Choreographic Cartographies with-in Learning: Towards response-ability in Higher Education Pedagogy

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ABSTRACT

In this article, I seek to engage the liberatory impetus of critical pedagogies through an attentiveness to body-space-time so as to enrich the former with the notion of response-ability. Several learning activities are engaged within the context of a foundation year classroom of an Art School, to open up conceptions of the experiential nature of learning events and the ethico-onto-epistemological questions that emerge when foregrounding response-ability as a condition for learning-becoming. I have particular interest in notions of subjectivity, agency and affect, questioning how a new materialist reading of these concepts might serve to challenge representationalist conceptions of higher learning. I commence with a proposition: engage learning as an experience — through the processual potentialities of its in-act and prompt myself by drawing attention to the performativity of body-space-time cartographies and choreographies.

"I feel like I am not breathing in the right way"

These words uttered by a first-year student on their second day in a higher education institution speak volumes, despite the almost inaudible quality of this whisper-gesture. The task that preceded this comment asked students to draw while breathing. Drawing two connecting sides of a square while breathing *in* and the remaining sides while breathing *out*. With eyes closed, this action aims to bring attunement to the rhythm of breathing – seeking to stimulate attentiveness to the students' fleshy presence within the physical space of the classroom.

This task, so simple in its instruction, yet so tentative in execution, makes one aware of how the air is thickened with uncertainty and even more so, the anxiety to perform according to a perceived prefigured and impenetrable divide between *right* and *wrong*. The fear of failure and not-fitting-in presses against the chests of students who find it hard to breathe their presence into this yet unfamiliar space of higher learning. The institution, its inherent asymmetrical power distributions and this pressure to perform – these conditions needn't even be made explicit, they are there, *felt*, even before any human participant enters the room. There is a palpable sense of constraint. The ability to respond in ways constitutive of learning is thwarted by the hauntings of education as a humanist biopolitical machine known primarily through dogmatic and oppressive learning experiences.

In this article, I engage several learning activities following this initial exercise in breathing-drawing as a means to *open up conceptions of the experiential nature of learning events and the ethico-onto-epistemological questions that emerge when foregrounding response-ability as a condition for learning-becoming[1]*.

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[1] This conception of learning-becoming takes into account that "[...] becoming is not a correspondence between relations [nor] is it a resemblance, an imitation, or, at the limit, an identification [...] to become is not to progress or regress along a series" (Deleuze & Guattari, 1987:237-238). Learning-becoming is therefore conceptualised as differentiated singularities of embodied learning with-in the in-act of learning — what Alfred North Whitehead refers to as "a creative advance into novelty" (Whitehead, 1978:28). An exploration of learning-becoming demands an attentiveness to the differentiating flow of (human and more-than-human) relations that compose learning encounters as ever-emergent 'middles', rich with the potential for transformations. "[A] line of becoming has neither beginning nor end, departure nor arrival, origin nor destination; [...] A line of becoming has only a middle [...] A becoming is neither one nor two, nor the relation of the two; it is the in-between" (Deleuze & Guattari, 1987:293).

To this aim, this text is enriched and interrupted by student responses — poetic assemblages typographically modelled from students' feedback on these learning experiences[2]. These serve as *affective* interjections offering glimpses of the *more-than* of each learning event. Student responses are transformed from descriptions into propositional seeds — "lures for feeling"[3] — figuring the reading of learning events outside of the constraints of *description* or *explanation*, heeding Alfred North Whitehead's warning that "[p]hilosophy destroys its usefulness when it indulges in brilliant feats of explaining [experience] away" (Whitehead, 1978:17).

In its engagement with particular learning experiences, this article aims to limit its reliance on mere explanation and description, as these modes of engagement are predicated on a correspondence model in which posteriori abstractions are treated as epistemological mirrors of experiential events[4]. Instead, this article functions by *writing-with* learning events, rather than writing *about* them, as a *tending* to its abstraction with care and caution for them not to be mistaken as more complete or concrete than what they are — mere abstractions[5]. I approach these abstractions of learning events

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[2] These interjections are composed by taking words and phrases from student responses and assembling them into a collage of thoughts and feelings, guided by the particular words and themes that "glow [...] start to glimmer, gathering our attention" (MacLure, 2010:282). I nurture the lures seeding from student responses through an awareness that "[l]anguage is creatively mired within the affective tonalities of how it can be heard, lived, written, imagined" (Manning, 2009:5). Instead of cementing student responses as certainties, they are opened up through the typographic form in which they are presented. In contrast to poetry that "asks to be reread, but not to be rewritten" (Massumi, 2013:xiv), these textual expressions align with "processual philosophical writing", described by Brian Massumi as "fully composed [...] but without the standing claim to finality, instead with a horizontal openness of process that extends an invitation to further" its images and affects. They set in motion "a concept-creative momentum for a [...] thought community [to come]" (Massumi, 2013:xiv), thereby inviting the reader to participate through their own rephrasing, additions and affective responses.

[3] Whitehead describes propositions as "lures for feeling" (1978:85). In this sense, propositions are "not statement[s] about the world to be judged true or false, not tool[s] for unveiling the truth behind appearances, but a possibility that draws those who entertain [them] into a different way of feeling their world" (Gaskill & Nocek, 2014:6).

[4] Whitehead refers to the persistence of assumed correspondence between a split system constituted on the one side by "nature apprehended in awareness" and on the other side by "nature [as] the cause of awareness" (1920:30–31) as a "complex of bifurcation" (1978:290) that is reproduced by an assumed "separations of perceptual fact from emotional fact; and of causal fact from emotional fact, and from perceptual fact, and of perceptual fact, emotional fact, and causal fact, from purposive fact" (Whitehead, 1978:290).

[5] For Whitehead, philosophy functions as "the critic of abstractions" and since one "cannot think without abstractions [...] it is of the utmost importance to be vigilant in critically revising [one's] *mode* of abstraction" (Whitehead, 1948:59). The danger of abstraction is amplified when enclosed in the "groove" of disciplinary specialisation (Gaskill & Nocek, 2014:14), which tends to pit the achievements of various practices against one another in an "either/or" fashion, rather than opening up to an "*ecology* of abstraction" (Gaskill & Nocek, 2014:11). My tending to abstraction is sensitised by Erin Manning's assertion that narration holds the danger of "mythologising" practices in a manner that translates them into institutional certainties that become rigid and procedural in a manner that bolsters the unjust margins of inclusion (Manning, 2020:116). My writing-with learning events should therefore be engaged as mere thinking-feeling with what matters in the body-space-time event-ing of learning.

as "generalisations"[6] — "imaginative constructions aimed at transforming modes of thought [and] habits of attention [...]" (Gaskill & Nocek, 2014:7), in order to repattern our way of thinking "in the way [that] a tool addresses our modes of action, [inscribing the relation between] those who act and [... the manner] in which they act, by redistributing what is proposed as doable or not doable" (Stengers, 2011:24)[7].

