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## map of this chapter

of graduate teachers in rural schools
of place
of becoming-teacher
of the research

the researcher the processes of the research the researched – the teachers

lines of flight ...?

different ways of thinking and feeling? different ways of being in the world?

## reterritorialising / deterritorialising

### of graduate teachers in rural schools

One answer! One explanation! One cause! That's what we yearn for ...

But what if the human condition isn't like that? What if some of the questions we face actually are complex? What if most events that occur in human systems are the result of many factors? What if mystery and ambiguity are things we simply have to live with?

I'm inclined to agree with the Indian mystic, Krishnamurti: 'Freedom from the desire for an answer is essential to the understanding of a problem'

- Hugh Mackay (2005)

Research into rural education over the past half a century has suggested that rural education is *a problem*: that it is difficult to attract and retain teachers and that student achievement and retention are lower than in the cities. For the most part the research has constructed the rural teacher as a temporary interloper into the life of rural schools and their communities. Teachers are presented as individuated subjects and the rural schools and communities as objects and subjects of the experience of teaching and research. Much of the research presents rural schools and communities as geographically isolated and "home" for the teachers as somewhere else. The difficulty in recruiting teachers to rural schools has resulted in the situation where many graduate teachers are appointed to these schools: it is where many teachers obtain their first experiences of teaching their own classes; and it is where important events of becoming-teacher occur.

I have suggested in this thesis that part of *the problem* of rural teaching is the deficit conceptions presented in much of the literature (see chapter *points and lines*) and I have proposed the appropriation of Deleuzo-Guattarian rhizomatics as a way to rethink rural teaching in more constructive and creative terms. In his introduction to *A Thousand Plateaus* Brian Massumi (1988:xi) suggests that, rather than a critique, that this volume of Deleuze and Guattari's work is 'a positive exercise in the affirmative "nomad" thought called for in [in their prior work] *Anti-Oedipus*.' Similarly, this thesis has sought to present an exercise in nomadic thought as an alternative to critique in rural education. From the perspective granted by rhizomatics becoming-teacher is a

process and teacher is an event, as opposed to teacher and teaching as known and knowable subjects. Along with the use of a phenomenological perspective of place, which presents place also as a process, consisting of mutual, dynamic relations between the human and nonhuman, and the animate and inanimate, this not only disrupts (creating *ruptures* in) conceptions of the rural teacher and rural teaching, but also enables deterritorialisations—lines of flight which create connections between all manner of events and processes, forms and subjects. No longer is the teacher simply an object or subject, but a part of the processes of place in which s/he is teaching; affecting and being affected by place. This analysis enables a different understanding of *the problem* of rural education.

Deleuze and Guattari (1988) insist that all deterritorialisations, which belong to the plane of consistency, are necessarily and simultaneously reterritorialisations, onto the plane of organisation—onto the plane of forms and subjects. The forms and subjects of this study included the teachers, and the places, as well as the research itself. In this final chapter deterritorialisations of the notions of place and becoming-teacher suggested in this study are revisited, and their reterritorialisations into the forms and subjects of graduate teachers in rural schools are explored. But just as deterritorialisations are disrupted by reterritorialisations, so too reterritorialisations are disrupted by deterritorialisations; the movements and displacements taking place just when all appears settled. Hence, if this thesis seeks to disrupt/deterritorialise and reterritorialise, the process of deterritorialisation has already commenced. Just as Elizabeth St Pierre (2004:284-5) suggests that the usefulness of the ideas of Deleuze and Guattari are in the possibilities they enable for different was of thinking and feeling and for creating lines of flight that enable different way of being in the world; so, in the end, this is what needs to be asked of this study: what new thoughts and emotions does it make possible? and what different ways of being in the world does it enable? At the same time that reconceptualisations emerge they are already in the process of being displaced.

## of place

When graduate teachers in the State of New South Wales take up their first teaching appointments it is often in rural schools in places that are unfamiliar to the teachers. As a teacher I regularly moved to unfamiliar places. Indeed, during my life I have chosen often to take myself to unfamiliar places. I love unfamiliar places. I love the assault on

my senses. I thrive on the challenge to be receptive to place and be creative in adjusting to place. But I only choose to take myself to unfamiliar places where I feel safe. As a traveller or tourist I "play" at adjusting to place. It is only temporary. It is a different experience to move my home to an unfamiliar place. But I enjoy this. There have been many places I have called "home" during my life. Each time I've moved I have usually had a new workplace to adjust to, new colleagues to develop relations with, and new friends to make. It is quite different to holidaying. Mostly I am quietly confident and quite creative at adjusting to new roles in new places. This is not necessarily so for many graduate teachers sent to rural schools. Adjusting to the new expectations of themselves as teacher-in-situ, and negotiating relations between this dynamic, unpredictable becoming and an unfamiliar place can be extremely challenging (and quite frustrating) as evidenced by the representations of the teachers in this study.

In Western societies such as Australia there has been a tendency, as described by Edward Casey (1997) and David Abram (1996), to see ourselves as separate from the environment, from place. Along with this there has been a tendency to assign little importance to developing relations with place. This is now changing. Phrases such as 'sense of place' are becoming more and more common, and are appearing in general public literature (such as situations vacant advertisements) as well as specifically in literature on education and educational research. In responding to questions about place, and then about silence and solitude, a teacher in this study spoke about the Japanese gardens not far from the town where he was teaching. (See opposite). The garden consists of both natural and built elements, carefully arranged in relation with each other. The teacher's description of himself in the Japanese garden is a description of both the experience of the garden (the *I-It* relation) and of himself in relation with the garden (an *I-Thou* relation), that is, he describes the objects in the garden, their size, colour, names, and sounds, and he also talks about his relation with the garden in terms of the affects on himself: peace, relaxation, amazement. It is this encounter with the garden as something with which he is in relation with that enables the *I-Thou*. In his explorations of the space of the Japanese garden Henri Lefebvre (1991) points to a separation between humanity and nature in Western societies. Clifford Geertz (1996:261) similarly notes that place as a human experience is often absent (and/or separate) from our stories of humanity because 'it is difficult to see what is always there.' However, place is always there, and he claims that 'for all the uprooting, the homelessness, the migrations ... the sense of place, and of the specificities

the Japanese gardens
we try to go out there as often as possible
just sit out there and
relax
I'm very much at peace just sitting there
it's quiet
tranquil
a great place to go and relax
they've got
a little pond
they've got huge
really colourful carp
we feed them bread
and watch them come up and grab it

I'm very much at peace just sitting there and its quiet ...

We do not separate the ordering of space from its form, its genesis from its actuality, the abstract from the concrete, or nature from society. There is no house in Japan without a garden, no matter how tiny, as a place for contemplation and for contact with nature; even a handful of pebbles is nature for us — not just a detached symbol of it ... space is never empty: it always embodies a meaning... [Japanese philosopher of Buddhist background]. - Henri Lefebvre 1991/1974, p.154

it would be hard to think of a surer sign of deep peace than this motionless hare which, having declared a truce with it's external disquiet, sits observing ...

