

# PARALLAXIC PRAXIS

Multimodal Interdisciplinary  
Pedagogical Research Design

**Pauline Sameshima**

Lakehead University, Canada

**Patricia Maarhuis**

Washington State University

**Sean Wiebe**

University of Prince Edward Island,  
Canada

**Series in Education**



VERNON PRESS

Copyright © 2019 Vernon Press, an imprint of Vernon Art and Science Inc, on behalf of the author.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of Vernon Art and Science Inc.

[www.vernonpress.com](http://www.vernonpress.com)

*In the Americas:*  
Vernon Press  
1000 N West Street,  
Suite 1200, Wilmington,  
Delaware 19801  
United States

*In the rest of the world:*  
Vernon Press  
C/Sancti Espiritu 17,  
Malaga, 29006  
Spain

Series in Education

Library of Congress Control Number: 2018962664

ISBN: 978-1-62273-389-7

Cover design by Vernon Press.

Cover image by Pauline Sameshima.

Product and company names mentioned in this work are the trademarks of their respective owners. While every care has been taken in preparing this work, neither the authors nor Vernon Art and Science Inc. may be held responsible for any loss or damage caused or alleged to be caused directly or indirectly by the information contained in it.

Every effort has been made to trace all copyright holders, but if any have been inadvertently overlooked the publisher will be pleased to include any necessary credits in any subsequent reprint or edition.

# Book Abstract

Parallaxic Praxis is a research framework utilized by teams to collect, interpret, transmediate, analyze, and mobilize data generatively. This methodology leverages the researchers' personal strengths and the collective expertise of the team including the participants and community when possible. Benefits include the use of multi-perspective analyses, multi-modal investigations, informal and directed dialogic conversations, innovative knowledge creation, and models of residual and reparative research. Relying on difference, dialogue, and creativity propulsion processes; and drawing on post-qualitative, new materiality, multiliteracies, and combinatorial, even juxtaposing theoretical frames; this model offers extensive research possibilities across disciplines and content areas to mobilize knowledge to broad audiences.

This book explains methods, theories, and perspectives, and provides examples for developing creative research design in order to innovate new understandings. This model is especially useful for interdisciplinary partnerships or cross-sector collaborations. This book specifically addresses issues of research design, methodology, knowledge generation, knowledge mobilization, and dissemination for academics, students, and community partners. Examples include possibilities for scholars interested in doing projects in social justice, community engagement, teacher education, Indigenous research, and health and wellness.



# Reprint Acknowledgements

Grateful acknowledgement is made for permission to reprint the following article:  
Sameshima, P., Vandermause, R., Chalmers, S., & Gabriel. (2009). Introduction.  
*Climbing the ladder with Gabriel: Poetic inquiry of a methamphetamine addict in recovery* (pp. 3-16). Rotterdam, The Netherlands: Sense.

Reprints under the Creative Commons Agreement:

Attribution-NonCommercial-NoDerivatives 4.0 International (CC BY-NC-ND 4.0) (<http://creativecommons.org/licenses/by-nc-nd/4.0/>)

Sameshima, P., Miyakawa, M., & Lockett, M. (2017, Dec.). Scholarly engagement through making: A response to arts-based and contemplative practices in research and teaching. *Revista VIS*, 16(2), 45-67. Accessed at: <http://periodicos.unb.br/index.php/revistavis/article/view/25466>

Stock, R. V., Sameshima, P., & Slingerland, D. (2016, July). Constructing pre-service teacher identities through processes of parallax. *LEARNing Landscapes*, 9(2), 489-512. Accessed at: <http://www.learninglandscapes.ca/index.php/learnland/article/view/Constructing-Pre-Service-Teacher-Identities-Through-Processes-of-Parallax>

Wiebe, S., & Caseley Smith, C. (2016). A/r/t/ography and teacher education in the 21st century. *McGill Journal of Education*, 51(3), 1163-1178. Accessed at: <http://mje.mcgill.ca/article/view/9312>

Wiebe, S., & Sameshima, P. (2017, Dec.). Generating self: Catechizations in poetry. *Revista VIS*, 16(2), 140-155. Accessed at: <http://periodicos.unb.br/index.php/revistavis/article/view/25465>

Wiebe, S., & Sameshima, P. (2018, January). Sympathizing with social justice, poetry of invitation and generation. *Art/Research International*, 3(1)7-29. Accessed at: <https://journals.library.ualberta.ca/ari/index.php/ari/index>



# Table of Contents

<i>List of Figures</i>		<i>ix</i>
<i>List of Tables</i>		<i>xiii</i>
<i>Foreword</i>		<i>xv</i>
Chapter 1	<b>Introduction</b>	1
	Arts Integrated Research	
	Interdisciplinary Research	
	The Concept of Parallax	
	The Model	
Chapter 2	<b>Phases of the Model</b>	7
	Phase I – Data Collection	
	Phase II – Analyses	
	Phase III – Renderings	
Chapter 3	<b>The Catechization Process</b>	11
	Catechization Café	
	The Catechization Worksheet	
	Theoretical Foundations of the Catechizations	
	Toward Polysemic Frames	
Chapter 4	<b>Theoretical Underpinnings of the Model</b>	35
	Locating Imagination	
	A Pedagogy of Parallax	
	Materiality & ‘Ma’	
	Reparative Residual Research	
	Model Design	
	Variations on the Model Design	

Chapter 5	<b>Cross-Domain Discourses</b>	47
	Multiliteracies Theories	
	Ekphrasis	
	Dialogue and the Construction of Meaning	
	Signification	
	ATLAS.ti	
Chapter 6	<b>Ethics of Art &amp; Simultaneity</b>	55
	Ethics in Arts Integrated Research	
	Ethical Standards	
	Navigating Trauma and Suffering	
	The Ethics of Simultaneity	
	Tracing the Development of Ethical Frameworks	
	Making as Ethical Constructions of Our Futures	
Chapter 7	<b>Examples</b>	77
	Example 7.1: Replies to Wounds	
	Example 7.2: Women and Meth Renderings	
	Example 7.3: Scholarly Engagement Through Making	
	Example 7.4: Generating Self	
	Example 7.5: Constructing Pre-Service Teacher Identities	
	Example 7.6: A/r/tography and Teacher Education	
	Example 7.7: Sympathizing with Social Justice	
	Example 7.8: Climbing the Ladder with Gabriel	
	<i>Master References</i>	269
	<i>Author Biographies</i>	295
	<i>Glossary</i>	297
	<i>Index</i>	299



# List of Figures

<b>Figure 1.1.</b> Parallax.	3
<b>Figure 1.2.</b> Parallaxic Praxis, Generic Model.	4
<b>Figure 4.1.</b> Cellular Automaton Wolfram Rule 90. Created by C. Sameshima, 2018.	41
<b>Figure 4.2.</b> Parallaxic Praxis Model. P. Maarhuis, 2016.	43
<b>Figure 4.3.</b> Research Design. V. Saunders, 2014.	44
<b>Figure 4.4.</b> Mixed Parallaxic Design. Ingalls Vanada, 2017, p. 21.	45
<b>Figure 5.1.</b> The Transactional Divide. Adapted from Rosenblatt (1978). <i>The Reader, the Text, and the Poem</i> .	52
<b>Figure 5.2.</b> Example of ATLAS.ti Family Codes.	53
<b>Figures 7.1.1 – 7.1.2.</b> Clothesline Project Event. 2012. P. Maarhuis. Glenn Terrell Mall, Pullman, Washington State University.	82
<b>Figure 7.1.3.</b> Reflective Transaction [Digital print & poetry series of 10]. P. Maarhuis, 2015. Washington State University, Fine Arts Center. Gallery 3. Pullman, WA.	83
<b>Figures 7.1.4 – 7.1.5.</b> Tell [Mixed media sculpture installation]. From <i>Replies to Wounds: An aesthetic dialogue about experiences of violence</i> [Dissertation exhibition November, 2015.]. Washington State University, Fine Arts Center. Gallery 3. Pullman, WA. Photography by Becky Bitter.	83
<b>Figure 7.1.6.</b> Alibi [Mixed media sculpture installation]. From <i>Replies to Wounds: An aesthetic dialogue about experiences of violence</i> [Dissertation exhibition, November, 2015.]. Washington State University, Fine Arts Center. Gallery 3. Pullman, WA. Photography by Becky Bitter.	84
<b>Figure 7.1.7.</b> Labyrinth: All in the Family [Print and fabric collage, 6 x 8, Series: 1 of 4]. From <i>Replies to Wounds: An aesthetic dialogue about experiences of violence</i> [Dissertation exhibition, November, 2015.]. Washington State University, Fine Arts Center. Gallery 3. Pullman, WA.	84
<b>Figure 7.1.8.</b> Labyrinth: Untitled [Print and paint collage, 12 x 16, Series: 2 of 4]. From <i>Replies to Wounds: An aesthetic dialogue about experiences of violence</i> [Dissertation exhibition, November, 2015.]. Washington State University, Fine Arts Center. Gallery 3. Pullman, WA.	85
<b>Figure 7.1.9.</b> Labyrinth: Untitled [Print and paint collage, 12 x 16, Series: 3 of 4]. From <i>Replies to Wounds: An aesthetic dialogue about experiences of violence</i> [Dissertation exhibition, November, 2015.]. Washington State University, Fine Arts Center. Gallery 3. Pullman, WA.	85

<b>Figure 7.1.10.</b> Labyrinth: What You Say [Print and paint collage, 12 x 16, Series: 4 of 4]. From <i>Replies to Wounds: An aesthetic dialogue about experiences of violence</i> [Dissertation exhibition, November, 2015.]. Washington State University, Fine Arts Center. Gallery 3. Pullman, WA.	86
<b>Figure 7.1.11.</b> Exhibit. <i>Replies to Wounds: An aesthetic dialogue.</i> [Dissertation exhibition, November, 2015.]. Washington State University, Fine Arts Center. Gallery 3. Pullman, WA.	87
<b>Figures 7.1.12 – 7.14.</b> Making.	88
<b>Figure 7.1.15.</b> Exhibit. Participant <i>Snowy</i> and her interpretive sculpture. [Found object sculpture]. Washington State University, Fine Arts Center. Gallery 3. Pullman, WA. Photography by Becky Bitter.	89
<b>Figure 7.1.16.</b> Exhibit B.	90
<b>Exhibit 7.1.17.</b> Dissertation Exhibition Poster [Digital print with Clothesline Project artefact image in background]. From <i>Replies to Wounds: An aesthetic dialogue about experiences of violence</i> [Dissertation exhibition, November, 2015.]. Washington State University, Fine Arts Center. Gallery 3. Pullman, WA.	91
<b>Figure 7.2.1.</b> Gabriel's Book.	99
<b>Figure 7.2.2.</b> Critical Sites of Recovery. Photograph by Stephen Chalmers. <i>Climbing the Ladder with Gabriel</i> , p. 34.	100
<b>Figure 7.2.3.</b> Critical Sites of Recovery. Text by Gabriel. <i>Climbing the Ladder with Gabriel</i> , p. 34.	100
<b>Figure 7.2.4.</b> Exhibition of "Critical Sites of Recovery Series" and "Me and My Kids Series." Baggage Arts Building, Thunder Bay, 2016.	101
<b>Figure 7.2.5.</b> Gilda: Learning to live with the breakage. P. Sameshima, 2012.	102
<b>Figure 7.2.6.</b> Vessels. P. Sameshima. 2012.	103
<b>Figures 7.2.7 – 7.2.8.</b> Gilda: Bedroom. [Found object sculpture, 7' x 4', Series: 1 of 5, 2012]. P. Maarhuis, 2012.	104
<b>Figure 7.2.9.</b> Gilda: Bedroom. P. Maarhuis, 2012.	105
<b>Figure 7.2.10.</b> Gilda: Bedroom. P. Maarhuis, 2012.	107
<b>Figures 7.2.11 – 7.2.13.</b> Gilda: Together. [Found object sculpture with poetry, 4' x 3', Series: 2 of 5, 2013]. From <i>The Women and Meth Project</i> [2007-2016].	108
<b>Figure 7.2.14 – 7.2.15.</b> Gilda: Eviction. [Found object sculpture, 7' x 4', Series: 3 of 5, 2013]. From <i>The Women and Meth Project</i> [2007-2016].	109
<b>Figure 7.2.16.</b> Gilda: Five and Dime. [Found object sculpture, 5' x 4', Series: 4 of 5, 2013]. From <i>The Women and Meth Project</i> [2007-2016].	110
<b>Figure 7.2.17.</b> Gilda: Grace. [Found object sculpture, 7' x 4', Series: 5 of 5, 2013]. From <i>The Women and Meth Project</i> [2007-2016].	110
<b>Figure 7.2.18.</b> Dogbite, 18" x 24" [Watercolour and ink on paper]. V. Bolduc. 2012.	111

<b>Figure 7.2.19.</b> Mother, 18" x 24" [Watercolour and ink on paper]. V. Bolduc, 2012.	112
<b>Figure 7.2.20.</b> <i>Of a Feather</i> , 18" x 24" [Watercolour and ink on paper]. V. Bolduc, 2012.	113
<b>Figure 7.2.21.</b> Jill's Music. JP. Chalykoff, 2013.	114
<b>Figure 7.2.22.</b> Online music. JP. Challykoff, 2013.	114
<b>Figures 7.2.23.</b> Jill: Constructing Control. P. Sameshima, 2013.	117
<b>Figure 7.2.24.</b> Constructing Control: One Step at a Time. P. Sameshima, 2013.	117
<b>Figure 7.2.25.</b> Constructing Control: Filling the Void. P. Sameshima, 2013.	120
<b>Figure 7.2.26.</b> Constructing Control: Breaking My Rules. P. Sameshima, 2013.	122
<b>Figure 7.2.27.</b> Constructing Control: One Step at a Time. P. Sameshima, 2013.	123
<b>Figure 7.2.28.</b> Constructing Control: Tangling Thoughts. P. Sameshima, 2013.	125
<b>Figure 7.2.29.</b> Jill: Find Another Way. [Digital image on paper, faux movie poster, 11 x 17, Series: 1 of 10, 2014]. From <i>The Women and Meth Project</i> [2007-2016].	128
<b>Figure 7.2.30.</b> Jill: Romancing the Smoke. [Digital image on paper, faux movie poster, 11 x 17, Series: 2 of 10, 2014]. From <i>The Women and Meth Project</i> [2007-2016].	130
<b>Figure 7.2.31.</b> Jill: Double Trouble. [Digital image on paper, faux movie poster, 11 x 17, Series: 3 of 10, 2014]. From <i>The Women and Meth Project</i> [2007-2016].	132
<b>Figure 7.2.32.</b> Jill: No One at Home. [Digital image on paper, faux movie poster, 11 x 17, Series: 4 of 10, 2014]. From <i>The Women and Meth Project</i> [2007-2016].	134
<b>Figures 7.2.33 – 7.2.35.</b> Jill: La Rubia, Room 3, and Big time. [Digital image on paper, faux movie poster, 11 x 17, Series: 5, 6, 7 of 10, 2014]. From <i>The Women and Meth Project</i> [2007-2016].	138
<b>Figure 7.2.36.</b> The Crystal [Digital image on paper, faux movie poster, 11 x 17, Series: 8 of 10, 2014]. From <i>The Women and Meth Project</i> [2007-2016].	140
<b>Figure 7.2.37.</b> Chew. [Digital image on paper, faux movie poster, 11 x 17, Series: 9 of 10, 2014]. From <i>The Women and Meth Project</i> [2007-2016].	142
<b>Figure 7.2.38.</b> The Choice. [Digital image on paper, faux movie poster, 11 x 17, Series: 10 of 10, 2014]. From <i>The Women and Meth Project</i> [2007-2016].	144

<b>Figures 7.2.39 – 7.2.41.</b> Me and My Kids Project [3 of 6 posters]. P. Sameshima, 2011.	148
<b>Figure 7.2.42.</b> The Interview. [Poetry and digital image on paper, 8.5 x 11, 2014]. From <i>The Women and Meth Project</i> [2007-2016].	149
<b>Figure 7.3.1.</b> Nuno Felted Silk and Merino Wool Scarves. Artist: P. Sameshima, 2016.	156
<b>Figure 7.3.2.</b> Artefact 1: Jack’s Singularity. Artist: P. Sameshima, 2016.	160
<b>Figure 7.3.3.</b> Jack’s Palimpsest. P. Sameshima, 2016.	161
<b>Figure 7.3.4.</b> Artefact 2: Intention. P. Sameshima, 2016.	162
<b>Figure 7.3.5.</b> Bubble Solar Wrap. P. Sameshima, 2016.	163
<b>Figures 7.3.6 – 7.3.7.</b> Artefact 3: Journey - Scarf for Carl Leggo. Artist: P. Sameshima, 2016.	164
<b>Figure 7.4.1.</b> Nuno Scarf 1. P. Sameshima, 2016.	175
<b>Figure 7.4.2.</b> Nuno Scarf 2. P. Sameshima, 2016.	179
<b>Figure. 7.5.1.</b> Clockwise from top left: Cloaks by ‘Grace,’ ‘Chloe,’ and ‘Olivia.’	194
<b>Figure 7.5.2.</b> Parallaxic Praxis Framework. P. Sameshima. 2016.	198
<b>Figure 7.5.3.</b> Model: Dayna Slingerland (2016). <i>Tranquility</i> . Wool needle felting and wet felting.	202
<b>Figure 7.5.4.</b> Varainja Stock (2016). <i>Entwined storying</i> . Canvas, twine, and mixed media. Model: Mina Stock.	204
<b>Figure 7.5.5.</b> Scanned cover of The New Basic Readers: The New Friends and Neighbours.	205
<b>Figure. 7.5.6.</b> <i>Amway Apple</i> [Cassette tape over a poly-propylene film armature]. P. Sameshima, 2016. Model: Cameo Sameshima.	207
<b>Figure 7.6.1.</b> Digital and multiliteracies threshold concepts	217
<b>Figure 7.8.1.</b> Traditional Research Design. P. Sameshima, 2009.	258
<b>Figure 7.8.2.</b> Parallaxic Praxis Paradigm Design.	258
<b>Figure 7.8.3.</b> Parallaxic Praxis for a Portrait of Methamphetamine Addiction and Recovery.	260

# List of Tables

<b>Table 3.1.</b> Four Ekphrastic Interpretations of Jill’s Interviews.	18
<b>Table 3.2.</b> Intersections and Divergence.	32
<b>Table 7.1.1.</b> Methodological Approach for <i>Replies to Wounds</i> . Steps and Elements of the Research Project.	79
<b>Table 7.1.2.</b> Phases in the Research Design.	81
<b>Table 7.8.1.</b> Contributing Scholars. P. Sameshima, 2009.	254



# Foreword

## Eleven Perspectives on Parallaxic Praxis

*Carl Leggo*

*University of British Columbia*

*carl.leggo@ubc.ca*

1

*Parallaxic praxis* is a celebration of the hard work that is heart work. In *University commons divided: Exploring debate & dissent on campus*, Peter MacKinnon (2018) notes that “intellectual work is hard work, and those committed to it must take the time to inform themselves carefully, to think their way through complicated questions, and to test their thinking in the marketplace of ideas” (p. 57). In *Parallaxic praxis* Pauline Sameshima, Patricia Maarhuis, and Sean Wiebe understand MacKinnon’s perspective on intellectual work as hard work. They take up MacKinnon’s call for scholarship and practice that “requires disciplined, patient effort, and a determination to engage and listen to others” (p. 57). Moreover, they agree with MacKinnon’s claim that “universities exist to develop the human intellect, to enable discernment and the search for truth, and to resist ignorance, intellectual laziness, and coercion” (p. 104). *Parallaxic praxis* is a sophisticated book that presents a comprehensive overview of the concepts and principles of parallaxic praxis as well as engaging exemplars of research design that address urgent issues and questions including methamphetamine addiction, interpersonal violence, Indigenous mental health care, learner-centered pedagogy, cervical cancer screening, dementia studies, teacher education, technology and inclusive education, literacy, knowledge generation, and veteran post-traumatic stress syndrome.

