

## Letters to a New Teacher: A Curriculum of Embodied Aesthetic Awareness

By Pauline Sameshima

*In the following letters to a new teacher, a university mentor shares her reflexive notions of how she lives as a teacher researcher.<sup>1</sup>*

September 21

Dear Chris,

I hope this letter finds you well. I'm glad we've been partnered. I enjoyed our phone conversation. As agreed, I'll send an introductory letter and then three reflections. We can discuss them as we go along. If you write a response journal to each and add anything else that you want to talk about, we'll very easily meet the mentorship program guidelines.

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That's what writing is, not communication but a means of communion. And here are the other writers who swirl around you, like friends, patient, intimate, sleeplessly accessible, over centuries. (Amis, 2000, p. 268)

I've been thinking a lot about the outlooks, qualities, and skills I consider important and useful for teachers, and of those, which ones might be most useful at the beginning of a career. Often what's perceived as important for the new teacher is not what is important

### *Letters to a New Teacher*

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from a veteran's point of view, nor from a researcher's for that matter, so I hope that you will find some resonance with my letters now, or even sometime later in your teaching career. Sometimes reading the same text at a different time or in a different context creates a substantially dissimilar text. Timing and context really do influence so much in our lives. Of course, knowing strategies for respectful classroom management and knowing "what to teach" are critical to all teachers, especially new ones, but these two issues particularly, often simply require time and experience in context so I'm going to focus on something I call *An Embodied Aesthetic Curriculum*. I would like to share my ruminations on how the body can inform experiences of teaching and learning when the divarication of mind and body are reunited.

Ideally, it would be best if I could understand the context in which you teach and model particular learning/teaching strategies you're interested in, or team-teach a series of lessons with you then talk about them. Despite my distance, I'm still hopeful that our reflexive writings to one another will help us grow as teachers.

To deepen transformative teaching and learning practices I encourage teachers to develop an *embodied aesthetic wholeness*. I imagine holistic teaching as fluid, coloured transparent layers dynamically moving under and over one another. Light (context) illuminates certain layers at particular times and at other times, the richness is created by the fusion of layered colours. I suggest the following:

1. increase receptivity and openness to learning
2. foster skills of relationality
3. model wholeness-in-process in explicit reflexive texts

I agree with Brent Kilbourn who asserts that:

Common accounts of teaching frequently lack significant details about its nature, including details about subject-matter and about the process of teaching. Bled of these details, teaching can appear too simple in the eyes of parents and students; more significantly, it can appear too simple in the eyes of beginning teachers. (1998, p. xi)

So we can talk casually about things but I'll also include research references which might help you look up something that interests you. Feel free to use the references to write your monthly reflection papers. Even now, after teaching for many years, I still find that keeping a journal and discussing pedagogical issues with colleagues or friends very revealing.

#### *Background*

The tradition of formal schools has severed the body from the mind, thereby inhibiting holistic teaching and learning which potentially limits the development of imagination and wonder, and restrains the advancement of knowledge and understanding (Gallop, 1988; jagodzinski, 1992). According to jan jagodzinski, the

bifurcation of mind and body in the arts occurred during the rule of Louis XIV in the eighteenth century. It was during this time that the “artisan” was replaced with the “artist.” jagodzinski believes that since then sensuous knowledge has been separated from the body and transferred into the art object which is put on display. The separation between maker and product produces an inanimate object which can then easily be sorted and categorized as a superficial commodity. Similarly, the separation between teacher and curriculum has created a static, cold, compartmentalized curriculum which has in many respects become a commodity—packaged knowledge. In so thinking, the disembodied teacher can then be thought of as the mindless conduit of transference. We must breathe life back into the curriculum, make learning meaningful, and focus on the art of teaching. We must not let teaching well take the backseat to covering curriculum. The teacher can address personal wholeness by reconnecting the curriculum with self by connecting mind and body; and second, by integrating self, as a learner in the teaching process.

