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Arts education and writing as research and pedagogic practice: Critical perspectives in higher education or how we became the teachers yet to come

ABSTRACT

Based on the educative proposal of Dennis Atkinson, this article discusses the written practices of two teachers who lecture for a Ph.D. in art education. The goal is to analyse the process of conceptual appropriation and curricular development over four consecutive years of this experience, in relation to both the pair of teachers and the students. Using a hybrid methodology, which combines autoethnography, self-study and the narratives of the teachers and the students, writing emerges as the main focus of the research, as it is an essential work instrument of

the classroom, of the teachers' personal reflection, and at the same time a spring that provides sources and means for its own analysis. It is through writing that one explores the appropriation of concepts as diverse as pedagogy of the event, real learning, intra-relation and intra-action, which leads to the process in which the teachers end up becoming the teachers yet to come.

IN THE BEGINNING THERE WAS THE VERB WAITING TO BE CONJUGATED

It was in autumn 2016 that everything began. Two teachers in the Education area, one recently recruited and another with over twenty years of teaching experience, shared the modules of Seminar I (first semester) and Research Methodologies and Practices II (second semester) of a Ph.D. course in art education at the University of Lisbon. How should art education be taught in the third cycle of higher education, considering that the students have better technical preparation in art education than most of the teachers, at least those trained in either education or in arts? This was the question on our minds in the first years of our research. Others followed naturally, no less delicate or difficult to answer. The most difficult of them shall serve as the theme of this article: how can you elicit writing in art education? And what kind of writing will it be?

In pondering about the pedagogical relationship, we made some decisions: the lessons were conducted as a pedagogical pairing, replacing one voice of authority with multiple voices and an essential aspect of our work with the students was based on writing, taking into account the final result of their thesis.

This teaching conception led us to seek a theoretical and practical framework in the *pedagogy of the event*, as coined by Dennis Atkinson (2015). In the ongoing quest to try and facilitate the creation of alternative educational environments, we integrated the students' Ph.D. projects in all the curricular activities, introducing the research processes in the construction of the curriculum. Therefore, we expected to contribute to the occurrence of *real learning* and questioning aimed at the *not-known*.

In the last four academic years, we incessantly sought to tailor our proposals to the possibilities of triggering practices of freedom within the different classes. In particular, we attempted to base this commitment on a disobedient pedagogy (Atkinson 2018), where the students are invited to play an active role in their own education (Freire 1975), and on exploring the possibilities of pleasure and excitement in the classroom (hooks 2003). Our effort was to make way so that these experiences that where forged within a passionate pedagogy (hooks 1994) could converge to a writing practice, namely in the production of reflections deriving from these classroom activities, taking part in congresses and the writing and publishing of joint texts (between the teachers and students) (Caetano et al. 2020, 2019, 2017a, 2017b).

In the last few years, the initiatives of academic writing training have been exponentiated, with an increasing concern given to the so-called creative writing, which is not necessarily opposed to the aforementioned first genre, but is entirely different from it. Although this concern with writing is widespread and institutionally established, our initiative is relatively unique within our university. Thus, we find connections in the work that so many teachers,

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students and other interested parties have been developing about the limits of writing academic work in the field of arts and artistic education (*e.g.*, the Writing PAD network, United Kingdom). In particular, in the sense that, as in so many other experiences already reported, we were willing to transform the classroom into a space for the writing event. In this event, different genres can be experienced without barriers (English and Gröppel-Wegener 2018), with an integration of 'error' and 'failure' in the writing process (Orr and Hind 2009). We assumed the multiplicity of modalities of writing, and, for this reason, we put aside style manuals, preferring to engage in the search for a more intimate and experimental relationship with the performativity of writing (Roudawski 2010).

It is now time to conceptually rethink our practices, not so much to improve the proposals and profit from the academic results, but rather to reflect thoroughly on the path taken leading up to our advent as *teachers-yet-to-come*, the Deleuzian (2004) concept signifying the potential of what is still on the verge of becoming. To do so, we opted to focus specifically on the question of writing. What kind of writing? Academic writing in line with the canons expected by academia? Yes, perhaps, but also open, inquiring, divisive, free writing, fearless of breaking with what – paradoxically – what academic writing is thought to be.

Living, teaching and learning in this paradox take us to our classroom practices and the support found in the pedagogical proposals of Atkinson, the value of which, in this case, is not to justify our practices, but rather to open up their meanings and pave the way for new proposals.