2

Perplexing Pedagogy: Pensées

if lost in mystery

something emerges

a time you learned something almost  
always begins with letting go

at the end of the day, writing is about desire,  
the heart, breathing and not breathing

I will learn to live attentively in tentative times  
I will learn to live the tenuous in tensile times

under the sky where possibilities defy calculus  
I am a radical rooted in earth, heart, and wind

I attend to the familiar with unfamiliar words  
I attend to the unfamiliar with familiar words

if we don't see the value in our lived stories,  
we won't see the value in others' stories

seek words infused with the heart's rhythms  
efficacious, capacious, effervescent words

I come alive in my writing where  
I see, hear, know promises

no day is complete without  
reading and writing poetry!

I am in process,  
I am content

*Parallaxic praxis* is a memo to the world to remember to listen, to hear one another. In her poignant novel about racism, immigration, and colonialism, *In another place, not here*, Dionne Brand (1997) writes: "Already their stories were becoming lies because nobody wanted to listen, nobody had the time. That's what happens to a story if nobody listens and nobody has the time, it



flies off and your mouth stays open” (p. 60). According to Brand, “you end up being a liar because what you say doesn’t matter. And there’s no tracing or lasting to your stories” (p. 60). Parallaxic praxis is about learning how to listen to the stories of others, so those stories sing with truthfulness about lived and living experiences.

## 4

It’s All Greek to Me

antiphona

aporia

catechization

dialogue

ekphrasis

ethics

evanagnostos

métissage

mimesis

palimpsest

parallax

poiesis

praxis

sorites

trauma

And that is a significant strength of *Parallaxic praxis*—it offers richly evocative concepts that are full of possibilities for revisiting traditional practices, and shaping innovative approaches, and honouring the intricacies of interconnections among distinct disciplines that should never be held separate.

## 5

*Parallaxic praxis* is a confession of desire. In *Ecology of everyday life: Rethinking the desire for nature*, Chaia Heller (1999) notes that “informed by a

capitalist sensibility, desire is often reduced to yearnings for an accumulation of private property, both material and symbolic” (p. 5). Therefore, “rarely do we view desire as a yearning to enhance a social whole greater than our selves, a desire to enrich the larger community” (p. 5). Heller calls for “a desire for a more healthful and sensual expression of everyday life” (p. 6) as we nurture “the ability to synthesize reason and passion” (p. 9). Heller wants to create “a new relationality, an empathetic, sensual, and rational way of relating that is deeply cooperative, pleasurable, and meaningful” (p. 93).

*Parallaxic praxis* resonates with Heller’s hopeful understanding of desire and love: “It is in the space between individuals, within the hearts of individuals, that Eros flourishes. Eros, then, represents an *embodied* quality of social relationships—an attraction, passion, and yearning of one self for other selves” (p. 94).

## 6

## A Poem Is

a heart beat a light breath  
 a dream hanging on the line  
 stretched between poles we cannot see  
 falling in love with the alphabet  
 growing intimate with grammar and syntax  
 a game of peek-a-boo scribbles in snow  
 a call, filled with hope somebody will hear  
 a message in a bottle dropped in the sea  
 attending to the familiar with unfamiliar words  
 a love note sent to creatures light years away  
 words infused with the heart’s rhythms  
 words, efficacious, capacious, effervescent words  
 enjoying the sunlight through the study blinds  
 learning to live attentively in tentative times  
 cedars dancing in my neighbor’s backyard

## 7

*Parallaxic praxis* is a sacred testimony. In her moving memoir *Gently to Nagasaki*, Joy Kogawa (2016) asks, “Do we write to be free of our ghosts or to welcome them?” (p. 190) For Kogawa, the world is “an open book embedded with stories. We hear them if we have ears to hear” (p. 149). She knows that her “story is from the belly of the dark” (p. 47). She is both “forbidden to tell it and commanded to tell it” because she knows “that to speak is to slay and not to speak is to slay. What is needed is right action” (p. 47). Therefore, she concludes that “for my part, I hold with a fierce and painful joy my trust in a Love that is more real than we are” (p. 42). This is the spirit of parallaxic praxis.

## 8

*Parallaxic praxis* is a political manifesto that champions interdisciplinarity in scholarship and social activism . . . . Parallaxic praxis is a love song! In “Everyday life at the corporate university,” Jane Juffer (2009) refutes binary oppositions in order to promote “the *intersections* of globalization, job training, cultural production, and ethical engagement” (p. 147). According to Juffer, “the challenge is to truly think in interdisciplinary terms . . . , which requires one to think about the ethical possibilities *in the relationship between* the humanities, business, education, engineering, information sciences, health services, and other fields” (p. 153). In a likeminded way, Andrew Ross recommends that “we are living through the formative stages of a mode of production marked by a quasiconvergence of the academy and the knowledge corporation” as they mutate into “new species that share and trade many characteristics” (p. 182). Parallaxic praxis sings with enthusiasm for social activism and change.

## 9

While I read *Parallaxic praxis* I lingered with many questions including:

1. In parallaxic praxis, what are the differences between collecting, representing, interpreting, and disseminating research?
2. What is the difference between using the arts to make sense of research conducted using traditional social science methods, and using the arts to research traditional social science issues and questions?
3. What is the relationship between ethics and aesthetics?
4. What is data?

5. What is the difference between rendering and surrendering?
6. What are the criteria for assessing Arts Integrated Research?
7. How can we make Arts Integrated Research more persuasive and useful?
8. What about: validity? vigour? vitality? vivaciousness? vibrancy? verity? trustworthiness? reliability? rigour?
9. Should we develop criteria for assessment from social science methodologies and practices, or from artists' methodologies and practices?
10. What is Arts Integrated Research good for?

10

### Lunatic Scholars

education research and practice  
 should always charge us with insights  
 (in legal electrical business military ways)

living with the flux, listening to ducks  
 laughing on the dike, an encouragement  
 not to duck the flux, to laugh too

dance a highland jig, even if we don't  
 know how, right in the middle of  
 the flowing, furling, flashing flux

leave the models and wall charts  
 and kits and formulas to others  
 who wear suits or pretend they do

we become masters like Ted T. Aoki  
 is a master, always pushing boundaries  
 we have not yet seen or been

to inscribe our own insights  
we do not need to repeat  
everything others have done

our hang-ups are the stories  
we seldom tell, the handicaps  
that trip up our successes

the hang-ups are our humanity,  
at least as integrally who we are  
and are becoming, as any gifts

perhaps the classroom needs  
to be a place where human beings  
hang out with their hang-ups

instigating a revolution,  
a twisting turning, to and fro,  
in the heart of pedagogy

why do scholars speak so quietly?  
why do scholars mumble rumble stumble?  
why do scholars amble in their preambles?

if you are going to be witty, ironic, comical,  
be prepared (in the best Boy Scout ethic) to be  
misunderstood, misinterpreted, misrepresented

write with a kind of reckless, ruthless,  
ruminative, revelling resolve  
to defer solution and resolution

*Parallaxic praxis* is a love song! In a remarkable book titled *Three moments of love in Leonard Cohen & Bruce Cockburn*, Paul Nonnekes (2001) spells out a profound definition of love:

Structures of love are created not through the fixing of desire in secure borders and boundaries, but through establishing frameworks of intersubjectivity, the activity of subjects reciprocally recognizing each other's independence and freedom, recognizing each other's difference, establishing a big space for the entertaining of diversity. (pp. 174-175)

Like the authors of *Parallaxic praxis*, Nonnekes understands "love as movement forward, not staying in one place, not being stuck or fixed" (p. 56). For Nonnekes, "love must move outward into the complicated world of social relations, of politics and power, of intersubjective conflict" (p. 66). Nonnekes calls for "the prophet-poet" (p. 178) because "the prophetic voice of the poet is outside the established system" (p. 129). Nonnekes calls for "an activist community fighting for change, for a better world" (p. 94); he calls for "a community of love" (p. 93). Even if "everything is falling apart, yet love rules" (p. 178) because love "is the active agent in human desire. It is what keeps us burning for something more than what presently exists. Burning for love, for justice and the overcoming of evil" (p. 60). The authors of *Parallaxic praxis* are all committed to "burning for love." And we are all bountifully blessed by their commitments!

## References

- Brand, D. (1997). *In another place, not here*. Toronto, ON: Vintage Canada.
- Heller, C. (1999). *Ecology of everyday life: Rethinking the desire for nature*. Montreal, PQ: Black Rose Books.
- Juffer, J. (2009). Everyday life at the corporate university. In M. Rothberg & P. K. Garrett (Eds.), *Cary Nelson and the struggle for the university: Poetry, politics, and the profession* (pp. 141-157). Albany, NY: State University of New York Press.
- Kogawa, J. (2016). *Gently to Nagasaki*. Halfmoon Bay, BC: Caitlin Press.
- MacKinnon, P. (2018). *University commons divided: Exploring debate & dissent on campus*. Toronto, ON: University of Toronto Press.
- Nonnekes, P. (2001). *Three moments of love in Leonard Cohen & Bruce Cockburn*. Montreal, PQ: Black Rose Books.
- Ross, A. (2009). The rise of the global university. In M. Rothberg & P. K. Garrett (Eds.), *Cary Nelson and the struggle for the university: Poetry, politics, and the profession* (pp. 167-184). Albany, NY: State University of New York Press.

PAGES MISSING  
FROM THIS FREE SAMPLE

## Master References

- Adorno, T. W. (1962). *Commitment*. (Francis McDonagh, Trans.). Retrieved from <http://ada.evergreen.edu/~arunc/texts/frankfurt/commitment/commitment.pdf>
- Agamben, G. (1999). *Remnants of Auschwitz: The witness and the archive*. NY: Zone Books.
- Akesson, B., D'Amico, M., Denov, M., Khan, F., Linds, W., & Mitchell, C. (2014). "Stepping back" as researchers: Addressing ethics in arts-based approaches to working with war-affected children in school and community settings', *Educational Research for Social Change*, 3(1), 75-89.
- Antiphon. (2014). *Encyclopedia Britannica*. Retrieved from <http://dictionary.reference.com/browse/antiphon>
- Antiphon. (2016). *Oxford English Dictionary online*. Retrieved from <http://www.oed.com/view/Entry/8760?redirectedFrom=antiphon&>
- Antiphona. (2018). Online Liddell-Scott-Jones Greek-English Lexicon (LSJ). Retrieved from <http://stephanus.tlg.uci.edu/lsj/#eid=11022&context=search>
- Aoki, D. S. (2000). The thing never speaks for itself: Lacan and the politics of clarity. *Harvard Educational Review*, 70(3), 347-369. Retrieved from <https://doi.org/10.17763/haer.70.3.83729226065nxq27>
- Aoki, T. T. (1996, Fall). Spinning inspirited images in the midst of planned and live(d) curricula. *Fine*, 96, 7-14.
- Aoki, T. T. (2005). Toward Curriculum Inquiry in a New Key (1978/1980). In W. F. Pinar & R. L. Irwin (Eds.), *Studies in curriculum theory. Curriculum in a new key: The collected works of Ted T. Aoki* (pp. 89-110). Mahwah, NJ, US: Lawrence Erlbaum Associates Publishers.
- Aporia. (2018). *Collins English dictionary*. Dictionary.com. Retrieved from <http://dictionary.reference.com/browse/aporia>
- Aporia. (2018). Online Liddell-Scott-Jones Greek-English Lexicon (LSJ). Retrieved from <http://stephanus.tlg.uci.edu/lsj/#eid=13926&context=lsj&action=from-search>
- Appenzeller, O., Amm, M., & Jones, H. (2004). A brief exploration of neurological art history. *Journal of the History of the Neurosciences*, 13(4), 345-350.
- Applebaum, D. (1995). *The stop*. Albany, NY: University Press & SUNY.
- Arendt, H. (1963/2006). *Eichmann in Jerusalem: A report on the banality of evil*. New York, NY: Penguin.
- Arendt, H. (1978). *Life of the mind: Thinking*. San Diego, CA: Harcourt Brace Jovanovich.
- Bakhtin, M. (1919/1990). Art and answerability. In M. Holquist & V. Liapunov (Eds.), *Art and answerability: Early philosophical essays by M. M. Bakhtin*. (pp. 1-3). (V. Liapunov & K. Brostrom, Trans.). Austin, TX: University of Texas press.
- Bakhtin, M. (1981). *The dialogic imagination: Four essays*. M. Holquist (Trans.). Austin, Texas: University Press.