*The Body of Knowledge*

Real knowledge is not merely discursive or literal; it is also, if not first and foremost, sensuous . . . derived from bodily participation in the learning act. (Berman, 1981, p. 168)

I’ll provide examples of the intersections between living, learning, researching, and teaching to foster the three intersecting and overlapping layers of wholeness. Wholeness as a theoretical model is rooted in micropolitical thought. The ability to see the micropolitical is paramount. The micropolitical is the human living curriculum as aesthetic text which “questions the everyday, the conventional, and asks us to view knowledge, teaching, and learning from multiple perspectives, to climb out from submerged perceptions, and see as if for the first time” (Pinar, Reynolds, Slattery & Taubman, 1995, p. 605). Heidegger puts it this way:

The most difficult learning is to come to know actually and to the very foundations what we already know. Such learning, with which we are here solely concerned, demands dwelling continually on what appears to be nearest to us. (1977, p. 252)

Wholeness employs *currere* as a research methodology as explained by Rita Irwin (2003, 2004) and William Pinar and Madeleine Grumet (1976). The word *curriculum*, generally used to refer to a prescribed list of outcomes, objectives and content, is derived from the Latin word, *currere*, which means to run. Curriculum is static, while *currere* is dynamic. Curriculum is focused on “end products we call concepts, abstractions, conclusions, and generalizations we, in accumulative fashion, call knowledge” (Pinar et al., 1995, p. 415). Researching, teaching, and learning through the method of *currere* as formulated and practiced by Pinar and Grumet (1976) requires the researcher to actively create two phenomenological descriptions: (1) to know the self in context; and (2) “to trace the complex path

### *Letters to a New Teacher*

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from preconceptual experience to formal intellection” (Pinar et al., 1995, p. 415). In other words, *currere* is *living pedagogic inquiry*—finding location of self in relation and iterating moments as knowledge construction along the path of the dynamic process of *currere*. Although understanding that curriculum as objectives and outcomes is important, I propose that we also attend to the *currere* root of curriculum in the classroom setting.

Madeleine Grumet writes:

If *currere* was to reveal our conceptual inclinations, intellectual and emotional habits, mime would reveal the knowledge that we have in our hands, in our feet, in our backs, in our eyes. It is knowledge gathered from our preconceptual dialogue with the world, knowledge that precedes our utterances and our stories. (1978, p. 305)

*Currere* is about movement, about awareness, about acknowledging learning through the body. Most teachers know that hands-on-learning and active participation increases learning. That notion must be extended to the teaching self—to embody learning, researching, and teaching that way. A refocus of ways of being a teacher and incorporating *currere* as an integral part of pedagogic living is critical to transformational teaching practice.

The scholarship of Hamblen (1983), Jagodzinski (1992), Leggo (2005), Pryer (2001), Sawada (1989), Springgay (2004), and others privileges the body’s sensuous knowing over the Cartesian emphasis on thought. Sawada explains that knowledge should “constitute the everyday epistemology of the everyday experiences of the everyday student who does not leave life behind when entering school” (1989, p. 9). Learning is an integral part of living in the body. Every living moment is a possible moment for realization, contemplation, or action. Embodied wholeness is weaving the daily into reflexive understandings of continuous heartfelt living, learning, and teaching. Artful, tactile and multi-sensory epistemologies are thus more strongly supported as the researcher/teacher/learner takes on a reflexive way of being.

Like Jagodzinski (1992), I support the understanding that the aesthetic, ethical and political are intertwined. Jagodzinski argues that “curriculum as an aesthetic text represents a political and moral commitment in constant antagonism with reality. Aesthetic experience becomes . . . a transvaluation and a call to action” (Pinar et al., 1995, p. 602). The researcher/teacher/learner is always in an active state of renegotiating perceptions of self in conceptions of context (Rogoff 2000) and researching, re-creating and creating new ways of understanding, appreciating, and representing (Finley and Knowles, 1995). Living wholeness as a researcher and teacher includes living as an embodied aesthetic being, developing skills for finding meaningful pedagogic relevance between personal experience and the greater public good, and recognizing the processes of learning while the passages of learning are being constructed.