The research takes us to a hybrid methodology (Hamilton et al. 2008), where we assume self-study as an approach for reflection and transformation, but which increases in complexity in an autoethnographic practice and in the building of narratives. By doing this, we seek to establish and reconstruct our archive and think about it as an experience inserted and located in the cultural contexts that condition us. Ruling out the possibility of a co-autoethnography, this narrative expresses a paired voice, without clearly distinguishing our points of view, except when we move on to our diary clippings and field notes.

THE *PEDAGOGY OF THE EVENT*

The *pedagogy of the event* has been proposed by the pedagogue Atkinson, currently Professor Emeritus at Goldsmiths University of London. We came into contact with the author during the two days of his involvement in the inauguration of the Ph.D. in art education. The community of students and teachers immersed themselves, from the very beginning, in the same search to try to understand and develop the proposals *against the state*. In the subsequent weeks, upon suggestion by the teachers but above all through the students' own initiative, this motto inspired the writing of numerous texts by the students. In the following years, and now in now without the physical presence of the author, we retained the reading and discussion of Atkinson's texts as the starting point.

The author himself defined in multiple ways the idea of *pedagogies of the event*, a term that can also be found in the form of *pedagogies of the not known* (Atkinson 2012: 46), *pedagogies against the state* (Atkinson 2011) and *pedagogies of disobedience* (Atkinson 2018).

The *pedagogies of the event* are those aimed at eliciting 'real learning'. Atkinson uses the term 'real learning' to designate thinking that is precipitated

as a consequence of an encounter that forces us to think' (2015: 49), as a method that opposes mere recognition. In accordance with Deleuze, the author argues that 'recognition does not disturb thought', and only when we do not recognize or have difficulty in recognizing what we are truly thinking. Thinking will therefore be an event of disturbance, of restlessness, even of violence, something that is forced by an encounter (Atkinson 2015: 49). At the same time, 'real learning' is also an accident of a contingent and ephemeral nature, that 'involves a movement into a new ontological state', in contrast with normative or traditional learning, which, in the end, only happens 'within local learning and teaching contexts' (Atkinson 2012: 9). The most important aspect for this definition of 'local epiphanies (or events) of learning that emerge' is the reconfiguration 'of thinking and action' (Atkinson 2012: 9).

However, this learning device in which the 'teaching' is enshrined in the 'learning' has gained traction from the work of the American feminist Karen Barad, for whom 'agency' is always 'a matter of intra-relating', which 'invokes a kind of ontological indeterminacy'. 'It is only through the intra-actions of pedagogical relations that the known becomes known', which means that only 'pedagogic intra-relating' between 'learner, teacher and knowledge' can work with the 'idea of the not-known in contrast to pedagogies grounded in the known' (Atkinson 2015: 45). *Intra-acting* and *intra-relating* are therefore also key concepts for a teaching–learning process that advocates 'pedagogical encounters or events' (Atkinson 2015: 46). In turn, these events are connected to a 'more processual pedagogic practice' (Atkinson 2018: 22).

All these concepts – in particular, intra-relating, inter-relating, intra-action – can integrate practice and everyday life, not to simply repeat and calibrate through the definition of Atkinson or the philosophers who inspired him, but by incorporating them, to understand what we are and what we do. We appropriate these concepts to reinvent them as they become embedded in the flesh, in our inhabited body. The reality is intrinsically relational; what we know and intend to study; what we inhabit and want to transform. In the relationship, within it, we are only somewhere because the relationship is there – impossible not to be, impossible to be outside it. Therefore, we appropriate the concept of intra-relating, within which everything happens. We thus accept the educational intentionality to take these implications of a growing complexity further, which will always be somewhat unpredictable, mysterious and escape our individual control. Intra-action will hence be the process of this action that does not make something or someone completely foreign to us, but to whom we are intrinsically connected to and differentiated from. We are physically and symbolically different worlds within the same relational world outside of which we would not be. This became our way of thinking and acting in the classroom, together as teachers, with the students, and in teaching and learning relationships, which are mutual and continuous.

A SHARED AUTOETHNOGRAPHY IN A SELF-STUDY PROCESS

As a way of exploring and reflecting on our curricular development experience, we explored a hybrid methodology, which combines self-study, autoethnography and narrative, according to Hamilton et al.