- Bakhtin, M. (1984) *Rabelais and his world* (H. Iswolsky, Trans.). Bloomington, IN: Indiana University Press.
- Bakhtin, M. (1986). *Speech genres and other late essays*. Austin, TX: University Press.
- Bakhtin, M. (1993). *Toward the philosophy of the act*. (V. Liapunov & M. Holquist, Eds.). (V. Liapunov, Trans.). Austin, TX: University of Texas Press.
- Barbezat, D. P., & Bush, M. (2013). *Contemplative practices in higher education: Powerful methods to transform teaching and learning*. San Francisco, CA: Jossey-Bass.
- Barad, K. (2007). *Meeting the universe halfway: Quantum physics and the entanglement of matter and meaning*. Durham, NC: Duke University Press.
- Barnes, G., Crowe, E., & Schaefer, B. (2007). The cost of teacher turnover in five school districts: A pilot study. *National Council on Teaching and America's Future*. Retrieved from <http://nctaf.org/wp-content/uploads/2012/01/NCTAF-Cost-of-Teacher-Turnover-2007-full-report.pdf>.
- Barthes, R. (1977). *Roland Barthes by Roland Barthes*. R. Howard (Trans.). New York, NY: Hill and Wang.
- Barthes, R. (1996). From work to text. In P. Rice & P. Waugh (Eds.), *Modern literary theory*. New York, NY: Arnold.
- Barthes, R. (1980), *Camera lucida: Reflections on photography* (R. Howard, Trans.). New York, NY: Hill and Wang.
- Barone, T., & Eisner, E. (1997). Arts-based educational research. In R. M. Jaeger (Ed.), *Complementary methods for research in education*, 2nd ed. (pp.72-116). Washington, DC: American Educational Research Association.
- Barone, T., & Eisner, E., (2012). *Arts-based research*. Thousand Oaks, CA: Sage.
- Beattie, M. (1997). Fostering reflective practice in teacher education: Inquiry as a frame-work for the construction of a professional knowledge in teaching. *Asia-Pacific Journal of Teacher Education*, 25(2), 111-128. doi:10.1080/1359866970250202
- Beatty, P. (2015). *The sellout*. New York, NY: Farrar, Straus, and Giroux.
- Beittel, J. S. (2013, April). *Mexico's Drug Trafficking Organizations: Source and Scope of the Violence*. Congressional Research Service. (Report – R41576). Retrieved from <http://globalinitiative.net/wp-content/uploads/2017/01/crs-mexicos-drug-trafficking-organizations-source-and-scope-of-the-violence-2013.pdf>
- Beltman, S., Glass, C., Dinham, J., Chalk, B., & Nguyen, B. (2015). Drawing identity: Beginning pre-service teachers' professional identities. *Issues in Educational Research*, 25(3), 225-245.
- Benjamin, W. (1968/2007). *Illuminations: Essays and reflections*. (English trans.). H. Arendt (Ed.). New York, NY: Random House.
- Benner, P. (1985). Quality of life: A phenomenological perspective on explanation, prediction, and understanding in nursing science. *Advances in Nursing Science*, 8(1), 1-14.
- Binder, M. (2016). Review. Arts-Based and Contemplative Practices in Research and Teaching: Honouring Presence. *International Journal of Education through Art*, 12(2), Volume 12 doi: 10.1386/eta.12.2.227\_5

- Boe, E., Cook, L., & Sunderland, R. (2008). Teacher turnover: Examining exit attrition, teacher area transfer, and school migration. *Exceptional Children*, 75(1), 7-31.
- Boeri, M. (2013). *Women on ice: Methamphetamine use among suburban women*. New Brunswick, NJ: Rutgers University Press.
- Boisvert, R. D. (1998). *John Dewey: Rethinking our time*. Albany, New York, NYY: State University of New York Press.
- Boix Mansilla, V. (2004). Interdisciplinary work at the frontier; An empirical examination of expert interdisciplinary epistemologies. *Issues in Interdisciplinary Studies*, 24, 1-31.
- Boulton-Funke, A. (2014). Narrative form and Yam Lau's Room: The encounter in arts based research. *International Journal of Education & the Arts*, 15(17), 1-17.
- Bourriaud, N. (2002), *Relational Aesthetics*. (S. Pleasance, F. Woods & M. Copeland, Trans.). Dijon, France: Les presses du reel France. Boyce, S. (Artist, Director). (2010). *Network* [Film]. London, United Kingdom: Peckham Space, Visual and Performing Arts (VAPA).
- Boydell, K. M., Solimine, C., & Siona, S. (2015), 'Visual embodiment of psychosis: Ethical concerns in performing difficult experiences', *Visual Methodologies*, 3(2), 43-52.
- Boydell, K.M., Volpe, T., Cox, S., Katz, A., Dow, R., Brunger, F., Parsons, J., Belliveau, G., Gladstone, B.M., Zlotnik-Shaul, R., & Cook, S. (2012), 'Ethical challenges in arts-based health research', *International Journal of the Creative Arts in Interprofessional Practice*, 11, 1-17.
- Boxall, K. K., & Ralph, S. (2009), 'Research ethics and the use of visual images in research with people with intellectual disability', *Journal of Intellectual & Developmental Disability*, 34(1), 45-54.
- Brady, I. (2000). Three jaguar/Mayan intertexts: Poetry and prose fiction. *Qualitative Inquiry*, 6(1), 58-64.
- Brady, I. (2009). Foreword. In M. Prendergast, C. Leggo, & P. Sameshima (Eds.), *Poetic inquiry: Vibrant voices in the social sciences* (pp. xi - xvi). Rotterdam, the Netherlands: Sense.
- Branfman, S. (2001). *Raku*. Iola, WI: Krause.
- Brecht, M., O'Brian, A., von Mayrhauser, C., & Anglin, D. (2004). Methamphetamine use behaviors and gender differences. *Addictive Behavior*, 29, 89-106.
- Bregman, M. (Producer), De Palma, B. (directed). (1982). *Scarface* [Motion Picture]. U.S.A.: Universal.
- Biesta, G. (2012). Receiving the gift of teaching: From "learning from" to "being taught by." *Studies in Philosophy and Education*, 32(5), 449-461.
- Brinton, L. J. (2000). *The structure of modern English: A linguistic introduction*. Philadelphia, PA: John Benjamins.
- Brown, P., Lauder, H., & Ashton, D. (2008). Education, globalization and the future of the knowledge economy. *European Educational Research Journal*, 7(2), 131-156.
- Bruner, J. (2002). Life as narrative. *Social Research*, 71(3), 691-710. Retrieved from <http://www.jstor.org/stable/40970444>

- Buchanan, J. (2015). Metaphors as two-way mirrors: Illuminating pre-service to in-service teacher identity development. *Australian Journal of Teacher Education*, 40(10), 32-50.
- Burnafor, G., April, A., & Weiss, C. (Eds.). (2000). *Renaissance in the classroom: Art integration and meaningful learning*. Mahwah, NJ: Lawrence Erlbaum.
- Bush, M. (2011). Mindfulness in higher education. *Contemporary Buddhism*, 12(01), 183-197.
- Butler, J. (2007). Torture and the ethics of photography. *Environment and Planning: Society and Space*, 25(6), 951 – 966.
- Butler-Kisber, L. (2002). Artful portrayals in qualitative inquiry: The road to found poetry and beyond. *The Alberta Journal of Educational Research*, XLVIII (3), 229-239.
- Butterwick, S., & Lawrence, R. I. (2009). Creating alternate realities: Arts-based approaches to transformative learning. In J. Mezirow & E. Taylor (Eds.), *Transformative learning in practice. Insights from community, workplace and higher education* (pp. 35-45). San Francisco, CA: Jossey-Bass.
- Cahnmann, M. (2003). The craft, practice, and possibility of poetry in educational research. *Educational Researcher*, 32(3), 29-36.
- Camus, A. (1942). *The stranger* (Trans. M. Ward). New York, NY: Vintage International.
- Camus, A. (1956). *The rebel: An essay on man in revolt*. New York, NY: Random House.
- Cannon Poindexter, C. (2002). Research as poetry: A couple experiences HIV. *Qualitative Inquiry*, 8(6), 707-714.
- Carlyle, D., & Woods, P. (2002). *Emotions of teacher stress*. Stoke on Trent, UK: Trentham Books.
- Chambers, C., Hasebe-Ludt, E., Leggo, C., & Sinner, A. (Eds.), (2012, October). *A heart of wisdom: Life writing as empathetic inquiry*. New York, NY: Peter Lang.
- Cheng, M. M. H., Chan, K.W., Tang, Y. F., & Cheng, A. Y. N. (2009). Pre-service teacher education students' epistemological beliefs and their conceptions of teaching. *Teaching and Teacher Education*, 25, 319-327.
- Clandinin, D. J. (2007). *Handbook of narrative inquiry: Mapping a methodology*. Thousand Oaks, CA: Sage.
- Clandinin, D. J., Schaefer, L., Long, J. S., Steeves, P., McKenzie-Robblee, S., Pinnegar, E., et al. (2012, April 30). *Early career teacher attrition: Problems, possibilities, potentials*. Centre for Research for Teacher Education and Development: University of Alberta. Retrieved from [http://www.elementaryed.alberta.ca/en/Centres/CRTED/-/media/elementaryed/Documents/Centres/CRTED/ECA\\_-FINAL\\_Report.pdf](http://www.elementaryed.alberta.ca/en/Centres/CRTED/-/media/elementaryed/Documents/Centres/CRTED/ECA_-FINAL_Report.pdf)
- Clark, A., Prosser, J., & Wiles, R. (2010). Ethical issues in image based research, *Arts & Health*, 2(1), 81-93.
- Clark, R., & Antonelli, F. (2009). *Why teachers leave: Results of an Ontario survey 2006-08*. Ontario Ministry of Education. Retrieved from [http://www.otffeo.on.ca/english/media\\_room/briefs/why\\_teachers\\_leave.pdf](http://www.otffeo.on.ca/english/media_room/briefs/why_teachers_leave.pdf)
- Cliché. (2016). *Dictionary.com*. Retrieved from <http://dictionary.reference.com/brow>
- Coetzee, J.M. (1999). *Disgrace*. London: Vintage.

- Coffey, N. (Ed.). (1996-2006). *French linguistics: Site for the study of the French language*. Retrieved from <http://www.french-linguistics.co.uk/dictionary/>
- Cohen, J., Greenberg, R., Uri, J., Halpin, M., & Zweben, J. (2007). Women with methamphetamine dependence: Research on etiology and treatment. *Journal of Psychoactive Drugs, 11*(4), 347-351.
- Cole, A. L., & Knowles, J. G. (2000). *Researching Teaching: Exploring teacher development through reflexive inquiry*. New York, NY: Allyn & Bacon.
- Cole, A. L., & Knowles, J. G. (2001a). *Lives in context: The art of life history research*. Walnut Creek, CA: Alta Mira Press.
- Cole, A. L., & Knowles, J. G. (2001b). Qualities of inquiry. In L. Neilsen, A. Cole, & J. G. Knowles (Eds.), *The art of writing inquiry* (Vol. 1, Arts-informed Research Series, pp. 211-219). Halifax, NS & Toronto, ON: Backalong Books & Centre for Arts-Informed Research.
- Cole, A. L., & Knowles, J. G. (2008). Arts-informed research. In J. G. Knowles & A. L. Cole (Eds.), *Handbook of the arts in qualitative research: Perspectives, methodologies, examples, and issues* (pp. 55-70). Thousand Oaks, CA: Sage.
- Connelly, F. M., & Clandinin, D. J. (1990). Stories of experience and narrative inquiry. *Educational Researcher, 19*(5), 2-14.
- Connelly, F. M., & Clandinin, D. J. (1994). Telling teaching stories. *Teacher Education Quarterly, 21*(2), 145-158.
- Commeyras, M., & Montsi, M. (2000). What if I woke up as the other sex? Botswana youth perspectives on gender. *Gender & Education, 12*(3), 327-347.
- Cox, S. M., Guillemin, M., Waycott, J., & Warr, D. (2015). Editorial: Visual methods and ethics: stories from the field. *Visual Methodologies, 3*(2), 1-3.
- Crook, C., & Bennett, L. (2007). Does using a computer disturb the organization of children's writing? *British Journal of Developmental Psychology, 25*(2), 313-321.
- Crotty, M. (2003). *The foundations of social research*. Thousand Oaks, CA: Sage.
- Daignault, Jacques. (1992). Traces of work from different places. In W. Pinar & W. Reynolds (Eds.), *Understanding curriculum as phenomenological and deconstructed text* (pp. 195-215). New York, NY: Teachers College Press.
- Daignault, Jacques. (1983). Curriculum and action-research: An artistic activity in a perverse way. *Journal of Curriculum Theorizing, 5*(3), 4-28.
- Daignault, J. (1992, October). Serenity. Paper presented at the Bergamo Conference, Dayton, OH.
- Daiute, C. (2014). *Narrative inquiry: A dynamic approach*. Los Angeles, CA: Sage.
- Davis, J., Soep, E., Maira, S., Remba, N., & Putnoi, D. (1993). *Safe havens: Portraits of educational effectiveness in community art centers that focus on education in economically disadvantaged communities*. Cambridge, MA: Harvard Project Zero, Harvard University.
- Davidson, R. J., & Kaszniak, A. W. (2015). Conceptual and methodological issues in research on mindfulness and meditation. *American Psychologist, 70*(7), 581-592.
- Defechereux, P. (2017, March 24). The DaVinci paradigm: Arts and sciences building community. Paper presentation at the *2017 Annual Bay Area HIV Health Disparities Symposium*. San Francisco, CA.

- deLanda (2006). *A new philosophy of society*. New York, NY: Continuum.
- Deleuze, G., & Guattari, F. (1987). *A thousand plateaus: Capitalism and schizophrenia*. Minneapolis, MN: University Press.
- DeMoss, D. (2011). Empty and extended craving: An application of the extended mind thesis to the four noble truths. *Contemporary Buddhism*, 12(2), 309-325.
- den Heyer, K., & Conrad, D. (2011). Using Alain Badiou's ethic of truths to support an 'eventful' social justice teacher education program. *Journal of Curriculum Theorizing*, 27(1), 7-19. Retrieved from <http://journal.jctonline.org/index.php/jct/article/view/302>
- Denzin, N. K. (1997). *Interpretive ethnography: Ethnographic practices for the 21st century*. Thousand Oaks, CA: Sage.
- Denzin, N. K. (2002). *Interpretive interactionism*. London, UK: Sage.
- Derrida, J. (1982). Différance. In J. Derrida (Ed.). *Margins of philosophy* (pp. 3-17). Chicago, IL.: University Press.
- Dewey, J. (1916). Force and coercion. *International Journal of Ethics*, 26, 359-367.
- Dewey, J. (1916/2011). *Democracy and education*. Hollywood, FL: Simon & Brown.
- Dewey, J. (1922). *Human nature and conduct: An introduction to social psychology*. New York, NY: Henry Holt.
- Dewey, J. (1927/1988). *The public and its problems: An essay in political inquiry*. Athens, OH: Ohio University Press.
- Dewey, J. (1930). Conduct and experience. In Carl Murchison (Ed.), *Psychologies of 1930* (p. 409-422). Worcester, MA: Clark University Press.
- Dewey, J. (1934/2005). *Art as experience*. New York, NY: Perigee.
- Dewey, J. (1938/1997). *Experience and education*. New York, NY: Touchstone.
- Dewey, J. (1939). *John Dewey and the promise of America*. (Progressive Education Booklet No. 14). Columbus, OH: American Education Press.
- Dewey, J. (1958). *Experience and nature*. New York, NY: Dover.
- Diekelmann, N., Allen, D., & Tanner, C. (1989). *The NLN Criteria for appraisal of baccalaureate programs: A critical hermeneutic analysis* (No. 15-2253). New York: National League for Nursing.
- Diekelmann, N., & Magnussen Ironside, P. (1998). Hermeneutics. In J. Fitzpatrick (Ed.), *Encyclopedia of nursing research* (pp. 243-245). New York: Springer.
- Diggins, J. P. (1994). *The promise of pragmatism: Modernism and the crisis of knowledge and authority*. Chicago, IL: University of Chicago Press.
- Dillon, D. (2001). *Interdisciplinary research and education: Preliminary perspectives from the MIT media laboratory*. Retrieved March 27, 2009, from <http://www.pz.harvard.edu/interdisciplinary/pubone.html>
- Dixon, A. D., Chapman, T. K., & Hill, D. A. (2005). Research as an aesthetic process: Extending the portraiture methodology. *Qualitative Inquiry*, 11(1), 16-26.
- Djuraskovic, I., & Arthur, N. (2010). Heuristic inquiry: A personal journey of acculturation and identity reconstruction. *The Qualitative Report*, 15(6), 1569-1593. Retrieved from <http://www.nova.edu/ssss/QR/QR15-6/djuraskovic.pdf>

- Dochy, F., Mien, S., Van den Bossche, P., & Gijbels, D. (2003). Effects of problem-based learning: A meta-analysis. *Learning and Instruction, 13*(1), 533-568.
- Donovan, D., & Marlatt, G. A. (Eds.). (2005). *Assessment of Addictive Behaviors* (2<sup>nd</sup> ed.). New York, NY: Guilford Press.
- Douglas, M. (Producer), Zemeckis, R. (Director). (1984). *Romancing the Stone* [Motion Picture]. U.S.A.: 20<sup>th</sup> Century Fox.
- DPNC. (2016). *Drug Prevention Network of Canada*. Retrieved from <http://dpnoc.org/drug-facts/crystal-meth/>
- DRS. (2017). *Drug rehab & addiction services*. Retrieved from <http://www.drugrehab.ca/>
- Dressman, M. (2004). Dewey and Bakhtin in dialogue: From Rosenblatt to a pedagogy of literature as social, aesthetic practice. In A. F. Ball & S.W. Freedman (Eds.). *Bakhtinian perspective on language, literacy, and learning* (pp. 34-52). New York, NY: Cambridge University Press.
- Droogsma, R. A. (2006). "He might of cracked my spirit, but he never broke it": A feminist standpoint analysis of woman abuse survivors' messages in the clothesline project. (Unpublished doctoral dissertation). Howard University, Washington, DC.
- Droogsma, R. A. (2009). "I am the woman next door": The Clothesline Project as woman abuse survivors' societal critique. *Communication, Culture & Critique, 2*, 480-502.
- Dutro, E., Selland, M. K., & Bien, A. C. (2013). Revealing writing, concealing writers: High-stakes assessment in an urban elementary classroom. *Journal of Literacy Research, 45*(2), 99-141. doi:10.1177/1086296X13475621
- Eaton, M., & Moore, R. (2002). Aesthetic experience: its revival and its relevance to aesthetic education. *Journal of Aesthetic Education, 36*(2), 9-23.
- Ecstatic. (2018). *Collins English dictionary*. Retrieved from <https://www.collinsdictionary.com/dictionary/english/ecstatic>
- Eisner, E. W. (1991). *Enlightened eye: Qualitative inquiry and the enhancement of educational practice*. New York, NY: Macmillan.
- Eisner, E. W. (2002). *The arts and the creation of mind*. Harrisonburg, VA: R.R. Donnelly & Sons.
- Eisner, E. W. (2008). Art and knowledge. In G. Knowles & A. L. Cole (Eds.), *Handbook of the arts in qualitative research* (pp. 3-12). Thousand Oaks: Sage.
- Ekphrasis. (2018). Wikipedia. Retrieved from <https://en.wikipedia.org/wiki/Ekphrasis>
- Ely, M., Vinz, R., Downing, M., & Anzul, M. (1997). *On writing qualitative research: Living by words*. London: The Falmer Press.
- Emerson, C. (1993). Preface to Mikhail K. Ryklin, "Bodies of terror", *New Literary History, 24*(1), 45-49.
- Enslar, E. (2008). *The vagina monologues*. New York: NY: Random House.
- Eren, A., & Tekinarslan, E. (2013). Prospective teachers' metaphors: Teacher, teaching, learning, instructional material and evaluation courses. *International Journal of Social Sciences and Education, 3*(2), 345-445.

