

**Title: The Post-Qualitative Shift: Deleuze and Affective Inquiry in Arts-Based Educational Research**

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**Abstract:**

This paper examines the potential of affective inquiry and the encounter (O’Sullivan, 2006) in visual forms of research. Affective inquiry as a mode of sensory research and pedagogy provokes intuitive forms of knowledge by disrupting tacit and normative perceptions. Pallasmaa (2005) has argued from an architectural design premise that the dominance of the visual realm in architecture has suppressed the sensory realm in design causing detachment and a lack of belonging in certain built spaces. While the every day (de Certeau, 1984 ) and non-places (Augé, 1995) of schools may be designed in such a way as to resist attachment, teacher candidates’ memories of schooling suggest that practices and experiences formed in and by place create individuated understandings of schooling. Affective inquiry of the school space creates a rich and unique sensory opportunity to draw the virtual-memories and recollections of schooling into the present moment to provoke new understandings of the experiences of meaning-making during participants’ high-school experiences, including their perceptions of teacher practice creating the potential for new knowledge. This visual essay includes stills and composites from two secondary visual art teachers’ return to their high schools to illustrate their affective inquiry of place.

**Key words:**

Affect, Deleuze, Visual Inquiry, Teacher Candidates

## Resumen:

Esta comunicación examina el potencial de la investigación afectiva y del encuentro (O'Sullivan, 2006) en las formas de la investigación visual. La investigación afectiva como un modo de investigación y pedagogía sensorial provoca formas intuitivas de conocimiento disruptiendo las percepciones tácitas y normativas. Pallasmaa (2005) ha argumentado, desde las premisas del diseño arquitectónico, que la dominación de lo visual en el reino de la arquitectura ha suprimido el reino de lo sensorial en el diseño, causando una desvinculación y falta de pertinencia en ciertos espacios construidos. Mientras lo cotidiano (de Certeau, 1984) y los no-lugares (Augé, 1995) de las escuelas, quizás diseñados para resistir de alguna manera a la pertinencia, los recuerdos de la escolarización de los futuros docentes sugieren que las prácticas y experiencias formadas en y por el lugar, crean formas de comprensión individualizadas de la escolarización. La investigación afectiva de la escuela, crea una oportunidad sensorial rica y única para dibujar las memorias-virtuales. Los recuerdos de la escolarización en el momento presente, provocan nuevas comprensiones de las experiencias de construcción de significados en las experiencias de los participantes en la Educación Superior, incluyendo sus percepciones en la práctica docente y así aportando nuevo conocimiento. Este ensayo visual incluye imágenes y materiales de dos educadores artísticos en Educación Secundaria producidos para mostrar sus investigaciones afectivas del lugar.

## Palabras clave:

Afecto, Deleuze, Investigación Visual, Futuros docentes.

## **Introduction:**

Recent doctoral research performed by the author entitled, *Secondary Visual Art Teacher Candidates and Encounters with School* (Boulton-Funke, 2014) explored the potential of an encounter (O’Sullivan, 2006) with schooling by secondary visual art teacher candidates. Drawing on theories from contemporary art (O’Sullivan, 2006), affect and difference (Deleuze, 1991; 1994) and theories of art and affect (Bennett, 2004; 2010; 2012) this research examined the potential for the disruption to the virtual (Deleuze, 1991) as the memories of and future desires for schooling and teaching through affective inquiry. To do so, two secondary visual art teacher candidates were invited to return to their high school to explore the pedagogical value of space and to film this return. These films were brought to dialogue sessions where the teacher candidate participants and I explored the film of their return to their high school through the participants’ memories, recollections, affective responses and their narrated understandings of the event of schooling.