> While the 'how' varies, each methodology uses narrative as a research strategy. For each of these three methodologies, the position of the 'I' is critical. For narrative inquiry, the self in relation to others holds privilege

in a storied, usually written, form. In auto-ethnography, it is the cultural I shaped by cultural contexts and complexities that takes the foreground. Where the other methodologies focus on relation or culture, self-study researchers focus on practice and improvement of practice, closely attending to self and others in and through their practice.

<div align="right">(2008: 25)</div>

These methods, which usually lead to a singular experience, are here stripped of this unambiguous value. They construct a twofold meaning, which may be, in itself, ambiguous, contradictory or parallel. Nonetheless, we emphasize autoethnography as a major category in this instance, as we intend to understand the creation of a participative and collaborative writing research culture in our Ph.D. course. This seems to be the sense of the definition presented by the editors of the new research journal dedicated to this methodology – *Journal of Autoethnography*, Adams and Herrmann (2020):

> What makes a particular work an 'autoethnography'? 'Autoethnography' is comprised of three interrelated components: 'auto,' 'ethno,' and 'graphy.' Thus, autoethnographic projects use selfhood, subjectivity, and personal experience ('auto') to describe, interpret, and represent ('graphy') beliefs, practices, and identities of a group or culture ('ethno').

<div align="right">(2020: 2)</div>

These include the recognition of the ways personal/cultural identities shape perception and experience. We not only begin from our experience and memories, but also lean on a physical archive, comprising the multiple materials that were constructed in and out of the classes:

- free, personal texts, written by students and teachers and exchanged by e-mail;
- thesis projects;
- teachers' writings, in the form of notes and personal diaries;
- publications of students and teachers on the in-lesson experience: (Caetano et al. 2020, 2019, 2017a, 2017b; Paz and Caetano 2019; Correia and Rocha 2019 forthcoming; Caetano and Paz 2018; Huertas 2018; Rocha 2018).

This archive is not a complete resource, given that, since 2016 until now, for one reason or another, only part of it has been available while several texts have been lost, comprising a record. Having begun early on to envisage our everyday writing in the workplace as 'as a focus of enquiry and critique in its own right' (Lea and Stierer 2009: 426), we did not generate these data for the specific purpose of this research article and had to retrospectively bring together more or less scattered documents into our archive. Affection and causality play equal parts in the maintenance of this deeply *affected* archive.

WRITING MOMENTS AND WRITING FOR ETERNITY

Writing is seen as a process of creation – creation of thinking and creation of life, where 'we seek the curious connection between ideas, the flow of thought, relationships that are not just in the words. Writing that reflects organic structure of thought' (Nelson 2009: 160). In the same sense, analysis 'can also be enlivened by reassembly, whence it becomes highly dynamic, vigorous, poised

toward a purpose and leading surreptitiously toward view, a disposition or argument' (Nelson 2009: 160).

But, in line with Atkinson, and following the Slovenian philosopher Slavoj Žižek, we also consider writing 'simply as object', in other words, 'as something lying beyond our conventional frameworks of understanding' (Atkinson 2006: 155). It is, an external object, which we can go back to an endless number of times: in this case, our own writing throughout the four years of this pedagogical experience. Likewise, as Clough argues is his book *Narratives and Fictions in Educational Research* (2002), we expect that the texts and stories produced before by students and teachers to stand on their own and that our readers make their own interpretations of these *events*, in line with their personal purposes. The intention here is not to develop exhaustive commentaries/appreciations, but to allow these texts some breathing space, so that they can speak for themselves.

Writing was one of the goals of Seminar I, based on the appropriation of the concepts of a range of authors, one of whom was Atkinson himself. We can therefore affirm that the movement of eliciting writing has two main inflections. On the one hand, to elicit a flow, continuous to a greater or lesser extent, in which all students are invited to take part with a text of their own or by editing texts in circulation. On the other hand, fostering the sharing of free texts, even if stripped of theoretical grounds or remission to the academic project.

In the first year, this movement of encouragement and support developed spontaneously, with the creation of sharing spaces nurtured by the students and where the overriding task of the teachers was to not repress this desire. We can say that the search for a horizontal space was fully achieved, because as Atkinson outlines 'Pedagogic work involves a joining in with learners in an ongoing exploring and experimenting with what the possibilities of the learning might be'. This operation involves 'that which is not known' (Atkinson 2018: 61). When we think about free texts, which are at least apparently separate to the final product of the thesis, it becomes clear that only an idea of not-knowing can allow this exercise, which perhaps does not lead anywhere, although it is an integral part of the process to establish 'pedagogized identities', in other words, the development of the 'identities as learners and teachers'.