- Ergas, O., & Todd, S. (2016). *Philosophy East/West: Exploring intersections between educational and contemplative practices*. Hoboken, NJ: Wiley-Blackwell.
- Ericson, T., Kjørstad, B. G., & Barstad, A. (2014). Mindfulness and sustainability. *Ecological Economics*, 104, 73-79.
- Evanagnostos. (2018). Online Liddell-Scott-Jones Greek-English Lexicon (LSJ). Retrieved from <http://stephanus.tlg.uci.edu/ljs/#eid=44570&context=ljs&action=from-search>
- Evanagnostos. (2018). Wordreference. com. Retrieved from <http://www.wordreference.com/gren/evanagnostos>
- Fels, L. (2010). Coming into presence: The unfolding of a moment. *Journal of Educational Controversy*, 5(10). Available at: <http://cedar.wvu.edu/jec/vol5/iss1/8>
- Fesmire, S. (2003). *John Dewey & moral imagination: Pragmatism in ethics*. Bloomington, IN: Indiana University Press.
- Ferretti, A. (2014, June 30). A beginner's guide to the Chakras. *Yoga Journal*. Retrieved from <http://www.yogajournal.com/article/chakras-yoga-for-beginners/beginners-guide-chakras/>
- Finegan, E. (2012). *Language: Its structure and use* (6<sup>th</sup> ed). Boston, MA: Wadsworth.
- Fishman, S., & McCarthy L. (1998). *John Dewey and the challenge of classroom practice*. NY: Teachers College Press.
- Forbes. (2015). *Forbe's America's largest private companies*. Retrieved from <http://www.forbes.com/companies/amway/>
- Foucault, M. (1969). *The archeology of knowledge and the discourse on language*. (A. M. S. Smith, Trans. New York, NY: Pantheon Books.
- Frost, R. (1972/1930). Education by poetry. In E. Lathem & L. Thompson (Eds.). *Robert Frost: poetry and prose*. (pp. 329-340). New York, NY: Holt, Rinehart & Winston.
- Frye, N. (1968). *The educated imagination*. Toronto, ON: Anansi.
- Gadamer, H. G. (1975/2004). *Truth and method*. (D. Marshall & J. Weinsheimer, Trans.). (2nd revised ed.). New York, NY: Continuum. (Original work published 1960)
- Gadamer, H. G. (1980). *Dialogue and dialectic: Eight hermeneutical studies on Plato* (P. C. Smith, Trans.). New Haven, CT: Yale University Press.
- Gallop, J. (1988). *Thinking through the body*. New York Chichester, West Sussex: Columbia University Press.
- Gambhir, M., Broad, K., Evans, M., & Gaskell, J. (2008, September). *Characterizing initial teacher education in Canada: Themes and issues*. International Alliance of Leading Education Institutes. University of Toronto. Retrieved from <http://www.oise.utoronto.ca/ite/UserFiles/File/CharacterizingITE.pdf>
- Gay, G., & Neftali Kirkland, K. (2003). Developing cultural critical consciousness and self-reflection in preservice teacher education. *Theory into Practice*, 42(3), 181-187.
- Gee, J. P. (2000). Identity as an analytic lens for research in education. *Review of Research in Education*, 25, 99-125. doi:10.3102/0091732 X025001099

- Geijssel, F., & Meijers, F. (2005). Identity learning: The core process of educational change. *Educational Studies, 31*(4), 419-430. doi:10.1080/03055690500237488
- Gelineau, P. R. (2004). *Integrating the arts across the elementary school curriculum*. Belmont, CA: Wadsworth, Cengage Learning.
- Gettig, J., Grady, S., & Nowosadzka, I. (2006). Methamphetamine: Putting the brakes on speed. *Journal of School Nursing, 22*(2), 66-73.
- Glesne, C. (1997). That rare feeling: Re-presenting research through poetic transcription. *Qualitative Inquiry, 3*(2), 202-221.
- Green, R. (2002). Survival: Ruminations on archival lacunae. In *Interarchive: Archival practices in the contemporary art field* (pp. 147-153). Köln, Germany: Walther König.
- Greene, M. (2006, February). Prologue: From jagged landscapes to possibility. *Journal of Educational Controversy, 1*(1). Retrieved from <http://www.wce.wvu.edu/Resources/CEP/eJournal/v001n001/a005.shtml>
- Gregory, J., Lewton, A., Schmidt, S., & Mattern, M. (2002). Body politics with feeling: The power of the Clothesline Project. *New Political Science, 24*(3), 433-448.
- Guiney Yallop, J. (2016). A book review of Arts-based and contemplative practices in research and teaching: Honoring presence. *Art/Research International, 1*(1), 283-291.
- Haidet, P. (2007). Jazz and the 'art' of medicine: Improvisation in the medical encounter. *Annals of Family Medicine, 5*(2), 164-169. Retrieved from: [www.annfammed.org](http://www.annfammed.org)
- Haiven, M., & Khasnabish, A. (2014). *The radical imagination*. Winnipeg, MB: Fernwood.
- Hall, S. (1997). The work of representation & spectacle of the 'other'. In S. Hall (Ed.), *Representation: Cultural representations and signifying practices* (pp. 1-75, 223-291). London: Sage.
- Hall, S. (2007/1973). Encoding, decoding. In S. During (Ed.), *The cultural studies reader* (3<sup>rd</sup> ed., pp. 477-487). New York, NY: Routledge.
- Hall, S. (1973). *Encoding and decoding in the television discourse*. Birmingham, England: Centre for Contemporary Cultural Studies.
- Harding, H. A. (2005). "City girl": A portrait of a successful white urban teacher. *Qualitative Inquiry, 11*(1), 52-80.
- Harrison, T. M., & Barthel, B. (2009). Wielding new media in Web 2.0: Exploring the history of engagement with the collaborative construction of media products. *New Media Society, 11*, 155-178.
- Hasebe-Ludt, E., Chambers, C., & Leggo, C. (2009). *Life writing and literary métissage as an ethos for our times*. New York, NY: Peter Lang.
- Hasebe-Ludt, E., & Leggo, C. (2018). (Eds.), *Canadian curriculum studies: A métissage of inspiration/ imagination/ interconnection*. Toronto, ON: Canadian Scholars' Press.
- Hayes, M. T., Sameshima, P., & Watson, F. (2015, February). Imagination as method. *International Journal of Qualitative Methods, 14*(1), 36-52.



- Head, F. (1992). Student teaching as initiation into the teaching profession. *Anthropology & Education Quarterly*, 23(2), 89-107.
- Heidegger, M. (1933-34/2010). *Being and truth* (G. Fried & R. Polt, Trans.). Bloomington, IN: Indiana University Press.
- Heidegger, M. (1977). *The question concerning technology, and other essays*. New York, NY: Garland.
- Heidegger, M. (1996). *Being and time* (J. Stambaugh, Trans.). New York: State University of New York Press. (Original work published in 1953)
- Heinzerling, K. G., Shoptaw, S., Peck, J. A., Yang, X., Liu, J., Roll, J., et al. (2006). Randomized, placebo-controlled trial of baclofen and gabapentin for the treatment of methamphetamine dependence. *Drug and Alcohol Dependence*, 85(3), 177-184.
- Henderson, J. G., & Slattery, P. (2004). Editors' introduction: The arts create synergy for curriculum and pedagogy. *Journal of curriculum and pedagogy*, 1(2), 1-8.
- Hess, Ed. (2011, Feb. 24). The business revolution that's destroying the American Dream. *Forbes*. Retrieved from <http://www.forbes.com/2011/02/24/destroy-american-dream-leadership-leaders-financialism.html>
- Hickman, L. A. (1992). *John Dewey's pragmatic technology* (First Midland Book Ed.). Bloomington, IN: Indiana University Press.
- Hickman, L. A., Neubert, S., & Reich, K. (2009). *John Dewey between pragmatism & constructivism*. New York, NY: Fordham University Press.
- Higgins, L. A., & Silver, B. R. (Eds.). (1991). *Rape and representation*. New York, NY: Columbia University Press.
- Hipple, P. C. (1998). *Hegemonic disguise in resistance to domination: The Clothesline Project's response to violence against women*. (Unpublished Ph.D. dissertation). Iowa State University.
- Hipple, P. C. (2000). Clothing their resistance in hegemonic dress: The Clothesline Project's response to violence against women. *Clothing and Textiles Research Journal*, 18(3), 163-177.
- Hoban, P. (2008), 'How far is too far?', *Art News*. Retrieved from <http://www.artnews.com/2008/07/01/how-far-is-too-far/>
- Hollis, H. (2001). The other side of carnival: Romola and Bakhtin. *Papers on Language & Literature*, 37(3), p. 227-254.
- Holquist, M. (2004). *Dialogism: Bakhtin and his world* (2<sup>nd</sup> ed.). New York, NY: Routledge.
- Holquist, M., & Liapunov, V. (Eds.). (1990). *Art and answerability: Early philosophical essays by M. M. Bakhtin*. (V. Liapunov & K. Brostrom, Trans.). Austin, TX: University of Texas press.
- hooks, b. (1994). What's passion go to do with it? In b. hooks (Ed.), *Outlaw culture: Resisting representations* (pp 43-60). New York, NY: Routledge.
- hooks, b. (2010). *Teaching critical thinking: Practical wisdom*. New York: Routledge.

- Hong, J. Y. (2010). Pre-service and beginning teachers' professional identity and its relation to dropping out of the profession. *Teaching and Teacher Education*, 26(8), 1530-1543.
- Hughes, J. (Producer), Columbus, C. (Director). (1990). *Home Alone* [Motion Picture]. U.S.A.: 20<sup>th</sup> Century Fox.
- Hwu, Wen-Song. (1993). Toward understanding poststructuralism and curriculum. Unpublished doctoral dissertation. Louisiana State University, Baton Rouge, LA.
- Hyland, T. (2015). The commodification of spirituality: Education, mindfulness and the marketisation of the present moment. *Prospero*, 21(2), 11-17.
- Ingalls Vanada, D. (2017). Teaching for the ambiguous, creative, and practical: Daring to be A/R/Tography. *Art/Research International: A Transdisciplinary Journal*, 2(10), 110-135.
- Intertextuality. (2018). Perseus Tufts Latin Dictionary. Retrieved from <http://www.perseus.tufts.edu/hopper/resolveform?type=exact&lookup=textum&lang=la>
- Irwin, R. L. (2004). A/r/tography: A metonymic métissage. In R. L. Irwin & A. de Cosson (Eds.), *A/r/tography: Rendering self through arts based living inquiry* (pp. 27-38). Vancouver, BC: Pacific Educational Press.
- Irwin, R. L., Beer, R., Springgay, S., & Grauer, K. (2006). The rhizomatic relations of A/r/tography. *Studies in Art Education*, 48(1), 70-88.
- Irwin, R. L., & O'Donoghue, D. (2012). Encountering pedagogy through relational art practices. *International Journal of Art and Design Education*, 31(3), 221-236.
- Irwin, R. L., & Springgay, S. (2008). A/r/tography as practice based research. In S. Springgay, R. L. Irwin, C. Leggo, & P. Gouzouasis (Eds.), *Being with A/r/tography* (pp. xiii-xxvii). Rotterdam, Netherlands: Sense.
- Israel, B. A., Eng, E., Schulz, A. J., & Parker, E. A. (Eds.). (2005). *Methods in community-based participatory research for health*. San Francisco: Jossey-Bass.
- Izadinia, M. (2013). A review of research on student teachers' professional identity. *British Educational Research Journal*, 39(4), 694-713. doi:10.1080/01411926.2012.679614
- Jackson, P. W. (1998). *John Dewey and the lessons of art*. New Haven, CT: Yale University Press.
- Jacobs, J. (1890). Jack and the beanstalk. *English fairy tales* (pp. 59-67). London, UK: David Nutt.
- Johanson, C.-E., Frey, K. A., Lundahl, L. H., Keenan, P., Lockhart, N., Roll, J., et al. (2006). Cognitive function and nigrostriatal markers in abstinent methamphetamine abusers. *Psychopharmacology*, 186(4), 620.
- Johnston, J. S. (2001). Authority, social change, and education: A response to Dewey's critics. *Education and Culture*, 17(2), 1-10.
- Jones, A. (1998). *Body art/performing the subject*. Minneapolis, MN: University of Minnesota.
- Jones, R. (2009). The aesthetics of protest: Using image to change discourse. Enculturation: *Journal of Rhetoric, Writing, and Culture*, 6(2) 1-12. Retrieved from <http://www.enculturation.net/6.2/jones>

- Kabat-Zinn, J. (2003). Mindfulness-based interventions in context: past, present, and future. *Clinical Psychology: Science and Practice*, 10(2), 144-156.
- Kabat-Zinn, J. (2011). Some reflections on the origins of MBSR, skillful means, and the trouble with maps. *Contemporary Buddhism*, 12(1), 281-306.
- Kester, G. H., & Strayer, J. (2005). *Groundworks: Environmental Collaboration in Contemporary Art*. Pittsburgh, PA: Carnegie Mellon University.
- Khong, B. S. L. (2009). Expanding the understanding of mindfulness: Seeing the tree and the forest. *The Humanistic Psychologist*, 37(2), 117-136.
- King, T. (2003). *The truth about stories, a Native narrative*. Toronto, ON: House of Anansi Press.
- Kittay, E. (1990). *Metaphor: Its cognitive force and linguistic structure*. NY: Oxford University Press.
- Knowles, J. G., & Cole, A. L. (Eds.). (2008). *Handbook of the arts in qualitative research: Perspectives, methodologies, examples, and issues*. Thousand Oaks, CA: Sage.
- Knowles, G., Luciani, T., Cole, A., & Neilsen, L. (Eds.). (2007). *The art of visual inquiry*. (Vol. 3, Arts-informed inquiry series). Halifax, Canada: Backalong Books.
- Knowles, J. G., Promislow, S., & Cole, A. L. (Eds.). (2008). *Creating scholartistry: Imagining the arts-informed thesis or dissertation* (Vol. 4, Arts-informed inquiry series). Halifax, Nova Scotia, Canada: Backalong Books.
- Kristeva, J. (2003). *Intimate revolt: The powers and limits of psychoanalysis*. New York, NY: Columbia University Press.
- Kristeva, J. (1980). *Desire in language: A semiotic approach to literature and art* (T. Gora, A. Jardine & L. S. Roudiez, Trans.). New York, NY: Columbia University Press.
- Kumar, A. (2011). *Understanding curriculum as meditative inquiry: A study of the ideas of Jiddu Krishnamurti and James MacDonald*. Unpublished dissertation. University of British Columbia, Canada. Available at <https://open.library.ubc.ca/cIRcle/collections/ubctheses/24/items/1.0055327>
- Kwon, M. (1997). One place after another: Notes on site specificity. *October*, 80(1), p. 85-110.
- Laclau, E., & Mouffe, C. (2014). *Hegemony and socialist strategy: Towards a radical democratic politics* (2<sup>nd</sup> ed.). New York, NY: Routledge.
- Lash, S., & Lury, C. (2007). *Global culture industry*. Malden, MA: Polity Press.
- Latour, B. (2005). *Reassembling the social*. New York, NY: Oxford University Press.
- Lawrence-Lightfoot, S. (1983). *The good high school: Portraits of character and culture*. New York: Basic Books.
- Lawrence-Lightfoot, S. (1994). *I've known rivers: Lives of loss and liberation*. Reading, MA: Addison-Wesley, Jossey-Bass.
- Lawrence-Lightfoot, S. (2005). Reflections on portraiture: A dialogue between art and science. *Qualitative Inquiry*, 11(1), 3-15.
- Lawrence-Lightfoot, S., & Davis, J. H. (1997). *The art and science of portraiture*. San Francisco, CA.
- Lavrakas, P. J. (2008) Intercoder reliability. *Encyclopedia of survey research methods*. doi: <http://dx.doi.org/10.4135/9781412963947.n228>

- Lee, A., & Denshire, S. (2013). Conceptualizing autoethnography as assemblage: Accounts of occupational therapy practice. *International Journal of Qualitative Methods*, 12, 221-236.
- Leggo, C. (1999). Research as poetic rumination: Twenty-six ways of listening to light. In L. Neilsen, A. L. Cole, & J. G. Knowles (Eds.), *The art of writing inquiry* (pp. 173-195). Halifax, NS: Backalong Books.
- Leggo, C. (2002). A calling of circles: Ruminations on living the research in everyday practice. *Networks: Online Journal for Teacher Research*, 5(1). Retrieved from [http://www.oise.utoronto.ca/~ctd/networks/journal/Vol%205\(1\).2002march/index.html](http://www.oise.utoronto.ca/~ctd/networks/journal/Vol%205(1).2002march/index.html)
- Leggo, C. (2004). The poet's corpus: Nine speculations. *JCT: Journal of Curriculum Theorizing*, 20(2), 65-85.
- Leggo, C. (2005). Pedagogy of the heart: Ruminations on living poetically. *The Journal of Educational Thought*, 39(2), 175-195.
- Leggo, C. (2008). Autobiography: Researching our lives and living our research. In S. Springgay, R. Irwin, C. Leggo, & P. Gouzouasis (Eds.), *Being with a/r/tography* (pp. 3-24). Rotterdam, The Netherlands: Sense.
- Leggo, C. (2008). The ecology of personal and professional experience: A poet's view. In M. Cahnmann-Taylor & R. Siegesmund (Eds.) *Arts-based research in education: Foundations for practice* (pp. 89-97). New York: Routledge.
- Leggo, C. (2011). Living lve: Confessions of a fearful teacher. *Journal of the Canadian Association for Curriculum Studies*, 9(1), 115-144.
- Leonard, V. (1994). A Heideggerian phenomenological perspective on the concept of person. In P. Benner (Ed.), *Interpretive phenomenology: Embodiment, caring, and ethics in health and illness*. Thousand Oaks, CA: Sage.
- Levinas, E. (2008). *Totality and Infinity. An Essay on Exteriority*. (A. Lingis, Trans.) Pittsburgh, PA: Duquesne University Press.
- Levinas, E. (1981). *Otherwise than being or beyond essence*. Norwell, MA: Kluwer.
- Levine, S.K. (2009). *Trauma, tragedy, therapy: The arts and human suffering*. Philadelphia: Jessica Kingsley.
- Levinson, B. (2000). The symbolic animal: Foundations of education in cultural transmission and acquisition. In Bradley A. Levinson, K. Borman, & M. Eisenhart (Eds.), *Schooling the symbolic animal: Social and cultural dimensions of education* (pp. 15-24). Lanham, Md: Rowman & Littlefield.
- Lidchi, H. (1997). The poetics and the politics of exhibiting other cultures. In S. Hall (Ed.). *Representation: Cultural representations and signifying practices* (pp. 151-222). London: Sage.
- Lifton, R. J. (1989). *Thought reform and the psychology of totalism: A study of brainwashing in China*. Chapel Hill, NC: UNC Press.
- Lineberry, T. W., & Bostwick, J. (2006, January). Methamphetamine abuse: A perfect storm of complications. *Mayo Clinic Proceedings*, 81(1), 77-84.
- Liu, X., & Ramsey, J. (2008). Teachers' job satisfaction: Analyses of the teacher follow-up survey in the United States for 2000-01. *Teaching and Teacher Education*, 24, 1173-1184.