- Gab<mark>rie</mark>le d'Annunzio, *Le feu*, p.261, cited in Bachelard 1994/1958

... there's a lot of water you can hear a lot of trickling and the size of the trees my favourite is the maple

all the hedges not one little shoot above the rest it's really amazing (Neil 19<sup>th</sup> April 2005)

The Japanese garden remains the same yet is never the same ... a microcosm, a symbolic work of art, an object as well as a place, and it has diverse 'functions' which are never merely functions. It effectively eliminates from your space that antagonism between 'nature' and 'culture' which takes such a devastating toll in the West: the garden exemplifies the appropriation of nature, for it is at once entirely natural – and thus a symbol of macrocosm – and entirely cultural – and thus the projection of a way of life. [the 'pro-Western' rejoinder]

- Henri Lefebvre 1991/1974, p.157

of place, seems ... barely diminished in the modern world.' While a sense of place and its specificities may not be diminished, it is not always evident in our day to day living.

This separation of humanity and place in much of western society means that we are not always aware of our mutual relations with place. The very processes of this study drew the teacher participants into an awarenesses of both the natural and built environments, and an awareness of their relations as teachers with these. I cannot say if the teachers would have been aware of their relations with place if they had not participated in this study, but certainly, their participation facilitated an awareness of this relation. If we do not have an understanding of human relations with place then we do not necessarily see ourselves as in relation with place: as affecting and being affected by place.

For many teachers taking up teaching positions in rural areas in Australia, an awareness of their mutual relations with place is something that may need to be nurtured. Certainly the notion of a mutual, intimate relation with place is not addressed in much of the literature which makes, or reports on, recommendations regarding teacher preparation for rural teaching (Yarrow, Herschell & Millwater 1999; Human Rights and Equal Opportunity Commission 2000b; Boylan 2002; Sharplin 2002; Vinson 2002; Boylan 2004). However, many of these writings do emphasise the importance of preservice teachers spending time in rural places (that is, taking sensing bodies to dwell in place), as well as the importance of developing social relations; both of which have been noted in this thesis as important elements in developing a sense of place, and as important processes in the teacher-place assemblage.

The current research of both the *Rural (Teacher) Education Project* (McConaghy 2002; McConaghy & Maxwell 2005) and the *Bush Tracks Research Collective* (2006) in researching rural teaching in New South Wales, bring theories of place to bear on rural education research, and have created lines of flight enabling a disruption of prior knowledges of rural teachers and rural teaching. By focusing on place, they are enabling new ways of understanding rural teaching. In reporting the findings of the first stage of the *Bush Tracks* project Cathryn McConaghy and associates (2006:27) write:

both the contextual and affective dynamics of rural teaching were prominent in our teacher interviews ... they overwhelmed teachers' responses in relation to the cognitive dimensions of good teaching ... Pedagogical content knowledge needs to be able to accommodate the affective and the contextual dynamics of teaching.

This suggests that rural teachers themselves acknowledge that the intimate experience of place (the dynamics of the context and emotions of teaching) are equally as important as knowledge of how and what to teach. Elsewhere McConaghy (McConaghy & Bloomfield 2004; McConaghy 2006b) explores these intimacies through psychoanalytic analyses, and suggests that we need new perspectives which query commonly held beliefs about the negative affects of teacher mobility, and rural teaching in general, and that rural teaching may indeed be a place which is generative of valuable new knowledges and new possibilities. It is hoped that this study, through a phenomenological approach, complements the above research on place and the intimacies of teaching, by continuing to focus on the personal experience of place as part of the experience of rural teaching. Becoming-teacher always occurs in some place. We are always in place. And we are always in mutual relations with place.

Place is a dynamic, complex assemblage. Just as Deleuze and Guattari (1988) assert that territory consists of acts, Edward Casey (1997:286) argues that place is a series of events:

Place itself is no fixed thing ... there is no singular, much less ideal, Place behind so many different (or at least differential) masks ... there is ... only a series of significant incidents to be recounted.

The lived-experience descriptions in this thesis describe the 'events' and 'incidents' of place; the events that constitute the places of the becomings-teacher of the teachers in this study. Their descriptions of themselves as teachers, of their relations with others, and of their teaching, were descriptions of the places they created for their own becomings. Graduate teachers in rural schools are people in place; people who are themselves places; people who embody place; people who are in mutual relation with their place; people who are in relation with the human and non-human, the animate and inanimate in place; people whose relations to and in their particular rural place are connected to their past and future experiences of place.

At the end of the year I asked each of the teachers to give to me their boxes, with all the artefacts they had created and/or collected over the year (and which they were happy to share with me as part of this study). The teacher who had brought digital photographs to the workshop on his computer included in his box a CD onto which had been copied these same photographs. As I was hoping that this would be the case (I wanted to be able to use the images in the thesis) I was pleased and filed the CD away in a safe place. Several months later when I began creating representations of the teachers' lived-experience descriptions I discovered another file on this CD that I had

not been expecting. It was a digital montage titled *self in place* that this teacher had created (see opposite). The montage depicts the teacher and various human and non-human, animate and inanimate elements of place interwoven, overlaid and underpinned. It depicts self in place but also place in self.

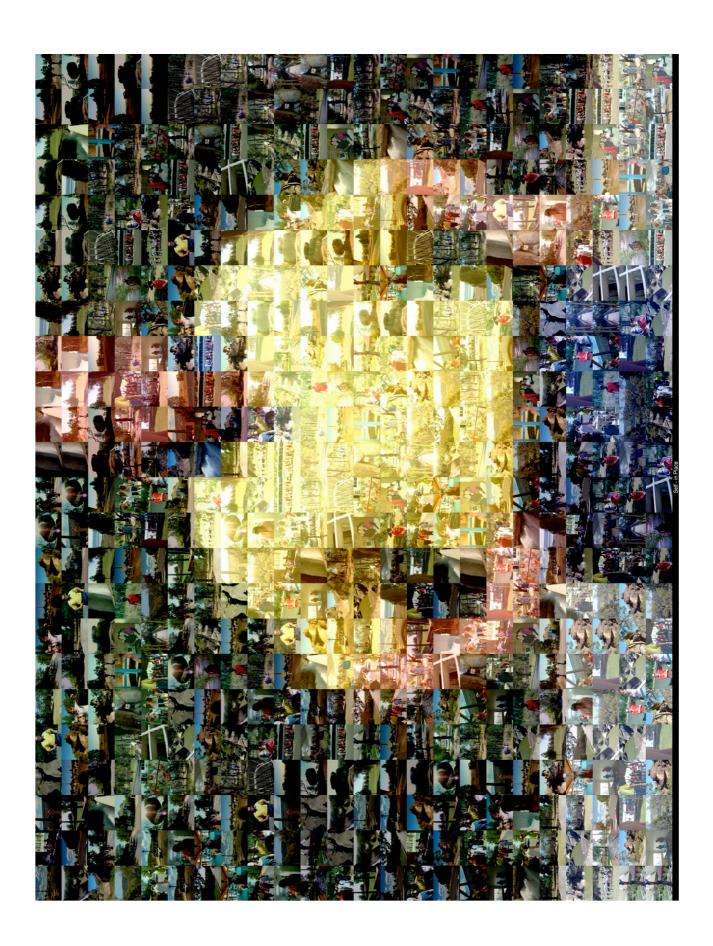
The development of an awareness of our relations with place allows us to connect with the human and non-human, with both the animate and the inanimate in place. It helps us to better understand ourselves as part of place. It helps us to develop appropriate relations with other humans in place: with pupils, colleagues, parents and the institutions with which, and in which we live and work. The speeds and slownesses and affects of the teachers were in a mutual relation with place.

a teacher is in place senses place is part of place creates place

## of becoming-teacher

it's the perfect job but ...
- teacher participant, 7<sup>th</sup> November 2005

The analysis of the data given by the teachers in this study suggests that becoming-teacher is a continuous process of deterritorialisation and reterritorialisation: the teachers take lines of flights and then reterritorialise, but never to the same territory as before the rupture. Lines of flight create more connections, with a greater number of multiplicities. The acts that constitute one's territory are always changed following a deterritorialisation/reterritorialisation event. The teacher assemblage takes on different speeds and slowness (*relations* of movements), and has different *capacities* to affect and be affected (augmented and/or diminished) than prior to the event. As the year progressed the teachers changed, but things did not always get easier and more comfortable. Some were more frustrated later in the year than at the beginning. They were all actively engaged in the dynamic movements of becomings-teacher.