Living embodied wholeness is not a blind surrender to compartmentalization

*Pauline Sameshima*

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and dichotomy; rather, it is comparable to living Garoian's performance art teaching off-stage, outside and inside the classroom.

Performance art teaching enables students to critique curricular and pedagogical stereotypes, to challenge the assumptions of the art world and those of the culture in general. This pedagogy recognizes and encourages the tradition of rebellion as a natural aspect of students' creative and mental development. (1999, p. 31)

Living wholeness is the entwining of Merleau-Ponty's (1968) "flesh" of the world with the self through Amelia Jones' process of "reversibility."

The relation to the self, the relation to the world, the relation to the other, all are constituted through a reversibility of seeing and being seen, perceiving and being perceived, and this entails a reciprocity and contingency for the subject(s) in the world. (1998, p. 41)

Wholeness is thus living inside and outside—living a subversive esthetic, moving with conviction, away from the safety of conformity and standardization, and the fear that holds us there, to the unknown, to the new, and to the open connective spaces where the impossible becomes possible.

To be immersed as a learner in the teaching practice you need to question the origins of your thinking and talk about your thinking. You need to teach and learn through multiple embodied experiences. You also need to find location for yourself through actively increasing your receptivity, developing skills of relationality, and acknowledging ecological and intuitive resonances. I would suggest that you begin to view yourself as not just the giving-teacher, but also as a receiving-learner in process. We should talk more about this with all beginning teachers. Herman Stark (2003) believes that to think is to undermine, and one increasingly incurs more intellectual and moral responsibilities as one becomes more thoughtful.

Excited for your unfolding possibilities,

—Julia

November 2

Dear Chris,

I hope you are well and taking time to exercise. Here's the next one—Layer One. Enjoy.

*Layer One: Improve "Receptivity" or Openness to Learning*

One of the major tasks of the curriculum field is to demonstrate in consistent fashion the process of self-criticism and self-renewal. (Henry A. Giroux, 1980, p. 27)

To teach well, in balanced ways, live with verve! Most conceptions of the teacher identity is one of a passive body, a conduit of knowledge, an empty jug which is filled with the curriculum which is then proportionally doled out to students. It's important to change this conception and to see the teaching self as a living,

### *Letters to a New Teacher*

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breathing learner closely integrated with students. Focus on the learning moments, limit the key concepts planned per lesson, and be cognizant of seeing and feeling responses from students. Understand self as not *giving* a curriculum but, rather, co-creating a curriculum with the students. Learning can only be meaningful if you can enable students to make relational connections. Teach your students how to increase their own body receptivity to learning as you focus on always remaining open yourself.

Emmanuel Levinas (1981) describes an interesting way of understanding “self/other.” Levinas believes that the primary concern of self to the other is the subject’s responsibility to the other, even if the other is unknown. He says we can only know self in relation to other. Ted Aoki (1992) explains that Levinas’ focus on responsibility before the rights and freedoms of the subject creates a tone which ethically welcomes multiplicity. This outlook appears simplistic but can drastically reshape your perspectives on locating your place as a teacher within wholeness. The teaching profession is dramatically strengthened when teachers understand who they are, know how their experiences have shaped their ideologies, and find and acknowledge their place of contribution in the broader context of the educational setting. There is a lot here in this last sentence and perhaps some would argue against this notion of seeking place and contribution. These ideas go against the grain because the historical concept of the teacher is one of blank uniformity. Levinas’ conception of self/other constructs a placeholder for self in the midst of others (through responsibility) and hence creates a perspective of belonging, place and need, yet still values difference. This conception reiterates Paulo Freire’s encouragement that “the more rooted I am in my location, the more I extend myself to other places so as to become a citizen of the world. No one becomes local from a universal location” (1997, p. 39).