This visual essay includes stills and composite shots from participant films to help explore the ways in which affect and memory were actualized in the participant made films and to examine how sense-based or affective inquiry participates in how “the effort to think one’s own history can free thought from what it silently thinks, and so enable it to think differently” (Foucault in St. Pierre, 2000, p. 260). This visual essay includes a number of composite images as well as film stills from participant films, my own film work on schools, and images from our research dialogue sessions. These images are explored as an encounter with schooling through an examination of the pedagogy of school spaces and suggest that findings, might emerge as something new, something not-yet-thought. Such encounters do not foster research practices that engage in methodical rule-following, and they do not impose or presume a moral framework. Rather they open up a moment by- moment ethical questioning that asks how things come

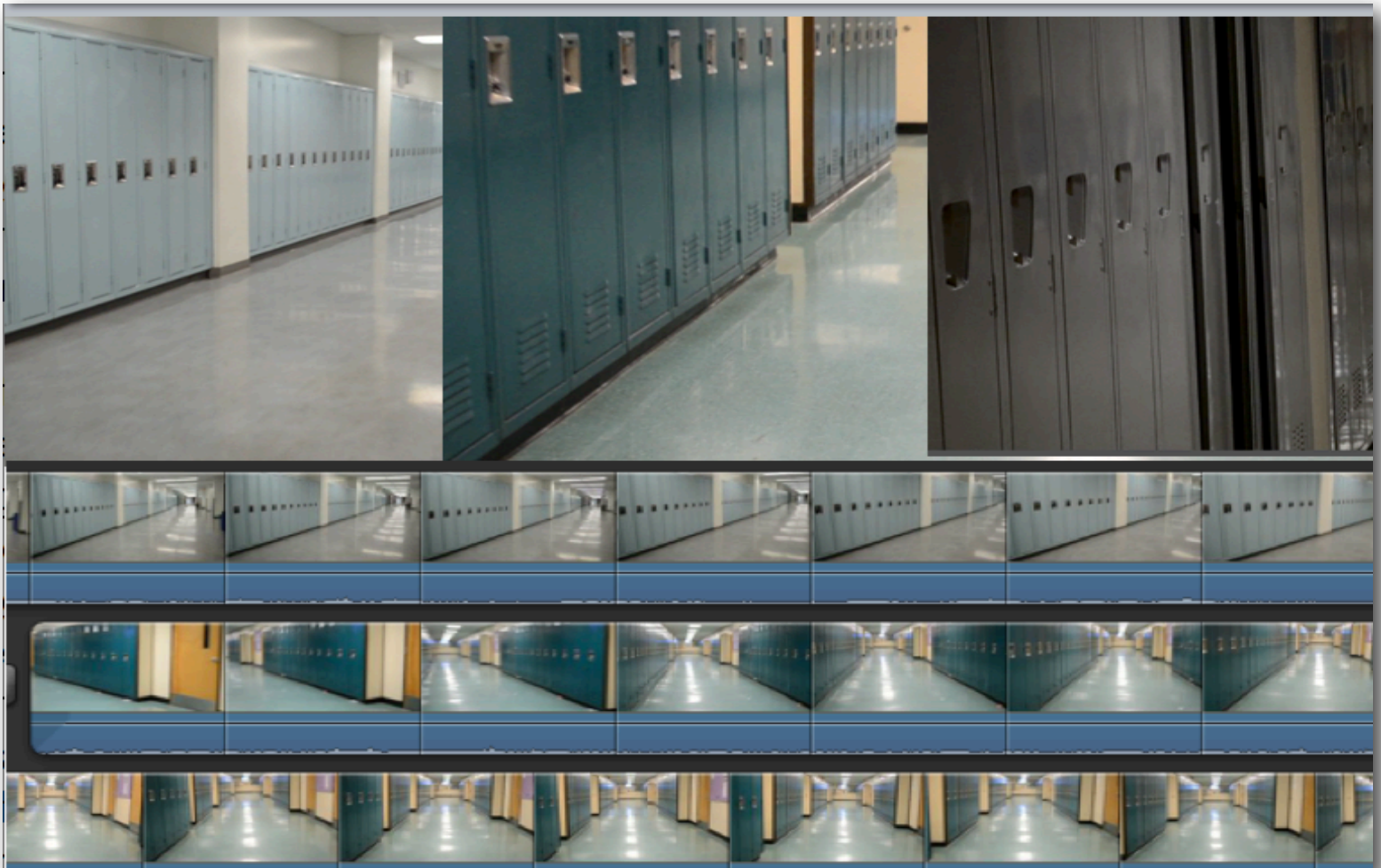
to matter in the ways they do. (Davies, Schauwerb, Claesb, De Munckb, Van De Putteb & Versticheleb, 2013, p. 680)