> *On desolation.* Alone or accompanied? Alone and accompanied. Simultaneously. In a dialogue with ghosts, one of them I myself – whole or fragmented, it does not matter – towards some place where I recognize and identify myself, and where I can take others – Atkinson, the PhD companions, the benchmark authors. The *intra-relating* is formed as that which brings out the unexpected. It is I who surprise myself, but the surprise is brought to me from outside and the writing gives back the sense of solitude – arriving at inaccessible plateaus where there is nobody, but where, strangely, I am not alone. I merely threw away the ladder of my knowledge. A learning event may well be arriving at this place. Further ahead, the abyss: if I take a step forward, what happens? Will the land expand outwards? Or will I fall?
>
> (Atkinson 2006: 147; Paz diary, February 2017)

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In turn, the proliferation of texts with greater theoretical grounding, in particular, those with a strong conceptualization, came from an express request by the teachers, but was sufficiently open to allow the formats to be free.

The result was a spring of differentiated texts, in which the students analysed a *real learning* event they had experienced. This other movement allowed an awareness to be gained and, above all, conceptual appropriation.

> We forge ahead without a map, establishing connections from inside out and inside in, giving voice to the experiences, the texts, silences and gestures that we choose and which organically install themselves in us, making words, ideas, authors and concepts dance, sometimes in a ball of yarn with loose ends only, which either in joy or anguish we try to unfurl, to attribute some form that can warm us and even if temporarily, comfort the restlessness and then rip up the part that no longer serves us, only to again knit it in this (perhaps) never-ending process. For those of us who are committed to a democratic, collaborative education with arguments in which the centrality of the artistic and cultural production in education is also about deconstructing so one can reconstruct, what is important is to learn by sharing in contexts in which different kinds of human relations, based on different forms of representation, are possible, but never guaranteed. The possibility is sustained that whoever learns (everybody), can also turn to the symbolic material of their daily lives to recreate self-representations without necessarily recirculating the dominant relations (Gaztambide-Fernández 2013), in an unexpected architecture of sustainable patchwork inhabited by blanket narratives.
> (Marques with Caetano, Paz, Rocha and Marques 2020: 22)

In the same movement of conceptual appropriation, the *real learning* also had to be explored by the teachers:

> The text also does not exist on its own. It is more of an outcrop than an existence. All texts contain a little red riding hood and a bad wolf, and scientific texts can be great rewritings of a fairy tale. Materialized learning can be the relationship between the subject and the writing, like a continuous intra-relating process, in which affinity and transposition lead to a transferability – these are images of though based on a language which speaks inside us. Where are we in the relationship between 'I said', 'he said' and 'it is said'? A sudden occurrence manifests itself, in which the writing makes everything 'suddenly possible', in which experience derives not so much from being but from encountering.
> (Atkinson 2015: 46, 49, 52; Paz diary, February 2017)

We note however that we continue to use the pedagogical utensil of *lack.* Indeed, assessment shows an academic canon in which the 'student as learner' is often established from the teacher's internal vision, based on vague categories such as talent for writing or for research. This registration is made based on an idea of *lack* and it is this lack that serves as the diagnosis and assessment. Whenever a student expresses his argument but fails in the conceptual attribution, a double lack appears to occur: that of not having achieved the underpinning of his thinking and that of running the risk of not even *thinking*. But is the idea of *lack* and the *pedagogical utensil of the lack* such a big failing?

> After the lesson, during the joint construction, a situation of tension and conflict occurred. Maybe I should have intervened before, accepting my hierarchical position – which was suspended at the time, but I also think it is not up to me to interfere. Lacking: Conflict Management.
>
> (Paz diary, May 2017)

Deleuze (1998) argued that lack relates to the desire, and in this sense the *lack* will be what is in us, an interchangeable *lack*, and we may question whether it is really a *lack* or the pretext to move on to something that nobody has yet recognized.