I am guided by two acknowledgements: (1) an awareness that "[a] process of imaginative additions is never complete"[8] (Gaskill & Nocek, 2014:8) and (2) an awareness that "[t]he heterogeneity of the noncontinuous nature of experience is [...] not easy to articulate [in its infinite richness, making it] necessary to refrain from setting experience apart from the in-act" (Manning, 2016:25)[9]. As such, this article acknowledges its limitations, yet aims to hint at some ways of conceiving learning events with *response-ability*, without the intention of reaching supposed all-encompassing certainties, all the while aware that the immanent fullness of the in-act of learning cannot be captured or reproduced through retrospective abstraction. Echoing Erin Manning (2016:x), the aim of this article is to attune to modes of thought that are "less concerned with the certainty of what it knows [and] more open to the force of the as-yet-unformed coursing through it [... valuing] the force of form, not just the form knowledge takes".

The forces of forms of knowing coursing through this writing are multiple. Theorising, experiencing, abstracting, co-composing, affecting and being affected, these modalities intermingle in a dance of *agencement* that moves in and out and through the writing[10]. I rely heavily on footnotes as a means

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[6] "Philosophy", according to Whitehead (1967:235), "is the ascent to the generalities with the view of understanding their possibilities of combination. The discovery of new generalities thus adds to the fruitfulness of those already known. It lifts into view new possibilities of combination". Generalisations, in this light, can therefore be contrasted to totalities or universalisms due to their concern for relational interdependencies within the emergence of phenomena. Generalisations, as abstractions, "[do] not explain, but must [themselves] be explained, and the aim is not to discover the eternal or the universal, but to find the conditions under which something new is produced" (Gaskill & Nocek, 2014:6).

[7] Isabelle Stengers (2011:23-24) asserts that Whiteheadian philosophy should not be confused as a "new paradigm"—"a [new] vision of the world", but should rather be approached as tools with which to adjust our "modes of thought". Stengers thereby emphasises that Whitehead's philosophy does not constitute a transcendental knowledge system (a universal "source for answers"), as its workings cannot be "detached from the situations in which it is operative" (Stengers, 2011:23-24).

[8] As such, this article might be endlessly written and rewritten without ever exhausting the range of imaginative responses that might be evoked by the affective lures of the learning events in question.

[9] Throughout this article, I lean on Manning's vocabulary by using the phrase in-act (as opposed to act) to draw attention to the manner in which eventing occurs as a processual ecology that cannot be reduced to the agentic intent of purposeful action originating from a volitional subject. In-act, therefore, refers to the unique multiplicity of relations that exist within an event, as a singularity of conditions that cannot be reproduced, due to its spatial-temporal-material specificity.

[10] I make use of 'agencement', as opposed to Massumi's translation of Giles Deleuze and Felix Guattari's use of this term as 'assemblage' (in his english translation of *A Thousand Plateaus*). Where assemblage risks the

to proliferate points of entry and departure for thought-forming. We tend to footnotes as parallel lines of thought, as supplements, interruptions, substantiations and acknowledgements[11].

I commence with a proposition: *engage learning as an experience — through the processual potentialities of its in-act*. However challenging this task might be, it is a much-needed endeavour. Thinking learning *otherwise* is essential when seeking to move closer to response-able ways of doing higher education. I prompt myself by drawing attention to the *performativity of body-space-time cartographies and choreographies* thereby following Carol A. Taylor's assertion that "[a] focus on body matters is important in shifting arguments away from outcomes, outputs and metrics-oriented accounts of the purposes of [higher] education, and in illuminating how pedagogy gets done through dynamic and performative practices of bodily mattering" (2019:159)[12].

My overarching aim is to read the liberatory impetus of critical pedagogies through the relationality of body-space-time entanglements so as to enrich the former with the notion of response-ability[13]. I do so by questioning the processual diffusion of agency inside learning events with reference to specific learning activities and events within the context of a foundation year classroom of an Art School[14].

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suggestion of a discrete object or resolved configuration, *agencement* affirms the "force of distributed directionality in the event" active in the "pre of categorisation where the field is still in formation" — "a sense of movement and connectability, of processual agency [...]" (Manning, 2016:123, 137). *Agencement* therefore challenges conventional notions of agency as it does not foreground actions directed by existing subjects, as if from nowhere (Manning, 2016:137). I return to questions raised by *agencement* to notions of agency in the third section of this article.

[11] It is for this reason that this article presents a wealth of footnotes more comprehensive than typically expected from this genre of writing. I invite the reader to engage with footnotes in ways that are meaningful to their own reading and thinking experience.

[12] My attention to bodies is not limited to human bodies. I take bodies to be relational sites rather than discrete, fully-knowable objects (Fullagar & Taylor, 2021:38). Bodies are read as "experienced, circulated, objectified, mediatised, habituated and profoundly intra-active as [...] more-than-human phenomenon implicated in biology [...] animals [...] and objects" (Fullagar & Taylor, 2021:38).

[13] The tradition of critical pedagogies (stemming from the work of Paulo Freire) rejects the notion of education as a "neutral process of knowledge transmission [...] one that takes place without reference to history, social context, or the operation of power" (Handelsman, 2020:136). Instead, critical pedagogies positions education as a project of liberation – "a moral and political practice [that] provides tools to unsettle common-sense assumptions, theorise matters of self and social agency, and engage the ever-changing demands and promises of a democratic polity, [taking] as one of its central projects an attempt to be discerning and attentive to those places and practices in which social agency has been denied and produced" (Giroux, 2020:1). The challenges of the 21st century — the intersection of the 4th Industrial Revolution and the 6th Great Extinction, as well as the theoretical discourses responding to the complexities of these conditions (such as critical posthumanisms, new materialisms, decolonial and indigenous scholarship) present the opportunity for a revitalisation of the revolutionary impetus of critical pedagogies.

[14] The school in question is the Cape Town Creative Academy, a private higher education institution situated in Cape Town, South Africa. As a relatively small, young and independent institution, it is conceivable that this site of investigation offers an educator-researcher certain liberties that might not be common-place in larger,

Reading critical pedagogies through response-ability

The notion of response-ability has been deployed by a range of new materialist and posthumanist scholars (such as Barad, 2007; Haraway, 2016) to designate a process of transversal, relational and co-constitutive becoming-with the other (human and more-than-human) in ways that "*render each other capable*" (Murris & Bozalek, 2019:882 - emphasis added).

In the context of higher learning, response-ability is foregrounded when approaching learning events as relational political-material entanglements, rich with the potential for co-constitutive transformation (Bozalek & Zembylas, 2021:28)[15]. By collectively rendering each other capable (the institution, facilitators, students, facilities, prescribed tasks, prescribed texts, learning tools and technologies), response-able learning encounters build on the emancipatory project of critical pedagogies (Bozalek & Zembylas, 2021:28), described by Henri Giroux (2017:xii), as an intention to:

> connect learning to social change; [...] a project and provocation that challenge[s] students to critically engage with the world so they [can] act on it [...] imagining a future that would not merely reproduce the present.

