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Special Issue—

The Affect of Waste and the Project of Value:
The Rejected, The Dross, The Chucked, and/or The Useless

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Introduction

The Affect of Waste and the Project of Value: The Rejected, The Dross, The Chucked, and/or The Useless

David Lee Carlson, Nicole Bowers, & Kenneth J. Varner

The late sociologist Zygmunt Bauman (2004) asserts in his quite prophetic work, “Waste is the dark, shameful secret of all production. Preferably, it would remain a secret. Captains of industry would rather not mention it at all—they need to be pressed hard to admit it. And yet the strategy of excess, unavoidable in a life lived-towards-a design, the strategy that prods, invigorates and whips up productive efforts and so also the output of waste, makes the cover-up a tall order” (p. 27). The paradox that Bauman highlights here is rather astute remains clear: progress and capital seem to produce waste to the extent that it (waste) becomes a necessity of capital, yet simultaneously demand overproduction, and excess remains the rule rather than the exception, while the colossal efforts to cover-up of the waste persists with significant human and environmental costs. Production instigates waste, yet the cost for that waste seems to be rising. Furthermore, Bauman argues in his book, *Wasted Lives: Modernity and its Outcasts* (2004) that due to globalization, neoliberal economic policies and climate change, dispossession is occurring throughout the world with the West bearing its share of the responsibility. Bauman’s not alone as others (see, and Butler...) alerts scholars to the sociological effects of socio-political impact of exploitation of bodies (Butler, 2013; Tsing, 2017). Despite the insane drive to produce and consume at great human and environmental costs, we continue to see waste everywhere.

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Waste is the absolute by-product of production of every sort. As writers, for example, we chuck words, throw them aside and replace them with more efficient or effective ones. Many of us “waste time” when we’re not producing, and yet generate waste as we produce. We dump emails into trash, take old, useless objects to the local thrift store, we dispose of food, unfriend people on Facebook, block people on Instagram, ad infinitum. The grinding machine of parsing out value and rejecting things and people seems to be a vital part of life of in the contemporary life moment. From displaced populations to over consumption to getting rid of things, engaging with waste seems to be an important aspect of contemporary life. What happens to all that waste? What does waste tell us about value in the contemporary moment? What might waste teach us about ourselves? Thus, instead of covering it up, what happens if we do a dumpster dive into it? These are some of the questions we posed to the larger academic community for this special issue.

The response to this special issue was light but strong. We begin with 12 proposals and nine made it into the final special issue. One article was slotted for another forthcoming special issue. One article was rejected and another was rejected after the author revision stage. Each of the proposals and articles went through editorial review and were reviewed by at least one and in most cases two review board blind peer-review. We are very pleased with the articles in this special issue. Some surprises are important to note. We did not receive any proposals that examined value on its own. All of the articles discussed at great length and rightfully so the issue of waste and dross with many articles paying very little attention to value. While it would have been nice to read articles on value as it relates to or is informed by waste, or things that are wasteful, we believe that issues related to value can be the topic of another special issue. We do think the issue of value is a rather complex one, and one that involves political theory, economics, history, and philosophy. Such interdisciplinary scholarship is quite rare in the current landscape of academia. Second, there were several articles about academic waste. As it relates to writing, time, and other issues related to being an academic. This approach by the various authors makes sense. Many of us writing for special issues are academics, and many of us have heard colleagues or have lamented ourselves about the various ways in which our positions can seem wasteful or produce waste. Third, we think it is important to note that we received no papers about such politically charged topics such as migration, immigration, neo-liberalism, and Trumpian wall politics. We think this omission is an important one. It appears that scholars in the academy are less willing to publish in this area for various reasons. But, to be honest, the editors of this issue wanted to read more papers about these vital political topics. Finally, we also received a couple of papers that employed contemporary theories to think about waste. The editors think that new theories can help us rethink waste and value. These papers in this issue help us to do that. Finally, we want to thank all of the anonymous reviewers for their detailed comments on each of the papers. We are so grateful for the attention they paid to this important issue. We know that

for some of you, the manuscripts evoked deep and personal emotional responses. We believe that excellent scholarship moves the reader—and many in this special issue did just that. We hope that the readers will be moved by it as well.

We begin this special issue with a matter that remains vital to everyone. That is the issue of time. Time, in fact, structures waste and establishes value. Roger Saul and Casey Burkholder give us a brilliant reflective and conceptual essay about time and they wonder about what it means to waste it. They challenge dominant relations of time and put forth the possibility of temporal waste as a practice of freedom, however noting that rigid structures of time and thus wasting time means resistance, privilege and responsibility. This highly philosophical piece is complex, but worth the read.

Timothy C. Wells, Lauren Mark, and Jorge Sandoval focus their paper on the ways in which waste, defined as static and disregarded matter, operate as space in academia. They rely on non-representational theory to illustrate the affective movements and processes in order to describe wasteful moments in everyday academic life. This highly conceptualized and beautifully written essay illustrates so well how non-representational theory can be used in reengage with wasted materials. Of note, the narratives are brilliant exemplars of how to apply Nigel Thrift's non-representational theory.

Benjamin Arnberg, Hannah Carson Baggett, and Carey E. Andrzejewski define waste, similarly to Wells, Mark, and Sandoval, as static and compose a rather compelling piece problematizing the value of data in the data analysis process. They wonder about the axiological choices of the researcher as she approaches the data analysis process—and whether what's valued is wasteful and to what extent the wasted data is indeed valuable. Dead data needs to be, they argued, placed in the hands of new “curators” and not necessarily forced to fit a predetermine or already-determined modality of data analysis. Their work forces scholars to consider how and to what extent data analysis shapes or molds participants, and more importantly, how a social justice orientation in data analysis of wasted data offers scholars a more nuanced approach to qualitative inquiry.

Mel Kutner and Elliot Keucker do an intense analysis of the terms affect and affective to understand issues of waste and value. They rely on theory from affect theory, Nigel Thrift, and Gilles Deleuze to think through their childhoods as waste. The theoretical applications produce rather startling and nuanced narratives. They weave so beautifully the affect and affective with the personal histories. This paper is a must read for scholars interested in gender studies in education.

Susan Nordstrom and Margaret Somerville provide our readers with a much desired detour. They offer a post-humanist reading of waste through multi-modal perspective. They use email exchanges between human and non-human entities to tell stories of waste and its disgusting and artful excesses. They transform our understanding of waste as a static entity, but one that is historical, flowing, and in motion. Their thought-experiment keeps the reader's focus on movement and how things dissipate as well as transform. It is the chaos of the world, they argue, where

waste and art meet. Those readers interested in post-humanism will find this article to be quite useful. As a special note, this essay offers readers a really great way to think about how to articulate post-humanist scholarship beyond the typical rational, argumentative, and propositional modalities. A super generative paper.

Susan Ophelia Cannon and Stephanie Behm Cross focus on the notion of excess to discuss the perils and responsibilities of writing collaboratively in academic spaces. They wondered why collaboration often slowed down the writing process rather than offered scholars an opportunity to be more productive. Being productive in the academy remains a super important aspect for promotion and tenure. They illustrate how theory, or in this case, one quote from a theoretical text can mangle an entire paper. They return to two bits of data that refused to go away to show the messiness of writing and research production. This post-qualitative paper captures how writing up data across time can problematize the collaborative writing process.

Mirka Koro, Adam T. Clark, and Mariia Vitrukh tie together vital threads of waste and matter in academic spaces. They argue that waste is generative and is specific to certain localities and geographies. They focus exclusively on waste as matter as generative. They show in their paper how academic waste is ordered and reordered to reveal how waste is moved about in academia. Their goal, like Cannon and Cross, is to think about new ways to produce scholarship. Similar to other scholars in this special issue, they rely on post-humanism to help readers reconsider capital-value in academic production.

Ryan Evely Gildersleeves relies on Object-Oriented Ontology (OOO) to examine the wastefulness of data in higher education. He looks at different types of data production, including “wild data,” used in various locations in universities to examine the affective intensities of the excesses of data. Focusing on the Campus Climate Survey, Gildersleeve’s essay shows how “knowledge comes from the wasteland.” A thought provoking essay that reminds scholars that cutting is both an intentional and productive aspect of research endeavors.

Mark Helming and Catheryn Van Kessell wonder about what curriculum studies might learn from death and dead bodies. They offer very detailed descriptions of corpses to think differently about the affects of waste and to confront humanist notions of learning. They examine what corpses do in order to examine the various assemblages of living and non-living entities. This fascinating look at death and corpses compels the reader to reconsider the concept of life in motion and the “vibrant matter” of death.

The special issue concludes with an insightful book review of *The Complete Home: An Encyclopedia of Domestic Life and Affairs* (1879) by Lucy E. Bailey. This brilliant book review shows how manuals helped to produce white, middle-class women’s ideals of domesticity and to serve larger nationalist project in the United States. The book review discusses how and why women functioned as waste managers as a way to justify women’s competencies and their abilities as ordering agents in the national interest. It is important to note that this book review was peer-reviewed.

Making Waste as a Practice of Freedom

On Temporality and Time Wasting in the Academy

Roger Saul & Casey Burkholder

Abstract

Time's neutrality is a ruse. Its steady beat has embedded within it a political project that shapes and is shaped by the life of the institutions that prize its articulations. In this critical, conceptual, reflective essay, we begin by theorizing time, and argue that producing temporal waste is a practice of exercising freedom in context of the academy's institutional rigidities. We make this argument in three parts: *Making Waste as Critique*, *Making Waste as Equity*, and *Making Waste as Experience*, in which we suggest that a scholarly disposition toward making temporal waste can support and elevate stances of critical being, doing, and experiencing within the academy. The seductions of orientating to time in the ways institutions intend us to are great, as are the incentives offered for doing so. And yet to attempt to achieve time differently is a praxis whose value holds the potential to allow us to perceive ourselves divergently in the academy.

Keywords: temporality, time, resistance, neoliberal university, waste

Introduction

Is there a more pervasive disciplinary mechanism than that imposed on human bodies by the silent authority of time? As both a construction of modernity and a conduit for the perpetuation of its values, time—or, more precisely, clock time, the

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particular iteration of temporal knowing most ascendant today (Saul, 2016; Postill, 2002)—is totalizing in its incitements. Its conceptual apparatus provides the units of measurement—seconds, minutes, hours, days, weeks, months, years—onto which we map our lives, and in relation to which we structure, organize, and regulate our experiences (Adam, 2004; Hassan, 2007). Yet if it is the case that modern time imposes its will over vast swaths of contemporary humanity and society, this is because it is so often presumed to be valueless, presumed to be an apolitical, neutral backdrop framing how we make ourselves and the world.

What if time's neutrality is a ruse? What if its steady, unchanging beat, always constant, has, embedded within it, a political project that shapes and is shaped by the life of the modern institutions that prize its articulations (Saul, 2020)? What if what clock time is disposed to value most—regularity, linearity, order, efficiency, economy—silently supports a series of powerfully discreet institutional relations, discreet because its operations are as much perpetuated by self-monitoring as by impositions from above? How, as a consequence, might we negotiate the effects of the clock as a consolidating temporal force in our lives, and strategize to contest it, if we began to see it more clearly for what it was, a conduit for animating and legitimizing several more identifiable discourses and practices we may wish to challenge: capitalist excess, neoliberalism, consumerism, and the surveillance state (Hope, 2016; Martineau, 2015; Snyder, 2016).

In what follows, a critical, conceptual, reflective essay that emerges from our own experiences of working in universities, we focus on the notion of time in making the case that it functions as an under-theorized and subversive authority at the center of institutional relations of scholarly production. We acknowledge that there is not one kind of university, and that depending on context (social, historical, institutional, cultural, geographic), universities can come to embody diverse motivations, values, and faculty experiences. Mindful of such differences, in this piece we critique dominant relations of time in the academy, and engage the political possibilities of subverting these relations through a particular strategy: the production of *temporal waste*.

Temporal waste intrigues us. We are two early career scholars in a Faculty of Education at a Canadian university, both on tenure track and constructed as institutionally productive by those in our localized scholarly contexts, yet increasingly suspicious of this construction and its disciplining effects upon us. In engaging the politics of temporal waste, and in pursuing its productions, we see possibilities for institutional critique, for protest, for equity, and for more interesting and diverse expressions of scholarly experience.

Central to our theorizing is that waste need not only be thought of through notions of deficit, or exclusively as a material contaminant (Douglas, 2003; Li-boiron, 2019; Mountz, Bonds, Mansfield, Loyd et al., 2015). In some instances, waste has been understood alternatively as “matter out of place,” and as “a way to think about the relationship between “brute” materials (PVC, dead bodies, recyc-

bles) and the social, political, and cultural work of uneven relations with materials (toxic injustice, purity, abjection)” (Liboiron, 2019, para. 3). While it is true that when considering waste in its material forms it is hard to imagine how its willful production could support a sustainable project of emancipatory protest or critique, in the case of *temporal waste*, waste need not be conceived of as pejorative, need not exist on the other side of value, but could instead assume its own structure of values in ways that contest the excesses of late stage capitalism. In a society that fetishizes efficiencies, making temporal waste can be seen as an important critical intervention, a subversion of what neoliberal logics value most.