We also highlight a third discursive formation, which proved the most intense and productive for our goals: writing of texts based on in-lesson experiences. Initially, each student was invited to select and work on a text from the *International Handbook of Research in Arts Education* (Bresler 2007), a book with a vast diversity of topics, constructed with visions on each of these topics. The discussion involved the collective reading of the same prelude that opened each of the topical sections. The presentations were in a free format, so the different students showed their knowledge by either mobilizing discussions after a PowerPoint presentation, or designing performances and activities. The sharing was so strong that it ended up generating a joint movement of writing about classroom experiences.

> *Transfigurations:* silence, formats, discovery. *Silence.* Two of these sessions involved silence, an unknown pattern up till then. I ask myself if they are starting to realize that this will be difficult and whether they are quiet out of fright. Until I realize, in a casual meeting with Deleuze's *Dialogues*, that this silence can give rise to the best of proses. *Format.* The variety of formats is a richness in itself. Whatever the format, the group is willing to listen and to exert itself. I ask myself if it is willing to transfigure. *Discovery.* Mutual learning. Questions that have never occurred to me. Amazed. As the investigations take shape, surprise grasps those who go searching for it, as if leaving an old skin of certainties behind.
>
> (Paz diary, January 2017)

In this sense, we view

> student writing and learning as issues at the level of epistemology and identities rather than skill or socialization […] This emphasis on identities and social meanings draws attention to deep affective and ideological conflicts in such switching and use of the linguistic repertoire.
>
> (Lea and Street 1998: 159)

This brings us to an academic literacies approach as 'an overarching framework, within which to embed a focus on the myriad processes and practices associated with reading and writing in contemporary higher education' (Turner 2012: 18).

The flow was neither planned nor formally regulated, meaning that the exchange could consist in deep texts backed up by a bibliography, free and poetic writing, drawings, images or a combination of all these exercises.

> The experience of the body in the text entitled 'The Body' (Powell 2007: 1083). In classroom 20, the space was assembled differently than usual.

In the centre there was a rectangular table and four chairs, with the rest of the chairs surrounding them but further away. The student presents herself in the space with a firm and mature body. She invites classmates and teachers to participate. I immediately accept. To my universe that table is round. I leave myself standing up and see the empty chair. The rest sit down. Women. I sit down. I still have some resistance in the real spatial equilibrium between the chair and the table. I position myself. I reposition myself. We are ready. I focus and read the table with my hands using my fingertips. I feel the temperature, the memory and the alteration of the horizontality. I drag my hands and let myself stay in that space of air. Soundless. I want to stay. I release myself. I continue the challenge.

(Rocha 2016, paper assignment)

This first group, which gave rise to the original experience, kept up the practice of joint writing and constant exchange, and they publish together to this day.

In the following years, we sought to foster the writing after the presentation sessions that were increasingly experimental and artistically challenging, but not always accompanied by an equally disruptive writing.

Therefore, the teachers launched a range of writings, of a poetic nature, to invite students to write with no fear.

Technology and spirituality in dialogue
inverting the greed
of the world is not contained within
suspending time
in a far-off place where the eyes touch
tasting their being
in us.

(Caetano e-mail, 16 January 2019)

Spirituality, art and investigation in one amazement
amazement
that of horror and that of splendour
resonating the world inside us
to truly know and recognize ourselves in it
stranger who entrenches
to afterwards be returned to another
which surprises
and restarts
keeping the amazement alive.

(Caetano e-mail, 16 January 2019)

Some immediately accepted the challenge: 'I'm sorry. […] I opened my e-mail during the morning break, I saw these texts by our teachers Ana Paula Caetano and Ana Luísa Paz and could not help scribbling down something quickly' (Filipe e-mail, 17 January 2019):

I am not Álvaro de Campos who in the two Odes loved the machines madly…
I prefer the feeling
eyes to eyes

> the touch
> the pat on the back
> and a […] go on, you can do it,
> come to me in a while so we can speak better,
> sit down here next to me, give me your pen and I'll write with you,
> go outside and look around you, write about what you see,
> wait, let the both of us, no the three of us, go
> I want to go too
> ok come along whoever wants to […]
> Of what the plasma screen,
> the far away,
> the turn on/turn off of the microphone routines
> download file,
> do,
> hand in […]
> are there any doubts
> no
> yes
> may I leave
> you may leave

this is technology's trap, to convince us that we can also be machines…
ah… pure fiction! […]
We are still people, we still have the ability to appreciate what is beauti-
ful, perhaps it is one of the few things that is ours only, of human beings
[…] knowing how to appreciate!
Perhaps it's worth developing this ability in others,

> maybe even from afar I can understand each of my students
> maybe they can understand me and help me understand still more
> maybe never has it made so much sense for me to work on the
> reverberation of literature within me and others
> we discover what reverberates
> to restart
> to reconstruct ourselves
> to feel ourselves
> to appreciate ourselves
> to live alongside technology
> I am more like Alberto Caeiro, poet of the senses
> But this is more like Pessoa […] he needed all of them to be
> HIMself.