The graduate teachers were assemblages of multiple, multiplications becomings, which included becoming-parent, becoming-partner, becoming-neighbour, as well as becoming-teacher. These becomings overlapped: they were interconnected with ruptures, lines of flight and impasses, all of which constituted deterritorialisations and reterritorialisations. To be engaged in a becoming-teacher is to be deterritorialising and reterritorialising. A becoming-teacher is a complex event; a haecceity.

Every deterritorialisation is double; not necessarily symmetrical, but always double. Just as the teachers' capacities and relations changed, so too did the capacities and relations of their pupils, colleagues, their communities, the institutions of which they were a part, as well as the nonhuman, animate and inanimate assemblages of their places change. The teachers affected the places in which they lived and taught. And the places affected them. The teachers' territories (acts) were changed; their capacities to affect and be affected were augmented and diminished as were the capacities of their pupils and colleagues. Becoming-teacher is not a knowable process. It is dynamic and complex.

#### of the research

Just as the process of becoming-teacher is dynamic and complex so too were the process of this research. This study had its own deterritorialisations and reterritorialisations, in relation to the processes involved, as well as the researched and the researcher.

#### the researcher

All deterritorialisations are double. Just as I have attempted to deterritorialise understandings of rural teaching so too have I been deterritorialised. While I have reterritorialised my understanding of rural teaching, my territory (my acts) are different now to what they were before beginning this project. I now occupy a different territory to that which I occupied prior to beginning this study.

I headed off into this study planning to diligently collect, store and analyse the lived experiences of graduate teachers in rural schools. And I have. It was important during the data collection and analysis periods not only to code and date every piece of data and analysis so as I knew the "who" (which teacher) and the "when" (first term, third term, etcetera), but also that I kept it all stored in chronological order so I could analyse the becomings-teacher over time (linear time, that is). However, as the analysis

proceeded and I sifted and sorted the data, dwelling in it, and in the literature, and searching for reverberations within myself, I came to a deeper understanding that lived-time is not linear (van Manen 1997:104) and that in rhizomatic becomings 'there are no individual statements' (Deleuze & Guattari 1988:37, emphasis added); that is, that the teachers were part of assemblages which extended beyond the bounds of any individual, incorporating other human and non-human forms and enunciations. Although these notions had been a part of the vocabulary of this study from very early on, it was only in spiralling deep into the vortex of this research—into the analysis of the teachers' lived-experience descriptions—that I came to a fuller understanding of the relations and implications of these statements to this research. The when and the who of my carefully stored and analysed data are the forms and subjects of the study, however the focus of this is the movements and processes, events and incidents, and so it is the latter which have been given precedence in the presentation of the analyses. Perceiving of the lived world as processes and movements in mutual relation is not a totally new perspective for me, but actively applying this perspective in this study has provided me with news ways of knowing and being in the world. In the process I also now have a much greater sense of my own mutual relations with place.

### the processes of the research

As I neared the end of this project, finalising the writing and images for each chapter, Eileen Honan's (2007) article on rhizomatic educational research came across my desk. Dare I read it? I must. Do I read it now, or wait until I have finalised the penultimate draft of my own rhizomatic research? With trepidation I began to read the story of Eileen's own rhizomatic research and I found myself nodding and smiling as she described similar lines of flight as my own: particularly the perpetual vigilance needed in not succumbing to 'methodolatory', that is, of not promoting and subscribing to a particular method or writer; and the ever present challenge of creating ruptures and lines of flights so as to counter the formation of linear roots which inevitably occurs as deterritorialisations are countered by reterritorialisations. Like Eileen, I have based my work on Deleuze and Guattari's rhizomatic thought, yet I too have taken lines of flights that may be considered 'un-Deleuzian' in creating (and becoming subject to) ruptures that are intended to encourage a rethinking of the relation between place and becoming-teacher, particularly for graduate teachers appointed to rural schools.

The processes of the research were entwined with my own becomings. The methodology of the study, while carefully planned, evolved as I engaged in mutual relations with the research literature and the researched (the teachers). The teachers' responses to the open ended questions ("tell me about ...") I asked in our conversational interviews provided many, many, rich lived-experience descriptions. I have chosen to include extracts and images which focus on the movement of becoming, and on relations with place: extracts which tell something about the processes of receptivity and creativity in responding to place; extracts which tell something about the relations of speeds and slownesses of the teacher assemblages as they approximated those of a teacher; and extracts which tell of the augmenting and diminishing of the capacity to teach.

There are many other stories which could be told from these same extracts, and many more from the many artefacts that I have chosen not to include. And the fluidity of the Deleuzo-Guattarian rhizomatic concepts allows for multiple other applications of them in different ways to the same data. This thesis is but one of many ways to represent the many realities of becoming-teacher in a rural place.

#### the researched – the teachers

extract from researcher's field log regarding the final task of the creative arts workshop

#### task fourteen - debrief

Chatter after the presentation was lively ... And as we ate lunch the chatter turned to more mundane talk – politics, religion ...!

I had imagined that the participants would be eager to get away and get back to their respective homes and so, after eating our full, I began making plans to tidy up administrative issues (did Elaine's car have a fine because I forgot to give the registration number to Safety and Security?). However, there was no urgency on the part of the participants to go. They helped clean up and Rick and Neil wandered down to the bookshop to check out books together. Elaine wandered back to my office with me and we chatted till Rick and Neil arrived to collect their bits and pieces. Fond farewells were said, and then Neil wandered over to catch up with his computer methods lecturer from last year. He reappeared at my office about an hour later, and we chatted some more about his school and his teaching and then he left.

I was surprised by the sense of calm and connection following the final task of the workshop but I should not have been. I guess I hoped (secretly) that the teachers would engage "whole heartedly" in the workshop tasks, and I know from experience that following such engagement there is always a need for debriefing (hence Task 14).

But I did not expect the lingering—the reluctance to leave this place where they had been engaged with each other, myself and the arts activities. (The teacher who had made plans to leave before the end of the morning session stayed longer than she had intended and eventually left when she could no longer delay the meeting she had to keep). At the time of writing I now have a much better sense of the teachers' reluctance to leave. The workshop had created a space and time for connecting with each other and with place, and although we take with us, in our bodies, our experiences of place, we cannot take the physical place and the sensations it provokes within us; we take only our embodied memories (though these may be very strong).

