teacher education, through art.

I have worked for several years in early childhood education and care in various daycares, preschools, and out of school care programs. My interest in this research is born from my review of the related literature. From my review of the literature, my curriculum in Child and Youth Care, and my work in early childhood education, I believe that it is important to engage imperial and settler colonialism in pre-service teacher education.

Importance of Research

This study is important because it will engage imperialism and settler colonialism in early childhood teacher education and might provoke different ways in which to approach teaching in the classroom.

Participants Selection

You are being invited to participate in this study because you are an enrolled student in EDUC 159 01 in the Early Childhood Care and Education department.

What is involved?

If you agree to voluntarily participate in this research your visual journal assignment and inquiry presentation assignment (after it has been graded and the grades have been submitted) will be used in my analysis of an arts-based inquiry of gathering, and the land as teacher, as a way of engaging imperial and settler colonialism (see confidentiality and anonymity below for details on the use of image and video). There will be no active involvement by the participants during the research process. The time required to participate in this research study is the amount of time it will take to read and complete this information and consent to participate form.

The primary use of the data is to complete a dissertation as a requirement of a PhD at the University of Victoria, and the dissertation will be archived in an open access online database as part of the University's requirement. Articles, book chapters, presentations, and a book, may be written following analysis of the data.

Inconvenience

Participation in this study will require no commitment other than the time it takes to fill out this consent form. However, participants will also be invited to submit their own work in a chapter of my research that I hope to turn into a book to publish. This would involve extra time to write an interpretation of your own work, should you choose to do so.

Risks

The only potential risks to you for participating in this study are your confidentiality and anonymity. See the appropriate sections below for further information regarding these matters.

Benefits

The potential benefits of your participation in this research include the following. You will help in the creation of another way to approach teaching early childhood education with regards to the concerns of imperial and settler colonialism. There is currently no research in Canada in this area, and this study hopes to generate interest and insights of the importance of this work.

If you decide to submit an interpretation of your work as a chapter in my thesis, and if the thesis does get accepted as a book, you will have the potential benefit of contributing to the early childhood literature.

Compensation

There is no compensation for participation in this study.

Voluntary Participation

It is possible that you may feel influenced to participate in this study because of the relationship you have with me as an instructor, as a student in the Early Childhood Care and Education department that I am the educator for. It is very important to stress that your participation in this research must be completely voluntary. If you feel influenced to be involved because of this perceived power-over relationship, you should decline participation. Your decision to participate or not to participate will not affect your education at Capilano University, or your relationship

with me, in any way.

I will only be viewing the consent forms after your final grades for the course have been submitted, and your choice to participate will not effects your grades in any way.

If at any time you decide that you do not want your visual journal or written work used in the project you may do so by contacting me at vanessa.vondruska@gmail.com advising me if you want any of your work removed from the data. I will then remove the indicated parts of your visual journal and written work from the data and destroy any copies of your work.

Confidentiality and Anonymity

In terms of protecting your confidentiality and anonymity I will take the following steps. Your assignments will be kept in password-protected files on my computer. All written documents, drawings, and notes, will be stored in locked cabinets in my home office.

Your identity will be anonymous with the following exception. Given your permission, your visual journal, and inquiry presentation, may be used by me in the following ways: excerpts may be included in my thesis/dissertation/class presentation, published articles, internet, chapters or a book, and quotes and/or images used as part of my presentations at scholarly meetings. NO directly identifying information (e.g., images of faces) will be used, other then your name if you chose. You have the choice to include your first name on your work. However, even if your name is not on your work, it is possible that your assignments may identify you. Since the visual journal and inquiry presentation involves specific places we visited near Capilano University, the University campus, those familiar with the area may identify your work. The assignments might also involve specific indirectly identifying information such as images and video that include your hands, feet, and parts of your clothing. I will do my best to crop the images and video so that you are not identifiable. Video recordings that include your voice will not be used in any of the results of this inquiry. However, your body parts, and clothing may identify you by anyone who knows you at Capilano University. If images/videos include a student or individual who has not given consent to participate, these images/video will not be used for research purposes.

Students and faculty at the University you attend/and those who know you may be able to identify you and/or your work from the photographs/video recordings, especially if you choose to include your name in this study. I cannot guarantee that all members will keep your identity confidential. In addition, community members especially in a small community may identify you.

Dissemination of Results

It is anticipated that the results of this study will be shared with others in the following ways: thesis/dissertation/class presentation, presentations at scholarly meetings, and published articles, chapters and a book. All work based on this study will not contain any identifying information with the exception of video, pictures, and your first name will be used in the results and dissemination of the study if you give permission. You will be shown and asked consent for the use of any of your work that is intended to be published or presented.

Disposal of Data

Data from this study will be kept on my computer in a password-protected file, or in a locked filing cabinet at my home office, for the maximum period of 5 years. The data will then be deleted or shredded.