In the eager to create learning events for the students, the teachers gained
space in the experimentation of new languages and in the disruption of senses.

> It is a question of emphasising the experience of value and discussing
> the value of experience. We open ourselves to criticism of the proposals
> we make, to the possibility of facing up to their failure, to the possibility
> of moving on from there to something that we were not expecting and
> which allows us to overcome and constantly reinvent ourselves in meet-
> ings with one another and with the objects. There has been a lack of a
> deeper political reflection on the elitism of art, which emerged when
> some positioned themselves in a cultural and artistic production linked
> to the community, focused on dialogue and on social transformation. It

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is important to question from our position of educators how we see the education of artists and the institutions and figures that sustain them, where art is part of the educational process and where one questions what culture is.

(Caetano diary, 21 November 2019)

Through encounters and divergences with a desired writing 'a series of new relations emerge that include thinking together, agreeing, disagreeing, arguing, discussing, suggesting, acting, responding' (Atkinson 2018: 59). In this way 'collaborative writing can be a tool to enable incommensurate and heterogeneous writers to work together to develop deep-level team synergy' (Lockheart 2010: 299).

RESTLESS EVENTS TOWARDS DISOBEDIENCE

If writing is taken as a simple object in general, it cannot be viewed the same way by students and teachers. If so, the possible disobedience would be suspended. It would not be the same insofar as the student seeks the construction of his/her research project. In turn, the teachers use writing as a tool to think, with the students, about their practices. Somewhere they converge again, when we return the writing to one another, or when we construct new writings, together, based on previous ones. Therefore, the roles are not exactly the same, and can never be equal; the structure and culture of the contexts in which we are integrated will always be there. We will also always strive for the relentless singularity that we appropriate from them.

This statement invites the suspension of functions, in a disobedient way, towards an equality between teachers and students which, although existing, does not result in the same end. How can the teacher suspend his/her practice? Certainly, by abandoning the position of the teacher as an authority, as a holder of knowledge, etc. But, in abandoning all these premises, he/she remains a teacher. The equalitarian teacher, the promotor of experiences. How could, then, the teaching body be thought about as a body that can be even more than is advocated that it can be?

> Disobedient pedagogies in contrast to those advocated by Government adopt the Spinozean notion that we don't really know what a body is capable of, or what thoughts are capable of being thought-coupled with the notions of a pragmatics and ethics of the suddenly possible.
>
> (Atkinson 2018: 61)

It is in the *suddenly possible* that there seems to be a demarcation between what the teacher inspires, moves, promotes, develops, inculcates and what he/she does when incorporating the notion of intra-action. In this new formulation, teachers and students are responsible for the main subjects of the knowledge, from the perspective of knowledge ecology (Santos 2007), with no *a priori* demarcations. As Atkinson says:

> A key aspect of learning, therefore, is the importance beyond itself of a learner's expression. We might rephrase this as 'the importance to learning of the not-yet-known'. This suggests that in our work with learners we are concerned with the notion of learners-yet-to-come and correlatively appeal for appropriate, relevant and commensurate pedagogical

strategies […] teachers-yet-to-come. We are dealing with the finitude and infinite of learning […] and teaching.

(Atkinson 2018: 128)

HOW WE BECAME THE TEACHERS YET TO COME

We continue in process, vigilant in relation to our assumptions and practices while critically reflecting and transforming ourselves in the process. In the proposal for 2019–20, we have invited the students to write narratives about unsettling situations, not with a sense of a lack, but focusing and thinking in conjunction. In addition to this proposal, we added another one known from previous years, where we explored experiences that we believed comprised learning events. Each one of us is now undergoing a process of expansion of our writings, which are forging new paths as we integrate new readings, new interpretations, new lines of action to pursue.