There can be no doubt that the teachers—their relations and capacities—were changed (deterritorialised) by their participation in this research. Some of the teachers during the interviews, voluntarily chose to speak about aspects of their involvement in the study, and I also asked them and the other teachers to tell me about their experience of participating in this research. In response to my enquiries they spoke openly about how participating in this project had changed their actions (their territory):

## the workshop

I thought it was actually great good interaction good variety of things that were tried I mean things I wouldn't definitely normally do

and it wasn't that far out of the comfort zone that it was uncomfortable

it was great loved it

to be creative and to watch other people's creativity

## journalling

as you can see some of the journal entries are rushed it just depends you see gaps too from the 11<sup>th</sup> to the 19<sup>th</sup> it's actually probably good in a way because you just get it out

that exercise we did with organising the stuff on the floor the collage I've been using that designing a mural the kids have each got their own little shape boomerangs and emus and things they did their own and they've been putting it on the big mural together working out where everything goes it just reminded me of the process that we went through of moving each others' things around it surprised me how well they worked actually I was so impressed to see how well they can work together it's been great to watch and the teacher aides have been going "I've never seen them work so well"

it made me think about that process that we went through

... but it also

I've got the spark I've just got to

put it into practice

has highlighted to me how I can use the different types of intelligences more in my class now that I feel more confident within myself I feel more confident to give tasks that might be a bit more creative in nature to the students

I haven't yet got to use all those things but it's there
I can

#### really really good

what I got the most out of it (I know it was supposed to be reflection) was using my creative thought processes which I've never really tapped into before just being able to see that that was in me somehow was just a very positive spin

obviously reflecting on what teaching has been like

but I actually got more out of just putting the creative process down to think about that being able to illustrate my teaching so far ...

it was really good to sit down and have a chat to them all about our own situations that's probably the most important thing in a rural school as a first year out graduate teacher you don't have the opportunity to talk to someone else who's in the same sort of situation

having that
talking time and being able to discuss
just little issues like
discipline and that sort of thing
I don't have that problem here
but it's nice to hear someone else's and have an input

I think that was probably the most important thing and that's probably more of what graduate teachers need they need the communication time

that journal that you gave us
has been a
godsend
has been an absolute ripper
I have written and written and written
especially through that time when I really withdrew
from the people who cared
I just wrote and wrote and wrote and journalled

I go back and read through it now and then and just think I'm so glad I had this journal
I made this little commitment to myself that
any emotional state I was in
that was just too much for me to verbalise
I'd just write it
there's everything in there
there's just complete pissed offed-ness through to
sheer delight and
"yaav I felt like I taught them something today!"

#### reviewing the interview transcript

I think I
must have been severely distracted
so many things
I think that's what it is
in term one there's so many things going on and
trying to articulate all those things
into
a shorter
summary is
very hard

#### 1st term interview

it's probably the first time since last November that I have felt like I'm sort of calm sitting and talking

I don't actually feel at war with myself right at the moment I just feel like those ideals
which are coming from who I am
matter
so that's probably an important thing for first year teachers is to have somebody
to have a colleague around them
there's just not time in the schools to sort of sit and have deep philosophical conversations
but
it's sort of giving me great peace

[an email] I have some of the materials you gave to us at the workshop 12 months ago right near me at my desk because they are such good reminders of doing things "another way." For example, the task where we set off for half an hour on our own to record what we found/discovered on our short journey... Do you remember the hand-out you gave us with the drawings on it? From this I learnt that we Westerners are so "linear" based in terms of telling our stories, and that there is "another way" to do this. That it is possible to 're-tell' from another perspective other than recapping our experiences in relation to time in a straight line. It doesn't really sound that profound when I put it into words but I guess what I'm trying to say is that I'm glad you're doing what you are doing because not only are you giving your research topic "spirit" but you also handed that on to, well, at least one beginning teacher and I now try to pass that onto my students in every lesson I teach.

## reterritorialising

the

research

The arts can be a very effective medium, not only for tapping into alternative forms of knowing and the expression of that knowing, but for developing creativity itself. Creativity can be very useful, not only in researching rural teaching, but in rural teaching itself. McConaghy and associates (2006:19), in their study of rural teaching, note that several times the teachers spoke about the need for creativity in recontextualising their pedagogic knowledge for their students in their school/community; and they suggest that 'teachers in these situations are forced to think of creative ways of organising their children's learning.' Certainly, some of the teachers in this study took creative arts activities and ideas, and their own new found creativity, from the workshop and applied them in their own teaching.

The teachers in this study also found the journalling and in-person conversations particularly useful in their becomings-teacher. Not all the teachers journalled, and not all the teachers participated in a conversation every term. Like the other activities and tasks of the study, they were optional. In her study of student teachers on placement in schools, Deborah Britzman (2003:123) noted a 'lack of discursive practices and critical dialogue in which to work things through' as an important factor in the withdrawal of one of the student teachers from the teaching course. On the other hand, in a longitudinal study of a primary teaching graduate Jo Worthy (2005:394) found a parallel between the teacher's reflection on problems and his becoming an effective and confident teacher. Worthy suggests that some form of 'systematic guided reflection' is essential in assisting teachers to make sense of their experiences. I believe that an important aspect of this study was the choice and flexibility (supported by explicit teaching at the creative arts workshop) given to the teachers to choose to represent their experiences as graduate teachers in rural schools in whatever form, and whenever they chose; and to have the choice not to share any representations they did not feel they wanted to, for whatever reason. One of the teachers who loved the journalling never showed me the journal, and I didn't ask for it. But I have no doubt that the act of journalling enabled a sharing in our conversations that would not have occurred otherwise.

Whatever *secrets* were in the teacher's unshared journal, remain just that. Secrets and silences are essential constituents of becomings. For one teacher there was a long period of silence (of non-participation in the study). Early in the final term she sent the email overleaf which was followed by a period of very generous giving of many, rich lived-experience descriptions. The second email was sent early in the following year.

## coming to terms with it all ...

From:

To: gnoone@une.edu.au

Subject: Re: graduate teachers in rural schools

Date: Sun, 16 Oct 2005 15:33:54 +1000

#### Genevieve,

I feel like I'm ready to come and say 'hi' at some stage if you're interested. I am presently trying to grapple with programming. Far out, this part is bloody hard for me. Programming - Hmmm. This has been the hardest part of teaching for me ... I don't do this 'being organised' thing very well so I guess the concept of planning ahead is something that I need to work on given that I am far more comfortable with spontaneity and improvisation. I wonder if that has anything to do with being a musician and creative artist? I think the concept of Multiple Intelligences is a lifesaver in terms of not being too hard on myself about it. There's got to be a way I can approach programming so as to not spin out about it each time I try given that's what seems to happen.

I've started to mentor some of the students that are having a hard time which is an incredibly amazing thing to be able to do. I'm so pleased I've hung in there. I really couldn't have been placed in a better school for my first year. I have grown so much and faced so many shitty times and have really come to care about the students. It's an amazing privilege to be spending this time with them though it's bloody hard at times - but I guess you knew that.

It'd be really lovely to catch up with you and to see how you're going with your research too. I'm basically free on Wednesdays between 12.30 and 4pm or we could meet in town on a Monday, Tuesday or Friday or even meet at the school one day after work. Be warned, my room is not immaculate! In a way it would be really rather nice to show you my room and the school. I'm usually at work 'til 5-5.30 and remember, I do spontaneity well so if you ring up one day and want to come down that arvo, that works well with me. Let me know.