### **The Image of Schooling**

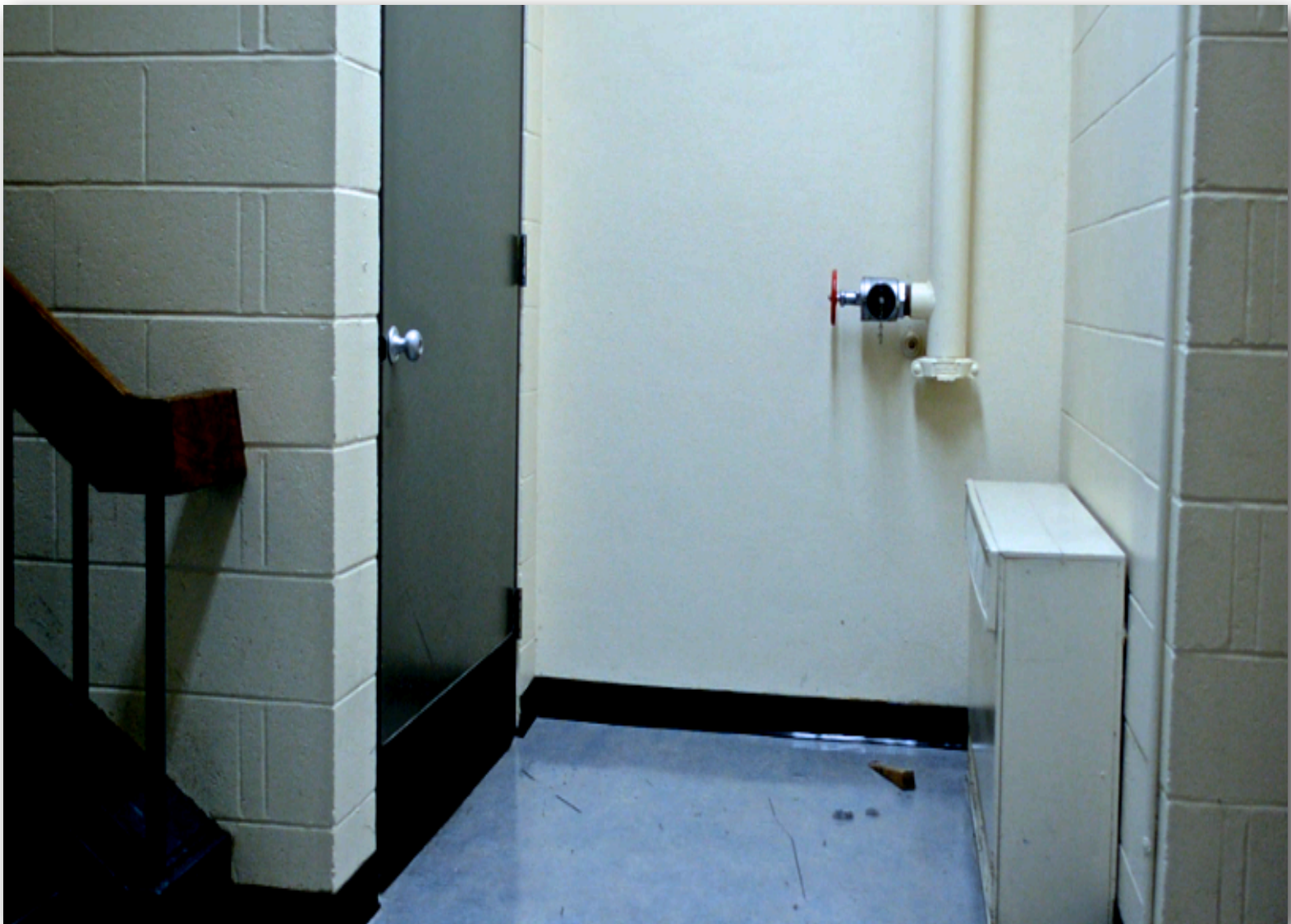


The image of schooling, like an image of thought (Deleuze and Guattari, 1987) shapes in many ways what types of knowledge and practices may be provoked in teacher education programs (Britzman, 2003). In this image, I explored the repetitive design of spaces intended to teach. The movement of bodies through the non-places of education (Augé, 1995) the hallways and the stairwells, create passages of transition from classroom to classroom and points of entrance and exit, yet in my research, the experience of these places offered the potentialities for what Garoian (2010) referred to as ‘slippages of perception’ (p. 179). In these moments, sensory engagement in space draws the virtual memories and recollections into the present moment and perception as our representational engagement in place is disrupted in the affective moment. These slippages create the opportunities for new thought.

Dewey (1934) describes *an experience* as significant and that which organizes lesser experiences as supporting or forming the experience of importance. Similarly, non-places transition the body from one place of significance to another and like narrative devices, create points of transition in the story of education that resist identification as significant as *that place* or *that class*. These non-places are subsumed under the Events of schooling as mundane details that support the