> I'm excited by the fact the authors seem to become more enigmatic as they are emerging, in the classroom dialogues, new interpretations – like Atkinson's sense of event, which can lead us both to micro insights that happen to us when we live entirely in the moment and in the flow of the creative relationship, and to extraordinary events, because they are profoundly transforming, which suddenly make us doubt the entire structure in which we base our culturally constructed truths that are reconstructed by us, with a greater or lesser degree of awareness, but afterwards accepted and unquestioned. More enigmatic, or clearer, as I confront my own contradictions and question them until they no longer seem contradictions – as the legitimate integration of a reflection about effects-learning-transformations emerging in educational encounters, within relationships and open and hopeful provocations of unexpected insights and creations. This conceptual questioning has helped me progress both in clarity and reflection about my experiences and in the writing that results therefrom.

(Caetano diary, 23 November 2019)

Writing, as it becomes the target of publication and review, is increasingly thought for the moment of registration:

> Retrospectively I remember poetic and non-poetic writings shared by e-mail last year. Small movements, timid steps, brief notes immediately replaced by the avalanche of other oral texts and writings the lessons progressed with and by the focus on writing the thesis pre-projects. More serious writings because we are doing a Ph.D., we all thought. But wouldn't it be better to go back to this writing that we began so spontaneously in the first year and which took us to the desire for more and better writing, both individually and from several hands? This shared writing, debated, amplified when discussed and which gave rise to so many publications under a singular or co-authorship? How can this process be encouraged? It led to the birth of the idea to propose more moments of sharing and individual writing in the collective space of the classroom. May this intention continue and not be lost again. This also leads to the initiative to put the various versions of our texts on

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a common platform and to invite our interlocutors to comment and contribute as so to keep the reflection and creation process going.

(Caetano diary, 23 November 2019)

Rethinking Practices with Atkinson and it is funny how my colleague asked (very sceptically) whether I wrote about my classroom experience. I always found writing about the teaching practice uncomfortable, but I have always done it. Wherever you are I shall follow, poetry!

(Paz diary, 14 November 2019)

We are in process because we reflect and write about what we do and teach new forms of process, but in a process when new disobediences occur. Disobediences of the disobediences, if and when we face the non-coincidental discourses of others and speak about our divergences to find a meeting point somewhere, each one of us certainly touched, possibly transformed by the true learning events that happen between us and in us.

FINAL REMARKS

We always intended to flee from the obvious and the already-known, even when dealing with Atkinson's texts, in order to continually deconstruct ideas about the teacher–student joint power, about the critical dimension of education, about the participated processes. We account for recent experiences of writing with more than the usual four hands (and they could be eight, 24…), some of them yet to emerge in the current academic year. Hence, to the narratives about events we now add the proposal of narratives about events that are relevant because they generate discomfort. We acknowledge the reflective power of writing as we read and integrate these readings in the deepening of our stories, through a hybrid methodology, where self-study – to understand, develop and transform our practices – merges with the autoethnographic which is both critical and self-challenging of our cultural assumptions, of the communities and regimes of truth in which we are registered. Simultaneously, we integrate a narrative aspect to deepen our positioning and debate our experience as singular beings, in relation to the other.

In this case, the other is always one of the sides of authorship, so we also felt the need to look at the students, who voluntarily gave us their manuscripts, and observe the way they experience the *events* of their learning. Considering that a considerable part of the work carried out in Seminar I involves identifying fundamental concepts and assisting in writing a literature review, later reworked within the Research Methodologies and Practices II, it is important to note that, as reported by other authors, students felt the need to live with these concepts for a few days in order to incorporate them into their daily lives (Biesta 2014) before accounting for their scientific perspective. The difference is that we, too, decided to take the same trip with them.

The pair formed by two teachers who dialogue and write with four hands and who convened the voices of others through their writings impresses an at times dialectic movement, but also, and perhaps most of the time, undeterred in its complementarity and contradiction. Hence this text represents plurality and the acceptance of the different and its visibility. We therefore intend to face the divisions that separate us, the different symbolic worlds we inhabit, the divergent sensibilities, the creative spaces that we amplify. We never ever

intend to converge in homogeneity. Do not be surprised then, readers of this text, by the fact that these writings do not coincide in either ideas or styles. Breaches have surely been opened, as we now invite you to delve into them to find yourselves.

ACKNOWLEDGEMENTS

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SUGGESTED CITATION

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