- Lotz, C. (2012). Distant presence: Representation, painting and photography in Gerhard Richter's reader. *Symposium: Canadian Journal for Continental Philosophy*, 1, p. 87-111.
- Maarhuis, P. (2013, May). *Collaborative writing as a method of inquiry*. Panelist: 9th International Congress of Qualitative Inquiry (ICQI). University of Illinois at Urbana Champaign. Urbana, IL.
- Maarhuis, P. (2016). Replies to wounds: *Meaning across multiple ekphrastic interpretations of interpersonal violence and the clothesline project* (Doctoral dissertation) Proquest, #11770. Retrieved from Washington State University Research Libraries: [https://research.libraries.wsu.edu/8443/xmlui/bitstream/handle/2376/12049/Maarhuis\\_wsu\\_0251E\\_11770.pdf?sequence=1](https://research.libraries.wsu.edu/8443/xmlui/bitstream/handle/2376/12049/Maarhuis_wsu_0251E_11770.pdf?sequence=1)
- Maarhuis, P., & Sameshima, P. (2012, May). Material echoes: A hermeneutic phenomenological and arts-informed study of a Clothesline Project. Paper presentation. *Canadian Society for the Study of Education (CSSE). Arts, Researchers, Teachers Society*. Waterloo, ON, Canada.
- Maarhuis, P., & Sameshima, P. (2013a, March). Place of agitation, place of learning: The narrative canvasses of a Clothesline Project. Paper presentation. *National Art Educators Association (NAEA) Conference*. Fort Worth, TX.
- Maarhuis, P., & Sameshima, P. (2013b, June). Pedagogy and parallax: Paper presentation. *Canadian Society for the Study of Education (CSSE). Arts, Researchers, Teachers Society*. Victoria, BC, Canada.
- Maarhuis, P., & Sameshima, P. (2015, Nov). Materializing the punctum: A poetic study of the Washington State University Clothesline Project. In K. Galvin & M. Prendergast (Eds.), *Poetic inquiry II: Seeing, understanding and caring* (pp. 279-302). Rotterdam, The Netherlands: Sense.
- Maarhuis, P., Sameshima, P., & Chalykoff, J. P. (2014, May 25). Research-antiphona: One transcript, four responses, and five catechizations. *Arts, Researchers & Teachers Society, Canadian Society for the Study of Education*, St. Catharines, Ontario.
- Macintyre Latta, M. (2015). Book review. Arts-based and contemplative practices in research and teaching: Honoring presence. *Canadian Journal of Education*, 38(3), 1-3.
- MacLure, M. (2013). Researching without representation? Language and materiality in post-qualitative methodology. *International Journal of Qualitative Studies in Education*, 26(6), pp. 658-667. doi: 10.1080/09518398.2013.788755
- Magritte, R. (1988). Modern and contemporary paintings. In S. F. Rossen, R. V. Sharp, E. Stepina & S. Weidemeyer (Eds.), *Master paintings*. The Art Institute of Chicago. Chicago, IL.
- MacArthur, C. A., Graham, S., & Fitzgerald, J. (2008). *Handbook of writing research*. New York, NY: Guilford Press.
- MacLaren, K., & Becker, C. (2018, May 28). The benefits of classroom libraries. Poster session at the Canadian Society for the Study of Education, Regina, SK.
- MacLure, M. (2013). Researching without representation? Language and materiality in post-qualitative methodology. *International Journal of Qualitative Studies in Education*, 26(6), 658-667. doi: 10.1080/09518398.2013.788755

- McClelland, K. (2005). John Dewey: Aesthetic experience and artful conduct. *Education and Culture*, 21(2), 44-62.
- McKay, D. (2001). *Vis à vis: Field notes on poetry and wilderness*. Kentville, NS: Gaspereau Press.
- Makiguchi, T. (2002). *A geography of human life* (Katsusuke Hori et al., Trans.). San Francisco, CA: Caddo Gap.
- Mandoki, K. (2007). *Everyday aesthetics: Prosaics, the play of culture and social identities*. Hampshire, UK: Ashgate.
- Marais, M. (2006). J. M. Coetzee's disgrace and the task of the imagination. *Journal of Modern Literature* 29(2) 75-93.
- Marino, M. T., Sameshima, P., & Beecher, C. C. (2009). Enhancing TPACK with assistive technology: Promoting inclusive practices in preservice teacher education. *Contemporary Issues in Technology and Teacher Education*, 9(2).
- Marino, M. T., Sameshima, P., & Beecher, C. C. (2009). Enhancing TPACK with assistive technology: Promoting inclusive practices in preservice teacher education. *Contemporary Issues in Technology and Teacher Education*, 9(2). Retrieved from <http://www.citejournal.org/vol9/iss2/general/article1.cfm>
- Marx, R. (2015). Accessibility versus integrity in secular mindfulness: A Buddhist commentary. *Mindfulness*, 6(5), 1153-1160.
- Mattern, M. (1999). John Dewey, art and public life. *The Journal of Politics*, 61(1), 54-75.
- Matus, J. (1998). *Toni Morrison: Contemporary world writers*. Manchester: Manchester University Press.
- McKnight, D. (2006). The gift of curriculum method. *Curriculum and Teaching Dialogue*, 8(2), 171-183.
- McManus, J. (2013, March 1). Untitled [poem]. Daily Haiku. Retrieved from <http://www.dailyhaiku.org/haiku/2013-march-01>
- Merriam-Webster. (2018). Catechize. Available from: <https://www.merriam-webster.com/dictionary/catechize>
- Merriam-Webster. (2016). Danger Available from <http://www.merriam-webster.com/dictionary/dangerous>.
- Meth Project Foundation, Inc. (2012). *Meth - not even once campaign* [Videos]. Retrieved from <http://www.methproject.org/ads/tv/>
- Meyer, J. (1996). The functional site. *Documents*, 7(Fall), 20-29.
- Mezirow, J. (2012). Learning to think like an adult: Core concepts of transformation theory. In E. W. Taylor & P. Cranton (Eds.). *The handbook of transformative learning: Theory, research, and practice* (pp. 73-95). San Francisco, CA: Jossey-Bass.
- Miller, J. (2005). *Educating for wisdom and compassion: Creating conditions for timeless learning*. Thousand Oaks, CA: Corwin Press.
- Mimesis. (2018). Mimesis (2018). Online Liddell-Scott-Jones Greek-English Lexicon (LSJ). Retrieved from <http://stephanus.tlg.uci.edu/ljsj/#eid=70053&context=lsj&action=from-search>
- Mitchell, W. J. T. (1994). *Picture theory: Essays on verbal and visual representations*. Chicago, IL: University of Chicago Press.

- Morrill, J., & Stancill, N. (1995, March 20). Yager motivational tapes reel in cash. *The Charlotte Observer*. Retrieved from <http://www.ex-cult.org/Groups/Amway/dexter-yager-2.txt>
- Morris, P. (Ed). (1994). *The Bakhtin reader: Selected writings of Bakhtin, Medvedev, Voloshinov*. New York, NY: Routledge, Chapman, & Hall.
- Morrison, T. (1970). *The bluest eye*. London: Vintage Books.
- Morson, G. S., & Emerson, C. (1990). *Mikhail Bakhtin: Creation of a prosaics*. Stanford, CA: Stanford University Press.
- Mouffe, C. (2007). Artistic activism and agonistic spaces. *Art and Research: A Journal of Ideas, Contexts and Methods*, 1(2), 1-5. Retrieved from <http://www.artandresearch.org.uk/v1n2/mouffe.html>
- Mouffe, C. (1999). Deliberative democracy or agonistic pluralism? *Social Research*, 66(3), 745-758. Retrieved from <http://www.jstor.org/stable/40971349>
- Mouffe, C. (2005). *On the political*. New York, NY: Verso.
- Mouffe, C. (2007). Artistic activism and agonistic spaces. *Art and Research: A Journal of Ideas, Contexts and Methods*, 1(2), 1-5. Retrieved from <http://www.artandresearch.org.uk/v1n2/mouffe.html>
- Mouffe, C. (2008). Art and democracy: Art as an agonistic intervention in public space. *Open*, 14, 6-15. Retrieved from [www.skor.nl/\\_files/Files/OPEN14\\_P6-15\(1\).pdf](http://www.skor.nl/_files/Files/OPEN14_P6-15(1).pdf)
- Mouffe, C. (2013). *Agonistics: Thinking the world politically*. NY: Verso.
- Nardi, S. D. (2014). An embodied approach to Second World War storytelling mementoes: Probing beyond the archival into the corporeality of memories of the resistance. *Journal of Material Culture*, 19(4), 443-464.
- National Institute on Drug Abuse (NIDA). Cocaine (2016, May) National Institutes of Health; U.S. Department of Health and Human Services Retrieved from: <https://d14rmgtrwzf5a.cloudfront.net/sites/default/files/1141-cocaine.pdf>
- National Network Website for the Clothesline Project (n.d.). Retrieved from <http://www.clotheslineproject.org/index.htm>
- NCES (National Center for Education Statistics). (2011, September). *Beginning teacher attrition and mobility: Results from the first through third waves of the 20007-08 beginning teacher longitudinal study*. Retrieved from <http://nces.ed.gov/pubs2011/20111318/>
- Nehls, N., & Sallmann, J. (2005). Living with a history of physical and/or sexual abuse, substance use, and mental health problems: The perspectives of women. *Qualitative Health Research*, 15(3), 1-17.
- Neumiller, J., Corbett, C., Gates, B., & Vandermause, R. (2015). *Preserving self: Empowering older persons with multiple chronic medical conditions*. Patient Centered Outcomes Research Institute. Washington State University. Retrieved from <https://nursing.wsu.edu/research/funded-projects/preserving-self-empowering-older-persons-with-multiple-chronic-medical-conditions/>
- New London Group. (1996). A pedagogy of multiliteracies: Designing social futures. *Harvard Educational Review*, 66(1), 60-92.

- Newton, R. M. (2005). Learning to teach in the shadow of 9/11: A portrait of two Arab American preservice Teachers. *Qualitative Inquiry*, 11(1), 81–94.
- Nguyen, V. T. (2015). *The sympathizer*. New York, NY: Grove Press.
- Nikitina, S. (2002). *Three strategies for interdisciplinary teaching: Contextualizing, conceptualizing, and problem-solving*. Retrieved March 25, 2009, from <http://www.pz.harvard.edu/interdisciplinary/pubtwo.html>
- Nilan, P. (2002). “Dangerous fieldwork” Re-examined: The question of researcher subject position, *Qualitative Research*, 2(3), 363-386.
- Northcote, M., & Featherstone, T. (2006). New metaphors for teaching and learning in a university context. In *Critical visions: Proceedings of the 29th Annual HERDSA Conference*, Perth, WA, 10-12 July (pp. 251-258). Retrieved from <http://www.herdsa.org.au/publications/conference-proceedings/research-and-development-higher-education-critical-visions-33>
- Norris, J. (2011). Towards the use of the ‘Great Wheel’ as a model in determining the quality and merit of arts-based projects (research and instruction). *International Journal of Education & the Arts*, 12, 1-24. Retrieved from <http://www.ijea.org/v12s1/index.html>
- Norris, J., & Sawyer, R. D. (2016). (Eds.). *Theorizing curriculum studies, teacher education and research through duoethnographic pedagogy*. New York, NY: Palgrave Macmillan.
- Norris, J., Sawyer, R. D., & Lund, D. (Eds.). (2012). *Duoethnography: Promoting personal and societal change within dialogic self-study*. Walnut Creek, CA: Left Coast.
- Norris, J., Sawyer, R. D., & Wiebe, S. (2016). Teaching through duoethnography in teacher education and graduate curriculum theory courses. In J. Norris & R. D. Sawyer (Eds.), *Theorizing curriculum studies, teacher education and research through duoethnographic pedagogy* (pp. 15-38). New York, NY: Palgrave Macmillan.
- Nutbrown, C. (2010). Naked by the pool? Blurring the image? Ethical issues in the portrayal of young children in arts-based educational research, *Qualitative Inquiry*, 17(1), 3-14.
- Oman, D., Shapiro, S. L., Thoresen, C. E., Plante, T. G., & Flinders, T. (2008). Meditation lowers stress and supports forgiveness among college students: A randomized controlled trial. *Journal of American College Health*, 56(5), 569-578.
- Orr, D. (2014). In a mindful moral voice: Mindful compassion, the ethic of care and education. *Philosophical Inquiry in Education*, 21(2), 42-54.
- Ortega, M. (2008). Wounds of self: Experience, word, image, and identity. *Journal of Speculative Philosophy*, 22(4), 235-247. Retrieved from [http://johncarroll.academia.edu/MarianaOrtega/Papers/245527/Wounds\\_of\\_Self\\_Experience\\_Word\\_Image\\_and\\_Identity](http://johncarroll.academia.edu/MarianaOrtega/Papers/245527/Wounds_of_Self_Experience_Word_Image_and_Identity)
- O’Sullivan, S. (2006). *Art encounters Deleuze and Guattari: Thought beyond representation*. New York, NY: Palgrave Macmillan.
- Palimpsest. (2018). Online Liddell-Scott-Jones Greek-English Lexicon (LSJ). Retrieved from <http://stephanus.tlg.uci.edu/lsj/#eid=79327&context=search&action=from-search>



- Parallax. (2018). Dictionary.com. Retrieved from <http://www.dictionary.com/browse/parallax>
- Paulson, S., Davidson, R., Jha, A., & Kabat-Zinn, J. (2013). Becoming conscious: The science of mindfulness. *Annals of the New York Academy of Sciences*, 1303(1), 87-104.
- Peckham Space (2011, August). *Network: Sonia Boyce* [Press release]. Retrieved from [http://www.peckhamplatform.com/system/files/062013/51b491af7d63685384000002/original/Network\\_Press\\_Release.pdf?137078827](http://www.peckhamplatform.com/system/files/062013/51b491af7d63685384000002/original/Network_Press_Release.pdf?137078827)
- Pegrum, M., (2009). *From blogs to bombs: The future of digital technologies in education*. Crawley, Australia: UWA.
- Pilgrim, R. B. (1986). Intervals (*ma*) in space and time: Foundations for a religio-aesthetic paradigm in Japan. *History of Religions*, 25(3), 255-277. Retrieved from [http://www.jstor.org.ezproxy.lakeheadu.ca/stable/1062515?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org.ezproxy.lakeheadu.ca/stable/1062515?seq=1#page_scan_tab_contents)
- Pinar, W. (1988). Autobiography and the architecture of self. *JCT*, 8(1), 7-36.
- Pinar, W. F. (2004). *What is curriculum theory?* Mahwah, NJ: Erlbaum.
- Pinar, W. F. (2010). Notes on a blue guitar. *Journal of Educational Controversy*, 5(1), 1-9. Retrieved from <http://cedar.wvu.edu/jec/vol5/iss1/18>
- Pinar, W., & Grumet, M. (1976). *Toward a poor curriculum*. Dubuque, IA: Kendall/Hunt.
- Pinar, W., Reynolds, W. M., Slattery, P., & Taubman, P. M. (1995). *Understanding curriculum: An introduction to the study of historical and contemporary curriculum discourses*. New York: Peter Lang.
- Pink, S. (2007). *Doing visual ethnography*. (2<sup>nd</sup> Edition). Thousand Oaks, CA: Sage.
- Pinnegar, S., Mangelson, J., Reed, M., & Groves, S. (2011). Exploring preservice teachers' metaphor plotlines. *Teaching and Teacher Education*, 27, 639-647. doi:10.1016/j.tate.2010.11.002
- Poiesis. (2018). Online Liddell-Scott-Jones Greek-English Lexicon (LSJ). Retrieved from <http://stephanus.tlg.uci.edu/ljs/#eid=86774&context=ljs&action=from-search>
- Pollock, D. (1998). Performative writing. In Phelan, Peggy, & Lane (Eds.), *The ends of performance* (pp. 73-103). New York: University Press.
- Polysemy. (2018). *Collins English dictionary*. Dictionary.com. Retrieved from <http://dictionary.reference.com/browse/Polysemy>
- Pope, D., Brown, M., & Miles, S. (2015). *Overloaded and underprepared: Strategies for stronger schools and healthy, successful kids*. San Francisco: Jossey-Bass.
- Prendergast, M. (2004). Ekphrasis and inquiry: Artful writing on arts-based topics in educational research. *Proceedings from Imaginative Education Research Group Annual Meeting*. Retrieved from [http://ierg.net/confs/2004/Proceedings/Prendergast\\_Monica.pdf](http://ierg.net/confs/2004/Proceedings/Prendergast_Monica.pdf)
- Prendergast, M. (2009). Introduction: The phenomena of poetry in research. In M. Prendergast, C. Leggo, & P. Sameshima (Eds.), *Poetic inquiry: Vibrant voices in the social sciences* (pp. xix-xiii). Rotterdam, the Netherlands: Sense.