Critical pedagogies reject the 'narration' or 'banking' method of teaching that views learning as a unidirectional depositing of knowledge. Instead, critical pedagogies promote an emancipatory stance enabled through dialogue and the posing of problems to be solved jointly by educator and students (Freire, 2018:72-73). For Paulo Freire, this dialogical process is constituted by *reflection and action on the world* (2018:87), "an act of creation and re-creation" (2018:89), in which naming the world transforms it. "[A]n act [...] not possible if not infused with love [...] a profound love for the world and for people" (Freire, 2018:89). This love, one of "courage", "commitment" and "humility", enables dialogue and "generate[s] other acts of freedom" (Freire, 2018:89-90)[16], as it foregrounds inclusion and democratic values when inviting different voices to speak "their own truth" (Freire, 2018:89).

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state-owned Universities where one's practice of teaching is always-already unfolding in relation to entrenched histories, traditions and rigid networks of bureaucratic flows.

[15] Vivienne Bozalek and Michalinos Zembylas (2021) identify 'attentiveness', 'curiosity', 'responsibility' and 'being rendered capable' as the core elements required for response-able pedagogies. These elements serve as fruitful prompts for my engagement with the learning events discussed in this article.

[16] Antonia Darder and Luis Mirón (2006:18) elaborate that love, in Freire's conception "means to comprehend that the moral and the material are inextricably linked. Darder and Mirón relate this conception of love to Terry Eagleton's assertion that love acts as a "political principle" concerned with the "struggle to create mutually life-enhancing opportunities for all people" (Darder & Mirón, 2006:18). For Eagleton, love enacts a relational affirmation of difference "[c]ontrary to the adage that love is blind [...] love involves a radical acceptance that it allows us to see others for what they are" (Eagleton 2003:131). One might ask, however, might this understanding of love be enriched through a new materialist understanding of relationality and response-ability? I return to this question in the concluding section of this article.

Freire's concern for liberatory pedagogical practices expand beyond the 'word', in his recognition that the materiality of teacher and student bodies must be acknowledged as constitutive participants in the 'dialogue' of learning as an act of freedom (Darder, 2017:83). Freire denounces the disembodiment (the favouring mind over body) prevalent to traditional western conceptions of learning by recognising the constitutive role of embodied experience in the development of dialogical participation and agency (Darder, 2017:84). Lived, embodied experience matters (Freire, 1993:86-87). Freire argues:

> [t]he importance of the body is indisputable; the body moves, acts rememorises the struggle for its liberation; the body [...] desires, points out, announces, protests, curves itself, rises, designs and remakes the world [...] There is a lot of sensualism contained by the body and made explicit by the body, even in connection with cognitive ability. I think it absurd to separate the rigorous act of knowing the world from the passionate ability to know.

Albeit materialist in its conception of learning with-in the body — "the conscious and sensual body, full of life" (Freire, 1993:88) — and open to the affective register of pedagogical encounters as acts of *love*, critical pedagogies remain, in large, anthropocentric in their reading of emancipatory agency — the human ability and love to *act on the world*. Critical pedagogies might therefore be enriched by the manner in which response-able pedagogies embrace the new materialist understanding that the "world kicks back" (Barad, 1998:112).

New materialism espouses ontological transversality as a refusal of the binarising of nature↔culture and technology↔matter (Braidotti, 2022:108). This ontology of immanence takes experience to be "embodied, perspectival way[s] of knowing and being in the world [...] in relation[s] of co-becoming [...] insist[ing] on the co-constitutive role of the [...] rich agentiality (multi-subjectivity) of the context itself" (Åsberg, Thiele & van der Tuin, 2015:151). Thereby acknowledging not only human but also more-than-human agentiality as constitutive towards experience. A new materialist engagement with questions of agency and response-ability must, therefore, develop attunement to the "productive qualities of the co-implication of bodies [human and more-than-human], power, ethics and subjectivities" within pedagogical milieus[17] (Bozalek & Zembylas, 2021:64).

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[17] I use the term milieu, here and elsewhere, in alliance with Manning, Deleuze and Guattari due to the productive tension of its plural meaning in French as both "middle" and "surroundings". For Massumi, an overlying of a middle and surroundings refuses "falling back into an outside/inside division that calls for a subject or object to [...] regulate it, [one has] to conceive of a middle that wraps around, to self-surround, as it phases onward in the direction of the "more" of its formative openness" (Massumi, 2013:xii).

Reading agency through performativity as *agencement*

> [...] there is no 'being' behind the deed, its effect and what becomes of it; 'the doer' is invented as an after-thought – the doing is everything.
>
> (Nietzsche, 2007:26)

I return to breath – the cyclical repetitive in-breath↔out-breath. Every instance presents as a repetition of the same action yet exists as a unique singularity. *This* breath mirrors the same action as *that* breath, yet this breath is filled with the specificity of particular oxygen molecules; their diffusion into particular blood cells, and the exhalation of discrete molecules of carbon dioxide into the atmosphere[18]. Every breath is a temporal-spatial entanglement that traces the flow of air in a multiplicity of directions. Each breath is both now and then — present-ing and residue.

> *In the right way?*
>
> *In just this way…* [19]

The inexpressible and entangled specificity of a particular instance of breath points to the limitations of language. Whereas a representationalist mode of thought, such as social constructivism, would have one believe that words function as one-to-one mirroring correspondents to pre-existing and fully knowable material phenomena, attention to breathing — and its entangled material, spatial and temporal contingencies — suggests otherwise.

Karen Barad (2003:802) offers a move towards posthuman *performativity* as an alternative to representationalist assumptions about correspondence between descriptions and the material world, moving instead towards an emphasis on the "practices/doings/actions" that constitute *worldings*[20]. In doing so, Barad raises a concern for the manner in which ontological implications are easily overlooked when consumed by the "infinite play of images between two facing mirrors

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[18] See *Breathing Matters: Feminist Intersectional Politics of Vulnerability* (2016) by Magdalena Górska for a comprehensive engagement with the materiality of breathing.

[19] "Just this way" is a phrase borrowed from Manning and Massumi (2014:56), and used as a refrain throughout this article to indicate the specificity and singularity of the material entanglements that constitute the in-act of an event. For Massumi (2011:2), "[e]very event is singular. It has an arc that carries it through its phases to a culmination all its own: a dynamic unity no other event can have in just this way. The unity of the occasion is the just-this-way in which the phases of the arced unfolding hold together as belonging to the same event". This phrase brings into question the validity of the volition-intentionality-agency triad that conventionally views the subject as the "subject of action" and in so doing flattens relational entanglements and denies the complexity of intra-active worlding (Manning, 2016:16).

[20] I read worlding as an emergent "co-composition with the world in the making" (Manning, 2016:132).

[bouncing the epistemological] back and forth" (Barad, 2003:803)[21]. In traditional humanist approaches, a reliance on reflection limits inquiry to the domain of epistemology by assuming that experience serves as the fully knowable ground for knowledge — static and open to the reflective perception and interpretation of the individual observer. Reflection thereby flattens and forecloses experience as an object of meaning-making, severing the connection between experience and being (Mazzei, 2021:562). Barad's account of performativity suggests grounding oneself in an onto-epistemological framework as a challenge to Western philosophy's tendency to separate questions of knowing from questions of being (Barad, 2007:43). For Barad (2007:49):

> [p]erformative approaches call into question representationalism's claim that there are representations, on the one hand, and ontologically separate entities awaiting representation, on the other and focus inquiry on the practices or performances of representing, as well as the productive effects of those practices and the conditions for their efficacy.