Your signature below indicates that you understand the above conditions of participation in this study and that you have had the opportunity to have your questions answered by the researchers.

Consent to participate:

. Consent for my visual journal to be used for analysis and dissemination*

- Name _____ Signature _____ Date _____

-

. Consent for my inquiry presentation to be used for analysis and dissemination*

- Name _____ Signature _____ Date _____

. Consent for my first name to be used for analysis and dissemination*

- Name _____ Signature _____ Date _____

. *Even if no names are used, and no directly identifying information is used, you may be recognizable by your work if your visual journal is shown in the results. ***A copy of this consent will be left with you, and a copy will be taken by the researcher.***

Appendix C: Class Assignments

Working With Young Children in Inclusive Group Settings

ASSIGNMENT 1: WRITTEN SYNOPSIS OF SELECTED TEXTS (35%)
Due: as assigned on Moodle

For the purposes of this assignment, you will be invited to write a synopsis of the course readings, in relation to specific questions, prior to class. This assignment will support you in the creation of their portfolio (see assignment 4 below). Each synopsis will provide you with the opportunity to gather significant concepts from the readings that you are willing to engage during in class inquires. The concepts you gather in their synopsis will then form the basis for your portfolio.

To create each entry you will need to read the articles/chapters that are posted on Moodle under each concern. Accompanying questions are included to help guide your reading and help you focus on particular aspects of the concern.

Once you have read the articles/chapters and considered the questions, your task is to WRITE a 400-450 word synopsis (about 2-3 paragraphs) emphasizing the main concepts you have chosen and are willing to engage in class. The written synopsis should be well written and carefully proofread for writing style, grammar, spelling, and language use, and use APA style of referencing. It should discuss the *authors'* ideas and perspectives (that is what the articles actually discuss) and should be written *in your own words* without the use of direct quotes (although the *occasional* short 1-3 words or phrases are acceptable). Each synopsis should focus on the questions. This means you will need to draw out from the article/chapter the relevant ideas. It is not a summary of everything the article discusses.

A range: Exceeds expectations in addition to meeting all of the requirements of B	B range: Fully meets all expectations	C range: Meets most expectations	D/F: Does not/minimally meets expectations
Demonstrates sensitive and insightful understanding of related course readings and concepts. An excellent discussion and synthesis of the authors' ideas. Shows depth and breadth.	Demonstrates good understanding of related course readings and concepts. Detailed discussions and reasonable interpretations. A good synthesis of the authors' ideas.	Demonstrates rudimentary understanding of related course readings and concepts. Discussions and interpretations include frequent broad generalizations and undeveloped ideas. Surface synthesis of the authors' ideas.	Demonstrates understanding of related course readings and concepts. Discussion and interpretations are inadequate and/or missing. Inaccurate understandings of author's ideas. Does not demonstrate adequate engagement with the topic
In addition to meeting all	Writing meets	Writing minimally	Writing does not meet

of the requirements of B, the paper is essentially error free in terms of the mechanics of writing. Writing flows very smoothly from one idea to another. Writing is clear, direct, expressive, descriptive and engaging. The writer's decisions about word choice, form, style, tone, organization, development of ideas, and content makes reading a pleasurable experience. APA referencing is complete and accurate.	university level standard. While there may be minor errors, the paper follows normal conventions of spelling and grammar and has been carefully proofread. Good organization. Sentence structure and word choice helps with clear communication of ideas. Sequencing of ideas within paragraphs and transitions between paragraphs is smooth. Writing flows well. APA referencing includes	meets university standard. Frequent errors in spelling, grammar, sentence structure. Sentence structure and/or word choice interferes with clarity. Organization needs development. Improvement needed in sequencing and development of ideas within paragraphs, and in transitions between paragraphs. Some editing is needed to reduce repetition. Writing may be difficult to follow. APA referencing is incomplete and includes several errors.	university standard. Writing includes numerous distracting errors in spelling, grammar and /or sentence structure. Style and/or format is inappropriate for the assignment. Fails to demonstrate competence in documentation of sources.

ASSIGNMENT 2: PEDAGOGICAL RESPONSE PRESENTATION (30%)

Due: as assigned on Moodle

For this assignment you will work in groups to create a pedagogical response to one of the concerns we covered in the course. This assignment will include a presentation of your groups' pedagogical response. Each group will have **5 minutes minimum** to present your pedagogical response. You may use drawings, images, video, sound bites, song, materials, etc. in your presentation. Your group will be required to **have 6 references minimum** (e.g., course readings, guest speakers).

To complete this assignment, submit your presentations on Moodle.