From our privileged perspectives as white, middle-class, tenure-track faculty members working within universities,¹ where these logics are ascendant, time wasting can mean finding ways to resist the onset of institutional agendas that seek to make professors into routinized instruments of capitalist production—efficiency metrics, quantifiable scholarly production, student opinion surveys, working within institutions and benefitting from pension plans funded in part by investments in extractive industries (Walker, 2009). We are not outside of the system that we critique, but we see ways of working collectively to disrupt these institutional agendas. This can mean strategizing with like-minded others in uncovering ways to do scholarly life differently. It can mean working only at work, during regular work hours, and spending/wasting time with our families and loved ones.² And it can mean pursuing work that matters to us, and with the communities we care about, even if the work takes longer than it would otherwise take or is circuitous in ways not rewarded by the rigidities of clock time (and so is less amenable to immediate institutional credit with respect to the kinds of outputs the academy tends to value most). In sum, our orientation to waste involves finding ways to prize it in a temporal context that asks us not to.

To make our case, we begin by drawing on socio-cultural theories of temporality, seeking on the one hand to complicate popular discourses of time and, on the other, to animate alternative ways of thinking about it that rescue it from its definitional orthodoxies (Adam, 2004; Hassan & Purser, 2007; Sharma, 2014). We then devote the bulk of what follows to presenting a case, stated in this paper’s title, for *Making Waste as a Practice of Freedom*, or for making *temporal waste* as a practice of exercising freedom in context of the academy’s institutional rigidities. Locating ourselves as early career university scholars, we set out to do so through three separate but interrelated arguments. We call the first *Making Waste as Critique*, in which we suggest that a scholarly disposition toward making temporal waste can support and elevate stances of critical being within the academy. We call the second *Making Waste as Equity*, in which we suggest that making temporal waste can support discourses and practices of equity in the academy. We call the third *Making Waste as Experience*, in which we articulate a vision for existing in the academy as institutional actors less bound by the rigidities and values of clock time, thus opening space for a series of alternative affects and engagements.

Theorizing Time

Time inquiry spans the academic disciplines. In a variety of fields - physics (Hawking, 1998/88), literary theory (Ricoeur, 1984; Simms, 2003), psychology (Murray, 2003), philosophy (Gale, 1968; Deleuze, 1989), anthropology (Fabian, 2002), sociology (Adam, 2004), history (Carr, 1986; Holford-Strevens 2005), gender and women's studies and feminist praxis (Mountz et al., 2015), and cultural studies (Ehn & Löfgren, 2010; Sharma, 2014)—diverse forms of scholarship, drawing on various bodies of knowledge, exist that put time at their centre. If a common theme can be said to join these orientations, it is this: time is much more complicated, variable, and contested than tends to be understood in the dominant discourses and practices of the everyday, where the linearity and rigidity of clock time predominates. In theorizing time as a means of disentangling it from its popular presumptions, we focus on three interrelated strands of inquiry in contextualizing our work, those informed by cultural, sociological, and historical mindedness.

Through the lens of historical mindedness, much is revealed about the fallacy of assuming that clock time is definitionally universal, stable, or enduring. Any one of a number of historical entry points attempting to gauge how peoples and cultures make and have made relationships to time tells us as much. If today many of us live our lives in global agreement with the routinized dictates of clock time – to the extent that, for example, precise and measurable hours in the day can come to prompt in us particular behaviors (eating, sleeping, working, resting)—history tells us that throughout most of human existence there has been no such agreement across geographies, nor does any such agreement persist across cultural contexts (Martineau, 2015; Raybeck, 1992; Strang, 2015).

Behavioral and dispositional allegiances to the precisions of clock time have come about through uneven historical processes. These have been constructed for vast swaths of humanity through, for example, the invention of the first water clocks in ancient Egypt (Cotterell, Dickson, & Kamminga, 1986), the mechanical clock in Europe at the start of 14th century, the pendulum clock in the 17th century, and the commercially motivated formation of a global time standard near the end of the 19th century (see Martineau, 2015). Where it concerns global standard time, many of the world's most powerful nations conferred to construct and standardize what had been thousands of diverging local times, and in so doing imposed onto disparate peoples and cultures a system of global timezones (Lesko, 2012). Economic considerations were paramount: a globally linked conception of time met the presumed needs of industry, in which new communication and transportation technologies, dependent on temporal precision and uniformity for their optimal functioning (coordinated railway travel, global navigation, telecommunications advances), held sway (Alfred, 2010; Martineau, 2015)

The will of politically-supported industrial capitalism in the making and perpetuation of universal conceptions of time, or in what McLuhan (1964) has called

the development of a “theology of cohesion” (p. 138), is paramount. As industrial labour came to organize the work lives of increasing numbers of people around the globe, human life for many began to correspond with monetized exchange values (Walker, 2009). Time was at the centre of this exchange, an independent variable against which outputs of human and commercial productivity could be precisely measured, and in relation to which temporally determinative subjectivities and conceptions of human worth were newly imposed (Saul, 2016; Hassan, 2003; 2007; Lee & Liebenau, 2000). Other institutions—the family, the school—underwent their own restructurings in conjunction with these machinations of industry (Clubine, 2012). A deeper inquiry into any of the above animates the frailty of assuming that modern time’s operations upon our lives is apolitical, ahistorical, everlasting, or somehow intrinsic to human experience.

Through the lens of sociological-mindedness, we can likewise move into the present to glean how modern institutions shape the temporal selves and communities in their command, as well as function to legitimate national and political allegiances. Systems of education offer a useful example of this.³ Consider how time operates in schools: the strict schedules, the regularity of bells, the temporally defined curriculum expectations, the age-based systems of promotion (Saul, 2020; Popkewitz, 2013). All of these rigidities operate in the name of structure, order, consistency, and efficiency, and on the presumption that time—uniform, neutral, the same for all—elevates meritocracy and equality.

But does it? All students must adhere to the rule of the clock, an equalizing and uniform entity, in order to function successfully in schools. Yet this does not mean that all students experience their temporal selves in the same way. Just as we accept that modern human lives are made in relation to a series of intersecting social categories that help to construct us differently—race, class, ethnicity, nationality, gender, sexuality—our relationships to time, itself a social category, do not exist apart from these constructions. On the contrary, myriad social categories, time among them, intersect in helping to inform our interpretations and experiences of self and other. The clock, an instrument of institutional authority, is therefore not a neutral backdrop against which schooling takes place. School actors—administrators, teachers and students—may see time as absolute in its functions, but it is more appropriately conceived as particular and discriminating in the individual and social attachments it enables. The institutional time of schools is tied to a whole structure of values: nation building, morality, notions of appropriate conduct, elevations of particular discourse patterns, and perpetuations of socially acceptable norms of behavior (Adam, 1995; Popkewitz, 2008, Saul, 2020). In this sense, particular kinds of students—students marginalized through the social categories of oppression they occupy—will encounter institutional time in ways that are less affirming and more discriminatory than is the case for others. Absolute and totalizing notions of time are in the end far from egalitarian—they help to structure people and groups differentially.

Still, temporal relations are not merely determined from above. In this regard, a proliferation of scholarship in cultural studies has more recently considered the role of time in relation to people's emerging cultural practices (Sharma, 2014). The growth of online communications and cultures have in part brought about this proliferation, in that online life can be said to open myriad potentialities for disengaging from the rule of clock (Hassan & Purser, 2007). This disengagement manifests in a variety of ways. When online, the social acceleration of time is made possible by the rapidity of information exchange, possibilities for asynchronous communications render users less wedded to the dictates of clock time, and informational outputs are largely stacked rather than blended (in contrast to the pre-structured and integrated information chains contained in older media like books or film (Eriksen, 2001; 2007; Hassan and Purser, 2007). Likewise, the Internet's global reach brings people into virtual proximities that do away with the previous communicative restrictions of time zones (Lee & Liebenau, 2000).

Some cultural studies theorists refer to the new temporal conditions inherent in online cultures and communications as speed theories, and there are no shortages of these (see Sharma, 2014). Such theories open possibilities for thinking anew about our relationships to time. One variant of these, of particular relevance to our thinking, urges speed theorists to forefront older questions about oppression and inequity—often overlooked in totalizing conceptions about emerging communicative relations—amidst talk of the dissolution of clock time (Sharma, 2014). This view suggests that time does not automatically become less oppressive amidst these dissolutions, but can in many circumstances become differently oppressive. For example, Sharma (2014) coins the term “power chronography” (p. 9) in writing about how the benefits of new, contemporary cultures of speed are not at all inclusive. Rather, cultures of communicative speed and flexibility position people differently in context of how and to what extent they can exercise competencies and privileges within these cultures, in which older categories of oppression still hold sway.

If time is not absolute, if the version of it we tend to acquiesce to is historically locatable, and if our experience of it is variable and made in relation to a series of intersectional social categories and cultural competencies, then how might we understand it differently? We find it compelling to think of time as a contextually situated attribute, a series of intersecting and overlapping pluralities of which clock time is just one version (Adam, 2004; Hassan & Purser, 2007). Just as it is habitual for us to perceive space in multi-textured ways as part of our habitual practice of interpretive seeing (through perspective, color, foreground, background, proximity, distance), it is possible to do the same with time. Temporal seeing (Saul & Burkholder, 2019b) seeks to perceive phenomena as not simply comprising a linear, endless, forward moving series of moments proceeding one after the other (an over-determined notion of time whose silent authority is the clock). It seeks instead to perceive phenomena as likewise made in context of a series of intersecting, plural, and contextual histories; relational chronologies; internal rhythms;

definitional presumptions informed by variously accelerating and decelerating flows of information; and social meanings and critiques informed by all of these (Saul & Burkholder, 2019b). Doing the preceding is not beyond the realm of regular, conscious decision-making, but the overwhelming hegemony of clock time often precludes it (Saul, 2016).

The above time theorizing informs our inquiry into temporal waste in what follows. It suggests that in spite of human possibilities for making diverse relationships to time, modern institutions like universities overwhelmingly locate those who work within them according to rigid temporal relations (Walker, 2019). They sustain little temporal nuance and they do not aim to, for the version of time they most often endorse—uniform clock and calendar time—is synchronous with the dictates of production and accumulation (of knowledge, of capital, of prestige) (Walker, 2009).

As university professors, we wish to point out that our positions as writers of what follows is fraught—our acquiescence to our institutions' temporal values helps them to function, even when we spend time in works such as this considering how we might contest them.⁴ In this way, we endorse rigid temporal definitions and the relations of domination that underlie them by acting in accord with the versions of time that our institution privileges, and we are aware that we ourselves exercise a series of privileges in performing these contestations. Yet we are also steadfast in our resolve that acknowledging these privileges does not preclude our responsibilities toward rethinking and resisting rigid temporal structures – tied as they are to a deeper set of oppressive values. What, then, would worthwhile attempts at temporal contestation look like in a university? What could these attempts accomplish? We now turn to a discussion of temporal waste.

Making Waste as a Practice of Freedom

We wish to put forward the case that making temporal waste can subvert existing practices of institutional domination and support new practices of freedom. In this regard, we undertake this work in the tradition of Marizio Lazzarato (2012; 2015), highlighting the ways that other scholars such as Ryan Evely Gildersleeve (2018) have conceived of noncompliance and laziness as direct strategies when engaging with the temporal. Some examples of this temporal noncompliance within the professoriate include slowing down the work of professors and spending time reading and theorizing instead of accelerating knowledge production and increasing neoliberal metrics through amassing grants and quick publications (Berg & Seeber, 2016). We see the notion of 'making temporal waste' as different than 'wasting time.' Wasting time conjures the discourses and practices of consumption. To say that one is wasting time is to acquiesce to a set of values that re-inscribes time as a commodity. It is conceding that time is a thing that can be wasted, and it locates us pejoratively in relation to this wasting. Time is therefore wasted only in con-

text of dominant institutional discourses of time. We are interested in a different formulation. Making waste, an active construct, instead refers to engaging with time—practically, conceptually, relationally—in a way that purposely subverts what the academy expects of us as temporal beings. Making waste is performed in order to make room for a different set of temporal relations, relations that counter notions of time preferred by institutional rigidities. We see the expression of these waste-making temporal relations as necessarily contested and uneven—partial rather than totalizing, and taking place within the confines of what our institution is willing to tolerate (and, as in cases of ironic subversion, celebrate) even as we act in protest of its temporal values.