An aesthetic of wholeness integrates Drew Leder’s concept of the ecstatic body as “a field of immediately lived sensation . . . its presence fleshed out by a ceaseless stream of kinesthesias, cutaneous and visceral sensation, defining . . . [the] body’s space and extension and yielding information about position, balance, state of tension, desire, and mood” (1990, p. 23). Being open in the moment means listening intently, simultaneously seeking relationality, acknowledging connections and appreciating the fullness of presence in the present. Being open is akin to Leder’s notion of aesthetic absorption which is based on phenomenologist Maurice Merleau-Ponty’s (1968) “chiasm” which is experiencing the world as “flesh”—a meshing of subject and object, self and body, and body and world. Merleau-Ponty explains:

The flesh is not matter, is not mind, is not substance. To designate it, we should need the old term “element,” in the sense it was used to speak of water, air, earth, and fire, that is, in the sense of a general thing, midway between the spatio-temporal individual and the idea, a sort of incarnate principle that brings a style of being wherever there is a fragment of being. The flesh is in this sense an “element” of Being. (p. 139)

*Pauline Sameshima*

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I want you to imagine wholeness as life lived in luminiferous ether. Ether was once believed to be the fifth and highest element after air, earth, fire, and water and was believed to be the substance composing all heavenly bodies. Ether was imagined to be above air, air itself, and a medium that filled all space to support the propagation of electromagnetic waves (*hyperdictionary*, 2005). Living in the ether is thus living within the fifth element as Merleau-Ponty describes—living an aesthetic openness of being. You feel the immersion, yet simultaneously see all that is around you, even your immersed self.

Recently, I saw Sandra Weber's (2005) presentation at Robson Square Theatre. Her topic title was *Bodies and teaching: From representation to embodiment*. She promotes the active body as learner. During the open question and answer period a teacher commented that Weber proposed nothing new. In this teacher's school, the students were exposed daily to opportunities for embodied learning in such forms as dance, theatre, physical education, and hands-on-learning. The important point to raise is the question which alludes to the mistaken but conventional notion that lessons are "given" or that opportunities for performance learning are "provided." The primary concern should be that the teacher's body be a part of the learning or used in the learning process. This is a good example of the split between teacher and curriculum.

Joseph Schwab introduced dialogic discussion in the university setting in the 1930's (Westbury & Wilkof, 1978). This was a novel method of learning at the time because it involved the insertion of the teacher in the learning process and brought in potential juxtaposition and resistance as the class debated and dialectically constructed understanding. Moving away from directed teaching toward discussion is great, but even better would be a full integration of the teacher as a student in praxis. My proposal is a radical reconception of the teacher—the teacher as not only teacher, but simultaneously researcher and learner.

The idea of not knowing is a foreign idea for teachers who feign competence, often to gain control of behavioural and management issues, and who are expected by students, parents, and administrators to "know." Being open to newness and receptive to learning first requires a public acknowledgement that teachers don't know everything and are always in process; and, second, an active attempt on the teacher's part to search for connections and metaphoric meanings of relationality in experiences which connect to pedagogy.

Take care,

—Julia

February 13

Dear Chris,

*Layer Two: Foster Skills of Relationality*

Ardra Cole and J. Gary Knowles define arts-informed life history inquiry as

“research that seeks to understand the complex relationships between individuals’ lives and the contexts within which their lives are shaped and expressed. . . . Research is guided by principles that place self, relationship, and artfulness central in the research process” (2001, pp. 214-215). When we write to each other, we are using autobiography and life history as the *text* for reflection and analysis. In this way, relationality becomes both a private and public endeavour. We must foster our skills of relationality in ourselves (our living with our teaching), between our lives and our students, and within our students as well.