Barad (2007:45), thereby, shifts their attention from the nature of representations to the nature of material-discursive practices in a causal exploration of how discursive practices are related to material phenomena. They argue further:

> [n]either discursive practices nor material phenomena are ontologically or epistemologically prior to the other. Neither is reducible to the other. Neither have privileged status in determining the other. Neither is articulated or articulable in the absence of the other; matter and meaning are mutually articulated [...] mutually implicated in the dynamics of intra-acting [...] rather, the issue is the conjoined material-discursive nature of constraints, conditions and practices (Barad, 2007:152).

Bodies (human and more-than-human), for Barad (2007:153), are thus material-discursive phenomena rather than bounded objects with inherent, pre-given properties — "relations without pre-existing relata" (Barad, 2007:139). Such a relational onto-epistemology requires a reconceptualisation of agency and causality, in refusal of both determinism and constructivism.

Barad invokes Judith Butler's "return to matter" as an opening up of the determinism-constructivism duality thereby calling into question notions of agency and causation (Barad, 2007:61)[22]. In Butler's performative schema (which is not to be confused with performance as a theatrical expression of agentic intent), identity, rather than being given as a pre-existing essence, emerges through

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[21] Barad's critique of reflection leads them to develop diffraction as a methodology, "a critical practice for making difference in the world. It is a commitment to understanding which differences matter, how they matter, and for whom. [Diffraction is] a critical practice of engagement, not a distance-learning practice of reflecting from afar" (Barad, 2007:90). For more on diffraction, see: Barad, K. (2014). Diffracting Diffraction: Cutting Together-Apart, Parallax, 20(3), 168 - 187. DOI: 10.1080/13534645.2014.927623.

[22] For Butler, "the materialisation of the body [is] coextensive with the body's investiture with power relations" (Barad 2007, 213), its materiality, therefore "designates a certain effect of power" (Butler, 2011, p. 34).

"becoming or activity [...identity, therefore] ought not to be thought of as a noun or a substantial thing or a static cultural marker, but rather as an incessant and repeated action of sorts" (Butler 1990:112). As a *becoming* — an *iterative (co)constitution into sociality* — a 'subject' is a relational utterance simultaneously *constrained* by 'potestas', "the dominant and restrictive force of power" and *mobilised* by 'potentia', "the transformative and subversive face of power" (Braidotti, 2022:44), in ways that account for "[p]ower [as] produced from one moment to the next, at every point, or rather in every relation from one point to another" (Foucault, 1978:93)[23]. The subject (such as a learning-subject or teaching-subject) therefore emerges with-in relations, in every instance.

In just this way…

Notions of performativity also reverberate through Erin Manning's *speculative pragmatism*, albeit in a different language, one often rooted in Whitehead's process philosophy[24]. For Manning (2020:33 — emphasis added):

> We always happen in the middle.
>   Not first a thought,
>   then an action,
>   then a result,
>   but a middling [...]

> A subject is in-time coming into itself *in just this way* in this set of conditions only to change again with the force of a different set of conditions. A subject can therefore never be reduced to a single occasion as though that iteration of experience could map onto every past and future instance of what it might have meant to have come into oneself. Such an account would leave no room for the liveliness of difference in the world.

As this citation shows, Manning shares Barad's conception of a phenomenon as the primary ontological unit (Barad, 2007:139) which she refers to as the 'event', a notion based on Whitehead's

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[23] Michel Foucault argues that "[p]ower is everywhere; not because it embraces everything, but because it comes from everywhere [...] power is not an institution, and not a structure; neither is it a certain strength we are endowed with; it is the name that one attributes to a complex strategical situation in a particular society" (Foucault, 1978, p. 93).

[24] Process philosophy is grounded in the refusal of commencing inquiry from the centrality of a subject, instead finding its departure in process by acknowledging that "the subject does not precede [...] experience, it is in-formed by it" (Manning, 2014, p. 163). For Massumi (2013, p. Xvii, emphasis added), process philosophy concerns "how we burst *with* life, *in and of* the world. It's about our *worlding*".

conception of *experience*[25]. According to Whitehead's *ontological principle*[26], experience "is the relation and process by which entities prehend and are prehended, a process necessary for the becoming of all entities" (Mazzei, 2021:558).

For Whitehead (1978:23), this *becoming with-in experience* "constitutes *what* that actual entity *is* [...] Its *being* is constituted by its *becoming*" — a relational becoming — as a "concrescence of elements in the act of prehension" (Mazzei, 2021:558), rendering entities as "complex and interdependent drops of experience" (Whitehead, 1978:18, rephrased). Subjects for Whitehead are not the activators of events. Subjects, rather collectively emerges from with-in events, in each instance (Manning, 2016:133).

In just this way…

When engaging the processual and relational nature of learning events, neither the teaching subject nor the learning-subject can be presumed as the central site of agency, since there is no stable subject that pre-exists the material-discursive entanglements that constitute the event (Butler, 1990:142; Barad, 2007:213). For Manning (2016:135):

> Subjectivities happen. But they are not where experience begins and ends. They exist in the event of their coming-to-be [...] persist in germ [through] the serial activation of a certain degree of continuity.

For Butler, this serial activation, or reiterative character of performativity signals that the materialisation of subjectivity never reaches a state of finality or completion (Butler, 2011:2). Agency is therefore not to be located in the volitional subject but in the iterative relational intra-actions within which they come into being (Barad, 2007:184).

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[25] Approaching the event (the when-and-where of experience actualising) as the primary ontological unit "emphasis[es] that there is nothing outside or beyond the event [...and] create[s] an account of experience that requires no omnipresence" (Manning, 2016:3). For Manning (2014:164), "[t]here is no subject 'of' experience, no consciousness outside of the event in its unfolding". Massumi agrees that (2013:xvi-xvii) a singular event "cannot be thought apart from the co-implication of space and time: space-time [...] in relation to which the most relevant questions are not 'what', but 'what else' brought together 'how' [...] The qualitative differences of the 'how' [...] the processual openness of the 'what else'. The [relevant] question [is therefore one] of the composition of the manner in which codetermining factors are brought together toward a unique mutual inclusion in the event […]".

[26] Whitehead's ontological principle consists of a coherent system of concepts or conceptual conditions that describe "[t]he creative action [of] the universe always becoming one in a particular unity of self-experience, and thereby adding to the multiplicity which is the universe as many" (Whitehead, 1978:57). For a thorough unpacking of Whitehead's ontological principle see: Mazzei, L. (2021). Speculative Inquiry: Thinking With Whitehead, Qualitative Inquiry, 27(5), 554-566. DOI: 10.1177/1077800420934138.

Together with Manning, one might therefore ask "[w]hat if, instead of placing self-self interaction at the centre of development, we were to posit relation as key to experience?", while acknowledging that "*relation* folds experience into it such that what emerges is always more than the sum of its parts"(Manning, 2013:2). How might one resist grounding one's conceptions of agency in humanist notions of volition and intentionality, persisting instead that the subject is not "the subject of the action", the act does not "fully belong to us" (Manning, 2016:16).