Making Temporal Waste as Critique

How does making temporal waste manifest as critique in and about the academy? Given that modern capitalist institutions are constructed to value temporal rigidities—placing human bodies within arrangements meant to maximize production and accumulation—a worthwhile entry point into this question, for us, has been to try to ascertain and assert our own values amidst the over-determinations of the institutional structures we inhabit. In response to the regular communication of new policies, mandates, initiatives, and encouragements regularly transmitted to us within our university, our resolve is to persistently consider and reconsider a version of the following question: who is our university's ideal institutional respondent in putting forth these communications, and in what ways does this constructed respondent match with what we recognize are our own ideals in doing our work?

The notion of an ideal subject position, borrowed from textual and media analysis, is useful here. Davis (1993) defines an ideal subject position as, “the type of reader that the text beckons through its structure and content.... [It] suggests the identities and perspectives that the producers assume to prevail among the readership and/or those whom the producers desire to read the texts” (p. 170). In our university, as in others, the ideal subject can be thought of as an imaginary institutional actor whose “identities and perspectives” are moldable, conformable, and uncritically amenable to the will of whatever institutional dictates happen to predominate at a given time. An ideal subject actualizes an institution's values and visions with complacency and conformity. On the contrary, a critical subject is discerning in making decisions about the same, while a critical temporal subject foregrounds time in making these decisions. A critical temporal subject therefore considers how rigid discourses of time are wielded through institutional disciplining in the interests of hegemony, and attempts to subvert these rigidities through waste making processes such as re-imagining how an ideal subject might use and conceive of their time, as well as by bringing those re-imaginings to bear on one's practices and relationships.

A strategy that emerges when we dialogue about achieving the preceding in-

volves moving more resolutely, more deeply, and with more contextual specificity, toward unpacking the notion of an ideal subject within our own institutional milieu. In this regard, we come away with the strong sense that in spite of rhetoric otherwise, our university—as with many today—often chooses to value what some have referred to as “experts” over “intellectuals,” or technocratic employees whose job is to maximize temporal efficiencies over autonomous and communitarian thinkers whose job is to follow curiosities, in imagining their ideal subject. Endeavoring to be critical temporal subjects, we therefore seek to contest this formulation.

Said (1994) is helpful here (see also Chomsky, 1967). In *Representations of the Intellectual*, Said writes about the ways in which professors in modern universities are beholden to various incentivizing mechanisms that can compromise desires to take on embedded structures of oppression and injustice, precipitating a “drift towards power and authority” (p. 80). These incentives find form in university structures that implicitly prize pleasing governments, industry, special interests, and, in some cases, a consuming public. Consequences can include apolitical scholarship, the valuing of expertise over knowledge, the professionalization of knowledge, narrow specialization, and intellectual conformity. For Said (1994), the antidote for scholars is to embrace amateurism, a formation that instead prizes originality in thinking, thoughts that cannot be easily pinned down by pacifying agents, morally relevant inquiry, and the support of persons who aim to ask uncomfortable questions that seek to challenge their audiences rather than satisfy them.

Zižek (2012) puts forward some of the same. In his own formulations about experts and intellectuals, he suggests that the role of an intellectual is primarily to ask questions rather than to provide answers, the latter being the domain of an expert. Experts support systems as they are and look for greater efficiencies in the functioning of these systems, without aiming to disrupt the structures of power that support them. Intellectuals, on the other hand, seek to destabilize assumptions of expertise with questions that disrupt the structures of power that enable them. Foregrounding temporality in our thinking about the preceding thus prompts in us our own overriding questions: As professors of education in universities, how will we endeavor to use our time? Do we wish to support discourses of expertise—a view that in our case necessarily concedes that school systems and professional research cultures are largely fine as they are, and that our work should focus on helping them to improve their efficiencies—or do we wish to support practices of intellectualism through questioning and critique? The ideal subject position from the perspective of our institution asks us to spend time pursuing systemic efficiencies. Our ideal subject position, temporally deviant and wasteful according to the dictates of institutional preferences, aims where possible for the opposite.

We see expert and intellectual dichotomies play out in additional ways within our institution. For example, the tension between quantitative and qualitative notions of time—the former hegemonic, the latter marginal—is arguably mirrored in scholarly discourses and practices. In our observation, quantitative research is

a preferred form of knowledge production in the academy because its language of communication—statistical output, comparative sorting, numeracy, taxonomy, consistency over particularity—is most easily actionable in governance and public policy contexts where technocracy and neoliberalism predominates (Currie, 2004). In the contemporary university, intensified emphases on entrepreneurialism, monetization, and social innovation (the latter often a proxy for research focused on neoliberal efficiency) find form through these quantifying imperatives, pushing researchers to conceive of their work through a language of narrow ‘deliverables’ and outputs (Currie, 2004; Slaughter & Rhoades, 2004). Funding structures in university programs of education—which in addition to their research imperatives function as professional schools of teacher training, which means they work closely with public schools and governments—are no different. Just as is the case in compulsory schools, where standardization and data quantification are likewise in ascendance (Coles, 2018), the price of not acquiescing to this communicative language and its temporal presumptions can be marginality within the academy.

The specter of bumping up against marginality can be enough to discipline new faculty. Such is the case in our own context. For example, Roger, whose educational work does not tend to need funding, rarely pursues it. Yet his decision is not consequence free. It comes with the perception—possibly self-imposed, although its source is arguably less important than its existence – that he is not fully actualizing what is being asked of him in his professional role. On the other hand, Casey has a well-funded research program, and counts on this funding to provide opportunities to employ graduate students, to carry out socially relevant work with young people, and to support sustainable capacity building within the communities she cares about. Yet she also encounters university officials and research officers wedded to discourses of monetization and entrepreneurship who struggle to understand, showcase, or promote her work through official channels as they might for others. These circumstances again prompt questions of how one’s time should be put to use in an institutional context where not following along with preferred dictates is constructed as wasteful rather than optimal.

Foucault (1997) once reasoned that the purpose of critique is to enable the exercise of “not being governed so much” (p. 29). Critique is in this sense an exercise in asserting one’s freedoms, in our case freedom from the dictates of institutional imperatives that favour a particular version of temporal efficiency. Our reiterated intervention is that making temporal waste can subvert these imperatives. To make temporal waste is to perform critique, critique that can open space for divergent ways of being in the academy. If a consequence of this attempt at divergence is the potential for marginality, the price paid is an exercise of freedom (to think for oneself, to set agendas in the interests of communities and constituencies one cares about, to participate in those communities). We therefore aim to exercise this freedom by paying attention to the ways in which time is wielded in institutions. We aim to repurpose time - to make waste of one version of it and lay claim to another, by

putting time to use in service of issues that matter to us. We write about one such issue, equity, in what follows.

Making Temporal Waste as Equity

How can making temporal waste support equity and counter the embedded politics of institutional temporality? We find it helpful to consider this question in relation to the two predominant criteria our university uses to assess our worth as institutional citizens—teaching and research—seeking to recover alternative means of constructing worth in relation to each of these.⁵

To make temporal waste in support of equitable teaching means to engage in a particular temporal politics of teaching. We currently teach students in teacher preparation programs, and we teach working teachers, administrators, and educational researchers in graduate programs. In doing so, our institutional position asks particular things of us: we are to prepare our students to be effective teachers, they are to demonstrate competencies toward accepted standards of teaching practice, and they are to exemplify the ethical imperatives demanded of the teaching profession. All of these criteria appear sensible and unremarkable, but they risk definitional emptiness in absence of attaching to them more penetrating questions. It is fine to value instruction that enables preparing effective teachers, but what do governments, school systems, and programs of education today imagine an effective teacher to be? What do they imagine adhering to standards of practice and ethical imperatives to mean?

Increasingly, it seems that answers to these questions match the same institutional will from which orthodox notions of time are perpetuated. Systems of education value STEM education above all else (Coles, 2018), and with it philosophies of precision, efficiency, standardization, conformity, linear developmental presumptions about young people, and a decision-making apparatus that uses data-analytics to inform policy about all of these (Saul & Burkholder, 2019a). To an extent we feel responsible for teaching our students how to survive in institutions that value these philosophies, and so we engage our students in discussions about them in our teacher preparation work. On the other hand, we find it important to encourage in students an awareness of the fact that there are alternative conceptual and practical approaches to carve out among these over-determining philosophies of educational competence, including the notion that these philosophies can be contested through alternative understandings of time. We consider these alternative understandings of time in relation to critical pedagogies that seek to contest connecting the purposes of education with utopian ideals of equality, and that instead take up how absent of critical intervention by teachers, schools more easily become vehicles for social reproduction, sorting, banking, and discrimination (Darder, Baltodano & Torres, 2017).

To encounter time in this way is therefore to encourage our university students to consider the ways in which their students—students in compulsory schools—are located differentially in relation to time. It is to consider the ways in which under-

lying compulsory schooling policies is often a spatial bias, in which there is the perception that simply bringing together diverse students in the same space will somehow facilitate democratic engagement among them (Sharma, 2014, Saul, 2016; Saul, 2020). We seek to elevate notions of the temporal within such spaces, seek to put forward the idea that just because various students are occupying the same space, this does not mean they are occupying uniform times. To the collective spaces they occupy, they will bring into contact with each other various intersecting histories of experience, multiple chronologies of development—highly particular and highly dependent upon the material and contextual conditions of the activity they are engaged in—that will brush up against the chronologies of others in various ways, and highly subjective internal rhythms that will affect their learning and engagements from one day to the next. Some will move faster, some slower. Some will learn more quickly, some less quickly. In which case the wisdom and effectiveness of their teachers will depend on seeing time in these textured ways rather than succumbing to totalizing definitions of time that all are expected to adhere to in unison.

In research, questions of how and in what ways time is institutionally wielded emerge as well, in which context a disposition toward making waste of institutions' preferred temporal conceptions can likewise support equity. Universities today unambiguously favour fast over slow research output, the rapid accumulation of publications over unhurried scholarly deliberation, and, in context of their assessments of tenure and promotion, measurement mechanisms that arguably privilege quantity ('How many publications?' 'How much funding?') over quality ('Is the work interesting?' 'Is the work relevant?') (Currie, 2004; Menzies & Newson, 2007). This institutional pressure for more hurried research outputs sometimes leaves us—again, still early in our careers—wondering if these pressures come at the expense of achieving greater intellectual depth in our work.

In response, our conceptual disposition toward making temporal waste here means actively countering these institutional pressures where we feel we can. Our precarious institutional positions—new, not yet tenured, laden with student loan debt, not yet with the cultural capital we imagine we might have in later years—renders this endeavor a constant negotiation. For Roger, whose research tends toward the theoretical and whose research subjects are invariably ideational and textual rather than human, this involves an ongoing internal dialogue about doing work that matters—work in support of concepts and projects of equity according to terms that are not determined by institutional imperatives seeking to co-opt them. For Casey, who works closely with research participants, graduate students, and colleagues at multiple universities, research that counters the temporal imperatives of the academy must privilege sustainability in what it prospectively offers its participants. Her research is therefore premised on the notion that the researcher's purpose is to support research participants in community making, capacity building, activism, aesthetic expression, and advocacy toward issues of concern to them and the com-

munities they care about. In practice, this means committing to a methodology that involves research participants in decision making about how research is conceived, designed, disseminated, and archived (Burkholder, 2018a; 2018b; forthcoming). As the slow and collective scholarship of Alison Mountz, Anne Bonds, Becky Mansfield, Jenna Lloyd et al. (2015), makes clear, to refuse the time/productivity continuum in the neoliberal university is to enact an ethic of care, of feminist praxis. To produce temporal waste as an equity stance is to commit to “good scholarship *and* a feminist politics of resistance to the accelerated timelines of the neoliberal university” (Mountaz et al, 2015, p. 1238, see also: Halberstam, 2011; Meyerhoff, Johnson & Braun, 2011).

These stances come at a price. In an institutional context where time is a commodity whose use is legitimized by measurable outputs, and according to which the seduction of producing faster rather than slower outputs is an ideal, this price can range from questions about the legitimacy of what one does with their time in individual circumstances of slow output, to the adoption of self-imposed disciplining mechanisms in individual circumstances where fast output is seen as achievable (Walker, 2009). Neither option is optimal for engaging in equity focused scholarship: not in cases in which scholarship must necessarily develop slowly, which can occur either when seeking to engage research participants in deliberate decision making in the manner Casey suggests, or in challenging systems and institutions on their notions and practices of equity, which can incur the kinds of hurdles that often accompany willful contrarianism; and not in cases where scholarship can necessarily develop more quickly, which can create conditions that encourage narcissistic careerism and individual allegiances rather than communitarian ones that better align with projects of equity. In both cases, there are difficult decisions to make about how to do away with one set of allegiances to time in favour of elevating others, decisions that we as institutional actors are necessarily thrust into having to make. If we do not make them, we are deceived into believing these decisions are not being made for us. And given the proclivities of institutional motivations outlined here, these decisions will not necessarily be made in service of equity.