We need to practice developing awareness of feelings, thoughts and physical responses in order to deepen levels of personal growth. (Chödrön, 1991; Kabat-Zinn, 1994; Kozik-Rosabal, 2001; Lama Surya Das, 1997; Springgay, Irwin, & Wilson Kind, 2005). We must “live a life of awareness, a life that permits openness around us, a life that permits openness to the complexity around us, a life that intentionally sets out to perceive things differently” (Irwin, 2004, p. 33). Rita Irwin and the work of others describe this way of being immersed in knowledge creation and understanding through processes of committed living inquiry as *a/r/t/ography*. Carson and Sumara describe their notions of living practice as action research:

The knowledge that is produced through action research is always knowledge about one’s self and one’s relations to particular communities. In this sense, action research practices are deeply hermeneutic and postmodern practices, for not only do they acknowledge the importance of self and collective interpretation, but they deeply understand that these interpretations are always in a state of becoming and can never be fixed into predetermined and static categories. (1997, p. 33)

If we believe that learning takes place when students are able to connect the perceived with something they know and hence process the new information to new constructions of understanding, then it is very important that we cultivate the aspect of bridging the unrelated. Consider Ted Aoki’s rumination:

For myself, these voices do not blend in a closure; rather, they celebrate openness to openness—there is distinct resistance on their part to be brought to a closure. I liken these five voices not to a symphonic harmony of oneness, but, as in certain Bach fugues, to a polyphony of five lines in a tensionality of contrapuntal interplay, a tensionality of differences. (Berman, Hultgren, Lee, Rivkin & Roderick, 1991, p. xiii)

Here’s an example of how I see relationality working in my life. This example further ties in with Ted Aoki’s words. Last week I was involved in a performance at a motivational convention. We were playing an African drumming arrangement called *Mystery of Love* written by ManDido Morris. There were 200 people participating. The center group of people played a particular drum rhythm, the outer two groups played another pattern, and the four of us on stage each played a different pattern. So there were six patterns going on concurrently in multiple time signatures. Now, if you imagine the music as traveling on a light path, then different time signatures



would cross each other like intersecting lines. After a while of playing, I could pick up the other rhythms and the beats were truly mesmerizing, almost hypnotic. The polyphony of six time signatures created a unique tensionality within oneness. Also important here was my responsibility to maintain and hold my unique beat pattern. Through my performance, my contribution of juxtaposition, the *Mystery of Love* synergistically became more than six intersecting rhythms.

I consciously understood for the first time about creating synthetic ways of getting to the *pure mood*. I found some fascinating ideas in Otto Bollnow's work. He says "ceremonies and celebrations are not just minor matters; rather, they prove the Heideggerian thesis that the primary unlocking of the world is found fundamentally only by way of pure moods" (1989, p. 64). When in this place, one can wander with ease, leaving the heavy world behind. This place allows for unlimited learning and revelation. Bollnow writes: "a typical feature of festive celebration is extravagance and boisterousness. People feel themselves freed from and lifted above the limiting structures of everyday life" (p. 72). Well, the drumming experience was certainly a celebratory space. Translated to the classroom setting, this work encourages us as teachers to welcome diversity and tensionality in learning and to create for our students a place where they are released from the limits of daily life and feel free to explore. Bollnow explains:

If wandering can make claim to great . . . pedagogical significance, then it is given this meaning through deep, far-reaching changes and rejuvenations of consciousness which the person experiences in wandering and which are similar in some ways to the experiences of festive celebrations. (p. 74)

What Bollnow means here is that we must create environments of eros and safety for our students. In that context, students can be engaged in wandering and even wondering. Time for conceptual and artful wandering is minimal in many classrooms because the day is filled with knowledge transference. Here's another link—often when I read academic papers, the text is so tightly constructed as "truth" that there is little space for wandering. If there is no connection between the cognitively known and the new information, little knowledge will be retained. This is the same situation in the classroom. Teaching must consider foundational understandings. Our lessons must have some openings and ambiguity to allow for contemplative and interactive sojourning. Giving the learner authority in assembling learning that makes sense will honour individuality, diversity, and difference in the educational setting.