Humanist notions of *agency* conventionally rely on identity as a precomposed 'origin' of action – the self as the causal motor of intention-volition-action on the world from a *reflective* distance[27]. The notion of *agencement*, on the other hand, offers a processual reading of agency as productive, relational and unfolding with a "potentialising directionality" (Manning, 2016:123), by reading events themselves as co-composing through the distribution of "agency-ing" in the event—prior to its bifurcation into a hierarchy of subject↔object arrangements (Manning in Massumi, 2015:157). *Agencement* refers to the "doing [of] doing itself" as the emergence of potentialities of co-compositional forces that actualise into affective experiences (Manning in Massumi 2015:157; Manning, 2016:134).

Agentiality diffused, relationally through the event – as *agencement* – constitutes an affective tonality, which "involves an increase or decrease of the power of acting, for the body and mind alike" (Deleuze, 1988:49)[28]. What appears, in retrospect, as one's ability to respond, or one's rendering as being capable flows from the prehension of the virtual and material "trace[s] of the world incorporated into a body-becoming [...] an encounter between a corporeal form and forces that are not necessarily 'human'" (Hickey-Moody, 2016:259).

When engaging learning-becoming, it is therefore vital to open one's inquiry beyond representationalist readings of what happens in a classroom. Instead, one requires modes of engagement that account for the performative unfoldings of a relational being-affected. In the sections that follow I aim to attune to these notions of performativity and *agencement* by writing-with particular learning events. I approach these events through cartographies and choreographies as a means to foreground the relational body-space-time that compose these affective events as a means to explore response-ability with-in these encounters.

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[27] A notion that reverberates through Freire's assertion that liberty is expressed as acting on the world, "[t]o exist, humanly, is to name the world, to change it" (Freire, 2018:88).
[28] Taking affect as affectus (as deployed by Spinoza). See Spinoza: Practical Philosophy (1988) by Giles Deleuze.

Un-setting the scene, cartographically

> Try as we might to gain an observer's remove, that's where we find ourselves: in the
> midst of it.
>
> (Massumi, 2011:1)

The learning encounters presented in this article are components of a foundation course module (simply entitled 'mapping') presented to students at the commencement of Bachelor's Degree programmes in Contemporary Art, Communication Design, Interaction Design and Motion Design. This module forms part of Concept Lab 110, a course that primarily intends to promote conceptual, critical and creative thinking as an integral part of creative practice (whether it be as an artist or designer).

This module on "mapping" serves as an opportunity for new first-year students to situate themselves in the institution, their tertiary studies and with-in their cohort by drawing relations between their experiences of the geographical location of the institution, its spatial arrangements, their own cultural and familial backgrounds (and that of their classmates) as well as various virtual and textual 'locations'. Where previous curricular iterations of this programme commenced with practices of observational drawing (as a means to build discipline and technique), we now forego the "observer's remove" to start from a middling, through mapping. In this course, we centre our activities around the notion of mapping with the understanding that all maps are "inherently incomplete, never claiming full or transcendental knowledge" (Kuntz, 2019:85). We approach maps not from a user's perspective (seeking direction and clear paths of connection between pre-established points), but rather from a mapper's perspective — as a performative practice of space-making. Our spaces of interest include physical, virtual, psychological and social.

A map, in this context, is not considered to be a faithful representation of a given, fully-knowable terrain. Maps are open-ended enactments of experience. "Maps perform realities" (Gerlach, 2018:94), as emergent "conversation[s] between ourselves and [a] place" (Moro, 2012:263). The textual-visual results of such map-making thereby offer not only a description of place, but "a description of our presence in it" (Moro, 2012:263). Maps offer a means in which to perform our co-constitution-with the unfolding of our relational entanglement as we respond to the affective lures coursing through a specific milieu[29]. The mode of mapping we aim to encourage could be referred to

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[29] This milieu is centred around our campus located in the repurposed grain silo of a late 19th century grain silo, in the historic industrial district of Woodstock, east of the Cape Town city centre. This area was inhabited by the native Khoikhoi until the arrival of Dutch settlers in the 1600s, after which this area was claimed as

as *affective cartographies*, which assumes that spaces acquire their meaning through the affective encounters that occur with-in them, thereby placing emphasis on experience as the information source from which to map (Iturrioz & Wachowicz, 2010:88). In a move towards response-ability, knowledge, in this context, is not given or prescribed, but encountered, experienced and made— always in relation to (and in co-constitution with) the terrain being explored.

Over the course of three weeks, students are tasked with the following mapping activities:

HOMEWORK TASKS:	CLASS ACTIVITIES:
THEME 1: ENTANGLED GEOGRAPHIES	
TASK 1: YOUR ROUTE TO SCHOOL: ● Explore your route to school on Google Maps and list all the names of the roads and neighbourhoods that you travel through from your home to our campus. ● Select 3 of these road/neighbourhood names that you find intriguing and do research on the origin of those names – who or what are they named after and why? What is the history or significance of that specific person or thing? ● Bring your research notes to class for your first session. Table continued on next page…	**CLASS 1 ACTIVITIES:** ● Working blindfolded, map the movements of your morning using continuous line – from the time you woke up until the time you arrived in class. Include every action in as much detail as is possible. Include thoughts & feelings you might have had along the way. Do not remove your blindfold until you have "arrived". ● On the same page, and without looking, draw 5 things you saw on your way to class today (these could be buildings, plants, people, animals, anything). ● Cut these out and use them to create a joint city map on the wall, together as a class. ● In groups of 3-4 students discuss what was the most interesting findings to emerge from your research on roads/neighbourhoods, using the class map as a visual aid where necessary.

farmlands by the colonisers until the 1870s when farms were subdivided in order to establish a low-cost residential suburb. Significantly, Woodstock remained an integrated neighbourhood during Apartheid, despite the unjust enforcement of the Group Areas Act, which lead to the forceful evacuation of upward of 30 000 persons of colour from the nearby District 6. Our investigation of geographies of place are therefore layered by complex histories that are inseparable from the spatial-material practices informing place-making (such as the naming of roads, the positioning of landmarks, the deployment of architectural styles and town-planning practices). The majority of our students are not local to this area, prior to their studies, making this 'intravention' (see footnote 32) in mapping an important sensitising experience in conscious attunement to the ethico-political dimension of being-in-place.

TASK 2: VIRTUAL WALKING:	CLASS 2 ACTIVITIES:
● Deepen your research on the particular street/neighbourhood name. ● Virtually 'walk' down this street/through this neighbourhood on Google Street View. Note curiosities and things that draw your attention. See if you can find things that are different from how you experience that street/neighbourhood when physically travelling through it. ● Make drawings of your experience virtually walking down this road/neighbourhood (from street view). ● Where does your mind travel as you wander? Note these thoughts/memories/feelings on the edges of your drawing.	● In groups of 3-4 students discuss your experience of walking on streetview, compare experiences and the thoughts/memories/feelings that it evoked. ● Take a mindful walk on campus with your phone camera. Record interesting lines, textures, signs, sounds, objects or spaces. ● On return to the studio, create a quick drawing mapping the route you walked, as well as your experience of this walk. Add to this drawing by mapping out the particular sensations you experienced, including temperature changes, sounds, textures, etc. Use your documentation to guide you where necessary.