Other than that, take care and I look forward to hearing from you.

#### one year and one school term on ...

From:

To: gnoone@une.edu.au

Subject: Re: Greetings! Research project update

Date: 2/4/06 11:50 AM

Ηi

. . .

Things have been much more settled for me this term ... Probably 60% of my difficulties from last year have settled. Classroom management is not such an issue although there are still a dozen students that, for some reason, really, well, umm, make my guts churn. So, I look forward to getting some clarity as to why they have such a adverse effect on me. Maybe it's good old fashioned frustration. I cannot believe how much sorted out in terms of dealing with personality types (including my own!!!). I still find it difficult to sleep well at night and am now very much aware that about every three months I go through tough times. 'Tis good to be aware of it and a little prepared which helps me to be kinder to myself during those times. I'm sitting here now doing some programs and this time it's not as horrible as previously. Maybe it's because I'm learning to be more organised with my paper-work this term. i.e. I've recorded every lesson *in a book* (rather than scribbling stuff down on a piece of loose leaf paper) at the end of the day so I've got it all in front of me. That would have to be one of the hardest things for me... the unmanageability around paper-work and record-keeping. I had mountains of paper building up in the study which was so overwhelming. So that's getting gradually better.

I've also taken up the cornet and am in the Book 1 Beginner's Brass group that meets once a week! This is for my fun as well as getting ready to begin a band at school.

I know that as a teacher, the school expects certain things from me *right now*, but I've also had to learn to really listen to myself and recognise what I'm capable of doing at the time. So I'm learning to compromise in, shall we say, a professional way, so that I don't move into depression again and can keep doing my job to the best of *my ability* at the time.

Well, I'm going to get back to some work for now Genevieve. It's great to hear from you and I wish you the very best.

For now,

I believe that the depth of sharing that occurred after the period of silence could not have occurred without that silence. The silence enabled lines of flight.

### lines of flight ...?

As I was driving the 400 odd kilometres home from the first of my final visits to each teacher, thinking over the long conversation the teacher and I had had when we met for a coffee after a long day at the school, it seemed to me that there were two more questions I needed to ask these teachers in the final interviews. I decided I needed to ask them what advice they would give to other graduating teachers, and what their hopes, dreams and aspirations were for the future. I was hoping that their answers might tell something more about, or give a different perspective on, the graduate teachers' first year experiences; that they might capture a succinct expression of the deterritorialisations and reterritorialisations of the graduate teacher in a rural school. As I had already completed the first of these interviews I emailed these questions to this teacher, to which he replied by email. The other teachers I was able to ask in person.

what advice would you give to a graduate teacher taking up their first teaching position?

Find out what you are teaching and plan out the first term's work. Organisation is critical.

get a lot of sleep get the sleep while you can have your rest when you possibly can and have time to yourself when you can because when you get half way through the year and its the end of term you don't get it

never take anything the kids say to heart I've seen teachers not in their first year and the kids have said something and the teacher has just taken it to heart and broken down in the middle of the classroom

seek out
somebody
on the staff
who you can be real with
who you can talk to
that's not always possible
but
don't give up trying to find somebody to talk to
if you're having a hard time

take a job anywhere you can and get the experience Organisation, sleep, support from another, self belief, gain experience—five different pieces of advice from five unique teachers. Their answers suggest that lack of these could (or did) lead to difficulties. Thinking back on the lived experiences of my own first year teaching I find myself nodding to each one. I realise now that the question I put to the teachers requested a positive creative reply and perhaps this is what I was seeking. Something both positive and concrete. Some creative form to assist the reterritorialising of *myself* and the research on the plane of organisation. Just as Deleuze and Guattari (1988) sought to create positive new ways of thinking and feeling through their rhizomatic thought so have I, in following their lead, discovered positive creative ways of thinking and feeling about rural teachers and rural teaching. But in the end I succumbed to subjects and forms on the plane or organisation; seeking concrete summations of the experience of becoming-teacher. However, as Deleuze and Guattari (1988:160) note:

you have to keep enough of the organism for it to reform each dawn; and you to keep small supplies of significance and subjectification, if only to turn them against their own systems when the circumstances demand it.

We must have some subjects and forms. We cannot do away with subjects completely.

In asking the teachers what are your hopes, dreams and aspirations for the future? I was seeking more positive forms ...

at the moment get through this year short term goal is to get through this year that the presentation night be all done and nice play and everything

five years down the track hopefully still be teaching somewhere in a small school hopefully here or if not around somewhere

in ten years time still teaching somewhere probably in small schools I like small schools

I've worked hard to get here worked really hard to get here for a lot of years so now that I'm here it's not going anywhere

**♦** 

I intend staying at the school as long as God will direct me to serve.

I would like to be able to teach Year 11-12 in the future, it would be good if it was at this school.

I hope that I am able to relate to the students more and more each year. This means the students know and respect the boundaries, and I can reduce being the autocratic person and have more fun exploring.

we're here for at least the next two years and then I'm hoping to do an exchange to Europe for 12 months that's always been the goal get my contractual obligations out of the road to the Department and then see if I can get an exchange the Department of Education actually do their own exchanges now with overseas so they'll organise a teacher from over there to come take my job here and I go take their job over there for 12 months

I'll be in the front office before I retire I'll do a Masters of Education I can pick up a Master of Education (IT in Education) make the subject numbers up with educational leadership so have Master of Ed in educational leadership at the same time

short term I'll be staying here no question I'm quite content just to continue teaching I'd like to do maybe a kindergarten eventually just to try it to see how I go I always said I wouldn't want an executive job but I'm starting to think maybe I would not so much for the power as I get the knowledge maybe I can hopefully help someone else to get that knowledge but the paperwork may kill me

at the moment I just want to teach I'd like to maybe stay here for a few years the trouble is my kids they want to stay here stay here but I would like if I did continue with early intervention to go somewhere where they had the resources both people and physical somewhere like the regional city where regional office is or even a bigger centre even

the first twelve months has been trying to get comfy with the job everything in its time and place

this year has unravelled as it has but I am now aware that I'd like to do some more study around education just keep learning that's my intention maybe do honours my hope is that keep going even though at the moment I'm a bit lost again my hope is that I'll just hang in there with it get into teaching on a deeper and deeper level because it is a phenomenal job

As well as seeking positive forms, in asking this question I was asking the teachers to imagine a place—a space and time. Gaston Bachelard (1994:xxxvi) in addressing the notion of imagined space writes:

Space that has been seized upon by the imagination cannot remain indifferent space subject to the measures and estimates of the surveyor. It has been lived in, not in its positivity, but with all the partiality of the imagination.

The future is as much a part of our experience of place as the past. Each of the teachers expressed hopes, dreams and aspirations which, at the time, involved teaching and/or further studies in education. They were all able to imagine themselves in creative positive forms in the future as teachers. They were able to imagine lines of flight that would take them to new place and spaces; to new ways of being in the world.

## different ways of thinking and feeling? different ways of being in the world?

The goal is to create sacred, loving texts ...