	A range Excellent work: exceeds expectations	B range Very good work: fully meets all expectations	C range Satisfactory work: meets most expectations	D/F Unsatisfactory work: does not meet expectations
Visual and oral communication	In addition to meeting all of the expectations of B, the presentation demonstrates a creative and innovative approach. Visuals are beautifully designed with a strong aesthetic sense.	Well presented, ideas and processes are articulated strongly, good use of images. Visuals aid communication, carefully chosen and purposeful.	Difficult to follow ideas and processes, minimal attention to visual and oral communication. Presentation seems rushed. Indiscriminate use of images. Visuals are poor quality.	Presentation appears careless and/or quickly put together. Lacks attention to visual and oral communication.
Content and engagement with readings	In addition to meeting all of the expectations of B, includes depth and breadth of thinking and questioning.	Complete with all necessary elements. Shows personal and complex engagement with course ideas and processes.	Complete with all necessary elements, although not as strong or detailed as B. Surface engagement with course ideas and processes.	Presentation engages less than 4 references. Very minimal engagement with course ideas and processes.

ASSIGNMENT 3: PORTFOLIO (35%)
Due: Exam Period TBA

For this assignment you will create a portfolio that documents and explores course processes, perspectives, and ideas.

To create your portfolio, you should take detailed and descriptive notes, photograph class activities and processes, and include samples of drawings, sketches, maps, and other artistic and inquiry processes. It should be thoughtfully designed; show your learning, curiosities, questions, and engagement; and highlight key course concepts and inquiry processes. You should have entries for each concern and for each reading.

Your portfolio should demonstrate your engagement with the course, and record of the course's inquiry explorations and processes well. You should use your portfolio as a way of telling "inquiry stories" well and practicing pedagogical narration. It should be a portfolio that you would be proud to share with a sponsor teacher or colleague.

	A range Excellent work: exceeds expectations	B range Very good work: fully meets all expectations	C range Satisfactory work: meets most expectations	D/F Unsatisfactory work: does not meet expectations
Design and use of images	In addition to meeting all of the expectations of B, the portfolio demonstrates a creative and	Well designed, text and images are connected well, good use of images. Images are provocative and	Text and images are disconnected, minimal attention to aesthetics and design. Indiscriminate use of	Work appears careless and/or quickly put together. Lacks attention to aesthetics, and/or

	innovative approach. Is beautifully designed with a strong aesthetic sense.	purposeful.	images. Images are poor quality.	design.
Content and engagement	In addition to meeting all of the expectations of B, descriptions are insightful, expressive and detailed. Includes both depth and breadth of thinking and questions that emerged.	Complete with all necessary elements. Includes images of materials gathered, sketches, maps, and descriptive notes. Complete with responses and images from every class. Shows personal and complex engagement with course ideas and processes. Written descriptions are clear, specific, and highlight key concepts, ideas, and processes. Includes thoughtful notes/responses to the course readings.	Complete with all necessary elements, although not as strong or detailed as B. Surface engagement with course ideas and processes. Written descriptions are minimal. Needs editing for clarity and/or language use. Includes surface and general notes/responses to the course readings.	Some entries are missing or very undeveloped. Very minimal engagement with course ideas and processes. Written descriptions are missing and/or very superficial. Notes and responses to the course readings are very minimal or missing.

Appendix D: Modules and Portfolio Layers

EDUC 159 Working with Young Children in Inclusive Practices

Module 1
Situating 'inclusion' and 'exclusion' historically, politically, geographically, ontologically, epistemologically

Key questions in this module:

- What does 'inclusion' mean, how is it used, who uses it, what are the contexts in which it is used, and how did it become an important concept?
- What did the inclusion movement promise to solve, and who was at the lead of the movement?
- How did the 'inclusion' movement take place at the same time that other movements were taking place?

Week 1
Stories of 'inclusion' and 'exclusion' in Canada

Key questions for this week:

- What was the civil rights and human rights movement about (e.g., what are the main principles?), who was involved, and when did it gain momentum?
- How did the human rights movement influence conceptions of inclusion and exclusion in education in BC, Canada?

Readings, Podcast & Video:

1) Read the introduction pages 3-14 in Ramos, H. (2008). Dominique Clément, Canada's rights revolution: Social movements and social change 1937–82. *Canadian Journal of Sociology, 33*(4)

2) Read the Huffington post for the most discriminatory laws in Canada

- http://www.huffingtonpost.ca/rachel-decoste/most-discriminatory-canadian-laws_b_3932297.html

3) Listen to the story of the Huronia Residential Institution (1876-2009), where intellectually disabled children were abused, neglected, and over 2000 were murdered

- http://www.cbc.ca/player/play/2251524056

4) Explore the following websites and video for short introductions to the disability rights revolution in B.C. and the influences on the education system

- http://www.inclusionbc.org/our-priority-areas/inclusive-education/what-inclusive-education

- http://www.inclusionbc.org/our-priority-areas/inclusive-education/history-inclusive-education
- https://www.youtube.com/watch?v=bA_D5Qd1mg8

Portfolio Layer:

Include, in your portfolio, a picture of the item in your bag that you introduced yourself with, along with the introduction of yourself that you gave in class.