THEME 2: OBJECT GENEALOGIES

TASK 3: FAMILY TREES:	CLASS 3 ACTIVITIES:
● Do some research about your family tree. ● Contact your oldest living relative to ask them for assistance with this task. ● If you do not have access to knowledge about your biological family, you can do your research on your 'chosen' family (people that have taken the role of family members). ● Map out as many generations back as is possible for you. ● Choose 3 relatives/persons/or pets that you find intriguing (whether you know them in person, or not). ● Find 3 household objects (non-organic) that could signify each of these individuals and bring these to class for your next in-studio session.	● Make quick drawings of the objects you brought to class in a manner that resembles something of the character of the relative/person/pet they signify. ● Introduce your object drawings to your small group, sharing what you feel comfortable with about the person/animal it signifies.

TASK 4: COMPANION DRAWINGS	CLASS 4 ACTIVITIES:
● Choose one of your object drawings. Carry it around with you until we next meet. Wherever you go it should accompany you – d ay and night. ● Your aim is to invest your drawing with a history…. for it to take on a bit of character through experience… a patina, an energy… Table continued on next page…	● Map out the journey of your companion-object-drawing since leaving the last class. Try and imagine this journey from your companion-object-drawing's perspective. ● Explore the manner in which it has changes in shape, colour and texture.

THEME 3: VIRTUAL GEOLOGIES	
TASK 5: DIGITAL DIGGING ● Consider the internet as a 'geological space', yet 'unstratified' as different histories are accessible simultaneously, and presented in a 'time-less present'. ● Do visual internet research by finding records/documentation of ONE particular NATURAL PHENOMENA (like a forest, desert, river, tree, mountain or the like) on the internet that reveals different moments of its history. ● Collect 30 images of your chosen phenomena on your computer/phone & bring them with you to the next class.	**CLASS 5 ACTIVITIES:** ● Use the images you gathered to make 10 drawings of your chosen phenomena. Make all the drawings on the same sheet of paper, allowing them to overlap and merge. ● While doing so, share with your small group everything you know about your chosen phenomena and why you chose it.

These mapping practices serve as propositions for curious wonder, inviting attentive and affective engagement with the world in flows that move in and out of the classroom. Learning happens in co-constitution, always in relation to the specificity of particular body-space-time encounters (*this* street, at *that* time, there was *this* smell, from *my* viewpoint). Our interest never settles on what these maps look like, but remain focussed on what these maps might *do*. The performativity of mapping is emphasised by our iterative reworking, reconfiguring, reorienting, layering and tearing-up-and-remaking of the map objects throughout the course of the module[30]. Our mapping urges beyond the horizontal plane of documentation towards inquiries of layering, superimposition and experiments with opacity so as to position ourselves genealogically with-in time-space[31]. Our maps are not to be read as conclusive documents. Our maps act as "[...] experimentation[s] in contact with the real" (Deleuze & Guattari, 1987:12). We practice "inefficient mapping" never intending to capture representational accounts or to present 'truthful' mirrors to the world (Knight, 2021:64)[32]. Our maps remain open to questions. What else? Brought together how? (Massumi, 2013:xvi-xvii).

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[30] We are prompted by Deleuze & Guattari's assertion of the rhizomatic nature of mapping: "[t]he map is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification. It can be torn, reversed, adapted to any kind of mounting, reworked by an individual, group, or social formation. It can be drawn on a wall, conceived of as a work of art, constructed as a political action or as a meditation" (Deleuze & Guattari, 1987:12).

[31] Following Foucault, we engage genealogy as "gray, meticulous, and patiently documentary […] operat[ing] on a field of entangled and confused parchments, on documents that have been scratched over and recopied many times" (Foucault, 1994:369). For Foucault "genealogy […] must record the singularity of events outside of any monotonous finality; it must seek them in the most unpromising places, in what we tend to feel is without history — in sentiments, love, conscience instincts, it must be sensitive to their recurrence, not in order to trace the gradual curve of their evolution but to isolate the different scenes where they engaged in different roles" (Foucault, 1994:369). Our affective cartographies urge towards this mode of genealogy in their movement towards uncovering without the impetus to ever fully reveal.

[32] For more on ineffecient mapping, see *Inefficient Mapping: a Protocol for Attuning to Phenomena* (2021) by Linda Knight.

These mapping activities serve as a range of threshold events, a means to create "qualitatively different entr[ies] as regards to ordinary habits of self-presentation" (Manning 2016:125). They assist in un-making/un-setting the classroom and its implied conventional dichotomies of active/passive, talking/listening, thinking/doing. The classroom is figured as a basecamp from which to launch expeditions into the world, rather than a sealed off domain of disciplined knowledge transmission. The classroom is in the world, which flows through the mapping of relations. Students respond:

> The room smelled like   room.
> It holds your experience within   it.
>
> I just grabbed the tools closest to me and started
> drawing.   Resemblances,
> new shapes and forms.
>   Cut up,
> new meaning,
> no longer just my   own.
>   Traces
> suggest   something   else.
> More than appearances
>   The figure of a   thing.
>
> Doubt strolled along.
> A vulnerable proximity.
>
> There is nothing that hasn't felt
>   lost.

Our experiments with mapping affirms that "[s]pace [...] is never a backdrop for something more dynamic" (McCormack, 2013:2). Affective spaces are generated in co-constitution with the bodies that move *with* them (McCormack, 2013:3), in a fluctuation of enabling and constraining response. I therefore turn my focus to the movement of bodies in the classroom to engage learning through its choreographic dimension.

Scene-ing the scene, choreographically

Oren Lieberman and Alberto Altés (2015:2) offer a *choreographic turn* to their pedagogical thinking as an "intravention"[33], a refocussing of emphasis away from outcomes (the "attainment of

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[33] Lieberman and Altés enrich the notion of intervention with Barad's conception of intra-action as an acknowledgement that entities do not pre-exist their relations inside phenomena. Intravention, therefore

knowledge, skills and understanding") towards an attunement to "modes, processes and artefacts which resonate different overarching values of engagement, empowerment, and caring". These values reverberate the tenets of critical pedagogies while framing them as choreographically enacted, thereby acknowledging the performative and processual nature of their constitution. Thinking learning encounters as choreographic phenomena, opens them up to an attentive engagement with the unfolding of body-space-time entanglements as the 'middling' of learning events.

One would be remiss to think the choreographic movements of bodies as mere physical-aesthetic arrangements related to a formal codification of dance-movements. Bodies move in multiple ways (McCormack, 2008). Bodies move "physically [...] but they also move affectively, kinaesthetically, imaginatively, collectively, aesthetically, socially, culturally and politically" (McCormack, 2008:1823). These differentiated dimensions of movement co-constitute the space-time of events as "the quality of moving bodies contributes to the qualities of spaces in which bodies move" (McCormack, 2008:1832). Bodies do not simply occupy space, but generate spaces through their movement (Taylor, 2019:158), while simultaneously constituting subjectivities through their performativity with-in experience (Butler, 1990:112).