- *Norman Denzin* (2000:257)

My aim has been, as Norman Denzin suggests, to create a sacred, loving text: to take the data given by the teachers and lovingly create different ways of knowing. But also I wanted to enable other as yet unknown ways of knowing. I have attempted to do this through the representation and analysis of the descriptions of the intimate lives of graduate teachers in rural schools, who generously, and bravely, participated in indepth conversations and creative activities, who collected and created artefacts of their lived experiences, and shared these with me and in doing so enabled the creation of this "text". This thesis describes the nature of the relations between place and becoming and seeks to highlight the importance of attention to these relations in preparing teachers for, and supporting their induction and continued growth in, teaching in rural schools.

An unfamiliar place requires adjustment. An unfamiliar role requires creativity. Graduate teachers appointed to places they have not lived before are faced with the challenges of both becoming-teacher and adapting to a new place and they need spaces for creativity. Adjusting to unfamiliar places and unfamiliar roles also requires considerable energy; and as shown in this thesis, together it is an amazingly complex and often overwhelming process full of joys and sadnesses; creativity and frustrations; excitement and disappointment. The more perspectives we have the better understandings we will be able to bring to graduate teachers in rural schools, and the better able we will be to appropriately prepare teachers for, and support them in, rural schools.

My hope is that the dissemination of this work will cause deterritorialisations in various assemblages within and without the education system: that readers of, and listeners to, presentations of this research will be challenged to think differently about graduate teachers in rural schools, and will then ask different questions. What if graduate teachers were better able to sense place, and to develop appropriate relations of speeds and slownesses and capacities to respond *creatively* to place. What if, in preparing teachers for a profession which often requires moving to unfamiliar places (sometimes many times over the course of one's teaching career), there was a focus on

the teachers' awarenesses of, and capacities to develop, mutual relations with place through creating awarenesses of their connections to the places they inhabit—now, in the past, and in the (imagined) future? What if school principals and education department personnel were to conceive of becoming-teacher as an ongoing, multiple and complex process which, rather than being an event contained within individuated persons for a given period of linear time, involves relationships between all members of the school community as well as the nonhuman, animate and inanimate of the places in which the event of teacher occurs? What if there was recognition of the ways that graduate teachers create and shape schools and affect children, their peers and others, rather than a focus on their 'needs' and inadequacies and their tendencies to not stay long enough. Perhaps rural teachers would have more capacity to develop a stronger sense of place and its relation to them as teachers. Perhaps .....

## an afterword

I could leave the Mallee,
but it had done its own thing
by marking me for life ...
The fibres of my
consciousness were woven
with bird call and animal
track,
bush and shrub,
the shimmering heat at noon,
the blue of the heavens,
the softness of the Mallee
sands
and the intense cold
of night.



I was in my late teens before I learnt any history of the place where I grew up. I was at teachers' college and I took a personal development elective in Australian history. And it has only been in recent years that I have discovered any literature written about the Mallee area of North West Victoria: an historico-fictional novel set in the early 1900's (Meehan 1999); the autobiography and anthology of the poet John Shaw Neilson who lived in and wrote poetry about the Mallee between 1905 and 1920 (Hanna 1991); then in recent weeks, an autobiography in which the authors' childhood was spent in the Mallee in the 1930's and '40s (Molony 2004). This autobiography contains, among other things, a description of "the hill" where my Dad is buried and the hotel he frequented in town. The poet, John Shaw Neilson, writes about clearing and farming the land my Dad worked on for over twenty years. The novel focusses on the large salt lake just north of my home town where my Dad worked for a long while, and where we always took our visitors.

It has been strange, but wonderful to hear stories of my place so late in my life, and when I am a little estranged from it. These stories have affected my sense of place; and have changed that place that I still call home. I now have stories of *my* place. I now feel more connection to it. I now return to that place, to visit my Dad's grave, with a greater sense of knowing, but not yet belonging.

Australian art testifies
that the land imposes itself still
as a factor in forging the identity of a people still being made,
till we can envisage a time
when landscape again becomes land;
when we are in the land
and the land in us

(Landscape in Me - Windows on Australian Art 2004)

## endings

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Appendix I

Appendix II

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# Appendix I

## **Creative Arts Workshop**

Tuesday 19th & Wednesday 20th April, 2005 University of New England, Armidale

Programme Details and Guidelines for facilitators

# ~ reflecting on being a teacher in a rural school ~

# a workshop focussed on creative, collaborative reflection

Tuesday 19th & Wednesday 20th April 2005 University of New England, Armidale

## Programme Details

## Tuesday 19th April

Room 236, Education Building

9:15 - 9:30 participants arrive

#### 9:30 administrative issues

- (i) car registration details
- (ii) consent forms

#### 9:40 welcome by Head of School (Tom)

#### 9:45 brief overview of the research (2-3 mins)

- ~ large map of NSW showing "places" of the participants and researcher
- ~ slides (& sounds?) of places of the participants
- ~ "becoming-teacher"

#### brief overview of the workshop (2-3 mins)

- ~ the workshop has a dual purpose:
- (i) to introduce you to ways of documenting/representing your first year in a school: to record your reflections on you the teacher, you the person, and you in place. Some of the activities I've asked you to do are challenging for you (draw, write ...).
- There is only so much we can do and achieve in a day and a half, but you are not empty vessels, you come to this workshop with may talents that we encourage you to use ......
- (ii) to collect data on your experiences to date

9:50 re-presenting place (individual): read ........

Genevieve's place/s (2 mins)

Margaret's place/s (2 mins)

Lynn's place/s (2 mins)

task one: representing place/s in words-images (4 mins)

10:00 re-presenting schooling and teaching (individual)

task two: creating representations of:

- (i) their own schooling (6-7 mins);
- (ii) their memories of teachers; and (6-7 mins)
- (iii) themselves as teachers (15 mins)

## 10:30 morning tea in tearoom

11:00 re-presenting us: graduate teachers in rural school (collaborative)

task three: the participants will share the photos/objects/artefacts they have brought with them and will then use them, and other materials, to collaboratively create a "collage"

#### 12:30 lunch in Room 236 - outside

1:15 reflecting: (collective)

task four: reflection on this activity in discussion and in words/images

1:30 pack up all materials and take to Genevieve's office

1:45 documenting our activities in our environment (individual)

task five: a walk up to the art lab

arts teaching lab

2:00 documenting journeys (collaborative)

task six: collectively representing the journey to UNE

3:00 re-presenting us: graduate teachers in rural school (individual)

task seven: using visual arts and construction materials to construct a representation of themselves as graduate teachers in rural schools

5:00 drinks and nibblies in the arts tearoom

## Wednesday 20th April

Madgwick Hall

9:15 PowerPoint show of images from yesterday. As participants arrive they are asked to put their things in the "place for things" and to take a seat with their sketch book and begin a list of sounds from "their place".