narrative cohesion of experience. These mundane spaces provoked significant affective responses for the participants Christen and Kelsie, through sensory engagement, including the smell and sounds of the school. These memories were initially beneath their cognitive memories of schooling as both Christen and Kelsie had intended (prior to their actual return to their high school) to visit different places in the school that corresponded to events of events they previously identified as significant in their K-12 education. Their body's memory of schooling, activated in the return to their schools told a different story.



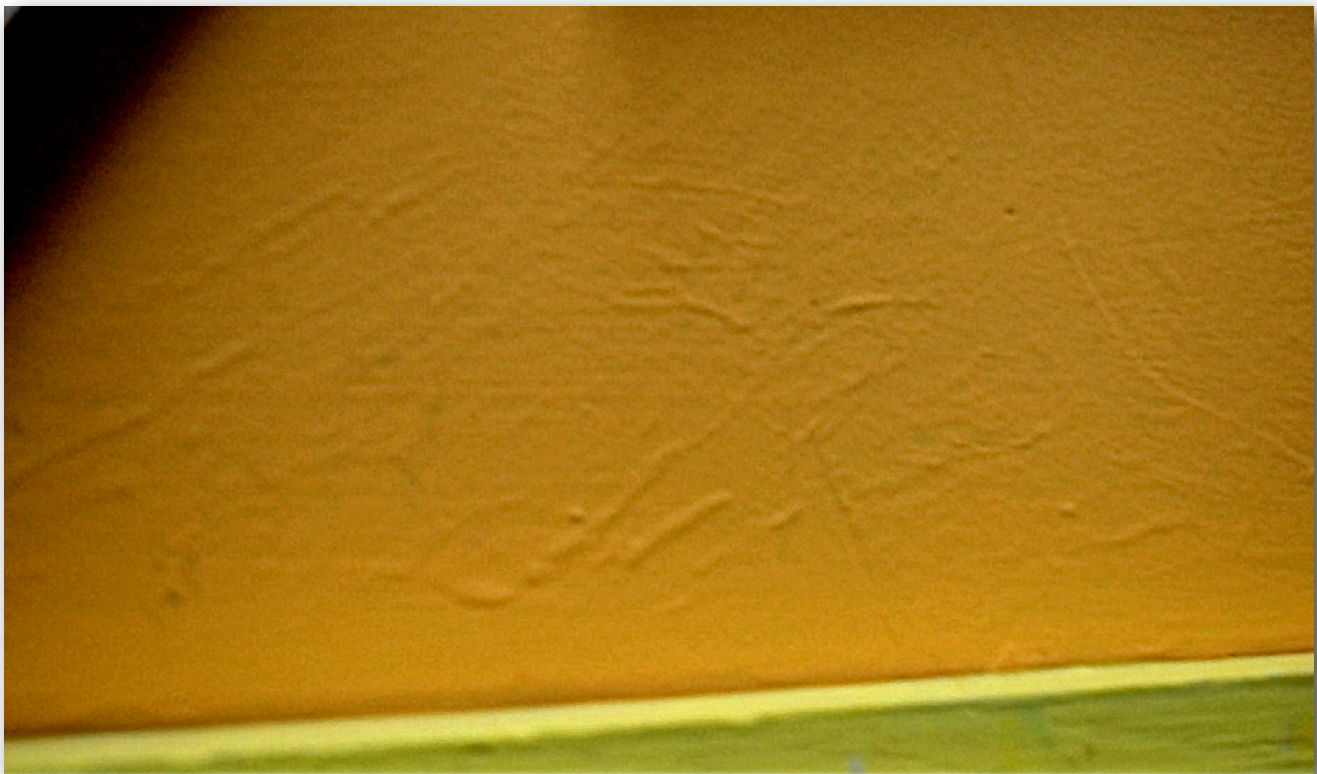
During the return to the school, Christen's plan to investigate the pedagogical value of school spaces became a sensory exploration of spaces activated by the affective responses produced through sensory engagement. Rather than follow her plan of looking in the spaces of specific and significant memories of schooling devised before entering her high school, Christen found that the return activated an affective response and other memories came to the fore that provoked an impulse to pursue inquiry, to further explore the school space. She recalled that she did not remember as much as she felt the tension and anxiety of walking up the stairs to particular classrooms. She felt the weight of her back pack and the heaviness of the steps as though she was on her way to attend English class.