Making Temporal Waste as Experience

Having centered time in considering how we aim to enact critical and equitable stances in the academy, unarticulated concerns remain for us with respect to time’s influence on our day-to-day experiences of university life. At stake are lingering questions about preferred ways of temporal being in the academy: What does it mean to be collegial? What does it mean to be appropriately service oriented in an institutional context whose values do not always match our own? What kinds of relationships should we value in our daily interactions? How can we enact these values? And, what kinds of social forces can work against enacting them?

The deleteriousness of competition appears as a central trope in our delibera-

tions about these questions. A discourse of ‘scholarship as contest’ abounds: How much did you publish? Where did you publish? What funding did you get? Who has read your work? How many people have read your work? How often has it been cited? To the extent that there is a deep structure of competition underlying how professors are encouraged to understand their contribution to life in universities, acquiescing to this structure is well-rewarded—so much so that it can be difficult to think of oneself outside of its dictates (Slaughter & Rhoades, 2004; Walker, 2019). We wonder if turning concentrated attention onto time, as a category of intersectionality that underlies this competitive structure, offers an opportunity to interrupt it. We wonder too if doing so can make visible a different set of collegial relations, relieving us, in moments, from clock time’s disciplining effects and influences over us.

One strategy we enact to repurpose time in service of opposing the competitive structures we exist within occurs through an otherwise banal practice we have come to view as deeply significant to the ways in which we experience our work life. With several of our colleagues, we routinely schedule time for meetings and conversations that do not have instrumental ends. We do so purposely, in order to interrupt the institutional pulse of clock time. We are aware of the irony of ‘scheduling’ these conversations, but embrace this irony and take seriously its meanings—chief among them, that we are not immune from participating in the temporal hegemonies we contest. Rather, we aim to make room for engaging these contestations even and in spite of existing in an institutional structure that disfavors them. Our conversations—often over coffee early in the day, or during self-imposed breaks later on—take up areas of personal, cultural, and intellectual interest to us without any premeditation about their intended or measurable outcomes, and so are consciously transformed into experiences that temporarily disengage from the instrumentalities of institutional time.

We see it as operative that we pursue these practices consciously. We expect that we would participate in these humanizing practices anyway, as would others, but to consciously plan to do so is to engage in a subtle act of recognition of the fact that we exist within an institutional system of relations whose default setting can be to dehumanize (by conceiving of us primarily through neoliberal logics of value and production) (Currie, 2004). The paradox of our attempt to repurpose our time in these ways is that our practices of contestation often support the productivity imperatives of our institution—early morning coffees prompt thoughts about future research collaborations as well as plans for future writing, and conversations that aim to interrupt the temporal rigidities of university life offer us energy to re-enter these rigidities.⁶ Pursuing these practices of temporal waste making is also an opportunity to recognize our privileged social circumstance, to recognize that the consequences of our temporal contestations, and the agency we claim in making them, do not come with the sorts of costs—safety, security, vulnerability—that are incurred by many others across vast swaths of the globe, for whom conditions

of workplace exploitation take place according to relations of domination that are unambiguously dire (Coles, 2018).

With respect to the partialities of our own context, a predominant privilege we increasingly perceive in our positions as professors is the opportunity to exist ‘in time’ somewhat differently than do many others in our close periphery. Which is to say that many of the modern employment structures we observe, even if largely more unstable and more precarious than in past decades (Snyder, 2016), continue to hold to a somewhat defined separation between compensated work on the one hand, and non-compensated work as well as leisure on the other. Workdays and/or work shifts are precisely and punitively constructed for most, and the notion of leisure, if at all achievable, is conceptualized only outside of the hours of one’s paid work. The realization that as professors we do not have set work hours outside of scheduled teaching, and that the traditional surveillance of ‘nine to five’ work days and precarious employment does not apply to our context—even if other surveillance and production imperatives do—prompts in us feelings of privilege and responsibility, although feelings whose disorienting underside can also take shape as self-surveillance. Which is to say that we largely make our own hours as professors, but this is a freedom countered by the constraint of not knowing when work hours stop. And it is a temporal formulation about which our institution is well aware, just as it is aware that our institutional conditionings over a lifetime will prompt in us an affect of wanting to work more rather than less, as well as an affect of self-recrimination to the extent that we do not do so.

These intersections of choice and prior conditioning also extend to other areas of university experience. For example, the performance of university service is required of professorship, but as in its other domains, this performance is fraught because institutional structures of temporal measurement reward certain kinds of dispositions and activities over others. Sitting on faculty and university committees—for which we are credited toward promotions—can be important work. But so is counselling students in myriad capacities, using whatever influence we may have to support external community members and groups, advocating to support student admissions and hiring decisions in support of equitable decision making, and supporting colleagues in their own endeavors toward doing the same. None of the preceding fits easily, if at all, into credit structures of acceptable university service. It is temporally undocumented service. The temptations of constructing an experience of being in the academy outside of this service can therefore be great, this in spite of the fact that service such as this arguably exemplifies an ethic of institutional citizenship whose social benefits far outweigh service that is institutionally credited. Here again temporal consciousness leads us to the matter of how we spend our time and to what ends.

Conclusion

Time is a central organizing mechanism in the life of the academy, and as such consciously making oneself and one's relations in ways that recognize its political imperatives and partialities can constitute an important intervention into the dominant discourses and practices university's value most. We have proceeded with this in mind, aiming to subvert dominant discourses about how universities can come to imagine themselves as operating according to optimally functioning temporal relations—relations that are quantifiable, accountable, output oriented, capitalistically productive—considering instead the value of inverting presumed temporal productivities and transforming them into waste.

We have contended that making temporal waste opens new paths toward alternative ways of being in the academy, and suggests new prospective freedoms, freedoms that can come in the form of understanding ourselves and encountering each other in ways not wholly determined by the institutional over-determinations of life in modern universities. Drawing on our own experiences and negotiations as early career scholars, we have considered what it would mean to make temporal waste as a practice of critique (in which we consider critically disentangling how it is that our institutions construct time's proper uses from our own definitions of the same), as a practice of equity (in which we suggest particular temporal dispositions to teaching and research that can counter the embedded politics of preferred institutional temporality), and as a practice of experience (in which we set out to articulate the idea that divergent experiences of daily temporal being in the academy are possible, if not humanizing and redemptive).

Throughout, we have held to the notion that none of the above is easily actionable. The seductions of orientating to time in the ways institutions intend us to are great, as are the incentives offered for doing so. And yet to attempt to achieve time differently, to attempt to de-center it as a category of domination, to attempt to lay waste to the ways in which it dominates us, instead trying to see it anew—often in institutional contexts where the imperative is not to see it at all—is a praxis whose value holds the potential to allow us to perceive ourselves divergently in the academy.

Notes

¹ Here we wish to acknowledge that we invoke particular privileges in articulating the claims of this paper—this is to say, we understand that we are positioned in specific ways in endeavoring to 'make waste,' and that most workers do not have the ability to waste time in such ways without explicit oversight and specific consequences (See also: Berg & Seeber, 2016; Eriksen, 2001; 2007).

² We recognize that invoking time in this way risks reinscribing its capitalist features, but we do so purposely, for our aim is not to rescue readers from capitalist relations—a superficial endeavor. Rather we want to invoke time, as constituted in the academy, as a means of perceiving it differently.

³ Just as an inquiry into the structures and functions of many modern social institutions would reveal the same (Martineau, 2015; Snyder, 2016).

⁴ In saying this, we don't wish to rescribe or rearticulate the work/labour distinctions that are a hallmark of capitalist functioning. We do advocate for "working only at work" here, but we see our formulation of this as a subversion of capitalist norms (and a sneaky subversion, because we are at once locating ourselves within capitalist structures (from which there is little escape) while attempting to operate differently within them).

⁵ We touch on a third criteria often used to assess worth in universities, service, in our next section on temporal experience.

⁶ In making this point, we acknowledge that capitalism often subsumes protest and reiterates it as a new form of capitalist relation. Google, for example, encourages employees to spend 20% of their time working without an agenda—doing nothing—to encourage creativity and spark new innovation (Rajan, 2019). In this way, Google is arguably coopting the practice of doing nothing for capitalist gain. However, we still conceive of our "meetings about nothing" as resistive, resitive of the notion that Google or any other corporation holds sway in overdetermining the meanings we make of this practice.

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Affect, Space, and Everydayness

A Reconsideration of Waste in Academic Inquiry

Timothy C. Wells, Lauren Mark, & Jorge Sandoval

Abstract

In this article, we engage with notions of space, affect, and waste in relation to academic research. Specifically, we seek to make present the ignored and absent aspects of our daily lives and experiences. We pay particular attention to affect and its relationship to space, exploring and theorizing how space becomes (un)productive or differently productive. In doing so, we return to the lived aspects of daily life and the everyday (Lefebvre, 1991) with non-representational theory (Thrift, 2008), hoping to not only better represent the formative, figurative, and relational aspects of experience but also that of the research process. It is our contention that such an approach to space will reengage the rhythms, intensities, and practices that enable a kind of becoming, a kind of unfurling and exploration, that is often absent and wasted in academic scholarship.

Introduction

“[Space] is the surface on which life floats”

—Thrift, 2008, p. 91

In his book, *Wasted Lives: Modernity and its Outcasts*, Zygmunt Bauman surveys the “progresses of modernization” and proclaims the planet is full, a statement referring less to the physical capacity of the planet and more to “the ways

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and means of its inhabitant” (Bauman, 2004, p. 5). Most specifically, the planet’s fullness refers to the ethos of modernization, the pervasively felt drive towards progress, be it global, economic, or “order-building.” However, as Bauman asserts, “the new fullness of the planet means, essentially, *an acute crisis of the human waste disposal industry*. While the production of human waste goes on unabated and rises to new heights, the planet is fast running short of refuse dumps and the tools of waste recycling” (Ibid., p. 6). At issue is not the technical problem of determining what to do with the waste but a standpoint that retains waste as a persistent and inevitable byproduct of progress.

Something not lost in Bauman’s alignment of progress with waste is the problematic worldview that retains static conceptions of the material world, equating objects and forms with determined and innate qualities—some valuable, others not. At its heart, this worldview presupposes the nature and direction of the progress. The risk of this lies not just in ignoring the dynamism within materiality but the differing potentiality that resides within the world, what many refer to as affectivity (e.g. Bennett, 2010; Massumi, 2002; Seigworth and Gregg, 2010; Thrift, 2008). When considering waste, the dynamic and affective dimensions of materiality are nearly impossible to ignore, despite our best efforts to do so anyway. Bauman’s assertion that ‘the planet is full’ might be thought of as a call for not only reckoning with the totalizing effects of modernization but also with the affective potential that resides within all materiality, whether deemed waste or not.

It is here, within this shift towards affective conceptions of material worlds, that we approach the issue of waste in academic inquiry. If Bauman’s assertion that waste is endemic to all productive processes is true, then it remains true of academic production as well. And if the problem of waste resides in its assumed static and inert nature, then something of the same should apply to academic waste. Therefore, in this paper, we reconsider the waste—the static, the inert, and the disregarded—of academic inquiry. This reconsideration led to the study of space and its place in everyday academic life. By analyzing our own sites of academic work, we suggest that space itself is the waste of academic inquiry. It is disregarded, deemed static and inert. When it is attended to, it is conceptualized in a way that fails to consider affect, leaving a primary driver of movement and change unaddressed. Alternatively, we aim to approach space and the larger issue of waste with an attention to affective movements and processes. In doing so, we enact a non-representational theory (Thrift, 2008), focusing on the lived aspects of daily life and the everyday (Lefebvre, 1991), seeking not to represent or interpret but to revitalize and extend academic work and life.

This article unfolds in the following manner. First, we consider theory in the study of space, suggesting that space is increasingly defined by its affective capacities. In building upon this, we review Thrift’s (2008) tenets of non-representational theory and Lefebvre’s (1991) notions of everydayness as a way to make felt the affective capacities of space. Then, drawing on this theory, we present three indi-

vidual analyses of the spaces that we conduct our everyday academic work. Lastly, we close with a discussion of various potential engagements with space, affect, and waste in academic inquiry.

Social Theories of Space

Studies of space find a natural home within the field of geography. Most geographical analyses of space up until the 1970s favored an absolute understanding of space (Shields, 1997), where it was understood as a system of organization and visualized as geometry, or “a kind of absolute grid, within which objects are located and events occur” (Curry, 1995, p. 5). These systems then gave rise to ideas of historical and representational spaces, followed by object-like visions of abstract space that focused on “things/signs and their formal relationship, such as: glass and stone, concrete and steel, angles and curves, full and empty” (Lefebvre, 1974, p. 49). Such notions came to represent a kind of objective correspondence between the matter and its form. Yet, for some, these materials came to symbolize the functioning of capitalism, in which differences are forced into symbolic forms.