Week 2
Shifting paradigms and prominent social movements in Vancouver

Key questions for this week:
- Throughout history, what theories, forms of state and citizenship, and concepts of power, influenced different social movements?
- What social movements gained momentum in Vancouver in the 1960s and 1970s?

Readings:
1) Top of page 10 to top of page 15 in Robinson, K. and Jones Diaz, C. (2006). *Diversity and difference in early childhood education: issues for theory and practice.* Berkshire, UK: Open University Press.

Meeting place (fieldtrip): the Museum of Vancouver
(http://www.museumofvancouver.ca/about) before Jan 25th - 11$, we will visit two of their exhibitions as follows:

1) 1960s-1970s: You Say You Want A Revolution:
- http://www.museumofvancouver.ca/exhibitions/exhibit/1960s-1970s-you-say-you-want-revolution

2) c̓əsnaʔəm, the city before the city:
- http://www.museumofvancouver.ca/exhibitions/exhibit/c%CC%93%C9%99sna%CA%94%C9%99m-city-city

Portfolio Layer:

Exhibit 1)
Describe the 'hippie revolution' in Vancouver, Canada (e.g., what theoretical underpinnings and concepts of power informed the movement, what were their goals, and who was involved?). NOTE: Remember to reference this week's reading.

How does the 'hippie revolution' connect to and exemplify the principles of the civil and human rights movement? NOTE: Remember to reference last week's readings.

Take 2 images of ideas you picked up through the exhibit, and that connect to your writing.

Carefully craft the design and layout of the images and text in your portfolio. Remember to review the portfolio outline and marking rubric for inspiration.

Exhibit 2)
Describe c̓əsnaʔəm, the city before the city.

What forms of citizenship were the 'hippie revolution' premised on and what forms of citizenship were erased?

Take 2 images of ideas you picked up through the exhibit, and that connect to your writing.

Carefully craft the design and layout of the images and text in your portfolio. Remember to review the portfolio outline and marking rubric for inspiration.

Week 3
New perspective in inclusion: from principles to ethics

Key questions for this week:

- What does a cosmoecological ethics entail? What does an ethics of obligation and aesthetics mean?

Readings:

1) Read the alternative ethics by Despret and Meuret (2016):

- http://environmentalhumanities.dukejournals.org/content/8/1/24.full.pdf+html

Portfolio Layer:

Bring to class: clothes appropriate for the weather (e.g., umbrella, coat, boots), your camera (e.g., cell phone camera, camera), note and/or sketchpad, pens and pencil (no crayola markers)

In small groups, go for a *slow* walk around campus. In the inquiries we will become 'slow teachers' or 'slow researchers'. Here is how Stengers (2011) explains the idea of a slow researcher:

> Slow researchers are "researchers who intend defending and promoting "slow science", that is, resisting the fast, competitive, benchmarked research, which is, seemingly unavoidably, becoming the norm. Needless to say, "slow" does not mean idle. The choice of the expression "slow science" makes this initiative part of the "slow motions", the best known of which is "slow food", resisting fast, bad quality and 'ready to eat' food and the system that produces it. Slow science is about the quality of research, that is also, its relevance for today's issues." (p. 2)

We will pay attention, slow down, question, be curious, participate, and so on. Do not rush through the process.

Closely attend to how you find your way together. Despret and Meuret (2016) provoke us to consider a cosmoecological ethics, involving relations of obligation and aesthetics of world making. They write,

> The cosmos emerges, again and again, out of diverse ways of composing worlds, of crafting attachments and connections that link soil and earth, compost, humus, mud, grass, dogs, sheep, humans, and more. (p. 35)

In other words, such an ethics requires us to experiment and explore our capabilities and affectabilities together—beings, worlds, and landscapes that transform us all together. Through your walk, explore a cosmoecological ethics. Take 2 images during your walk.

Following your walk draw a map of your walk. Take a picture of your map, and paste the image of your map, along with the two images from your walk, into your portfolio.
Think of **one** word that illustrates how you found your way together and write it into your portfolio.

Carefully craft the design and layout of the images and text in your portfolio. Remember to review the portfolio outline and marking rubric for inspiration.

Submit: **one** of the images from class in the Database called 'Gathering' at the top of Moodle.

Module 2
Reconceptualizing 'inclusion' in the 21st century

Key questions in this module:

- What are contemporary concerns in Canada, and how is 'inclusion' conceptualized in the 21st century?

Week 4
What inclusions and exclusions does a 'neoliberal capitalist state' create?

Perspectives:

- Economic 'class' and inclusive practices

Reading:

1) Read chapter 2 in Dahlberg, G., & Moss, P., (2005). *Ethics and politics in early childhood education*. New York; London: RoutledgeFalmer

Meeting place (fieldtrip): we will meet downtown Vancouver at the waterfront station and go for a walk with our groups.