## 9:35 Warm-up activities

task eight:	focus circle	

task nine:	stop and go (Lynn)
***************************************	8 (-7)

#### 9:45 still images

## 10:15 walk to morning tea in Education building

10:40 a "listening walk"

task eleven:	practising listening in the environment, and exploring ways of
	recording

11:00 sounds of place

task twelve:	playing with the sounds of words from our experience of rural
	teaching, and adding percussion

11:15 creating a presentation

task thirteen: using visual media to re-present ourselves as graduate teachers in rural schools

## 12:30 lunch in Madgwick Hall

task fourteen: viewing video and general debriefing

#### Details of Tasks & Guidelines for Facilitators

## Key to Symbols

activities

drinks

facilitator explanation

documenting/recording

discussion

activity

†††† collaborative work

performance

teaching points

record on audio tape

take photos

take video

\*\*\*\*

#### Monday 18th April

activity: ¶ drinks and nibblies at the Newie resources: arrange for drinks and nibblies

aim: to give participants and facilitators the opportunity to get to know each other

informally and so facilitate a more open and participative atmosphere in the

workshop

## **Details of Tasks**

## Tuesday 19th April

## Task One

activity: representing place

resources: sketch books, grey leads, coloured pencils, erasers

aim: to illustrate to the participants different ways in which place can be represented, and to

give the participants the opportunity to practise representing their place

step name	description	teaching points
Genevieve's places  Margaret's places	Genevieve will read a passage about re-presenting place Genevieve, Margaret & Lynn will each present a re-presentation	re-presentation is personal; is linked to our personal, unique experiences and ways of knowing and expressing;
Lynn's places	of their place/s.	
Your places	using words/images the participants will create a representation of their current (teaching) place; previous places they have lived/do live; or another place they have been.	handout sketch books and grey leads; stress that whatever is put in these books over the next day and a half is not for sharing; they are personal reflections. They may be asked to talk about what they have re-presented but they will not be asked to show their representation; any "markings": words, images, lines are acceptable - it is personal

## Task Two

activity: representing school/teaching

resources: sketch books, grey leads, coloured pencils, erasers

aim: to guide the participants into representing their experiences of schooling and teaching

step name	description	teaching points
some tips for drawing	Margaret will describe how the process of drawing is for her – the frustrations of the early attempts at re-presenting her ideas	feel free to begin again on a new page – the paper is not precious we won't have the opportunity at this workshop to work on a piece, we will be working on first drafts only – if they want they can choose to work on their first attempts in their own time after the workshop
memories of school	starting with your artefact, try to remember a smell, sound, taste or feeling of your own school days. Share one of these memories - put onto paper in words/images.	if you want you can talk about how to re-present your smell, sound, taste, feeling.
memories of a teacher	recall a vivid memory of a teacher - put onto paper in words/images - share briefly (6-7 mins)	be shared prior to recording the reflection.
you a teacher	put onto paper words/images that represent you as a teacher (15 mins)	this activity will not be shared

[morning tea in tea room]

## Task Three

activity: representing us - collaborative collage

resources: artefacts/objects, white calico, scissors, textas, pens, paper (various), fabric, string,

wool, glue, background music

aim: for the participants to work collaboratively in representing their experiences as

graduates in rural schools

step name	description	teaching points
sharing our artefacts	each participant tells briefly why they have brought each of their objects (15 mins)	the object/s do not have to have deep significance: eg a pencil from the pupils' pencil tins
preparing for the collage	the task is described and the room set up (10 mins)	this activity is to be done in silence; each persons artefacts and work are to be treated respectfully; background music playing
creating a collaborative collage	working silently the participants place their artefacts in relation to each others on the large sheet of calico the participants may also use the various materials provided to add to the collage (30 mins)	move other's artefacts, but they must be treated with respect you may sit down at any time, and watch, listen and then join in again.  when everyone sits down we'll call it finished!  you have up to half-an-hour

[lunch in rm 236]

## Task Four

activity: reflecting on the creating of the collage

resources: sketch books, grey leads, coloured pencils, erasers

aim: for the participants to make any comments they feel they want to make about the

process and/or the product

step name	description	teaching points
reflecting on our collage	the participants are encouraged to share out loud and/or record their thoughts/feelings about the collage	

## Task Five

activity: documenting what we see and do

resources: photocopies of pp. 58-59, sketch books, grey leads, coloured pencils, erasers aim: to teach the participants one way of documenting the things they see and do

step name	description	teaching points
preparing for a walk	the aim of the walk to follow is explained, and each participant is given a copy of pp.58-59, and inside back cover, of <i>A Trail Through Leaves</i> . Genevieve reads text out loud	we don't have to re-present our experiences linearly, chronologically
a walk and recording it	taking their sketch books and a drawing tool of their choice, the participants choose a route to the art room and have 15 mins to get there and record their walk. They may record along the way, or when they get to the lab	the facilitators take any personal effects and artefacts to the lab
sharing	participants are given the opportunity to share any thoughts about this activity	

## Task Six

activity: collectively representing the journey to UNE

resources: butcher's paper, various paper, pencils, textas, crayons, plasticine, acrylic paints, glue,

...

aim: that the participants will collaboratively document their individual journeys to UNE

step name	description	teaching points
creating the representation	the participants choose how they would like to collectively re-present their journeys to UNE	you may use the butchers paper (it can be arrange in anyway you like) and any of the materials laid out you have 45 minutes
reflecting on the activity	ny comments?	

## [nibblies]

## Task Seven

using visual media to re-present ourselves as graduate teachers in rural schools activity: o/head projector, photocopier, magazines, paper (various), paint, rollers, large sheets resources:

of paper, glue, masking tape, string, boxes ...

for the participants to construct representations of themselves as teachers in their aim:

respective places, using visual arts and construction materials.

step name	description	teaching points
explanation	activity is described: a construction of a re-presentation of yourself in place	write on the board: "a re-presentation of you in your place" can be 2d or 3D can be made up of multiple images of yourself and/or multiple image of place the 3 facilitators are here to be your resources - use us can start again at any time (there's plenty of paper you have 1 - 1/2 hours
cut-out of outline of self	using an overhead projector and working in pairs the participants draw outlines of each other onto butcher's paper	any participant who would rather simply draw their own outline can do so
preparing a background	using paint roller, a background colour is painted onto the background paper (2/3/4 sheets of butcher's paper taped together	any participant who would rather start with a blank background is free to do so
"filling in" the outline and background	using whatever mediums they choose (images from mags, pencil, paint) the participants "fill in" their outline and the background to create a representation of themselves as a graduate teacher in a rural place	participants can choose to use any of their own artefacts if they choose
verbalising 	as each participant nears the "completion" of their representation, Genevieve will chat with them about their representation, focusing on what the re-presentation reveals about the participants sense of identity as a teacher and how this is performed in relationships with pupils, colleagues, the community and the natural environment each participant will be asked to take one or two photos of their construction	some participants may not be able or willing to talk about their representations (silences!)