In these images, Christen explored her art classroom and recalled that she had painted a mural in the classroom. As she panned over the wall in the art

room discussing the new murals and the clothe hook, she found the edges of her painting under 13 years of paint.



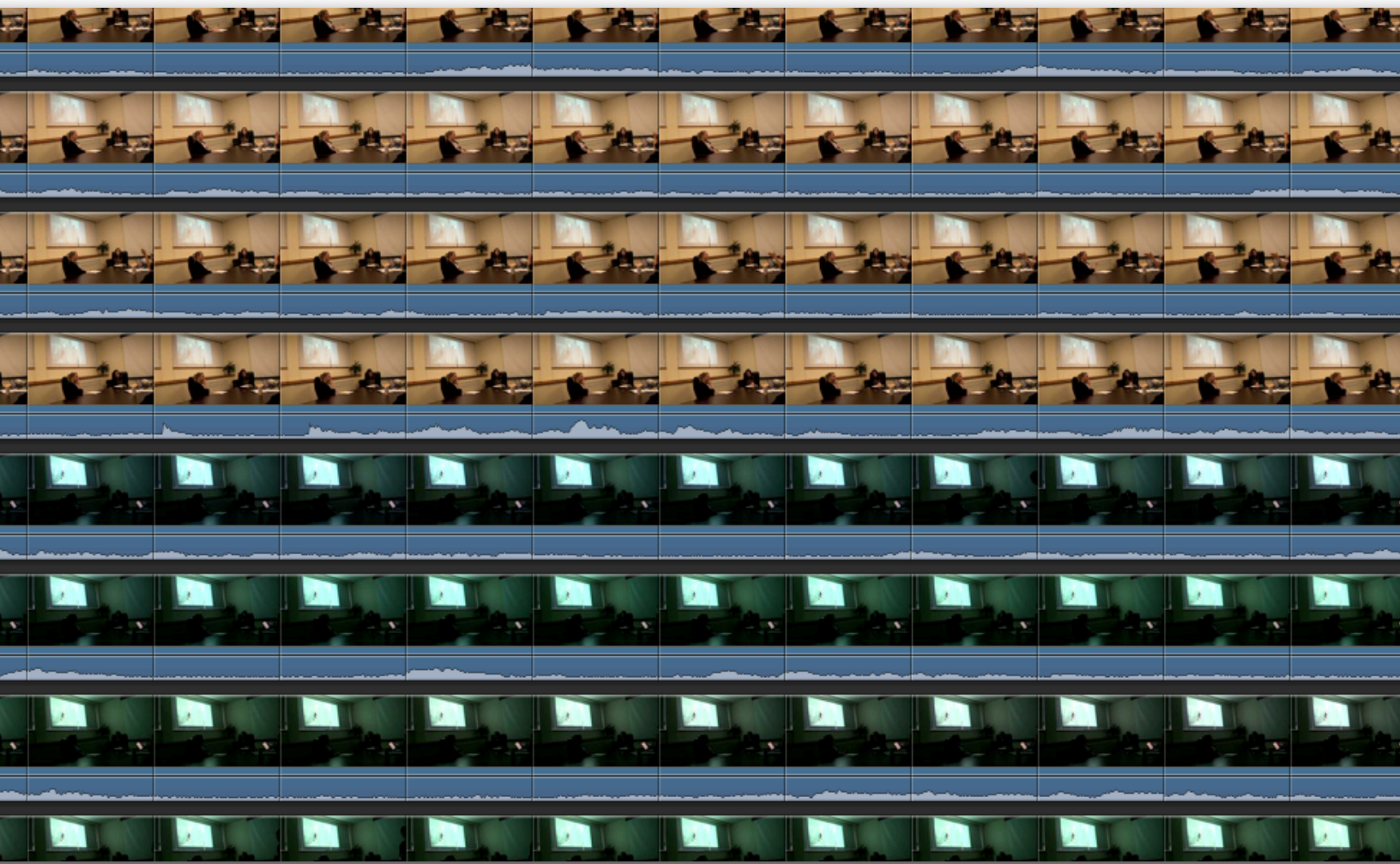


In this image, Kelsie located a mural she had painted during high school, but pointed to the murals from the current years class covering up each year. In the next image, Kelsie filmed empty wall spaces and told the story of how an art work she submitted to

a competition for a spot in the school cafeteria was rejected as it was too literal. This memory was triggered during her walk through of the school cafeteria.







This image was created from a screen shot of the false frames of the digital film that was produced during research dialogue sessions as it was captured in the editing mode of iMovie. This image helps me consider the ways in which meaning is disrupted through experience by affective responses to sensory engagement and how meaning is then re-inscribed onto these experiences.

Bennett (2012) examines practical aesthetics as a means through which artistic practices create the conditions for re-inhabiting memories that have been rendered in a particular way through master narratives. She explored the ways in which event of “9/11” has been appropriated within and by various discourses and in doing so, our individuated understandings, experiences and memories are subsumed under the EVENT and icon of ‘9/11’. She considers the ways in which contemporary art practices create the conditions to disrupt these dominant

narratives of events and create the conditions to re-inhabit memory, offering a way to disrupt and change perceptions formed by disrupting these memories. These sessions created the conditions



for the participants to explore the memories they were supposed to have at the onset of their planning prior to schools and the memories that they did have as a result of the place. The dialogue session offered the opportunity to examine these experiences and to re-inscribe new meaning created in the slippage of perception and a re-inhabitation of their time of schooling.

### **Conclusion**

St. Pierre (2000) argues “What is our meaning of our attachment to certain places; why do we return to them over and over again?...we attach ourselves to certain places because they have a more lasting identity than we do and that ‘we unswervingly tend to attach ourselves to identity’” ( p. 259). Rather than seeking a tracing of understanding developed in the recollection of schooling, affective inquiry provokes a form of disruption to memory, by re-inhabiting memories provoking new thoughts and new desires for the identities attached to place. Affective inquiry in visual research resists organizing memory and experience as a narrated Event and instead creates opportunities to re-imagine our histories, memories and experiences. Through this mode of sensory engagement, Christen and Kelsie explored the places they returned to as students and teacher candidates and explored their memories and future desires for teaching, creating the potential re-imagine the image of teaching.

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