Portfolio Layer:

Continue to closely attend to how you find your way downtown—what do you notice, be curious. Take 2 images of ideas you picked up and paste them into your portfolio.

Pick up 2 tangible things from your walk. NOTE: You will need to find a spot to keep various things you have gathered over the course.

Write a short story that explores your walk downtown, and the images you took, in connection to the ideas in the chapter that you read this week. Your synopsis may help support you with this story.

Carefully craft the design and layout of the images and text in your portfolio. Remember to review the portfolio outline and marking rubric for inspiration.

Week 5
What inclusions and exclusions does the 'Anthropocene era' create?

Perspectives:

- Common worlds perspectives

Reading:

1) Read the article Taylor, A., & Pacini-Ketchabaw, V. (2015). Learning with children, ants, and worms in the Anthropocene: Towards a common world pedagogy of multispecies vulnerability, *Pedagogy, Culture & Society,* DOI: 10.1080/14681366.2015.1039050

Meeting place (fieldtrip): possibilities for our meeting place are on the borders of the Squamish reserve – one, the golf course, and, two, Maple Ridge farm.

Portfolio Layer:

Taylor and Pacini-Ketchabaw (2015) propose that

> It is no longer plausible to separate the human from the so-called 'natural world', and it is no longer possible to deny that our fate, as a human species, is already bound up with the fate of other species (Rose et al. 2012). (p. 4)

In your groups, slowly walk around our meeting place, and explore what Taylor and Pacini-Ketchabaw (2015) mean by the inextricable entanglements between the human and 'natural world.' Take up their provocation to "learn from other species about what is already happening in the world" (p. 5). Try, as they suggest, being curious, notice, paying attention.

Find a spot to listen to another species. With your sketchbook and pencil/pens in hand, the challenge is to draw a picture of what the species is telling you. Take a picture of your drawing, and paste it into your portfolio.

Pick up 2 tangible things from your walk.

Write a short story that explores your drawing in connection to the ideas in the chapter that you read this week. Your synopsis may help support you with this story.

Week 6
What inclusions and exclusions does a 'post-disability discourse' create?

Perspectives:

- Critical disability studies

Readings:

1) Read the short introduction to the medical model & social model explained

- http://psac-ncr.com/defining-disability-medical-model-social-model-disability

2) Read the last three paragraphs titled *The 21st Century*, about the goals in the disability rights movement in Canada

- http://www.thecanadianencyclopedia.ca/en/article/disability-rights-movement/

3) Read the article Underwood, K. (2013). Everyone is Welcome: Inclusive Early Childhood Education and Care. Ministry of Education. Retrieved from http://www.edu.gov.on.ca/childcare/Underwood.pdf

4) Shakespeare, T. & Watson, N. (2001) The social model of disability: an outdated ideology?, in: S. Barnartt & B. Altman (Eds) Exploring theories and expanding methodologies: where we are and where we need to go (London, JAI) 9–28.

Guest speaker: Accessibilities representative from Cap to share the histories around the design of the building, the modifications to the building and thinking behind it, the reason behind the name change, and current concerns.

Portfolio Layer:
Underwood (2013) describes inclusive practice as involving the following.

> Physical resources that are important for inclusive practice include an accessible environment that provides adaptive materials, specialized equipment and a well-planned layout. (p. 2)

Explore Capilano, in your groups, for their implementation of the social model, with regards to alterations of the environment to remove barriers to support inclusivity. Shakespeare and Watson

(2001) describes that fixing the problem of inclusivity, based on either the medical model or the social model, is in illusion. In the social model, removing one barrier for someone may create a barrier for someone else. They go on to suggest that we are all vulnerable, but some of us are more vulnerable then others. Continuing to engage the processes that create exclusions, rather than trying to solve them, is where our focuses should reside. Based on their proposition, continue to explore the campus and write a short story that connects your walk to the ideas in the chapter that you read this week. Your synopsis may help support you with this story.

Take 2 images of ideas you picked up and put them in your portfolio.

Pick up 2 tangible things from your walk.

Weeks 7 & 8
What inclusions and exclusions does a 'multicultural state' create?

Perspectives:

- Social justice perspectives
- Anti-racist feminist perspectives

Readings:
1) Read the article Pacini-Ketchabaw, V. (2007). Child care and multiculturalism: A site of governance marked by flexibility and openness. *Contemporary Issues in Early Childhood, 8*(3), 222-232.

2) Read the article Pacini-Ketchabaw, V., & Nxumalo, F. (2012). Unpacking racialization through pedagogical documentation: Exploring nomadic practices. In A. Fleet, C. Patterson, & J. Robertson (Eds.), *Conversations about Pedagogical Documentation* (pp. 259-272). Castle Hill: Pademelon Press.