More recent conceptions of space begin to take on some of the more ephemeral qualities associated with affect, particularly, socially produced space. Henri Lefebvre was one of the strongest advocates for socially produced space. His theory of space sought to merge conceptions of “*physical* space (nature), *mental* space (formal abstractions about space), and *social* space (that of human action, conflict and ‘sensory phenomena’)” (Merrifield & Lefebvre, 2000, p. 171). Lefebvre described the production of space in three levels, beginning with spatial practices (or the perceived), such as movements, migrations, routines, and other influences on human endeavours. He saw spatial practices as instrumental to (re)producing the city. Following, he detailed the representation of space (the conceived), as objects that made sense of space, such as books, films, and images or maps. These representations contained the power to reproduce space within themselves by legitimizing or delegitimizing certain spatial practices. Lastly, Lefebvre identified spaces of representation, which although sounding suspiciously similar to the representation of space, denotes lived space, or the experiences that transpire in spaces. Lefebvre viewed representations of space and spaces of representation suspended in tension with one another, which in turn produced spatial practices. He also viewed ideological and political battles occurring within the context of spatial conflict rather than grounded within class struggle. Therefore, he believed that forces such as capitalism could be overpowered with the production of new spaces and alternate ways of life.

Crang and Thrift (2000) have also helped lead a sustained critique of absolute, essentialized ideas of space. In its place, they propose a relative understanding of space as a human production of socio-spatial relations that encompass cultural, social, political and economic relations. Thrift (2008) considered spaces to be “fluid

forces that have no beginning or end and which are generating new cultural conventions, techniques, forms, genres, concepts, even senses” (p. 90). He saw space as an entity that assumes a point of view and as a sort of background upon which all human activity depends. Thrift considers materiality such as roads and lighting to be a ‘first wave of artificiality,’ and digital influences such as screens and wireless signals to comprise a second wave of artificiality. Space, for him, is more like “invisible forms which structure how we write the world...[or] the technological unconscious...bending bodies with environments” (p. 91). This conceptualization of space, as an invisible grounding on which the “recursivity of the world” writes itself through repeated performance, foregrounds not geometrical form but virtual processes. It is here that studies of space shift towards notions of affect and relationality. In the following section, we situate this thinking about space within non-representational theory.

Non-Representation Theory

In approaching space outside that of absolute and static representationalism, we find value in the tenets of non-representational theory (Thrift, 2008). According to Thrift (2008), non-representational theory is an umbrella term for theories and practices that engage aspects of life that resist representation. These are theories that return to affect, movement, sensation and process as generative of being. The aim is less about uncovering the building blocks of experience or reinterpreting social life than about extending and opening possibilities for lived experience to unfold differently. The notion of supplement plays well here as the aim is less on reduction than on addition and extension. For Thrift (2008), the field of non-representational theory is demarcated by a series of tenets that foreground the “leitmotif of movement” in its many forms. However, we extend upon three specific tenets in our exploration of academic waste.

First tenet, the everyday, is reconsidered for its vital and life-giving potential. The work of Seigworth and Lefebvre figure strongly here as they work directly *within* and *through* the everyday. For Seigworth (2000), this means considering the excesses of everyday life, what he terms the overflow of the banal; for Lefebvre (1991), this means considering the homogenous life flux found within *everydayness*, which he distinguishes from *daily life* and *the everyday*. For both, the everyday suggests an avenue into immanent life (*everydayness*), an experience that extends beyond representation (*the everyday*) and practice (*daily life*). It is an approach that suggests the everyday houses within itself not simply lifeless habit or alienation but potential. It is this potential, the excess and flux, that remains absent and wasted from traditional approaches of the everyday.

Second tenet, space, is reconceptualized as dynamic and generative. This means foregrounding affect, process, and relationality instead of objects, distances, and locations. Underlying this rethinking of space is the idea that these non-representa-

tional entities enable not just the background of an environment but the process of becoming (Thrift, 2008). As Toscano maintains, “the ontology of the sensible is not separable from the constitution of material assemblages and processes themselves” (as cited in Thrift, 2008, p. 257). For Thrift (2008), movement produces a kind of “onto-ethology,” permitting not static forms but beings and becomings. Within this thinking, space becomes non-representational, dynamic and generative, not to be studied as an object but always extended and supplemented. It is in resisting the tendency to objectify a space with static parameters that non-representational theory returns value to what is traditionally excluded and wasted in academic research.

Third tenet, affect, is similarly reconceptualized in less representational and more relational terms. Drawing from a traditional dating back to Spinoza, affect is thought of alongside encounters within a constantly becoming world (Thrift, 2008). It has been defined as the capacity to affect and be affected (Massumi, 2002) with less interest in its symbolic meaning than in the generative outcome that an encounter affords. It becomes something similar to a product or property of an encountered, extending beyond individual bodies and subjects. Underlying this rethinking of affect is the affirmation that more exists within space than the material forms and meanings attributed to them. It is what others have considered the “accumulative beside-ness” (Seigworth & Gregg, 2010) or the “more-than” (Manning, 2013) of our existence. It is this non-representational surplus that might again be thought of as the waste within traditional academic research.

It is with the reframing of these three conceptions—everyday, space, affect—that we approach the waste of academic inquiry. In three distinct analyses, one from each co-author, each of us took non-representational theory to our own spaces of work. These are what we considered the spaces of the everyday, always more than themselves and latent with affect. It is here in our own workspaces that we sought to rediscover the waste of our academic work. We strove to write about our experiences in these spaces as they unfolded, a process which involved a combination of thinking with theory and feeling our way through affect. What results is not simply an analysis with representation but an extension of the spaces of academic work. In doing so, we respond to calls for “doing research” differently in ways that attune to movement without presupposing the contents of space and spatial arrangements (Bright, Manchester, & Allendyke, 2013). It is our contention that such an approach to space will reengage the rhythms, intensities, and formative practices that enable a kind of becoming, a kind of unfurling and exploration, that is often absent and wasted in academic inquiry.

Space, Affect, and Everydayness

The following sections present each of our three analyses. Each analysis addresses a space chosen by the author as a familiar site of work and study. We sought not to describe the space as it exists but to instead explore the ways each

space actualizes, with particular attention to the excluded and wasted aspects of this process.

Conceptions, Perceptions, and Lived Overflows of Space

At times, when at a table in a space where many units are closely packed together, like stalks emerging from seeds planted too closely, conversations spill over into other spaces. It can seem dissembling to pretend that we're not privy to those conversations, despite the book or computer screen open before us. I refuse to arm myself with headphones at all times to allot you and me blocks of privacy between shared airspaces, unless the noise coming from other corners is so distracting that it crowds out all of my own thoughts. The affective energies of your words, your laughter, your plaintive sighs, enter my space, unbidden. Here, we are strangers, girdled by unwritten mores of decorum that promise us exclusive interaction with the people we sit down with. Yet sometimes, you invite me into those spaces when I break the fourth wall by leaking a reaction. You comment on it, leaving the conversational door ajar long enough for me to decide whether to poke my head in. In that instant, we become entangled, allowing the temperature of that space to be modulated by both of our energies. You are no longer just a disturbance that I am trying to drown out with the grit of my distracted concentration. I no longer have to push away the inadvertent judgments that float into my consciousness about the contents of your conversation. After all, how could I not react when I hear you claim such a ridiculous idea that noodles should not be eaten with chopsticks when they come in soup?

"Right? That's what I said! And then she laughed at me for eating with the wrong end of my chopsticks!"

The illusion had been sustained. Or else, he wouldn't have felt the need to recount an exchange that had taken place just a few moments ago when I was sitting a mere eighteen inches away. You are writing me into your story. I am becoming *someone* based on what I say next.

"That's no big deal. With those disposable chopsticks, they basically look the same at both ends."

De Certeau (1984) compares narrative structures with spatial syntaxes. He contemplates space's capacity to intervene in the production of narratives when individual stories' interrelatedness draw passages from one to another. This meeting of stories, no matter how momentary, can produce "geographies of action" (De Certeau, 1984, p. 115) that have the potential to become vital parts of one another.

Spaces officially shared with colleagues have a much more complicated set of social rules. Graduate student offices in the Communication department are crammed with ten to seventeen cubicles in a single office, where studying, fraternising, and student meetings are all intended to take place. Some students avoid the space

altogether aside from scheduled office hours, preferring to work in libraries and cafes, where the sanctity of their workspace is more clearly delineated.

Lefebvre (1988) spoke about the everyday in triadic terms of daily life, the everyday, and everydayness. He wrote about complements to these notions in terms of “three moments of space” (1974/1991, pp. 36-46), which include spatial practices, representations of space, and representational space. Seigworth (2000) has offered a colloquial translation of these terms as the perceived, the conceived, and the lived.

The layout of the graduate office space is ostensibly conceived to keep colleagues in the same vicinity while crouched over one’s own work, facing the grey felt backing of one’s cubicle adorned with whatever decorations of loved ones and paraphernalia that one chooses. The cubicle units themselves are high, topped with closed shelves, so that in order to see beyond one’s row into the rest of the space, one either has to stand up and perch on the balls of one’s feet, or physically migrate into another aisle, depending on one’s height.

As students, we navigate around the physical borders of the space with the modulation of our voices. Our lived spatial practices begin conversations with those in our peripheral vicinities, and based on their level of engagement in the topic being discussed, others may chime in from the sheltered obscurity of their cubicled aisles, roll their chairs over to poke their heads around the corner of their aisles, or most proactively, walk out from their aisle to make eye contact and offer their physical presence to the conversation. There is typically one extra chair in the office, set on rollers, seemingly stocked with the intention of serving as a seat for visiting students, on the off-chance that a visitor enters when all other seats are occupied by other graduate instructor bodies.

Aisles are designated with specific characteristics, such as the lively middle aisle, where chatting is far more likely to occur than work. The aisle in the back, farthest from the office door, is the studious aisle, where students opt to bury themselves as far as possible in an attempt for their earphones to muffle the noise from ongoing conversations happening a few inches away.

Attempts at private conversations are held in whispers, which at times, can cause confusion when certain members of the office default to whispering for any conversation when viewing office mates simultaneously attempting to work. The affective residue of these whispers becomes diluted with vestiges of consideration or knowledge hoarding, based on perceived intentions. In this space, one is always privy, to a certain extent, of what is happening and whether one is invited into a conversational space. The spatial practices and spaces of representation begin to blur, where the expectations, experience, and semiotics of whispering begin to take on mixed forms. Earphone sets are not sufficient armor to drown out the affective vibrations of whispered words.

The attempt/ability to work in this space is continually in conversation with the affective intensities that arise from the frequency, duration, and tones of environ-

mental encounters. The sound of whispers can produce ruptures with conventional collegial understandings of comradery. At times, these understandings are embraced openly and dialogically with audible invitations to conversation, or nurtured by a studious solidarity buttressed by cubicle demarcations and a mutual quiet intended by the space. One's situatedness within the informal student network directs the intensity of the ruptures and the interpretations of the space. Collaborative inclusions to work jointly on independent studies, conference panels, or papers can produce whispered affects that lead to a sense of agency to be productive, encompassed by others' concern. A lack of inclusion in collaborative work, on the other hand, can lead to a deterritorialization of productivity, where the most silent of moments can become fractured by anxieties of being acted on by larger conceptions of exclusion well beyond individual agency.

Becoming-Student in Folds of Everydayness

"Movement is everywhere, always, at all scales, speeds, and slowness"

—Manning, 2013, p. 134

It is a weekday afternoon, on the third floor of the education building, and the graduate student space hosts a not-so-everyday event. Catered food trays and drink containers line the first row of circular tables as disparate conversation fills the room. Earlier, the event organizers presented about a student organization they represented with listeners crowded amongst the circular tables that occupy one side of the room. Now that the event is largely over, unrelated talk of apartment complexes, transportation routes, and local schooling oddities carries the space. The mood is light and open. It is undirected and marked by a moment of in-between-ness. Shortly, however, the conversation will crescendo, and the space will take an altogether different tone, one more serious and focused, quieter and tenser. It is this space, the everyday of the graduate space, that is explored below.