In the pure mood, the mind feels clear. It is a sense of openness where the mind can freely make connections. The wonderful revelation is that for children who haven't experienced the Heideggerian *pure mood*, this space can be created. I also now realize I have done this before—made something to force creative cognition response. I'll show you my painting on "Wholeness" in the next letter. We must create ways for students to reach and recognize their pure moods to feel

### *Letters to a New Teacher*

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the desire, joys, moments of surprise, and revelations of learning so they can do it on their own. There is no way to separate learning from living. We need to foster this understanding in children. We can teach how to think about learning through examples of our own living. We can help children reconnect school with home and mind with body. Developing these understandings will transform conceptions of what life-long learning is.

Best wishes on report card writing which must be coming up soon,

—Julia

April 15

Dear Chris,

#### *Layer Three: Modeling Wholeness-in-Process*

If we think about integration as embodied curriculum, we take the focus away from the disciplines and find the desire by artists and generalist teachers to create a holistic curriculum, a curriculum that is embodied, a curriculum that involves the mind, body, spirit and soul, a living curriculum. (Irwin, Wilson Kind, Grauer, & de Cosson, 2005, p. 56)

Teachers and researchers give lip-service to implementing an active, involved curriculum. Teaching in themes and integration across subjects with a focus on holistic learning is fashionable but not the dominant paradigm. It is important here to remember what is important in the learning process. I think my goal is to teach the joy of learning and through that goal children can develop into integrative, relational learners. By sharing reflexive texts in creative forms (narrative, visual arts-based, and so on), students are given examples of integration and relation. I have found the culture of my classes significantly more attuned to learning when I have shared my own learning representations. For example, last summer, I wrote a song related to some work I was doing on life history research. I layered my research in my lyrics and shared with the class the personal meanings behind the words. Naturally, risk-taking is involved as all students come from various backgrounds and with deeply acculturated understandings. The teacher's job is to make opportunities and possibilities accessible. Sharing autobiographical texts explicitly connected to learning provides an environment of living research in the classroom. Leggo, Chambers, Hurren, and Hasebe-Ludt describe autobiographical writing as "a method of inquiry through attentive contemplation, reflection and rumination. . . . As life is lived and imagined in relation to others, autobiography becomes an inquiry of the self-in-relation" (2004, p. 1).

The teacher's pedagogy is deeply connected to philosophical frameworks created and reinforced by past experience. Standardization and regulation for "norms" are outcomes of fear generated by the public to ensure that their own children are able to compete in the "real" world and by teachers themselves in efforts to belong. Teachers mistakenly ground themselves in static curriculum texts using standardization as the evaluator of good teaching. The teacher continues to wear the mask

of all-knowing and perfection, filling the “wounded world” with knowledge from books. We must urge teachers to examine themselves, to reflexively challenge thinking norms and to share their learning publicly. Open communication between teachers, students, and parents will allow for grounded learning that is rooted in wisdom, not prescribed outcomes. The concept of identity is integrally connected to ecological constructs of location and landscape, and the hopeful and joyful search for meanings of living.

Irwin et al. (2005) cite numerous inquiries around the potential of the arts to enrich the general curriculum. Burton, Horowitz, and Abeles (2000); Catterall (1998); Catterall, Chapleau, and Iwanaga (1999); Eisner (1998); and Upitis, Smithrim, Patterson, Macdonald, and Finkle (2003) have focused on the arts increasing student achievement; and Miller (1988, 2000) and Nakagawa’s (2000) work have looked at holistic curriculums integrating mind-body-soul connections. Burnaford, Aprill and Weiss assert that “instruction deepens when the arts are present because art images help children think metaphorically” (2001, p. 17). Newmann, Lopez and Bryk (1998) further suggest that the arts authentically deepen instruction by inviting intellectual depth.