Meeting place (fieldtrip): we will meet at the Real Canadian Superstore parking lot and go into the grocery store to examine how the food is organized.

Portfolio Layer:

Part 1:
Pacini-Ketchabaw (2007) proposes that multiculturalism, first initiated by the government to recognize both English and French languages, with its intentions to celebrate difference, acts to maintain "structural inequities that exist across social positions of 'race', nationality, class, language and so on" (p. 224). Explore the isles of the grocery store to examine how the food is reasoned and categorized. Take 2 images of ideas you picked up and put them in your portfolio.

Whether we can or cannot say the grocery store was designed with what Pacini-Ketchabaw (2007) describes as acceptance, tolerance, and sensitivity, consider the following question: Through including difference, how does the grocery store create identities that Pacini-Ketchabaw (2007) explains as maintaining whiteness?

Draw a map of the way the food is organized into normative, organic, ethnic, international, and so on. Take an image of your drawing, and paste it into your portfolio. Write a short story that explores your map in connection to the ideas in the chapter that you read this week.

Pick up 2 tangible things from your walk.

Part 2:
Revisit the grocery store. Pacini-Ketchabaw and Nxumalo (2012) suggest that

> each encounter also holds potential to connect people through ethical connections across difference — for 'ethical engagement with otherness' (Saldanha, 2006, p 14), and also for new, unexpected effects and lines of flight (Deleuze and Guattari, 1987; Swanton, 2008).

Explore the grocery store with your group for potential ethical encounters across difference. Write a short story about your exploration, in connection to the ideas in the chapter that you read this week.

Weeks 9 & 10
What inclusions and exclusions does a 'reconciliation state' create?

Perspectives:

- Indigenous perspectives on inclusion
- Theories of change

Background Videos:

- Watch the movie **We Were Children** of first person stories about residential schools
- Watch one **Lighting the 8th Fire** CBC episode **Whose Land is it Anyways**

Readings:

1) The below readings all speak back to the TRC movement with specific concerns. The TRC reports are all available online and are extensive documents. Skim the TRC Reports to support you in your readings: http://nctr.ca/reports.php

2) Read the news article on the rights movement in the 21st century:

- http://www.theplaidzebra.com/canadas-elusive-civil-rights-movement-are-canadians-polite-bystanders-to-national-tragedy/

3) Read the book review that discusses Indigenous responses to TRC:

- https://briarpatchmagazine.com/articles/view/re-envisioning-reconciliation

4) Read the article about Indigenous concerns with damage-centered research:

- Read the article Tuck, E. (2009). Suspending damage: A letter to communities. *Harvard Educational Review, 79*(3), 409

Meeting place (fieldtrip): we will meet at the Real Canadian Superstore parking lot that borders the Squamish Nation's reserve.

Portfolio Layer:

Part 1:
In your groups, slowly walk the border between the grocery store and the Squamish Nation reserve. Consider the following two quotes as you walk. Hanson (n.d.) describes a reserve as follows.

> An Indian Reserve is a tract of land set aside under the Indian Act and treaty agreements for the exclusive use of an Indian band. Band members possess the right to live on reserve lands, and band administrative and political structures are frequently located there. Reserve lands are not strictly "owned" by bands but are held in trust for bands by the Crown. The Indian Act grants the Minister of Indian Affairs authority over much of the activity on reserves. (para, 2)

Hanson (n.d.) goes on to explain that reserves are different to traditional territories.

> A reserve is not to be confused with a First Nation's traditional territory. Although reserve borders were imposed on First Nations, many First Nations have continued hunting, gathering, and fishing in off-reserve locations that they have used for many generations. (para, 10)

(For further reading go here, http://indigenousfoundations.arts.ubc.ca/home/government-policy/reserves.html)

Take a *series of 4 images* that engages the border during your walk. Paste the series of images into your portfolio.

Write a short story that explores your experience of walking the border, in relation to the above quotes, and in connection to the ideas in the reading this week.

Pick up 2 tangible things from your walk.

Part 2:

You will be creating your own entry for today.

Module 3
Pedagogical possibilities that respond to concerns in the 21st century

Key questions in this model:

- How do we create pedagogical responses with children to contemporary concerns?

- How do we conceptualize pedagogical responses in the 21st century?

Weeks 11 & 12
Group work

You have two weeks to create a pedagogical response to one of the contemporary concerns that we covered in the course, and prepare a presentation for the last week of class. In your groups, chose one of the concerns we covered in the course as your focus. Revisit the article(s) you read for your chosen concern, as well as the reading on ethics for week 3. These articles may form the basis for your responses and presentations. Bring together the images and things you gathered from the course. These things may form the materials you have to work with to create a response.