## **Details of Tasks**

## Wednesday 20th April

## Task Eight

activity: focus circle resources: 2 hacky sacks

aim: to relax the participants mentally and physically'; to require them to concentrate; and

to "warm up" the dramatic skills of giving and receiving

step name	description	teaching points
practice giving & receiving	the participants and facilitator stand in a circle. No speaking is allowed. The person with the hacky-sack makes eye contact with another person and throws them the hacky-sack.  Continue for up to a minute	
introduce concentration	begin again after explaining that whatever pattern of throwing is made must be repeated each time	
increase level of concentration	₩ add a second hacky-sack	

## Task Nine

step name	description	teaching points
practice giving & receiving	Lynn! (participants move about the space and must all stop whenever one person stops)	

## Task Ten

activity: still images

resources: -

aim: that the participants will use their bodies to represent objects/scenes

step name	description	teaching points
still images (in pairs)	in pairs, and without speaking, the participants create still images of objects the facilitator names: tree, stone, fence, chair, door, a fish on a line, toothpaste oozing from a tube, a knife and fork	
Sculpting (in pairs)	in pairs, one person in the sculptor, the other the medium (take in turns), the sculptor creates images named by the facilitator:: heat, wind, courage, dry	encourage participants to explore representations that do not refer to an object, but the idea itself
sculpting (collaborative)	in groups of 3/4, one person is designated the sculptor, and s/he sculpts the other members of the group to represent images named by the facilitator: justice not enough time equity	
sculpting (collaborative)	in groups of 3/4, and taking in turns, one person is designated the sculptor, and s/he sculpts the other members of the group to represent an image of his/her place	
presentation	each sculptor is then given the opportunity to "present" his/her sculpture and to take a photo/s of it	

## [10:45 morning tea - walk to Education tearoom]

## Task Eleven

activity: "listening" walk

resources:

aim: to encourage the participants to "tune into" sounds in the environment

step name	description	teaching points
walk back to Madgwick Hall	on the walk back from morning tea the participants are asked to listen and take note of whatever sounds they hear.	walk in silence
what we hear	► participants share what they have heard and attempt to record it. They may want to discuss how to represent certain sounds	we don't hear everything in the environment; our hearing is selective

#### Task Twelve

activity: exploring sound, beginning with our voices and moving to percussion

resources: clap sticks, bongo drums, tambourine, triangle

aim: that the participants will explore ways in which to use voice and percussion

instruments to represent place

step name	description	teaching points
voice projection	word of/from their place. Standing on opposite sides of the room they shout the word to each other. As they walk towards each other they speak the word softer and softer, then as they cross and begin to walk away from each other they begin to speak louder and louder. Repeat with another word.	
adding percussion	the group sits in a circle, facing outwards, and chooses a word. The word is repeated, randomly (no order of speaker, and no order of tone/volume) Repeat with two words/three words Repeat adding an instrument Repeat adding several instruments Repeat moving around the room	we are <i>playing</i> with sounds (just as yesterday we tried out words and images on paper)

#### Task Thirteen

activity: create a presentation / a performance resources: computer, data projector, artefacts

aim: that the participant will collaboratively create a 10-15 minute presentation on being a

graduate teacher in a rural school

step name	description	teaching points
explanation of the task	just as you created representations of yourselves in place yesterday, now we're asking you to create a collective performance of yourselves as rural teachers performance: = seminar presentation; a reading ≠ acting	use the facilitators as resources use yourselves and your talents draw on skills you've learnt or honed over the past day-and-a-half the performance will not re-present any single person, but will be a collective re-presentation
creating the presentation	# <b>T</b>	facilitators need to be prepared to do some "running"
the presentation	© (c)	

## 12:30 lunch at Madgwick

#### Task Fourteen

activity: debrief resources: video, screen

aim: that the participants will review the activities of the past two days

step name	description	teaching points
debriefing	participants are given the opportunity to reflect on and share feelings and thoughts about the past dayand-a-half  If they choose they can also view the video of the presentation	On my next visit to each participant they will be given the opportunity to discuss the workshop with me, and they will be encouraged to email me, record words/images about the workshop

## List of materials for visual art workshop, 1:30pm, Tuesday 19th April 2005

Dear Sue,

4 participants have confirmed their attendance at the workshop. I have listed materials I would like to use, but you may know better than me what materials are most needed, so please feel free to supplement my list!

## materials (consumables)

```
butcher's paper (lots)
various other papers
pencils
markers
crayon
plasticine
acrylic paint
newspapers/magazines
glue
?
```

#### other equipment

overhead projector
paint rollers
photocopier
paint brushes
glue brushes
?

#### Two queries:

- 1. do you have art smocks?
- 2. is it possible to "borrow pencils, erasers, scissors and glue on the Tuesday morning?

Thanks for all your help Sue. It is greatly appreciated.

#### Genevieve

# Appendix II

## Workshop Handout

extracts from Hannah Hinchman

A Trail Through Leaves: the Journal as a Path to Place
W. W. Norton & Co., New York, 1997

pages 46, 58, 59 & inside front cover

It took many years of writing, thousands of pages, to discover that I could not find the fit between experience and record by writing with "summing up" words. To say that a canoe trip was wonderful, and that the river was beautiful, and that I had many adventures accomplished nothing in the journal: I didn't even have the pleasure of reliving the best moments while writing about them. And yet this ingrained tendency to generalize I still have to fight daily. A journal filled with "nices," "wonderfuls," "terribles," and "interestings" is one drained of any live juice. If that kind

of writing merely reflects habit, there is hope for change. If the writer insists on it, consider it a sign of a deep-seated fear of the real.

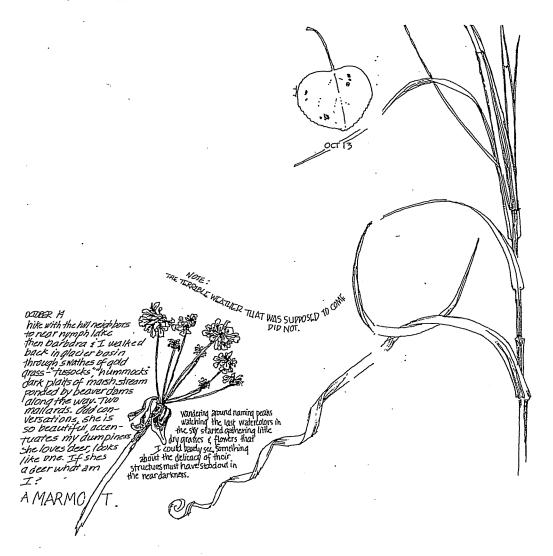
The act of writing regularly tends to solve that problem on its own, though. In such narrow confines we bore ourselves, and don't bother rereading passages because we know they won't recall the flavor of the moment. After a while, we begin groping for something more, the magical formula that will make experience live on the page.

The best way to avoid the trap of dead words is to keep a firm grip on the real stuff, prickly, slimy, or bony as it may be. The vitality of the body and the senses can get smothered by the language we encounter daily. Think how we are awash in gutless speech: the space-filling of the report, the obfuscation of the academic paper, the evasion of the political statement.

As an antidote, pick up the journals and poetry of Gerard Manley Hopkins, or Colette's memoirs,



Here's a way to escape from the linear "first I went here and saw this; then I went there and saw that" narrative. When you return from your walk, use a page or a generous space in the journal to write down word-images of things you noticed, scattering them over the space. As more recollections come to you, you can append details to the basic collection of written images, making clusters



of observations. The whole assortment is likely to be made up of sentence fragments and phrases, and you may discover that the words you use in them are more vivid and pointed than the ones you would have chosen for a conventional account. In this way, you create an authentic "skeleton" of your journey, which is then fleshed out and bound together by your wealth of recollection.

With a picture of a human skeleton in front of you (or a real skeleton if you can find one), fill a page with fanciful and speculative sketches about how the same bones could be transmuted into dog, cat, horse, bird, gerbil. Stretch and shrink bones, fuse or separate them, bulk them up or pare them down, flatten or elongate them. If this intrigues you, find out how close you came in your redesigns by looking up pictures of animal skeletons. . . or better yet, visit your nearest natural history museum, where they are sure to have a number of mounted skeletons on display. What is happening to the skeleton inside the body of a sea lion or a seal? Does a snake have hips?

Draw your pets. To avoid the terror of trying to get a proper-looking ani-