Integrating the arts through theme teaching is not uncommon in the elementary classroom. For example, in the study of the water system, the class might build a multi-dimensional model, draw a picture of the water cycle, or write a poem about water. I propose that teachers specifically use artful practices in classrooms to not only authentically deepen understanding of the subject matter as supported by Burnaford et al. (2001) and Newmann et al. (1998) but also to enable students to understand their own learning practices and the pathways by which others learn (also see Dewey’s (1934) notions on progressivism and learning by doing). Through written (if possible, depending on age) and oral articulation of new understanding derived from the process of creating artful work, or by articulating new understandings conceived from experiencing their own and others’ completed rendered products, teachers enable students to move from memorizing facts to learning how to learn. These are methods of learning and coming to know which need to be modeled in schools.

This is an acrylic on canvas painting called “Wholeness.” Charles Garoian explains in reference to collage that:

the images and ideas that are radically juxtaposed in these visual art genres constitute a disjunctive collage narrative that is apprehended rather than comprehended through a fugitive epistemological process in which the interconnectivity of its disparate understandings is indeterminate and resistant to synergy. (2004, p. 25)

In “Wholeness” we do not ignore the incongruity of texture and colour; rather, we welcome the conflicting interplay which forces a movement toward creative cognition. The painting makes us think because we are cognitively trying to sort out the parts, to make sense of which parts belong together and to make sense of the whole. In the process of thinking relationally, we acknowledge the action of



*Wholeness*, P. Sameshima, 2004, acrylic on canvas. 36" x 48"

creative cognition which we seek as teachers to nurture in our students. We also acknowledge the differences between self and the other that Aoki (1992) warns us not to erase. Nick Paley uses the words “polyphonous voice” to describe “systems of univocal discourse . . . [that] affirm multiple voices . . . [and] multiple realities and experiences . . . in which no particular vocality can assure itself an absolutely authoritative status to the exclusion of others” (1995, p. 10). This position of enabling students to voice their standpoints against dominant cultural values is supported by the educational politics of Paulo Freire’s “pedagogy of the oppressed”

*Pauline Sameshima*

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(2001, pp. 54-55), Henry Giroux's "critical pedagogy" (1993, p. 21), and Maxine Greene's "dialectic of freedom" (1988, p. 116). In the classroom, through a lens of wholeness, privileging juxtaposition and multiplicity, children can voice their diverse cultural identities much the same way Clifford (1988), Garoian (1999), and Taussig (1987) describe the use of surrealism and juxtaposition as strategies to counter hegemonic and colonialized conditions. My painting is yet again another reiteration of the need to embrace synergistic wholeness and recognize the power of the particular in communion—much like the mesmerizing juxtaposition of playing a multi-rhythm drum piece.

In the in-between spaces of collage, the grout of tile mosaics, or in the unmarked, silent space between two colours and textures is where Garoian believes "knowledge is mutable and indeterminate" (2004, p. 26) and where production of understanding can be sought. As one tries to sort out which part belongs to what, "newness" is experienced. This space is what Homi Bhabha (1994) calls the indeterminate, the *Third Space of Enunciation*. Ulmer (1983) suggests the word *silence* to describe "a space of critique in which codified culture does not predominate or prevail, but makes possible multiple interpretations and expressions" (Garoian, 2004, p. 27). Martin Buber (1970, p. 75) explains that "meaning is to be found neither in one of the two partners nor in both together, but only in their dialogue itself, in this 'between' which they live together." Buber suggests that the inbetween is the intersubjective or interhuman sphere where individuals meet. It is this *in-between space* (Ellsworth, 1987; Irwin, 2004; Minh-ha, 1999), the silence, and the Third Space of Enunciation, that I want to open through sound, visual articulation and sharing—the personal and social indeterminate dialectically becoming enunciated in efforts to make us think anew.

Best regards, I'll be in touch about the summer retreat.

—Julia

### **Note**

<sup>1</sup> An Embodied Aesthetic Curriculum is explicated further in Pauline Sameshima's research fiction, *Seeing Red—A Pedagogy of Parallax* (2007).

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### *Letters to a New Teacher*

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