Find an artist that inspires your group, and examine what the artist does to address the concern. Options might include the following:

- Art 21 featured an episode on Vancouver: http://www.pbs.org/program/art21/

Those of you focusing on a **neoliberal capitalist** state:

- Artist Julie Mehretu: http://www.art21.org/videos/segment-julie-mehretu-in-systems
- https://www.artsy.net/artist/julie-mehretu

For those focused on the **Anthropocene era**:

- Sharon Kellis's artistic work: https://earthand.com/
- https://theurbanweaverproject.wordpress.com/
- An interesting exhibit on plants: https://www.artsy.net/article/artsy-editorial-what-plants-can-tell-us-about-global-power
- Kelly Jazvac engages with plastics and their geological interventions http://www.kellyjazvac.com/Stones/Stones.html
- You might find inspiration from Zi Xi Tan's piece plastic ocean: https://www.artsy.net/artwork/zi-xi-tan-plastic-ocean

Post-disability discourse:

- Explore artist Carmen Papalia's work: http://blog.art21.org/2014/10/07/you-can-do-it-with-your-eyes-closed/#.WA6Z4pMrKL4
- Check out the following exhibit: https://www.artsy.net/show/cantor-fitzgerald-gallery-haverford-college-what-can-a-body-do
- Contact and visit (during office hours) artist Sylvia Kind about some of her recent textile pieces where she thinks inventively with disability

Multicultural state:

- The article on polycultural and multicultural problematic: http://www.art21.org/texts/the-culture-wars-redux/essay-polyculturalist-visions-new-frameworks-of-representation-multicul

- Explore artist Abigail DeVille: https://vimeo.com/79076989

Truth and Recondition state:

- Marianne Nicolson's artwork: http://www.moa.ubc.ca/borderzones/features_nicolson.html
- http://www.mariannenicolson.com/
- Dana Claxton: http://www.cbc.ca/beta/arts/dana-claxton-wants-to-change-the-way-you-think-about-indigenous-women-1.3403600
- Contact David Kirk and Clay Little for their ideas.

Create a pedagogical response to your chosen concern, and present your response in the community (e.g., Capilano campus, downtown Vancouver, Real Canadian Superstore parking lot, and so on). Remember to take pictures for your presentations.

Week 13
Group presentations

Group presentations occurring this week.

Appendix E: Course Outline

Tuesdays & Thursdays 1:00pm – 2:30pm, January 5-April 12, 2017
Exam Schedule April 18-25, 2017

Three hours offered by lecture, plus additional fourth hour activities each week over 15 weeks. Fourth hour activities will be delivered in a variety of ways. Instructions for fourth hour activities will be distributed during the first class.

COURSE PREREQUISITE
None.

EARLY CHILDHOOD CARE & EDUCATION DEPARTMENT VISION STATEMENT
The ECCE diploma / degree program fosters intellectual curiosity and critical thinking relevant to advocacy and leadership in early childhood education careers, advanced study, and lifelong learning.

LEARNING OUTCOMES
Students who successfully complete this course should be able to:

Discuss the history and philosophy of the concepts of difference, diversity and inclusion:

1. Have an introductory understanding of how theories such critical Indigenous theory, queer theory, and poststructural feminism speak to issues of difference, diversity and inclusion.
2. Understand that children are differently positioned and reach their potential through curriculum and assessment that promotes social justice;
3. Consider how intersecting issues such as colonialism, racialization, disability, sexuality and gender inequities enact social injustices in everyday life, including in early years settings.
4. Critically engage with readings that consider possibilities for creating movement beyond merely acknowledging diversity and inclusion towards acting for anticolonialism and social justice in early childhood pedagogies (Pacini-Ketchabaw et al., in press).
5. Discuss how course perspectives challenge their everyday encounters/interactions with others.
6. Critically consider multiple meanings, perspectives and power relations of acts of "inclusion".

COURSE CONTENT

Concerns
Settler Colonialism, Place education, and Inclusive practices: • Indigenous perspectives on inclusion Reconceptualizing Inclusion to consider more-than-human worlds: Common worlds early childhood pedagogies (Multi)cultural Discourses, Culture, and Inclusive Practices Gender Intersections, Racialization, and Inclusive Practices • Social justice perspectives • Anti-racist feminist perspectives Disability and Inclusive Practices Neoliberal Capitalist Economies: • Economic 'class' and inclusive practices

***Students are responsible for doing all assigned readings prior to class. Students are also responsible for checking the course Moodle site on a weekly basis as readings may change as we move through the course.**

REQUIRED TEXTS

- American Psychological Association (2010). *Concise Rules of APA Style: The Official Pocket Style Guide. (6th Edition)*
- Early Childhood Educators of British Columbia (2008). *Code of ethics: early childhood educators of British Columbia.* Vancouver, BC: Author.
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RECOMMENDED TEXTS

- Gordon-Burns, D. et al. (2012). *Te Aoturoa Tataki: Inclusive Early Childhood Education: Perspectives on inclusion, social justice and equity from Aotearoa New Zealand*. New Zealand: NZCER Press.
- Pacini-Ketchabaw, V., Nxumalo, F., Kocher, L., Elliot, E, & Sanchez, A. (2014*) Journeys: Reconceptualizing early childhood practices through pedagogical narration.* Toronto: University of Toronto Press.
- Robinson, K. and Jones Diaz, C. (2006). *Diversity and difference in early childhood education: issues for theory and practice.* Berkshire, UK: Open University Press.
- Chapman, L. (2010). *A different perspective on disability equality: A practical handbook.* Huddersfield, UK: Enterprise Print.