Enter the room and you are confronted with an over saturation of both light and chilled air. You feel the light from above but also in the glare off the walls and the tops of tables. It is pronounced as it touches your cheeks just below your eyes. You feel the air rush across your body as the door closes, marking yourself and the space as indoors. If you pause for a moment at the door, you feel the materiality of the room as it unfolds. You feel the weight of the furniture in front of you. You feel the pull of the chairs, calling you to a seat. It is an urge to move from the doorway. If you remain still and perhaps close your eyes, you register sounds, the buzz of the lights, the groan of the refrigerator, and the chirping of birds carry through the walls from outside. You begin to register something subtle and fragrant coursing through the air. A smell that had previously gone unregistered. Remain still longer and you begin to feel in ways that extend beyond recognition. You find that the weight of the furniture subsides. You feel the pull of the tables and chairs ease as the space unfolds in an altogether different manner. The static closeness that once held the furniture in

place gives way to a fluxing distance. What was visually proximate loses its hold as distance itself melts into a kind of singularity. The emptiness that once occupied the space between the furniture is now feels full and vibrant. It is here in this space that you begin to register not objects and things but movements and affects.

Return to the everyday and you return to routine, you become-student. Without much thought you move from the door and find a seat to place your body and a desk to place your work. A slouch settles into your back as the computer draws in your gaze. The vibrant affect and sensation that once moved the space now goes unregistered. The materiality of the room turns static as objects and bodies settled into form. With distinct boundaries and functions, cubicle walls, desk chairs, slitted windows, supply cabinets, whiteboards, and waste bins now occupy the room. The space becomes an office. It becomes a place of work. Utility and need prevail to the exclusion of much newness and differences. It is here, with movement localized to the realm of thought, that the space becomes *the everyday*, it becomes conceptual. It confines itself to the understood and the represented. In this way, becoming-student is becoming-conceptual, becoming-abstract.

Pause again at your desk. Resist the tendency towards thought alone and feel the space once more. You feel your body folded in the chair: hinged hips beginning to slouch, creased knees beginning to pinch, a rounded back beginning to throb. You find the desk tucked tight against your stomach as gravity strains your shoulders forward. The urge to return to thought alone is strong. Resist this urge and you begin to feel the sound of the outdoors once again bleeding through the walls. You feel the chilled air settling across the tops of your forearms and back of your neck. Soon the enclosure of the cubicle walls and the containment of the body underneath the desk lifts. No longer simply constraining as the desk becomes an extension of the body and the body an extension of the desk. Your desked body reattunes to the environment enabling the unfolding of a different space. It is a space that is not simply confined to the abstracted thought but equally registers a collective relationality. The collective is what is absent in the tendency towards thought alone.

The question remains, however, as to what drives the movement, the presence and absence within the space. In the present case, it is not simply individual or institutional but equally material. Consider the abundance of chairs that populate the graduate space. When caught up in the everyday, the function and utility of these chairs are presupposed. While some may be different than others, they all serve the same purpose. They are actants moving bodies in much the same way as does a conscious individual or institutional discourse. In fact, they come to constitute at least in part what it means to be individual and institutional in this space. Knowledge of everydayness recognizes this function but it also the limitations that routine perception places upon the chair. It recognizes the ways that material furniture both function and exceed their function within an environment. This could be aesthetic (as so many artists have demonstrated) but can always be something else. As simply as a chair might be, the potential within the chair is infinite. It is

this openness to difference and what is not intellectually known that everydayness provides.

Similar things could be said for the ways that researchers approach a study. Aspects under study are assumed and presupposed (i.e. students, classrooms, experiences). The difference that underlies such aspect is what traditional research methods ignore. Again, what is wasted is the very impetus towards greater movement and affect, what we might term life. An intuitive method operates in a reverse logic: it is not the extraction of objects from life that create the movement but the leaning into the difference of life itself that is the movement. It is this, centrally affective dimension, that academic research too often wastes.

Anarchived Lived Experiences

When I contemplate the geography of the ASU campus, images with particular affective qualities come to mind that recall a long and familiar history. The campus itself becomes a plane of multiplicity, full of material elements entangled amongst human perceptions of touch, smell, texture and light, tethered through linkages of structures recognizable to both previous and current day experiences. As these impressions dissipate into a broader field of resonance, what remains constant is a movement of corporeal and ethereal elements always in a state of flux. As I make my way into the school of art building, banal impressions of everyday lived experiences greet me as I enter a unique plane that moves in parallel with the perceived and non-perceived in singular direction. The resulting impact of conscious and subconscious create new constructs and perceptions of lived experiences that unfold beneath the level of perception. As Blanchot (2015) describes, unperceived and banal experiences are forces that establish everlasting and generative qualities, intensified to produce a “vital vibrancy” that plays along the thresholds of consciousness and unconsciousness to impose new imprints of experiences before such intensities fade away to the unperceived depths of unconsciousness. In effect, what resides in my own psyche, has resided within these architectural spaces with no actual measure of beginning or end in time. These spaces continue to retain their own potential for creative energy that inspires through a multiplicity of mediums, contexts and forces.

These everyday, banal, multidimensional spaces saturate ASU. A multiplicity of material elements possess power of various intensities that continue to unfold and produce new and sometimes fruitful “engenderings.” When I choose to do my school work in a vacant painting classroom, or gallery located in the school of art, it is not only because of a personal affinity I feel for the space, but also because I intuitively feel the potential for emergent affective qualities, as I recall through nostalgia for the place. This saturated environment, where I’ve felt comfortable to study in, continues to contribute through the creative potentials from what becomes generative in new directions of flight and possibilities. What this means

is that the environment extends beyond perception to include a multidimensional plane where lures inspire personal agency and new meanings and purposes can be applied through the various potentials and contexts. A place where intersections of inhabitants, both human and non-human, become entangled and activate each other to produce things anew.

The experience of working in a vacant painting classroom becomes active with entanglement. The excesses of the space generate productive engenderings, which may or may not be perceived, but nonetheless contribute to new creations that effectively repurpose architectural environments intended for another purpose. I find I am drawn to familiar surroundings that unwittingly act as lures towards deeper understandings of already familiar objects or elements. These “figurative” springboards generate new perspectives that connect the familiar with the unfamiliar. These events, inextricably tethered to past experiences, inspire me to work within an architecture imbued with affective, material qualities. The painting classroom, reverberates with vibrant and material elements, such as different colors, the smell of paint, fluorescent light, all more than just a part of a banal experience I am already familiar with. In this way, the many material elements that coexist within this creative space provide the sources that come to life and weave together the thoughts and emotions I bring into the environment at the present time, and work as a force-form (Manning, 2013) to create new forms, individuations. An excess that is active and alive with a vitality of not yet being restrained or reaching a finite form (Manning, 2018). As Manning describes (2018), this taking shape occurs as an excess, but is more than an ornamental detail that serves as a function for redirecting the course of an event’s taking shape. The cuff of a sleeve is not just ornamental, it serves to stop the event and redirect the flow, such as the cuff peaks at the end of the sleeve, reshapes the form and redirects movement back upon itself. In essence, a folding onto itself. Similarly, I assimilate this to the crest of a wave as it peaks and begins to curve. An ornamental crest that becomes alive in excess of possibilities. This redirection of energy, turned back onto itself, slides down the backside similar to an ocean wave forcing a crest that gives it its shape and recognizability. This abrupt redirection of force, as Manning suggests, is a “folding”, or the point at which the wave crests and shifts direction and folds upon itself, is where one form can be perceived as recognizable.

This reduction of a larger set of events takes place, hidden of all the multiplicities in movement, produces a recognition of shape that are the elements that inspire my thoughts as I work within the art school environment, and leads to new encounters and possibilities. Manning (2018) describes these brief happenings as appetitious enthusiasm, not just reduced, but through its subtraction is emphasized by the excess of potential that it carries with it, carrying forth the traces of previous forms. This frothing of whitewater, as it peaks at the crest of the wave, can be described as a minor gesture, reduced in form so much that it becomes recognizable, in this instance the basic shape of the wave. This coming into view is a reduction

of form within a vitality events not always seen, but may be felt. An experience beyond what can just be seen, tasted, or smelled, the shaping of an intensification where the ineffable is felt (Manning, 2018). The force of the wave in which the surfer can set his sights and experience the full force of the event. The wave itself can be described as a metaphor of events coming together at once, an intensity of movement that erupts all at once as a force that is felt, coinciding with other events that overlap in time (Massumi, 2002). Manning (2018) describes these vitality forms as a part of the experience of the event in which the exuberance and intensity creates a calling forth that manifests in excess of the actual forms, pushing forward towards the coming to be, as the felt experience before the taking of form.

The lived of the banal exceeds the everyday (Seigworth, 2010), unperceived actions, such as when I paint, the smell, texture, transformation of paints mix and blend into new colors that intensify into brief emotional responses that lead me to create images of recognition, representation. As unfoldings develop, they carry with them the potential to inspire and generate deeper thoughts. Incapable of capture, the unperceivable multiplicity of elements that interact and exist below the level of consciousness. In this place where I like to paint, I'm allowed to make mistakes. The environment instills creative potential derived from understandings of infinite potentials. If one solution doesn't lead me to a predetermined goal, adjustments are made through remixtures and reblendings of colors and paint; in essence the same questioning process occurs. Previous sketches and explorations were merely a starting point from preconceived solutions, not knowing where they would lead but open to the understanding that each trajectory leads to new possibilities and solutions – within this plane of unperceived perceptions. This plane of immanence where bodies come into view, interact and merge through a force a potential to produce new individuations that I can either choose to capture or let dissipate and change form into something else.

As I situate myself for work in my chosen space, I may not be completely aware of all the elements at play within the territory I have entered—perhaps the banal. The more-than-human, material elements I described earlier are already in interaction with each other. The way the light filters into the space interplays with the colors of wasted paint splattered on the walls, reflecting images of itself on shiny utility sink faucets as they catch glimmers of flashes of light coming from the floor to ceiling train-station windows appeal to non-neurotypical attentions, as I am drawn by minor gestures of flashes of light, color, smell and even taste. The work space I chose is situated within ear-shot of an open door classroom currently in session and as I open my Word application and begin to glance over previously written texts, feeling fairly content with what I have written, my attention is captured by the appeal of a multitude of sensor perceptions, affective reactions from past experiences. These dephasings leave brief impressions redirecting a current thought. Upon the recollection of my instructor's advice, I'm reminded not to fall in love with my work as I've come to understand the dangers of seduction and the

terminality of creativity if captured. I avoid the restraints of seduction by continuing my writing process, carving out new directions and possibilities. Opposed to acceptance of the larger image, my work progresses with awareness to the minor elements that hover at the periphery of consciousness, some noticed others wasted.

Revaluing the Non-Representational

Thrift's approach to non-representational theory returns value to that which resists representation. It marks a disposition that favors practice and process over objects and things. This means paying particular attention to affective atmospheres and movement tendencies. These are the aspects that precede the subject and object constituting the space. It is here before the constitution of the individual, the object, and the subject that non-representational theory directs its analysis. Likewise, it is here that traditional research methodology stops its analysis. Traditional methods begin with static objects over dynamic movement and becoming. The result is a conception of space that lacks vibrancy and affect. Our interest in this paper was to challenge such conceptions and return to the formative processes in which affect makes itself felt.

In foregrounding the non-representational, Lefebvre's work on the social production of space proves useful. His conception of everydayness in contrast to daily life and the everyday provides a way to consider the affective, vibrant, and lived production of space. Our use of everydayness refers to that which encompasses and extends beyond the practices and representations that characterize a space. It refers to the immanent excess that is always present even within the banal moments of everyday life. It is here in the lived excess, the everydayness of the banal that we explored our own spaces of academic work.

The first analysis, "Conceptions, Perceptions, and Lived Overflows of Space," points to the implications that presumed affiliations carry in demarcating invisible boundaries of shared spaces. It attempts to reveal how pre-existing assumptions can result in vastly different affective responses to seemingly uniform sensory elements, such as silence and audibility. It points to the shaping that the movements of spatial practices (the perceived) and the experiences of spaces of representation (the lived) enact on the ground that can yield or stifle creative and academic potential. Spatial practices such as physically navigating around cubicle walls or using physical borders to maintain intellectual boundaries engender spatial experiences formed more saliently by intent or affective excess than by material determinings alone.

The second analysis, "Becoming-Student in the Folds of Everydayness," works towards the always latent present within space. It considers how the simple act of entering a room incites a space to unfold in a particular manner. Yet, it is an unfolding that always holds something more within the space. The tendency of students and academic researchers is to ignore this unfolding and treat the space as a site of production through utilitarian frameworks. However, when we resist the

tendency to interact and move through a space in routinized ways, the space unfolds in a different manner. It no longer becomes a space that resides simply within the realms of perception and thought, what Seigworth termed the perceived and the conceived and what Lefebvre termed daily life and the everyday. It now becomes affective and vibrant, or 'lived' in 'everydayness' to put it in Seigworth and Lefebvre's respective terms. The lived and the everydayness is the non-representational and it is what this analysis sought to identify as routinely extracted and ignored in academic inquiry.