- Prendergast, M., Leggo, C., & Sameshima, P. (Eds.). (2009a). *Poetic inquiry: Vibrant voices in the social sciences*. Rotterdam, The Netherlands: Sense.
- Prendergast, M., Leggo, C., & Sameshima, P. (Guest Eds.). (2009b). Poetic inquiry. *Educational Insights*, 13(3). Retrieved from <http://www.ccfi.educ.ubc.ca/publication/insights/index.html>
- Punter, D. (2007). *Metaphor*. New York, NY: Routledge.
- Purser, R., & Loy, D. (2013, July 1). Beyond McMindfulness. *Huffington Post*. Retrieved from [http://www.huffingtonpost.com/ron-purser/beyond-mcmindfulness\\_b\\_3519289.html](http://www.huffingtonpost.com/ron-purser/beyond-mcmindfulness_b_3519289.html)
- Puurveen, G., Phinney, A., Cox, S., & Purvest, B. (2015). Ethical issues in the use of video observations with people with advanced dementia and their caregivers in nursing home environments'. *Visual Methodologies*, 3(2), 16-24.
- Rancière, J. (1991). *The ignorant schoolmaster* (K. Ross, Trans.). Stanford, CA: Stanford University Press.
- Reason, P. (1994). Three approaches to participative inquiry. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (pp. 324-329). Thousand Oaks, CA.
- Renfrew, A. (2015). *Mikhail Bakhtin*. New York, NY: Routledge.
- Rice, E. (2005). *Schizophrenia and violence: The perspectives of women and case managers*. Madison, WI: University of Wisconsin-Madison.
- Richardson, L. (1992a). The poetic representation of lives: Writing a postmodern sociology. *Studies in Symbolic Interaction*, 13, 19-29.
- Richardson, L. (1992b). The consequences of poetic representation: Writing the other, rewriting the self. In C. Ellis & M. G. Flaherty (Eds.), *Investigating subjectivity: Research on lived experience* (pp. 125-140). Newbury Park, CA: Sage.
- Richardson, L. (1994). Nine poems. *Journal of Contemporary Ethnography*, 23(1), 3-13.
- Richardson, L. (1997). *Fields of play: Constructing an academic life*. New Brunswick, NJ: Rutgers University Press.
- Richardson, M. (1998). Poetics in the field and on the page. *Qualitative Inquiry*, 4(4), 451-462.
- Richardson, L. (2000). Writing: a method of inquiry. In N. Denzin & Y. Lincoln (Eds.), *The handbook of qualitative research*. (2nd ed., pp. 923-948). Thousand Oaks, CA: Sage.
- Richardson, L., & St. Pierre, E. (2005). Writing: A method of inquiry. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (3rd ed., pp. 959-978). Thousand Oaks, CA: Sage.
- Ritchie, L. (2013). Photographs of the ageing body in a nursing journal: A profession's response'. *Nursing Inquiry*, 20(2), 101-110.
- Roll, J. M. (2007). Contingency management: An evidence-based component of methamphetamine use disorder treatments. *Addiction*, 102(Suppl. 1), 114-120.
- Rosenblatt, L. (1978). *The Reader the text, the poem: The transactional theory of the literary work*. Carbondale, IL: Southern Illinois University Press.
- Rothenberg, J. (1994). Je est un autre: Ethnopoetics and the poet as other. *American Anthropologist*, 96(3), 523-524.
- Rud, A. G., Garrison, J., & Stone, L. (Eds.). (2009). *John Dewey at 150: Reflections for a new century*. West Lafayette, IN: Purdue University Press.

- Ryklin, M. K. (1993). Bodies of terror: Theses toward a logic of violence. *New Literary History*, 24(1), 51-74.
- Saito, N. (2009). Reconstruction in Dewey's pragmatism: Home, neighborhood, and otherness. In A. G. Rud, J. Garrison, & L. Stone (Eds.), *John Dewey at 150: Reflections for a new century* (p. 84-95). West Lafayette, IN: Purdue University Press.
- Sameshima, P. (2007a). *Seeing red: A pedagogy of parallax*. Amherst, NY: Cambria Press.
- Sameshima, P. (2007b). Seeing shadows in new light: A procatalepsis on narrative inquiry as professional development. (Special issue: Creativity and education: An international perspective), *New Horizons in Education*, 55(3), 10-21.
- Sameshima, P. (2008a). Letters to a new teacher: A curriculum of embodied aesthetic awareness. *Teacher Education Quarterly*, 35(2), 29-44.
- Sameshima, P. (2008b). AutoethnoGRAPHIC relationality through paradox, parallax, and metaphor. In S. Springgay, R. Irwin, C. Leggo, & P. Gouzouasis (Eds.), *Being with a/r/tography* (pp. 45-56). Rotterdam, The Netherlands: Sense.
- Sameshima, P. (2009). Stop teaching! Hosting an ethical responsibility through a pedagogy of parallax. *Journal of Curriculum and Pedagogy*, 6(1), 11-18. doi:10.1080/15505170.2009.10411719
- Sameshima, P. (2013). Review of Duoethnography: Understanding qualitative research & Duoethnography: Promoting personal and societal change within dialogic self-study. *Journal of the Canadian Association for Curriculum Studies*, 11(1), 174-190.
- Sameshima, P. (2019). I'm thinking about nothing. In P. Sameshima, B. White & A. Sinner (Eds.), *Ma: Materiality in teaching and Learning* (pp. 3-16). New York, NY: Peter Lang.
- Sameshima, P. (in review). Designing imaginative processes: Making the world.
- Sameshima, P., & Irwin, R. (2008). Rendering dimensions of a liminal currere. *Transnational Curriculum Inquiry*, 5(2), 1-15.
- Sameshima, P., & Knowles, G. (2008). Into artfulness: Being grounded but not bounded. In J. G. Knowles, S. Promislow, and A. Cole (Eds.), *Creating scholarship: Imaging the arts-informed thesis or dissertation* (pp. 107-120). Halifax, Nova Scotia, Canada: Backalong Books.
- Sameshima, P., & Maarhuis, P. (2013, March). *Deepening and widening semantic fields through arts integrated inquiry*. Paper presentation. National Art Educators Association Conference (NAEA). Fort Worth, TX.
- Sameshima, P., & Maarhuis, P. (2013, June 5). *Ekphrastic catechization: Arts-integrated, collaborative, and multimodal research techniques*. Presentation for the Canadian Society for the Study of Women in Education, Canadian Society for the Study of Education, Victoria, BC
- Sameshima, P., Miyakawa, M., & Lockett, M. (2017, Dec.). Scholarly engagement through making: A response to Arts-Based and Contemplative Practices in Research and Teaching. *Revista VIS*, 16(2), 45-67. Accessed at: <http://periodicos.unb.br/index.php/revistavis/article/view/25466>

- Sameshima, P., & Sinner, A. (2009). Awakening to soma heliakon: Encountering teacher-researcher-learning in the 21st Century. *Canadian Journal of Education*, 32(2), 271-284.
- Sameshima P., & Slingerland, D. (2015, Aug.). Reparative pedagogy: Empathic aesthetic learning. *Canadian Review of Art Education*, 42(1), 1-21
- Sameshima, P., & Slingerland, D. (2016, July 22-28). Dandelion hopes [Sewing and needle felting penny rug]. *The Alzheimer Society in Conjunction with the Alzheimer's Association International Conference: Visual Art Exhibition*. Toronto, ON.
- Sameshima, P., Slingerland, D., Wakewich, P., Morrisseau, K., & Zehbe, I. (2017, February). Growing wellbeing through community participatory arts: The Anishinaabek cervical cancer screening study (ACCSS). In G. Barton & M. Baguley (Eds.), *The Palgrave handbook of global arts education* (pp. 399-416). Brisbane, Australia: Palgrave. doi: 10.1057/978-1-137-55585-4
- Sameshima, P., & Vandermause, R. (2008). Parallaxic praxis: An artful interdisciplinary collaborative research methodology. In B. Kožuh, R. Kahn & A Kozłowska (Eds.), *The practical science of society* (pp. 141-152). Grand Forks, Nottingham, Krakow: The College of Education and Human Development & Slovenian Research Agency (AARS).
- Sameshima, P., & Vandermause, R. (2009). Methamphetamine addiction and recovery: Poetic inquiry to feel. In M. Prendergast, C. Leggo & P. Sameshima (Eds.), *Poetic inquiry: Vibrant voices in the social sciences* (pp. 275-286). Rotterdam, The Netherlands: Sense.
- Sameshima, P., Vandermause, R., Chalmers, S., & Gabriel. (2009). *Introduction. Climbing the ladder with Gabriel: Poetic inquiry of a methamphetamine addict in recovery* (pp. 3-16). Rotterdam, The Netherlands: Brill.
- Sameshima, P., Vandermause, R., Chalmers, S., & Gabriel. (2009). *Climbing the ladder with Gabriel: Poetic inquiry of a methamphetamine addict in recovery*. Rotterdam, The Netherlands: Sense.
- Sameshima, P., Vandermause, R., & Santucci, C. (2012). Motherhood and meth: Ekphrastic intervention. In S. Thomas, A. Cole, & S. Steward (Eds.), *The art of poetic inquiry* (Vol. 5, Arts-Informed Inquiry Series). Halifax, NS & Toronto, ON, Canada: Backalong Books & Centre for Arts-Informed Research.
- Sameshima, P., Wiebe, S., & Becker, C. (2019, July. Submitted). leaves evergreen / she walks / down the street: dialogic meaning from making. *International Society for Education through Art (InSEA) World Congress*. Vancouver, BC.
- Sameshima, P., Wiebe, S., & Hayes, M. (in review). Imagination: The generation of possibility. In B. Andrews (Ed.), *Perspectives on arts education research in Canada. Vol. 1. Surveying the landscape*. Rotterdam, The Netherlands: Brill.
- SAMHSA (Substance Abuse and Mental Health Services Administration). (2008). Office of applied studies. *Treatment Episode Data Set (TEDS)*. Retrieved May 6, 2009, from <http://oas.samhsa.gov/TEDS2k7highlights/TEDSHigh12k7Tb12a.htm>
- Sartre, J. P. (1946). *Existentialism is a humanism* (C. Macomber, Trans.). New Haven, CT: Yale University Press.

- Saunders, V. (2014, October). "If you knew the end of a story would you still want to hear it?" PhD Pre-Completion Seminar, Cairns Institute, JCU, Cairns.
- Saunders, V. (2015). ". . .": *Using a non-bracketed narrative to story recovery in Aboriginal mental health care*. Unpublished thesis. Townsville, Australia: Nursing, Midwifery & Nutrition, College of Healthcare Sciences, Division of Tropical Health and Medicine, James Cook University.
- Sawyer, R. D., & Norris, J. (2013). *Duoethnography: Understanding qualitative research*. New York, NY: Oxford University Press.
- Scardamalia, M., & Bereiter, C. (1991). Literate expertise. In K. A. Ericsson & J. Smith (Eds.), *Toward a general theory of expertise: Prospects and limits* (pp. 172-194). Cambridge, United Kingdom: Cambridge University Press.
- Schafer, L. (2013). Beginning teacher attrition: A question of identity making and identity shifting. *Teachers and Teaching: Theory and Practice*, 19(3), 260-274.
- Schubert, W. (2010). Journeys of expansion and synopsis: Tensions in books that shaped curriculum inquiry, 1968–present. *Curriculum Inquiry*, 40(1), 17–94. doi: 10.1111/j. 1467-873X.2009.00468.x
- Sedgwick, E. (1997). Paranoid reading and reparative reading; Or, you're so paranoid, you probably think this introduction is about you. In E. Sedgwick (Ed.), *Navel gazing: Queer readings in fiction* (pp. 1-40). Durham and London: Duke University Press.
- Seigfried, C. H. (Ed.). (2002a). *Feminist interpretations of John Dewey*. University Park, PA: University of Pennsylvania Press.
- Seigfried, C. H. (2002b). Shedding skins. *Hypatia*, 17(4) 173-186. Retrieved from <http://onlinelibrary.wiley.com/doi/10.1111/hypa.2002.17.issue-4/issuetoc>
- Seiple, S., Grant, I., & Patterson, T. L. (2004). Female methamphetamine users: social characteristics and sexual risk behavior. *Women's Health*, 40(3), 35-50.
- Seiple, S., Strathdee, S., Zians, J., & Patterson, T. (2011). Methamphetamine-using parents. *Journal of Studies on Alcohol and Drugs*, 72, 954-964.
- Senior, R. (2010). Connectivity: A framework for understanding effective language teaching in face-to-face and online learning communities. *RELC Journal*, 41(2), 137-147.
- Simon, R. (2000). The paradoxical practice of Zakhor. In Simon, R., Rosenberg, S., & Eppert, C. (Eds.), *Between hope & despair: Pedagogy and the remembrance of historical trauma*. NY: Rowman & Littlefield.
- Simon, R. (2014). *A pedagogy of witnessing: Curatorial practice and the pursuit of social justice*. Albany, NY: State University of New York.
- Sinclair, M. (2006). *Heidegger, Aristotle and the work of art: poiesis in being*. New York, NY: Palgrave Macmillan.
- Sinner, A., Wicks, J., & Rak, S. (2015). Minding the gap: Exploring the potential of the teaching portfolios as curricular innovation. *Visual Arts Research*, 41(1), 16-26. doi:10.5406/ visuartsrese.41.1.0016
- Shapiro, S., Brown, K. W., & Astin, J. A. (2008, October). *Toward the integration of meditation into higher education: A review of research*. Northampton, MA: Contemplative Mind in Society. Retrieved from <http://prsinstitute.org/>

- downloads/related/spiritual-sciences/meditation/TowardtheIntegrationof  
MeditationintoHigherEducation.pdf
- Shoptaw, S., Huber, A., Peck, J., Yang, X., Liu, J., Dang, J., et al. (2006). Randomized, placebo-controlled trial of sertraline and contingency management for the treatment of methamphetamine dependence. *Drug and Alcohol Dependence*, 85(1), 12-18.
- Shusterman, R. (2008). *Body consciousness: A philosophy of mindfulness and somaesthetics*. New York, NY: Cambridge University Press.
- Small, S. A. (1995). Action-oriented research: Models and methods. *Journal of Marriage and the Family*, 57, 941-955.
- Sontag, S. (1973). *On photography*. New York, NY: Picador.
- Sontag, S. (2003). *Regarding the pain of others*. New York, NY: Picador.
- Sorites. (2018). *Online Liddell-Scott-Jones Greek-English Lexicon* (LSJ). Retrieved from <http://stephanus.tlg.uci.edu/ljsj/#eid=104963&context=lsj&action=from-search>
- Sorites. (n.d.). *Collins English dictionary*. Dictionary.com. Retrieved from <http://dictionary.reference.com/browse/sorites>
- Spivak, G. C. (2012). *An aesthetic education in the era of globalization*. Cambridge MA: Harvard University Press.
- Springgay, S., Irwin, R., & Wilson Kind, S. (2005). A/r/tography as living inquiry through art and text. *Qualitative Inquiry*, 11(6), 897-912.
- Springgay, S., Irwin, R., Leggo, C., & Gouzouasis, P. (Eds.). (2008). *Being with a/r/tography*. Rotterdam, The Netherlands: Sense.
- St. Pierre, E. A. (1997). Methodology in the fold and the irruption of transgressive data. *International Journal of Qualitative Studies in Education*, 10(2), 175-189.
- Stallybrass, P., & White, A. (1986). *The politics and poetics of transgression*. Ithaca, NY: Cornell University Press.
- Stern, J. J. (2000). *Metaphor in context*. Massachusetts Institute of Technology Press: Cambridge, MA. Retrieved from <http://www.sas.upenn.edu/~campe/Papers/Camp.SternMICNous.pdf>
- Sternberg, R. J., Kaufman, J. C., & Pretz, J. E. (2001). The propulsion model of creative contributions applied to the arts and letters. *Journal of Creative Behavior*, 35, 75 – 101.
- Sternberg, R. J., Kaufman, J. C., & Pretz, J. E. (2002). *The creativity conundrum: A propulsion model of kinds of creative contributions*. New York, NY: Psychology Press.
- Sternberg, R. J., Kaufman, J. C., & Pretz, J. E. (2003). A propulsion model of creative leadership. *Leadership Quarterly*, 14, 455-473.
- Stock, R. V., Sameshima, P., & Slingerland, D. (2016, July). Constructing pre-service teacher identities through processes of parallax. *LEARNing Landscapes*, 9(2), 489-512. Retrieved from <http://www.learninglandscapes.ca/index.php/learnland/article/view/Constructing-Pre-Service-Teacher-Identities-Through-Processes-of-Parallax>
- Stern, J. (2000). *Metaphor in context*. Cambridge, MA: MIT Press.