NOTE: WEEKLY REQUIRED READINGS ARE POSTED ON COURSE MOODLE SITE

EVALUATION PROFILE

Written Synopses	35%
Collective Inquiry	30%
Portfolio	35%
TOTAL	**100%**

GRADING PROFILE

A+ = 90 - 100	B+ = 77 – 79	C+ = 67 – 69	D = 50 – 59
A = 85 – 89	B = 73 – 76	C = 63 – 66	F = 49 and below
A- = 80 – 84	B- = 70 – 72	C- = 60 – 62	

ASSIGNMENTS

Details of assignments will be provided by the instructor at the start of the course.

OPERATIONAL DETAILS

Capilano University has policies on Academic Appeals (including appeal of final grades), Student Conduct, Cheating and Plagiarism, Academic Probation and other educational issues. Copies of these and other policies are published each term as part of the Registration Guide, and they are always available on the University website.

Attendance

Attendance is essential for the successful completion of this course and to meet the Licensing requirements of the BC Early Childhood Educator Registry.
In the event of an absence from class, the student will inform the course instructor.
A student who misses 10% of classes may not receive credit for this course. A faculty review will occur in the event the maximum percentage of absences has been exceeded. Program probation may be a result of the review.

*Please note that this pertains to all students who are taking this course, regardless of whether individual students are not seeking licensure.

Punctuality

Punctuality is essential given the professional nature of this program.
Lateness will be assessed in the same way as attendance. Being late for more than 10% of classes will result in a faculty review.

*Please note that this pertains to all students who are taking this course, regardless of whether individual students are not seeking licensure.

Academic Responsibility

Each student is responsible for the material covered in class and for any work required for the following class. If a student misses a class, they have the responsibility to contact a peer and obtain the notes, handouts and work for future classes.

The quality of work should provide both adequate depth and breadth so as to demonstrate a commitment to your professional development and that the competencies required of the course have been successfully met

Professionalism

All students are expected to maintain professional behaviour, as laid out in the ECEBC's Code of Ethics, while participating in this course. This pertains to all students, registered for this course.

Missed presentations, exams, quizzes

Students will be allowed to make up in-class assignments, presentations, projects, exams, and quizzes under the following conditions:

If a doctor's certificate of illness is provided; or, in the case of the death of a close family member, a death certificate is provided.

Late Assignments

All assignments are due at the beginning of the class on the due date. Late assignments will receive a 5% deduction in grade for each day they are overdue.

Incomplete Grades

"I" Grades will be given only when prior arrangement has been made in writing between the instructor and the student specifying the exact nature of the work to be done and the date it is to be received.

English Usage and Writing Style

All assignments are marked for correct English usage, proofreading, and formatting. At the instructor's discretion, any assignment not reaching these standards may be returned for revision and resubmission. Maximum grade assigned for a revised assignment is a "C".

All assignments will adhere to APA stylistic guide for avoiding bias in language use and will be written in a manner that reflects the spirit and values inherent in the ECEBC Code of Ethics and the BC Early Learning Framework. At the instructor's discretion, any assignment not reaching these standards may be returned for revision and resubmission. Maximum grade assigned for a revised assignment is a "C".

Cheating & Plagiarism

Cheating is an act of deceit, fraud, distortion of the truth, or improper use of another person's effort to obtain an academic advantage.

Plagiarism is the presentation of another person's or source's words and/or ideas as if they were one's own. It ranges from an entire assignment which is not the

student's own work to specific passages within an assignment taken from a source without appropriate acknowledgement.
Students are responsible for ensuring that they understand and follow the principles of proper documentation and scholarship. If in doubt about these matters, students should consult their instructor, the Writing Centre, or the Library. Students are responsible for ensuring that they understand what constitutes cheating and plagiarism and that these violations of proper academic practice have serious consequences
The instructor has the right to assign a grade of "0" on the examination or assignment, or, at the instructor's discretion, a letter grade "F" / No Credit on the course.
Second incidents of cheating or plagiarism, or first incidents deemed by a department/instructor to be particularly serious, will be dealt with according to the University policy available on the University website.

Emergency Procedures

Please read the emergency procedures posted on the wall of the classroom.