The third analysis, "Anarchived Lived Experiences," presents the lived experience of working in a space charged with affective qualities that impact and direct attention to new and divergent constructs. In choosing the school of art for the lived experience, it is suggested that this site would be an ideal location in which past and present experiences of the everyday and banal would become generative of new potentials and lines of flight. Here, the unperceived banal overflow results in variations of intensity that oscillates upon an immanent plane (Seigworth, 2000). A plane in which lived experience intermingles with minor gestures (Manning, 2016), redirecting attention in new trajectories. In this experience, what happens is an extension beyond the limits of what the initial intention of the space was—a sort of repurposing of space. In defiance of being wasted, the space becomes re-activated in which the banal and everyday result in a "vital vibrancy" that plays along the thresholds of perceptual awareness. These events subsequently impose new imprints of experience that extend and open up possibilities in which lived experience can unfold anew.

Each of the three analyses addressed a different space. The first two were of different academic office spaces, while the third was of an art studio. The different nature of each space brought out different aspects of non-representational theory. The analyses of the two office spaces often worked within and through the perceptions and conceptions into the lived overflow of the space, while the analysis of the art studio began and largely remained within the lived overflow, Lefebvre's (1991) everydayness. Across the three what is seen is how different spatial environments unfold and engender different experiences in ways that are not simply reduced to the perceived actors and objects of the space. The spaces were always more than the sum of their parts. They retained something non-representational.

The tendency across the three spaces is to background the non-representational. These are tendencies that occur not within the spaces themselves but through a relational encounter. It is event-based and founded upon movement. Therefore, no subject, object, or space is the sole driver of this movement but are themselves an effect of the movement. What the three analyses sought to represent is how this primary movement enacts the very existence of the space, "the surface on which life floats" (Thrift, 2008, p. 91). The event of office space unfolds quite differently than the event of art studio, yet each unfolding is always more than itself. It involves that which cannot be captured but which affords life its potential. This uncapturable

potential is the non-representational, present differently in each of our three spaces. While presenting this paper at a recent congress, one individual asked us how we plan to move this work beyond a state of awareness and into our work in general. The potentiality that we address in engaging the rhythms, spatial perceptions, and formative practices here does not presume an inevitability that a linear process of cause and effect could entail. Attuning to affective and intensive spatial flows allows us to more intentionally choose pathways toward becoming potential, specifically applied to the circumstantial crafting of our lived everyday spaces. By allowing for greater concentrations of potential to actualize, we seek to diminish the amount of time, energy, and solitary affects that might otherwise be wasted.

As the call for this special issue suggests, waste is a pervasive product of modern culture. We argued that waste is an equally pervasive product of academic inquiry. We attempted to draw attention to the extraction of movement and process to expose a theoretical ideal that cultivates, knowingly or not, a mentality of rigid boundaries and assumed exteriority. It is a mentality of waste. We called for the reconsideration of the affective potential in all materiality—a way to re-engage the waste of academic inquiry. Such reconsideration opens thought not to simple dichotomies (use—waste) but to the processes in which environments become actualized differently. For it is this interest in process that might enact an inquiry that not only taps the vitality of waste but also breaks up the taken-for-granted within inquiry practices.

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[...]

Resurrecting Dead Data

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Abstract

As data analysts in interpretive qualitative projects, we curate. At its simplest, curating identifies the most salient, transformative moments within participant narratives to share from data observation and data listening. It is the act of interpreting some reality into being through the narrative that one presents. What then, becomes of the data that are not curated as part of the narrative...the data that remain? In this article, we work within and against interpretivism (Jackson & Mazzei, 2012) to explore the refuse (trash) of a project examining the lives of out, queer men on a rural university campus in the Deep South.

Prelude

As data analysts in interpretive qualitative projects, we curate. At its simplest, curating identifies the most salient, transformative moments within participant narratives to share from data observation and data listening. It is the act of interpreting some reality into being through the narrative that one presents. What then, becomes of the data that are not curated as part of the narrative...the data that remain? In this paper, we work within and against interpretivism (Jackson & Mazzei, 2012) to explore the refuse (trash) of a project examining the lives of out, queer men on a

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rural university campus in the Deep South. Our purpose is two-fold: first, we take up St. Pierre's (2017) use of the Deleuzian concept of *haecceity* to explore the data that remain:

First, a haecceity is not defined by linear, chronological time but by "floating times" (Deleuze & Parnet, 1997/2007, p. 92). It "can last as long as, and even longer than, the time required for the development of a form and the evolution of a subject" (p. 92). Second, haecceities are events, singularities always becoming in relations of speed and slowness, so they have no essence that forms and stabilizes them into a substance that can be subsumed under another concept or category. They "are bits of experience that can't be fit into a nice narrative unity" (Rajchman, 2001, p. 85) that begins with "I." (pp. 688-689)

We draw, as an example, the event of checking demographic boxes regarding "gender" and "sexual orientation" on a campus climate survey, in which one produces a static representation of self (in the act of checking a box) that does not reflect who one was or will be. We use this tool to explore how checking a box fabricates a stability of subject across time and space, instantiating as fixed what is a momentary fictitious interpretation (St. Pierre, 2017), and simultaneously produces queerness. Thus, what aspects of lived experiences, even those in the future, are trashed in the process, and what become?

Next, we zoom out to reflect on the axiological in the refuse/refusal that is produced through curating. We ask: If the opposite of what's valued becomes the "dead" (unused, buried, forgotten) data, what does that juxtaposition reveal about from where/when/what we are (be)coming and our axiological orientation? We describe the ways in which a dataset is never left; the researcher always returns to it, even subconsciously in subsequent interpretations of "new" data. Oscillating positions change what is valued within the data, which underscores the unstable nature of a subject and a project. A researcher could, for example, devote an entire career to working with one dataset—a ceaseless project. In this unstable project, what values are placed on the style of reporting? The refuse or the remains of data may no longer have a narrative style or complete a narrative trajectory. They may illuminate singular interpretations; they may resist hinging with the experiences of the researcher(s) or other subjects. They will inevitably resist categorization, which dooms them to un-reliability. What presentation, then, do trashed data take if they are no longer part of a "tale," or onto-epistemological trajectory? Here, we find value in writing as a form of inquiry (Richardson & St. Pierre, 2005). That is, if piles of data trash cannot easily be interpreted, narrativized, and themed, one must find alternative ways of distributing and disseminating. Those alternatives often come into being by consistent resurrection of "dead" data, placing "dead" data in the hands of new curators, and developing new modes of reporting that fit the "dead" data, rather than making the "dead" data fit extant modes of reporting.

The process of resurrecting data is easy. The means by which to vitalize that data are hard.

The Living

[...] are developed from the data heap left by Benjamin's dissertation (and forthcoming monograph): *Pink Lemonade: An Autoethnographic Fantasia on Queer Campus Themes* (Arnberg, 2020). Benjamin produced autoethnographic accounts of 10 gay men's lives on a Deep South college campus. Benjamin studied with these men from 2016-2019, and his engagement with the campus climate extends back to 2005. These accounts are generated through Langer's (2016) model of research vignettes. Central to autoethnographic vignettes is "hinging," in which the autoethnographer captures overlap between the experiences of the autoethnographer and the researched (Jones & Adams, 2010); hinging, in this vein, becomes a validation technique, "we create *good stories*: stories that report on recognizable experiences, that translate simply and specifically to an 'actionable result'" (p. 211); a hinge is a hybrid of triangulation and member checking, more than one member of the population shared an experience and interpretation (Creswell & Miller, 2000; Tracy, 2010). Benjamin produced impressionistic vignettes, through assemblage of myriad data, based on his shared experiences/interpretations with his participants; these vignettes include riffs on depression, fashion, discrimination, leadership, addiction, and gay sex shame. He incorporated notes on sound, dress, and movement in addition to spoken word. As illuminating as these hinges/vignettes may be, they risk ignoring the moments of participant experience that do not yield easily to hinges. On an even more fundamental level, Benjamin's positionality as a white, cisgendered gay man means intersectional blind spots were/are inevitable, especially since his sampling stemmed from network and snowball sampling on a campus whose racial makeup includes an 87% white, middle-class population. As Eng (2010) notes in queer liberal projects, race appears through disappearing; Eng notes, in an analysis of the false analogies made of *Loving v. Virginia* and *Lawrence v. Texas*, race is only under heightened scrutiny in its "overt manifestations" (p. 41). In our work on "dead" data, in reference to *Pink Lemonade*, the dead may include the "twice dead," racially informed queer experiences that never made it into the data set at all. Or even gender or class differentiated data may become "twice dead" if those gendered and classed experiences radically differ from Benjamin's ability to see them. Though Benjamin observed and interviewed two men who self-identified as Queer Men of Color, what aspects of their lives were left non-curated because Benjamin's whiteness rendered them invisible (dead)?

Another critical blind spot within the hinge method are Benjamin's accounts of suicide; Benjamin (as are all researchers) is inevitably unable to provide hinges of narratives when the narratives of suicide victims are permanently silenced by death. If data do not yield easily to hinges, they may also not yield to narrative conventions (like plot, repetition, or brute-ness). The data may not have even "existed," in a tangible sense (Daza & Gershon, 2015; MacLure, 2010; St. Pierre, 2013), and may have escaped Benjamin's attention altogether. Benjamin's rendering of suicide,

sex shame, drag exuberance, and accompanying queer experiences were largely informed by non-ocular data. Music. Speech pitch, volume, rhythm. Movement. Dress. Mannerism. Visual details of the environment. Silence. Only Benjamin could share the multi-sensory experience of interviewing Teddy and Adolfo in a bar before and after they performed drag. The brute data remain; the other data (the music, the ambient bar noise, the flashing lights, the rumbling of the floor) are dead. Even the bodies, as they were, are dead. Teddy, Adolfo, and Benjamin are older. The bar goers are dispersed. The weather is changed. Dead. Dead. Dead. So how does one reanimate brute data to the extent and to the viscerally powerful capacity they had at the moment they were captured? Does reanimation to that extent even matter?

Reanimation, to a certain extent, does matter, since social justice scholarship (to which this project aspires) demands rendering clear the environments that uplift and/or diminish marginalized people so that we can provoke environmental change. The challenge for the researcher (and writer) is to generate viscerally powerful reanimations that possess the aura of authenticity so that change-makers are moved to act in a socially-just manner. That challenge is amplified when data and contexts bear the dust of age or are perceived to be overexposed; i.e. one dreads being seen as “been there, done that.” One also dreads leaving readers cold. The paradox extant within the reanimation project is that researchers may be meticulous in re-curating lives, experiences, phenomena, and events as viscerally and authentically possible, but still fail to approach “authenticity,” since authenticity was already a flash, witnessed by the few bodily presented, all of whom witnessed a slightly different flash of authenticity. Researchers must also attempt viscerally powerful reanimation through the two-dimensional surface of the paper on which their reanimation is printed. Ideally, researchers would send their readers into the contexts they studied (study); but that ideal is impossible, since none of us can revisit the exact same circumstances once studied (witnessed), nor encounter the exact same person once met and observed.

Though the odds are multiply stacked against the reanimation project (and re-curation), the exigency of the project cannot be overstated. It provokes researcher reflexivity not always demanded by other qualitative projects (since it requires the researcher to revisit their data, their prior curation(s), their prior motives for curating, and their internal shifts in onto-epistemological perspectives developed since the conclusion of said prior curation(s)), and it insists upon viewing researched subjects as constantly developing human beings with ongoing (and increasing) value, not as boxes to be checked off and discarded.

The Dead

Our work broadens the scope of what data are and the means by which said data may exist for onto-epistemological consumption. Our work broadens an understanding of what is made possible through alternative reporting strategies,

particularly those that render visible disparate data that were/are “trash.” In this vein, we recast what the research project is; it is infinite and perpetual: Never “true” and never “complete.”

The dead, in this study, are data that were “trashed” in the original project, *Pink Lemonade*, and its accompanying conference presentations. The process of resurrection was performed exclusively by Hannah and Carey; Benjamin (I) provided my data transcripts to Hannah and Carey; however, I redacted excerpts that were previously included in *Pink Lemonade* and/or conference presentations. Hannah and Carey could only see the “trash” from those projects. In addition, Hannah and Carey had copies of my audit trail and reflection journals written during the data generation phase. All this on top of the finished projects themselves, which they supervised. Carey and Hannah were my dissertation co-chairs, and Hannah was the original faculty sponsor of my IRB protocol for *Pink Lemonade* (we submitted the first IRB in 2016 and have renewed it through 2020). Hannah and Carey read and curated excerpts from these data sources. They submitted their curated pieces separately to me; each submission included their reflections and annotations documenting why they chose their excerpted narratives and the value they think these narratives have above and beyond the original projects from which those narratives were excluded. Their submissions and reflections are entered, verbatim, in subsequent sections labeled “The Dead.” Following each “Dead” section, I include a section called “The Living” wherein I explain how the selected men were initially represented in previous work. The comparison between “The Dead” and “The Living” exhibits our argument that: (1) data never really die, because (2) data are not static entities able to conjure only one interpretation or conclusion, and that (3) data possess a multiplicity of interpretive possibilities that benefit from exposure to myriad points-of-view. The last point returns us to St. Pierre’s work on haecceity; data exist in “floating times” and resist neat assimilation into narrative unity. A curating approach acknowledges the “floating time” surrounding data. In practice, curating presents (rather than represents), and resurrection enables data to float to other temporalities, to connect to/with new contexts, and to speak on behalf of different possibilities from those under which it/they originated.