Paying attention to the choreographic dimension of learning events means being attentive to the intra-actions of bodies with-in space-time, reading a body as "a field of sensation more than a locus" (Manning, 2016:113). This attention to body-space-time enables a reading of performative learning-becoming-with the agencement of the event's unfolding. Engaging thought as "[...] active in experience [...] not *in* the body or *in* the mind, but *across* the bodying where world and body co-comprise a welling ecology" (Manning, 2016:115-116).

I encounter a particular learning event in a subterranean level of our campus, once the basement of a grain silo, a cold concrete shell with a ceiling lined with geometric funnels — retired yet still

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reads 'interventions' in line with Barad's description of apparatuses: "(1) apparatuses are specific material-discursive practices (they are not merely laboratory setups that embody human concepts and take measurement); (2) apparatuses produce differences that matter – they are boundary-making practices that are formative of matter and meaning, productive of, and part of, the phenomena produced; (3) apparatuses are material configurations/ dynamic reconfigurings of the world; (4) apparatuses are themselves phenomena (constituted and dynamically reconstituted as part of the ongoing intra-activity of the world); (5) apparatuses have no intrinsic boundaries and are open-ended practices; (6) apparatuses are not located in the world but are material configurations and reconfiguring of the world that re(con)figure spatiality and temporality as well as (the traditional notion of) dynamics (i.e., they do not exist as static structures, nor do they merely unfold or evolve in space and time)" (Barad, 2007:146).

protruding to attention. The abundance of hard surfaces amounts to an echoing of sound that reverberates to form an aural milieu. While giving instructions, words are mouthed now/here. Their echoes heard then/there. Relays of sonic occurrences congeal into multiplicities of felt experience — words of guidance and instruction hovering somewhere in-between.

Figure 1: Learning activity - drawing-with synchronicity.

Students sit on the cold ground in small circles with sheets of paper in between each of them. We commence our experiment by attuning to connectivity through the act of synchronisation. Collective choreography emerges as students watch the hand of another while drawing. In an act of imitation, they recreate the gestures they observe while feeling their own hands move across the paper sheet. Attunement happens through mirroring. The invitation is given for creative alteration, "**keep your eyes fixed on your neighbour's hand, recreate the drawing you see happening next to you, but change it when you feel the creative impulse to do so**". The cycle of mirroring is interjected with unexpected alterity in a balance of copying and creating, tracing and mapping, reflection and diffraction. The cycle of repetition is ripe for disturbances by lines of flight that become reterritorialised as they are synthesised into the cycle of mirroring. We drift away from logic or reason as the impetus for action as we move deeper into a meditative choreography of emergent bodily movement attuning with increasing attentiveness to the co-compositional momentum and processual agency with-in the event. Students respond:

> Sensual in the best   way.
> Calming, comforting,
> knowing all of us were recreating one   another's
> drawings   in our own   way
> guided by muscle   *memory*.

> I could mimic them
> because I could sense how the movements   *felt*   for   them.
> Freeing.   Feeling.
>
> I was able to *see* the frustration of the person next to me
> not understanding the one
>   next to them,
> that frustration becoming   visible
> in   their   hand   movements.
>
> I did not have to worry
> about what my drawing   looked like   I was expressing what was felt
> in that moment.
> *Connection.*
>   Silence.

The exploration of movement in unison comes to a halt. The room seems filled with an air of interconnectedness, the experiential knowing of bodies moving together in an affective cascade that forms the body-space-time of the event. Rich with potentialities.

Circles disperse as we move into our collaborative mapping activity. The room contains remnants of our previous mappings. What was once the outcomes of tasks and activities now becomes the material for making anew. *Always anew*. Our echoing and lingering instruction: "**map out what we wish for ourselves for our time in this institution – if we were to map out our future in this place/process of higher learning, what would it look like, not as a picture, but as a feeling, an urge or an idea-scape?**"

In just this way…

Engagement commences with tentative uncertainty. Wonderings-around '*what is allowed?*' still linger. A sense of curious testing and trying pulls against the unknowable in a palpable tension. The classroom opens itself up as a terrain for exploration, a site for spatial reorientation beyond the typical 'frontality' expected of a classroom[34]. Movements expand the room as previously mundane features become spaces to be occupied; the corner where the ceiling meets the wall, the vacuous sliver of space between a cupboard and the wall, the surface area of a windowsill. Students meet spaces that normally go unnoticed with curious wonder. With speculative *intravention*, exploring what these spaces might do.

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[34] Manning (2020, p. 68) uses the term *frontality* to describe the conventional spatial dynamics of classrooms which predetermine how participation unfolds. "[T]he professor speaks in front, the student participates behind", when allowed or invited to do so.
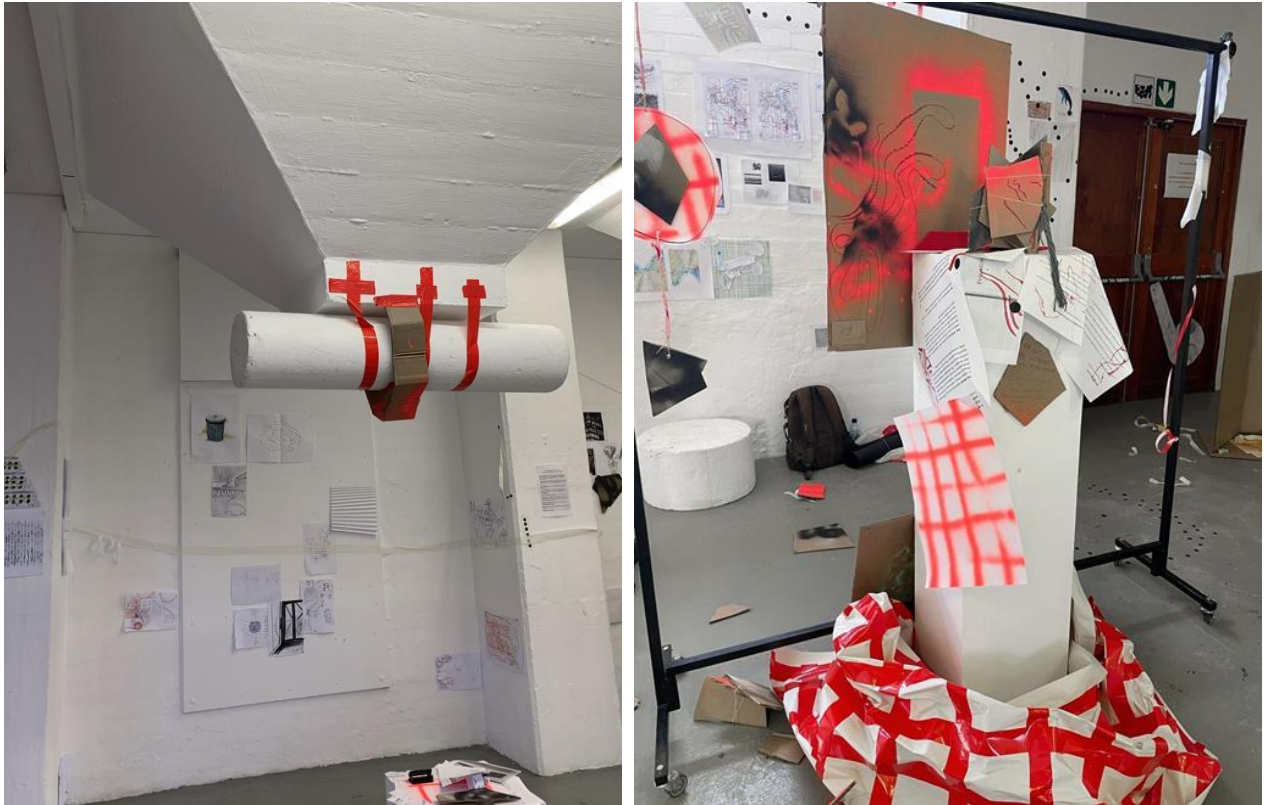
Figures 2, 3: Residue of learning activity – collaborative future-mapping[35].