- Struyven, K., Dochy, F., Janssens, S., & Gielen, S. (2006). On the dynamics of students' approaches to learning: The effects of the teaching / learning environment. *Learning and Instruction, 16*(1), 279-294.
- Sullivan, G. (2005). *Art practice as research: Inquiry in the visual arts*. Thousand Oaks, CA: Sage.
- Sumara, D., & Luce-Kapler, R. (1993). Action research as writerly text: Locating co-labouring in collaboration. *Educational Action Research, 1*(3), 387-395.
- Tanne, J. H. (2006, February). Methamphetamine epidemic hits middle America. *BMJ, 332*(7538), 382.
- Tavin, K., & Kallio-Tavin, M. (2014). The Cat, the cradle, and the silver spoon: Violence in contemporary art and the question of ethics of art education', *Studies in Art Education, 56*:1, 426-437
- TCPS2 (2014), Tri-Council policy statement: Ethical conduct for research involving humans. Government of Canada. Retrieved from, [http://www.pre.ethics.gc.ca/pdf/eng/tcps2-2014/TCPS\\_2\\_FINAL\\_Web.pdf](http://www.pre.ethics.gc.ca/pdf/eng/tcps2-2014/TCPS_2_FINAL_Web.pdf).
- The Guardian Teacher Network. (2015, October 11). 'Show us that you care': A student's view on what makes a perfect teacher. Retrieved from <http://www.theguardian.com/teacher-network/2015/oct/11/show-care-students-view-what-makes-perfect-teacher>
- Thomas, L., & Beauchamp, C. (2011). Understanding new teachers' professional identities through metaphor. *Teaching and Teacher Education, 27*, 762-769. doi:10.1016/j.tate.2010.12.007
- Thayer-Bacon, B. J. (2003). Buddhism as an example of a holistic, relational epistemology. *Encounter: Education for Meaning and Social Justice, 16*(3), 27-38.
- Todres, L. (2008). Being with that: The relevance of embodied understanding for practice. *Qualitative Health Research, 18*(11), 1566-1573.
- Tsun Haggarty, H. (2015). *The epistemology of arts-integrating research methodologies: How are the arts a way of knowing?* Unpublished Masters Thesis, Lakehead University.
- Universities Canada (2016, November). *Mobilizing people and ideas: Supporting the creative economy and fostering Canadian culture in the digital world*. Available from <https://www.univcan.ca/wp-content/uploads/2016/12/universities-canada-submission-fed-govt-review-on-canadian-content-in-digital-world-dec-2016.pdf>
- Upshaw, A. (2018, February submission). *Proposal topic: Stories on veteran post-traumatic stress syndrome*. US Department of Defence. Vandermause, R. K. (2007). Assessing for alcohol use disorders in women: Experiences of advanced practice nurses in primary care settings. *Journal of Addictions Nursing, 18*(4), 187-198.
- Vanderwees, C. (2015). Photographs of falling bodies and the ethics of vulnerability in Jonathan Safran Foer's extremely loud and incredibly close. *Canadian Review of American Studies, 45*(2), 174-194.
- Vessey, D. (2006). Philosophical hermeneutics. In J. R. Shook & J. Margolis (Eds.), *A companion to pragmatism* (pp. 209-214). Malden, MA: Blackwell.
- Vic, P., & Ross, T. (2003). Research report: Methamphetamine use among incarcerated women. *Journal of Substance Use, 8*(2), 69-77.

- Volkow, N. D., Chang, L., & Wang, G. J. (2003). Low level of brain dopamine D2 receptors in methamphetamine abusers: Association with metabolism in the orbitofrontal cortex. *Year Book of Psychiatry & Applied Mental Health*, 305-306.
- Waks, L. J. (2009). Inquiry, agency, and art: John Dewey's contribution to pragmatic cosmopolitanism. In A. G. Rud, J. Garrison, & L. Stone (Eds.), *John Dewey at 150: Reflections for a new century* (pp. 96-103). West Lafayette, IN: Purdue University Press.
- Walsh, S., & Bai, H. (2014). Writing witness conscious. In S. Walsh, B. Bickel, and C. Leggo (Eds.), *Arts-based contemplative practices in research and teaching: Honoring presence*. (p. 24). New York, NY: Routledge.
- Waycott, J., Guillemin, M., Warr, D. J., Cox, S., Drew, S., & Howell, C. (2015). Re/formulating ethical issues for visual research methods', *Visual Methodologies*, 3(2), 4-15.
- Weber, S. J., & Mitchell, C. (1996). Drawing ourselves into teaching: Studying the images that shape and distort teacher education. *Teaching & Teacher Education*, 12(3), 303-313.
- Westbrook, R. (1991). *John Dewey and American democracy*. Ithaca NY: Cornell University Press. Whitacre, E. (2013). *Virtual choir live*. Ted Talks Conferences. Retrieved from:  
[http://www.ted.com/talks/eric\\_whitacre\\_virtual\\_choir\\_live](http://www.ted.com/talks/eric_whitacre_virtual_choir_live);  
<http://www.amara.org/en/videos/eocjrPZZ3cU8/en/5759/>
- White, B. E., & Lemieux, A. (2015, Autumn). Reflecting selves: Pre-service teacher identity development explored through material culture. *LEARNING Landscapes* 9(1), 267-283.
- Wiebe, S. (2008). Resonance in writing. In S. Springgay, R. Irwin, C. Leggo, & P. Gouzouasis (Eds.), *Being with a/r/tography* (pp. 95-107). Rotterdam, Netherlands: Sense.
- Wiebe, S. (2010). A poet's journey as a/r/togrpher: Teaching poetry to create a community of practice with junior high school students. *Learning Landscapes*, 4(1), 239-255.
- Wiebe, S. (2012). The poet and the pea: poems staged in Menippean dialogue to explore empathy in education. *Creative Approaches to Research*, 5(2), 34-47.
- Wiebe, S. (2013). How do I teach writing in a digital and global world? In K. James, T. Dobson, & C. Leggo (Eds.), *English in middle and secondary classrooms* (pp. 223-227). Toronto, ON: Pearson.
- Wiebe, S. (2016). Rock 'em sock 'em poetry. In M. McLarnon et al. (Authors), *The school bus symposium: A poetic journey of co-created conference space*. *Art Research International: A transdisciplinary Journal*, 1(1), 141-173.
- Wiebe, S. (2019). Breathe with the magnificent materiality of being: Haiku, ma, and kokoro. In P. Sameshima, B. White & A. Sinner (Eds.), *Ma: Materiality in teaching and Learning* (pp. 73-82). New York, NY: Peter Lang.
- Wiebe, S., & Caseley Smith, C. (2016). A/r/t/ography and teacher education in the 21st century. *McGill Journal of Education*, 51(3). 1163-1178. Retrieved from <http://mje.mcgill.ca/article/view/9312>



- Wiebe, S., & Morrison-Robinson, D. (2013). Becoming A/r/tographers whilst contesting rationalist discourses of work. *UNESCO Observatory Multi-Disciplinary Journal of the Arts*, 3(2), 1-18.
- Wiebe, S., & Sameshima, P. (2017, Dec.). Generating self: Catechizations in poetry. *Revista VIS*, 16(2), 140-155. Retrieved from <http://periodicos.unb.br/index.php/revistavis/article/view/25465>
- Wiebe, S., & Sameshima, P. (2018, January). Sympathizing with social justice, poetry of invitation and generation. *Art/Research International*, 3(1)7-29. Retrieved from <https://journals.library.ualberta.ca/ari/index.php/ari/index>
- Wiebe, S., & Sameshima, P. (2018, February). Sympathizing with social justice, poetry of invitation and generation. *Art/Research International*, 3(1)7-29.
- Walsh, S., Bickel, B., & Leggo, C. (2014). *Arts-based contemplative practices in research and teaching: Honoring presence*. New York, NY: Routledge.
- Wiebe, S., Sameshima, P., Irwin, R., Leggo, C., Grauer, K., & Gouzouasis, P. (2007). Re-imagining arts integration: Rhizomatic relations to the everyday. *Journal of Educational Thought*, 41(3), 263-280.
- Wiersma, E., Sameshima, P., Dupuis, S., Caffery, P., & Harvey, D. (2015, July 3). Visually depicting the dementia journey. *44<sup>th</sup> Annual British Society of Gerontology Conference 2015*. Newcastle Upon Tyne, England.
- Wiles, R., Prosser, J., Bagnoli, A., Clark, A., Davies, K., Holland, S., & Renold, E. (2008). Visual Ethics: Ethical Issues in Visual Research, *ESRC National Centre for Research Methods. Retrieved from* <http://eprints.nacrm.ac.uk/421/1/MethodsReviewPaperNCRM-011.pdf>.
- Williamson, B. (2013). *The future of curriculum. School knowledge in a digital age*. Cambridge, MA: MIT Press.
- Wolsey, T. D., & Grisham, D. L. (2007). Adolescents and the new literacies: Writing engagement. *Action in Teacher Education*, 29(2), 29-38.
- Yale book of quotations* (2006). New Haven, CT: Yale University Press.
- Zappan, J. (2000). Mikhail Bakhtin. In Michael G. Moran and Michelle Ballif (Eds.), *Twentieth-Century rhetoric and rhetoricians: Critical studies and sources* (pp. 7-20). Westport, CT: Greenwood Press.
- Zapperi, G. (2013). Women's reappearance: Rethinking the archive in contemporary art-feminist perspectives. *Feminist Review*, 105(1), p. 21-47.
- Ziek, B. (2004). The felt frontier: I: Polly Stirling: Contemporary feltmaker. *Surface Design Journal*, 28(4), 35-38
- Zwicky, J. (2008). *Wisdom and metaphor*. Kentville, NS: Gaspereau Press.

## Author Biographies

**Dr. Pauline Sameshima** is a Professor and Canada Research Chair in Arts Integrated Studies at Lakehead University. Her interests are in creativity, imagination, community health, and curriculum theory. As a practicing artist, poet, and designer, Sameshima's interdisciplinary projects use the arts to catalyze innovation, generate wanderings, and provoke new dialogues through creative scholarship. She is the Editor-in-Chief of *The Journal of the Canadian Association for Curriculum Studies* and curates the Lakehead Research Education Galleries. Website: [solspire.com](http://solspire.com)

**Dr. Patricia L. Maarhuis** is a researcher, educator, and artist in Health & Wellness Services at Washington State University. Her interdisciplinary research projects and artwork focus on the intersections between high-risk behavior, cultural context, the aesthetic dimensions of education, and experiential learning. She designs curricula and teaches faculty, staff, and healthcare professionals on research-based interventions and education strategies for adults with high-risk health experiences such as violence, trauma, substance abuse, and mental health concerns across multiple university departments. Website: [Inbricolage.com](http://Inbricolage.com)

**Dr. Sean Wiebe** is an Associate Professor of Education at the University of Prince Edward Island and teaches courses in multiliteracies, curriculum theory, and critical pedagogy. He has been the principal investigator on four Canadian Social Sciences and Humanities Research Council funded projects exploring the intersections of creativity, the creative economy, language and literacies, and arts-integrated inquiries. One of his projects, based on findings generated from multiple sites across Canada and using the parallaxic praxis model, investigates how establishing a creative ethos in schools might support teachers as contributors to Canada's creative economy.



# Glossary

Select terms suggested by students:

*Aesthetic*: the physical beauty of an object or work; the focus on the physical appearance, underlying principles

*Agonism*: struggle between adversaries; a philosophy where conflict is important to politics and societal change

*Answerability*: responsibility for explaining or justifying one's actions

*Antiphona*: a refrain that repeats, the ways in which the commonalities between rendered works echo one another or come together to teach the viewer/researcher something new

*Artefact vs. Artifact*: The use of the word artefact throughout the book is intentional. While many sources indicate that the difference in spelling is geographic with British English preferring artefact and North American English preferring artifact, the word artefact is used in this book to specifically refer to constructed objects that reference a part, a residual, or an abstract object, perceived through context. An artifact is generally considered a complete object, a whole. An artefact is an object made by a human being or is something that results from a preparation or investigation

*Aporia*: challenges or puzzles regarding the rendered work that challenge closure in thinking

*Assemblage*: a gathering, accumulation, or remixture

*Bacchanalian*: a drunken revelry

*Bricolage*: the construction of a creation from a variety of available objects

*Catchization*: question or examine closely or methodically; to move knowledge forward through questioning systematically or searchingly

*Dissonance*: tension created as a result of two clashing or disharmonious elements

*Ekphrasis*: a device where something is recreated in a different medium; i.e., a painting translated into a poem

*Etiology*: the cause or reason for something; investigation of the cause of something

*Evanagnostos*: the legibility of the rendered work; how well the audience can read the rendered work

*Found poetry*: poetry created from previously available text; i.e., creating a poem from interview transcripts by using the participant's words

*Hermeneutic*: methodology of interpretation of human actions, specific texts or other literary texts

*Heteroglossia*: the presence of multiple expressed viewpoints located in a text or an artwork; notion that all conflicting perspectives have value

- Heuristic*: an approach to learning where the answer is found using hands on, trial and error based inquiry processes
- Intertextuality*: interconnection and how different words influence interpretation; how the rendered works speak to each other, the researchers and the data they represent
- Juxtaposition*: the placement of objects side by side, often to create contrast or comparison between the objects
- Liminal*: transitional, borderline, at the edge, in progress, just beginning or forming
- Mimesis*: imitation or making a likeness; a mirroring or reproduction of data found in the rendered artwork
- Narrative*: the story created by the data collected in a study
- Ontological*: beliefs about what exists and how reality is categorized. An epistemological position refers to a stance the researcher adopts toward the nature of knowledge or how something is known
- Palimpsest*: traces of different perspectives that come through the underlayers of a work
- Parallax*: the change in an object/view point due to a change in perspective by the viewer
- Polysemy*: phrases and words that have multiple meanings
- Poiesis*: a moment when the rendered work has meaning added to it through discussion and interpretation; the process of a work being moved from a static object to an interpretive body
- Portraiture*: a method of thinking about and producing rich representations of phenomena
- Post-Qualitative*: inquiry that seeks to move outside the normalized structures of qualitative research methodologies and humanist epistemologies, and ontologies
- Praxis*: the process in which the learned is put into practice; the embodied form of engaging, realizing, and applying theory in practice
- Punctum*: to wound; the emotional connection that occurs when looking at a visual
- Reparative*: effecting repair, balance, returning
- Residual research*: research benefits that continue to occur without the researcher present. i.e., Similar to royalties from a book publication, permanent research art exhibitions can create reminders in communities of community involvement
- Sorites*: a significance found in the data or rendered works
- Transactive*: an object that interacts with a viewer in a reciprocal or influential manner

# Index

## A

a/r/tography, 2, 8, 216, 218, 222,  
223, 230, 231, 257, 265, 266, 267,  
281, 288, 291, 293

aesthetic, ix, x, 18, 23, 25, 26, 27,  
32, 38, 62, 63, 66, 67, 68, 69, 70,  
71, 72, 76, 78, 79, 83, 84, 85, 86,  
87, 88, 90, 91, 104, 156, 161, 178,  
191, 203, 215, 264, 274, 275, 286,  
288, 289, 291, 295

agonism, 66, 73

agonistic activism, 78

analyses, iii, 7, 8, 28, 29, 30, 35, 43,  
51, 61, 66, 91, 150, 209, 234, 253,  
257

analysis, 1, 7, 8, 9, 10, 11, 12, 13,  
20, 21, 22, 23, 24, 25, 28, 29, 30,  
31, 32, 33, 34, 38, 42, 47, 48, 51,  
53, 55, 63, 65, 67, 69, 71, 72, 73,  
78, 79, 82, 104, 150, 156, 159,  
165, 166, 176, 177, 194, 199, 200,  
201, 225, 227, 230, 234, 237, 255,  
256, 258, 261, 262, 264, 274, 275

answerability, 70, 72, 73, 75, 269,  
278

antiphon, 22, 23, 183, 190, 212,  
269

antiphona, xvii, 11, 16, 166, 174,  
177, 183, 188, 191, 199, 200, 214,  
269, 282, 297

aporia, xvii, 24, 25, 74, 159, 188,  
190, 199, 201, 269

artefact, x, 2, 7, 8, 9, 11, 12, 13, 14,  
15, 16, 17, 18, 19, 26, 27, 28, 31,  
32, 36, 38, 39, 40, 42, 47, 61, 65,  
77, 80, 81, 82, 83, 87, 88, 90, 91,

96, 153, 156, 159, 165, 166, 176,  
177, 193, 195, 198, 199, 200, 201,  
202, 204, 209, 210, 211, 297

artist-researcher, 2, 26, 31, 33, 61,  
80, 82, 83, 86, 87, 88, 93, 195,  
199, 202, 211

arts informed, 2, 21, 32, 63

arts integrated research, 2, 12, 23,  
28, 29, 30, 31, 33, 35, 151, 169,  
173, 193, 251

arts-based, v, 2, 8, 21, 31, 55, 61,  
151, 152, 165, 167, 168, 169, 191,  
200, 223, 230, 264, 269, 271, 285,  
286

artwork, 40, 93

assemblage, 36, 65, 156, 189, 190,  
248, 281

## B

Bakhtin, 3, 9, 41, 50, 65, 69, 70, 71,  
72, 73, 79, 200, 212, 258, 263,  
269, 270, 275, 278, 284, 287, 294

Bakhtinian, 50, 65, 66, 69, 70, 71,  
72, 74, 75, 77, 80, 275

Barad, 36, 189, 190, 270

Barone, 2, 8, 12, 21, 31, 33, 55, 200,  
212, 270

Barthes, 3, 27, 38, 57, 62, 234, 249,  
270

Bourriaud, 12, 19, 42, 78, 271

## C

Camus, 37, 272

carnival, 3, 42, 50, 71, 72, 278

catechization, vii, 1, 9, 10, 11, 12,  
13, 14, 18, 28, 33, 157, 164, 165,

166, 173, 174, 175, 176, 177, 188, 189, 195, 211  
 catechization practices, 22, 24, 31, 33  
 Clothesline Project, ix, x, 7, 62, 65, 67, 68, 69, 70, 72, 73, 74, 75, 77, 79, 80, 81, 82, 83, 87, 91, 93, 214, 275, 277, 278, 282, 284  
 Cole, 2, 8, 31, 42, 62, 77, 80, 213, 257, 263, 265, 273, 275, 280, 281, 288, 289  
 communication, 12, 23, 29, 32, 33, 47, 51, 52, 66, 68, 69, 70, 73, 87, 88, 90, 221, 228  
 community, iii, xviii, xxii, 1, 9, 23, 24, 25, 37, 39, 40, 42, 57, 60, 70, 71, 72, 73, 74, 78, 87, 98, 99, 156, 169, 190, 191, 200, 208, 231, 252, 253, 254, 256, 264, 269, 272, 273, 279, 289, 293, 295, 298  
 contemplative practice, v, 151, 152, 153, 159, 161, 162, 168, 169, 170, 171, 172, 191, 276, 277, 282, 293, 294  
 creativity propulsion, iii, 1, 11, 173, 174, 175, 177, 189

## D

data, iii, xix, 1, 2, 5, 7, 8, 9, 10, 12, 13, 15, 16, 18, 28, 29, 30, 31, 33, 35, 39, 41, 42, 43, 48, 50, 53, 55, 58, 59, 61, 77, 79, 80, 81, 82, 91, 92, 93, 150, 156, 159, 174, 175, 176, 177, 187, 193, 195, 198, 199, 200, 201, 202, 210, 211, 218, 222, 224, 225, 226, 227, 229, 232, 234, 237, 252, 255, 256, 259, 261, 262, 291, 298  
 Dewey, 19, 20, 21, 22, 24, 25, 28, 31, 48, 65, 66, 67, 68, 69, 72, 73, 79, 189, 190, 199, 201, 271, 274,

275, 276, 278, 279, 283, 287, 288, 290, 293  
 dialogic, iii, 1, 7, 8, 9, 11, 12, 19, 25, 27, 28, 29, 33, 38, 42, 43, 48, 50, 51, 53, 66, 68, 69, 70, 71, 72, 75, 88, 92, 99, 177, 194, 197, 200, 212, 234, 269, 285, 288, 289  
 dialogue, iii, ix, x, xvii, 1, 9, 10, 11, 13, 14, 17, 20, 25, 26, 30, 31, 38, 40, 42, 47, 49, 50, 69, 70, 71, 72, 73, 74, 75, 77, 79, 80, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 104, 157, 164, 165, 176, 193, 195, 197, 198, 199, 200, 201, 209, 236, 260, 275, 280, 293  
 disciplinary, 2, 3, 7, 12, 28, 29, 33, 55, 61, 94, 252  
 diversity, xxii, 38, 97, 221  
 duoethnography, 11, 42, 51, 285, 288, 290

## E

Eisner, 2, 8, 9, 12, 21, 31, 33, 41, 55, 198, 200, 212, 213, 270, 275  
 ekphrasis, viii, 48, 199, 275, 286, 297  
 ekphrastic, 18, 26, 29, 30, 33, 34, 42, 43, 47, 48, 49, 50, 51, 52, 53, 61, 66, 75, 77, 79, 80, 81, 82, 87, 88, 89, 90, 91, 94, 96, 104, 106, 199  
 epistemologies, 2, 3, 47, 263, 271, 298  
 essence, 19, 48, 49, 67, 199, 201, 230, 281  
 ethical, xix, 20, 21, 34, 55, 58, 59, 60, 61, 62, 63, 64, 70, 74, 78, 96, 155, 201, 215, 223, 288, 293  
 evaluation, 11, 12, 13, 28, 31, 32, 33, 34, 213, 275  
 evanagostos, xvii, 26, 276

exhibition, ix, x, 9, 40, 83, 84, 85,  
86, 87, 88, 90, 91, 96, 99  
experience, 3, 12, 14, 17, 18, 19,  
21, 22, 23, 25, 27, 28, 30, 31, 37,  
42, 43, 47, 48, 56, 58, 62, 63, 65,  
66, 67, 68, 69, 70, 71, 73, 75, 76,  
77, 79, 80, 83, 87, 88, 89, 91, 93,  
96, 99, 104, 116, 127, 129, 131,  
143, 151, 153, 154, 161, 162, 169,  
187, 189, 194, 197, 203, 209, 213,  
218, 219, 222, 223, 224, 225, 229,  
235, 236, 251, 252, 253, 255, 257,  
260, 262, 263, 266, 273, 274, 275,  
281, 283, 287

## F

form, 4, 8, 9, 18, 22, 24, 25, 28, 31,  
32, 37, 38, 40, 43, 48, 49, 51, 52,  
61, 67, 68, 69, 70, 72, 75, 76, 79,  
87, 90, 91, 92, 93, 96, 99, 127,  
155, 158, 159, 167, 184, 195, 198,  
199, 200, 202, 204, 207, 208, 211,  
212, 219, 228, 236, 241, 252, 255,  
256, 271, 298

## G

Gadamer, 19, 41, 49, 161, 170, 276  
generative, 2, 8, 18, 19, 23, 36, 39,  
40, 67, 71, 76, 77, 150, 166, 189,  
233, 235  
generative possibilities, 8, 18  
Gilda, x, 19, 28, 30, 32, 34, 96, 102,  
104, 105, 106, 107, 108, 109, 110  
Grumet, 41, 286

## H

Hall, 3, 21, 22, 25, 29, 49, 50, 51,  
106, 234, 249, 277, 281, 284  
Hasebe-Ludt, 11, 42, 272, 277

Hayes, 35, 37, 76, 169, 189, 191,  
215, 233, 249, 277, 289  
Heidegger, 26, 49, 63, 159, 180,  
235, 249, 278, 290  
hermeneutic, 28, 30, 35, 65, 66, 77,  
80, 254, 255, 259, 262, 264, 274,  
282

## I

identities, v, 29, 32, 49, 67, 75, 90,  
119, 150, 192, 193, 194, 196, 197,  
203, 205, 210, 211, 212, 215, 218,  
270, 283, 291, 292  
identity studies, 1, 174  
imagination, vii, 5, 21, 29, 35, 37,  
40, 63, 74, 76, 155, 170, 188, 191,  
212, 213, 215, 229, 232, 235, 246,  
248, 249, 269, 276, 277, 283, 289,  
295  
interdisciplinary, i, iii, vii, xix, 1, 3,  
30, 33, 47, 50, 57, 60, 150, 155,  
174, 191, 197, 215, 249, 251, 258,  
263, 264, 265, 271, 274, 285, 289,  
295  
interpersonal violence, xv, 1, 43,  
62, 63, 65, 66, 67, 69, 71, 73, 74,  
77, 79, 80, 87, 88, 89, 90, 93, 190,  
197, 282  
interpretation, xiii, 4, 11, 12, 13,  
14, 18, 20, 21, 22, 24, 25, 28, 29,  
30, 33, 34, 38, 39, 47, 48, 49, 52,  
55, 61, 62, 63, 74, 77, 88, 94, 96,  
182, 199, 200, 209, 234, 255, 257,  
260, 262, 297, 298  
intertextuality, 16, 21, 22, 182, 190,  
191, 199, 200  
interview transcripts, 7, 8, 27, 28,  
30, 96, 127, 156, 176, 195, 259,  
262, 297



**K**

knowledge generation, iii, xv, 2, 3,  
21, 28, 39, 75, 188, 189, 199, 260  
knowledge mobilization, iii, 18,  
39, 96  
Knowles, 2, 8, 31, 42, 62, 77, 79, 80,  
213, 257, 263, 265, 273, 275, 280,  
281, 288  
Kristeva, 39, 42, 76, 280

**L**

Latour, 36, 280  
Leggo, xii, xv, 8, 11, 42, 62, 151,  
152, 164, 167, 171, 172, 211, 213,  
219, 230, 231, 257, 261, 263, 265,  
266, 267, 271, 272, 277, 279, 281,  
286, 287, 288, 289, 291, 293, 294  
Levinas, 33, 58, 281

**M**

material, xviii, 15, 19, 27, 38, 39,  
40, 49, 51, 54, 67, 86, 92, 102,  
152, 163, 166, 175, 176, 177, 181,  
190, 193, 195, 200, 201, 202, 203,  
208, 209, 210, 213, 215, 226, 229,  
233, 275, 282, 293  
meaning-making, 3, 11, 19, 25, 26,  
38, 42, 193, 194, 198, 234, 258,  
259  
metaphor, 9, 11, 22, 36, 47, 49,  
132, 153, 157, 158, 159, 172, 195,  
196, 212, 214, 215, 227, 228, 229,  
234, 248, 266, 272, 286, 288, 292,  
294  
metaphoric, 8, 9, 18, 20, 50, 87,  
157, 158, 159, 227  
methamphetamine addiction, xv,  
1, 20, 21, 34, 96, 174, 251, 252,  
253, 255, 256, 257

methodologies, xx, 3, 7, 25, 35, 39,  
43, 47, 56, 160, 176, 251, 255,  
256, 257, 271, 273, 280, 292, 298  
mimesis, xvii, 11, 14, 19, 20, 165,  
174, 177, 178, 187, 191, 199, 283,  
298  
mindfulness, 151, 152, 153, 154,  
155, 164, 165, 167, 170, 171, 273,  
279, 280, 283, 286, 291  
mobilize knowledge, iii, 1, 2, 9  
modalities, 7, 8, 9, 31, 47, 48, 50,  
60, 64, 150, 154, 176, 177  
modality, 4, 8, 9, 15, 35, 150, 156,  
234  
model, iii, 1, 2, 4, 5, 7, 8, 12, 13, 16,  
29, 30, 31, 33, 35, 36, 37, 38, 39,  
40, 41, 42, 44, 48, 49, 51, 55, 73,  
99, 150, 151, 156, 165, 166, 168,  
174, 176, 177, 192, 193, 195, 197,  
199, 211, 230, 232, 234, 257, 258,  
259, 285, 291, 295  
moral, 21, 58, 76, 171, 276, 285  
Mouffe, 48, 65, 66, 73, 74, 77, 78,  
79, 80, 280, 284  
Mouffian, 66, 70, 72, 74, 75, 77, 80  
multiliteracies, iii, xii, 1, 47, 150,  
216, 217, 218, 219, 224, 225, 226,  
227, 228, 230, 284, 295  
multi-modal, iii, 1, 5, 11, 12, 13,  
28, 29, 33, 48, 50, 53, 63  
multiple perspectives, 3, 8, 21, 33,  
38, 165, 236, 252, 254

**N**

narrative, 7, 9, 13, 19, 20, 26, 27,  
29, 38, 44, 48, 54, 62, 65, 70, 79,  
80, 81, 83, 86, 87, 88, 91, 104,  
105, 127, 191, 213, 214, 215, 227,  
229, 246, 249, 256, 257, 259, 263,  
271, 272, 273, 280, 282, 288, 290  
new materiality, iii, 1, 36

nexus, 31, 38, 199, 220, 258  
 Nguyen, 64, 75, 196, 212, 232, 233,  
 234, 236, 237, 238, 239, 240, 241,  
 242, 243, 244, 246, 247, 249, 270,  
 285  
 Norris, 11, 42, 51, 223, 230, 285,  
 290

## O

ontological, 3, 20, 38, 41, 50, 63,  
 66, 176

## P

palimpsest, xii, 11, 15, 20, 161,  
 166, 174, 177, 181, 187, 190, 191,  
 200, 285, 298  
 participants, iii, 1, 5, 7, 9, 11, 12,  
 13, 14, 21, 24, 25, 27, 29, 37, 40,  
 42, 50, 53, 55, 56, 57, 58, 60, 61,  
 63, 64, 67, 68, 71, 74, 77, 79, 80,  
 81, 86, 87, 88, 89, 90, 93, 164,  
 176, 187, 193, 195, 196, 199, 200,  
 202, 206, 209, 254, 262  
 pedagogy, xv, xxi, 1, 4, 38, 41, 42,  
 58, 63, 64, 155, 173, 174, 176,  
 191, 214, 215, 223, 224, 229, 230,  
 258, 264, 266, 275, 278, 279, 284,  
 285, 288, 289, 290, 295  
 perspective, iii, xv, 1, 4, 8, 18, 22,  
 25, 35, 37, 38, 48, 50, 62, 67, 68,  
 70, 74, 155, 159, 161, 198, 210,  
 215, 222, 228, 235, 248, 259, 263,  
 265, 270, 275, 281, 288, 298  
 phenomenological, 19, 22, 23, 24,  
 25, 28, 62, 63, 65, 66, 77, 80, 233,  
 235, 263, 265, 270, 273, 281, 282  
 Pinar, 37, 41, 153, 169, 222, 230,  
 234, 249, 259, 265, 269, 273, 286  
 platforms, 47, 74, 218

pluralism, 9, 29, 49, 50, 73, 74, 79,  
 284  
 poetry, v, ix, x, xvi, 2, 18, 42, 48, 49,  
 82, 83, 93, 99, 108, 127, 150, 156,  
 170, 171, 173, 174, 175, 176, 177,  
 180, 189, 195, 198, 218, 227, 231,  
 232, 233, 234, 236, 238, 247, 251,  
 252, 254, 256, 259, 261, 263, 272,  
 276, 283, 286, 293, 294, 297  
 poiesis, xvii, 20, 22, 63, 74, 76, 180,  
 199, 200, 209, 223, 235, 290  
 political imagination, 76  
 polysemy, 29, 49, 286, 298  
 post-qualitative, iii, 1, 3, 8, 36, 37,  
 176, 190, 282  
 punctum, 27, 38, 57, 282

## R

reflexive, 20, 50, 51, 61, 92, 96, 273  
 relational aesthetics, 12, 42  
 relationships, xviii, 2, 15, 25, 29,  
 32, 37, 51, 53, 59, 61, 76, 77, 80,  
 104, 113, 127, 152, 156, 165, 247  
 renderings, 8, 9, 10, 11, 28, 30, 53,  
 63, 98, 157, 168, 176, 189, 198,  
 209, 234, 255, 259, 262  
 reparative, iii, 1, 9, 40, 42, 99, 151,  
 155, 169, 171, 174, 176, 290  
 representation, 2, 14, 18, 19, 20,  
 21, 26, 27, 29, 38, 42, 48, 50, 51,  
 52, 55, 80, 92, 96, 106, 112, 127,  
 158, 160, 190, 191, 202, 204, 226,  
 252, 253, 256, 257, 258, 261, 262,  
 266, 277, 278, 281, 282, 283, 285,  
 287, 298  
 research design, iii, xv, 2, 26, 40,  
 42, 55, 64, 80, 81, 258  
 research framework, iii, 1, 2, 13,  
 29, 35, 50  
 residual research, 1, 39, 40, 99

**S**

Sawyer, 11, 42, 51, 285, 290  
 social action, 40, 256  
 social justice, iii, v, 56, 79, 150,  
 171, 232, 234, 235, 236, 246, 248,  
 249, 274, 290, 294  
 sorites, xvii, 23, 24, 168, 190, 199,  
 200, 291  
 Spivak, 25, 26, 63, 74, 201, 215, 291  
 St. Pierre, 35, 257, 266, 287, 291  
 synthesis, 11, 28, 257

**T**

teacher education, iii, v, xv, 1, 150,  
 191, 193, 196, 197, 201, 212, 213,  
 214, 215, 216, 217, 218, 219, 221,  
 223, 225, 226, 228, 229, 249, 257,  
 265, 270, 272, 274, 276, 283, 285,  
 293

theoretical framework, 3, 65, 69,  
 72, 73, 74, 77, 80  
 transactional, 17, 26, 48, 53, 65, 66,  
 67, 68, 70, 71, 75, 77, 79, 80, 86,  
 87, 88, 90, 222, 287  
 transactive, 42, 43, 75, 77, 80, 86,  
 87, 91  
 transformative, 12, 33, 63, 64, 65,  
 66, 69, 75, 77, 80, 204, 272, 283  
 translation, 8, 13, 19, 34, 47, 48, 52,  
 106, 150, 153, 195, 206  
 trauma, xvii, 58, 62, 63, 64, 72, 253,  
 290, 295

**W**

Women and Meth Project, x, xi, xii,  
 1, 7, 108, 109, 110, 128, 130, 132,  
 134, 138, 140, 142, 144, 149