One student throws crumpled balls of sticky tape, seemingly curious about the location in which each one might land. A speculative motion without clear intent. A virtual constellation emerges, thought never fixed and never complete. Sticky-tape-nodes get unknowingly kicked or stuck to the soles of shoes, only to be deposited elsewhere, perhaps only much later in a bedroom bin. In another enactment of speculative wonder, a student stretches elastic rubber bands around the legs of an upside-down chair. A focused act of continuous repetitions, leading up to a sense of reward, when a multitude of bands can be plucked, or strung like a string instrument, in wonder around its ability to produce a variety of sounds. Later in the day, these rubber bands are met by a sharp blade, transforming the exploration of sound into an exploration of velocity and the releasing of tension.

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[35] I rely on documentation of the residue of the event, rather than the event itself, as it soon became clear that the observant presence of the camera inhibited the sense of response-ability with-in the event, and it was swiftly removed.

Figures 4, 5: Residue of learning activity – collaborative future-mapping.

There is a collective making-form-in-passing that occurs as students co-compose with the whirlpool of activities that fill the space. There are no origin-actions, only makings-with, addings-to, reworkings-of, yet each response brings about a novelty, a singular moment of actualisation.

In just this way…

The shifting material configurations of the event enable and constrain movement into a choreographic unfolding without predetermined rhythm or routine. Improvisational occurrences collide with each other and the spatial affordances that 'hold' them[36]. A dance of response-ability emerges as the welling ecology — an affective tonality — diffuses the event with open-ended potential. Students respond:

> Everything remained fluid.
> In difference.
> Small and intricate details.
> In chaos.

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[36] James Gibson coins the term affordance as a noun. "The affordances of the environment are what it offers the animal, what it provides or furnishes, either for good or ill [...] It implies the complementarity of the animal and the environment" (Gibson, 2015:120). Gibson uses this phrase to describe the "stand-on-able [...] walk-on-able and run-over-able" quality of a flat piece of solid ground, related to its physical properties that are placed in specific relation to the being (whether human or more-than-human) it co-composes and affordance-relationship with (Gibson, 2015:121).

In harmony.
        Difference as union.

One should never think of art as tied to boundaries.

I am exactly where I should be—
a small piece of glitter in a spectrum of creations.
it is okay not to be perfect.

Red tape everywhere.   Visible.
Potent.
Revisiting, re-
                        surfacing long-lost calls
from many generations.   *Felt.*
Like holding hands with strangers
as the world crumbles around
                                        us.

Comfortable with pure expression   in any form.

Remembering a childhood fort.
                        Nostalgia—
contemptuous and beautiful.   *Felt.*
Completely immersed.

Student participation in the choreographic unfolding of the event attunes to the notion of *editing*, described by Manning (2009:216) as a foregrounding of the force-of-form backgrounded in the event as its virtual potentialities[37]. Editing, in this light, suggests a performative momentum towards novelty — "seek[ing] to create space-time" from the pre-articulated affective tonalities of the milieu[38], rather than reproducing what has already been given in articulation (Manning, 2009:217). Student-as-editor in reciprocal response-able relation with the processual unfolding of their learning-becoming. Performatively making-with-becoming-with the world — in attentive wonder.

Our event disperses with out-breath. Sighs of exhaustion, hyper-stimulation, and a sense of having achieved something inarticulable. The classroom stays behind, not empty, but filled with the potential for future learning-becomings.

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[37] Manning builds her understanding of editing on Andrei Tarkovsky's view that "editing is immanent to the flow of audio-images that make up the film as captured on camera. Editing is not something you impose onto the work: it is a prehension of the rhythms already virtually present in the work" (Manning, 2009:216). See: Tarkovsky, A. (1987). Sculpting in Time: The Great Russian Film Maker Discusses his Art. New York: Knopf.

[38] Manning (2009:216) contends that prearticulations — the affective tonalities of language — are prehended in experience. As a plane of sensation, prearticulations compose the virtual potentialities of "the world in motion", from which articulation occurs through a selection process (the series of cuts) of the event's actualisation.

Conclusion

I feel urged to indulge in the wealth of metaphors to be discerned from the unfolding of these learning events as they are rich with semiotic figurations that could be superficially read as guidelines for classrooms in general. But I refrain from doing so to avoid falling trap to representationalist assumptions that would sever our semiotic interpretations from the onto-epistemological entanglements within which these figurations were actualised. Instead, I leave this writing as its own inefficient map of sorts, in the knowing that I cannot articulate the fullness of the learning experiences I refer to. I can merely write-with them in the hopes that my abstracted generalisations (in the Whiteheadian sense of the word) might spark some propositions — thoughts in motion — that when used in combination with experiential knowings might prove fruitful in opening up new conditions for the liberatory intentions of critical pedagogies.

A student writes, at the conclusion of these events[39]:

> As I write this,
>   my heartbeat,   my preponderant instrument
> beats against my chest.
> Filling it with   whispered
>   excitement.
> I know this feeling   very well.
> We are well acquainted   it and I.
> Initially expressed as anxiety
>   it now beats
>   in a persuasive thump that
>   announces and beckons.
>
> An active history.
>
> The beating in my chest;
> I feel it as a precipice,
>   an excitement,
>   an invitation.
>
> A common thread runs through us all
>
> I have become aware of my eagerness   but refrain
>   from naming it,
>   lest I set limitations on it by doing so
> It is an uncaged thing
> Free to fly and form as it may.

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[39] This piece was written as a reflection at the conclusion of the module by Shalner Ching who, at the time, was a first-year student in the Bachelor of Arts in Contemporary Art programme.

When returning to Freire's assertion that "it is impossible to teach without a forged, invented, and well-thought-out capacity to love" (2005:5), one might question how can such love be read as an openness to the *agencement* of learning events, middling with all their body-space-time entanglements, as an increase of one's ability to respond — to act, from love? Might one conceive of such love not as a personalised, humanised affection, directed towards discrete, knowable persons or things, but as a synchronous attunement to the welling novelty yet-unarticulated in the event's potentialising? I leave these questions open for now, to return to in future inquiry.

Acknowledgements

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