The Liminal

Our work centers on queer subjects. Our methods stem from unions between queer theory and postqualitative onto-epistemology. Benjamin resists identifying conventional qualitative paradigms (interpretivism, constructivism, etc.), since he believes that queer onto-epistemology is its own paradigm; indeed, in his solo work, he calls it the primordial paradigm. Our resurrection cannot commence without first establishing the onto-epistemological commitments made under a queer (primordial) paradigm, especially in contrast to Eng’s rendering of “queer liberalism” and its hetero- and homo-normativity:

A product of late capitalist rationalization, queer liberalism functions as a supplement to capital, but in a desexualized, repackaged, and contained form. In other words, we might say that neoliberalism enunciates (homo)sexual difference in the register of culture—a culture that is freely exchanged (purchased) and celebrated (consumed). Thus, from the legal perspective of *Lawrence*, we might say that as sodomy is transformed into intimacy—coming together with the logic of queer domesticity as an aestheticized ideal—homosexual particularity and difference are absorbed into a universalized heteronormative model of the liberal human, an abstract national culture and community. In the process, a political movement of resistance and redistribution has been reconfigured and transformed into an interest group and niche market—a commercial scene of entertainment venues, restaurants, and shopping—in which gays and lesbians are liberated precisely by proving that they can be proper U.S. citizen-subjects of the capitalist nation-state. In this regard, family is not just whom you choose but on whom you choose to spend your money. (p. 30)

Eng's work helps bring a queer lens to methodological convention. Queer subjects are en vogue in contemporary educational scholarship; indeed, they are a cause célèbre in many publications and conferences (*Qualitative Inquiry* devoted an issue to the Pulse shooting; numerous queer studies journals sprung up over the last three decades, including interdisciplinary, i.e. *GLQ* and *Journal of Homosexuality*, and discipline-specific journals, i.e. *Journal of LGBT Youth* and *Journal of Gay and Lesbian Mental Health*; queer inclusion is making its way into many educational mission statements; and queer special interest groups and symposia are enshrined in major social science conferences). However worthwhile these achievements are, many have come at the expense of normalizing specific brands of queerness. These brands are almost exclusively rooted in whiteness, economic elitism, binary gendered thinking, and heteronormalized kinship practices (Cohen, 1997; Eng, 2010; Esteban-Munoz, 2003; Ferguson, 2003; Halberstam, 2011; Nyong'o, 2019; Warren, 2017). Methodological brands and traditions additionally privileged epistemological conventions that have historically centered whiteness and cisgenderedness as the norm against which to place all other subjects of study. These conventions most quickly and efficiently recognize and report privilege, and reward researchers who practice said conventions without complaint.

We complain.

In our discipline, education, these conventions often follow what Freire (2018) identifies as a “banking” model of teaching (and, more broadly, administering). Benjamin extends the metaphor: Researchers are wealth managers who extract and invest data for particular political, economic, and onto-epistemological purposes. Often, even without intention, benevolent research wealth managers perpetuate queer marginalization through methodological practices that replicate the normalizing impulses of heteropatriarchy. Examples of this practice exist in methods *and* in research aims. In education, research on queer subjects aims to correct: queer suicide, queer substance abuse, queer susceptibility to violence, queer gender

transformation (still labeled “dysphoria”), and queer sex subcultures. The aims frame queers as the subjects in need of fixing rather than: fix heteropatriarchy. Interventions are developed to mitigate symptoms (i.e. queer suicide) without ever engaging the root causes; research wealth managers position themselves as advisers on how to assimilate into a heteropatriarchal world. Methods used to develop these interventions mimic a normative impulse; replication and validation are king (even though queer experience is not monolithic), and decisions are rarely made unless “big data” enter the conversation (to date, only one “big data” study has been done on queer subjects in a collegiate context: *2010 State of Higher Education for Lesbian, Gay, Bisexual, and Transgender People*). Data (and subjects) are forced to fit a handful of methodological conventions, such as triangulation and/or saturation, neither of which are of much use on rural campuses where some queer experiences exist in isolation. For example, Benjamin’s robust network of queer students and staff does not include any trans women or men of color. If he interviewed someone who fit that demographic bill, would he be able to triangulate? Would his report be taken seriously without triangulation?

Like queers assimilating into heteropatriarchy under the paternalism of research wealth managers, data assimilate. Shouldn’t the equation be flipped? Shouldn’t the method adapt to the data? Our work counters the contemporary advent of constructivism and post-humanism in qualitative inquiry, adding queer theory and postqualitative approaches to the discussion. We defend and expand upon what Nordstrom (2018) calls “antimethodology;” our defense stems from resistance to the condition that epistemological capital comes through prolonged engagement in the field, thick description, member-checking, and multiple rounds of coding. Nordstrom draws attention to the absurdity inherent in these methods; one makes a truth claim while simultaneously undermining the claim’s truth, since methodological buttressing serves only to underline the instability of a “truth,” which could/can only be said to exist when research tradition says it exists. Antimethodology resists making truth claims, which is especially resonant with/for queer students about whom much untruth pervades the cultural imagination. The impulse to locate, examine, and present “truth” becomes problematic for queer students who live their lives outside truth. In heteronormative, binary thinking, queers are: Not normal. Not natural. Not visible. Not whole. Not safe. Not sane. Deleuze (1990) helps us define queers in conversations with absurdity, since absurdity is “that which is without signification or that which may be neither true nor false” (p. 15). Queer subjects are defined only in opposition to the dominant, they are not definitions in themselves, and thus cannot exist as “queer” unless a “non-queer” simultaneously exists. And yet, there is no such thing, in epistemological terms, as “non-queer,” since compulsory heterosexuality is a fantasy without root in biological fact. Yet there are marginalized subjects whose marginalization is rooted in “sexual/gender deviance” and documented as deviant by normalizing paradigms of social science research. Queers are simultaneously the most normal and the most abnormal. We

need methodologies that more adequately account for this absurdity. Ahmed (2013) notes that queer life is invisible to the heteropatriarchy, yet heteropatriarchy inflicts bodily harm on queer bodies (Rankin, Weber, Blumenfeld, & Frazer, 2010; Woodford, Chonody, Kulick, Brennan, & Renn, 2015). Queer lives are treated as neither true nor false; Halberstam (2011) writes that queer lives are situated as failures of heteronormative assimilation. Queer experiences are invalidated as non-reliable or non-definable; thus, an analysis of their “being” must start with an analysis of the absurd. And tracking the absurd (and its philosophical connection to risk and death, as well as futurity and fabulation) is a leap into onto-epistemological limbo and risk (Esteban-Munoz, 2003; Nyong’o, 2019). That risk highlights the “risky queer,” which resonates in the cultural imagination as a subject who is perpetually at risk of sexual violence, suicide, homelessness, poverty, discrimination, and substance abuse (Assari, 2018; Dagirmankian, McDaniel, & Shadick, 2017; Ebersole, Moorer, Noble, & Madson, 2015; Graham, Jensen, Givens, Bowen, & Rizo, 2019; Heiden-Rootes, Wiegand, Thomas, Moore, & Ross, 2018; Hirsch, Cohn, Rowe, & Rimmer, 2017; Johnson, Matthews, & Napper, 2016; Murchison, Boyd, & Pachankis, 2017; Puckett, et al., 2016; Schmitz, & Tyler, 2018; Shelton, 2016). Our approach (which is queer, postqualitative, absurd, and temporally complex) does not seek discrete truths, but rather seeks “ontological entanglements... understood to be one among many possible entanglements” (Coole & Frost, 2010) to, as Rosiek and Snyder (2018) write, “sensitize people to the experiences of others” and allow scholars to imagine “futures of being” that differ from present being. Our focus on “dead” data is essential to adequately producing ontological entanglements, since resurrecting dead data: (1) highlights additional possible entanglements, (2) further exposes marginalized experience to others, (3) underlines the nature of researcher positional evolution, (4) recalibrates curated research from new, expanded perspectives, and (5) allows new positionalities and lenses into the conversation for expanded views of the resurrected, living data.

The Living and The Dead

When producing autoethnographic vignettes, the participant narrative curated is, most likely, selected because the researcher saw within that kernel something that resonated within themselves (themselves is intentionally used to be gender-neutral). In my (Benjamin’s) case, vignettes derived from mutual interest in fashion, mutual experiences of suicidal ideation (although I, unlike those studied, never killed myself), mutual experiences of workplace discrimination (in the same administrative context), and mutual experiences of internalized homophobia. From a purely quantitative angle, my vignettes curated less than twenty-five percent of the available data within my data set. Thus, much of the project legitimized certain experiences specifically because those experiences replicated or expanded my narrative, as my narrative had formed to that point. These experiences are what will “float in time”

in perpetuity as the official record of the experiences of gay men, in that context, in that era, despite not being the whole record nor my filter being the best/only filter through which to view said data.

Subsequent to *Pink Lemonade*, I shifted my focus to men who have engaged in “risky” behaviors (still within the institutional context). I shifted due to a “risky” sexual experience of my own, in which I made myself vulnerable to infection (HIV) and (potentially) part of the queer-dominated collective unconscious of degenerate, terminal sexual shame. My shift toward sexual risk, as onto-epistemological site, occurred during a revision process of *Pink Lemonade*, which included Hannah and Carey. In one scene, I narrated Fox (one participant) calling me to describe how he left a “less-than-transcendental” sexual encounter, went to Starbucks immediately afterward, and accidentally dropped his cock ring (which slid off and out from under his shorts) in front of the whole café. Tink. Tink. Tink. It rolled all the way across the floor from cash register to Order Pick Up. This cheeky, salacious narrative kernel stayed out of initial renderings of Fox’s collegiate experience. However, I subsequently added it as a type of character sketch to illuminate Fox’s sexual personality. I was fascinated by someone who could casually engage in promiscuity and have the self-confidence to flaunt it publicly (which, in this instance, included displaying his sexual accessory in a coffee shop on campus). Within the context of the vignette, the cock ring kernel did little to move the narrative arc forward or illuminate some aspect of the homophobic climate in which Fox and I lived. Thus, it was largely unnecessary. Unnecessary *until* I shared an experience of public sexual risk (hooking up with a massage therapist at the Four Seasons Hotel during a treatment) that made Fox’s story more fascinating, personally. I put the cock ring kernel back in. Hannah, in her subsequent review, suggested removing the cock ring kernel again, since it was likely to distract readers without necessarily advancing a central onto-epistemological goal. I took the cock ring kernel back out. My tryst with the massage therapist stayed out, too.

The Dead: Resurrected by Hannah

I’m feeling a little overwhelmed by these data—not the content, but the amount of things that could be curated and said. The following quote from Teddy is literally about trash; it is also about sustainability and ongoing efforts (like research projects) that exist in perpetuity. The “event” here is this idea of a sustainability class that might give structure, purpose, and meaning to an existing lived value (environmentalism), but that “fabricates” an identity of a student of sustainability in a class.

Teddy tells Benjamin:

I’ve always had an interest in nature. When I was little, my granddad, he owned a big back hoe and dump truck business. He would take me out with him and we would go collect creek gravel and stuff. We would go out to creeks and nature, and

he taught me a ton about nature and trying to preserve it as much as possible. I don't like to see things wasted. I don't like to see nature messed up for no reason. I've always recycled, and I try to reduce my impact as much as possible, which I was always kind of a weird one in high school because, in a Southern town, nobody really cared about that. They all had big trucks and whatever. Nature's beautiful and we're all on the same planet, and it's all that we really have, so we should take care of it. Once I got into college, I had to take Intro to Sustainability. I wasn't really familiar with the concept of Sustainability as a discipline. Then getting into the class, I found out there's a social aspect of Sustainability as well as economic and environmental aspects. Social sustainability was really interesting, especially being a gay person, because we talked a lot about equality and equity among all groups. Once I learned the social aspects of it, that's where my interest in community planning comes in. You can use sustainability principles to be equitable to everyone and give everyone equal opportunity.

Teddy reinforces formal education and curriculum as spaces of “valid” (read formal) knowledge—having to take a sustainability class, that sustainability is a study/discipline—as if people without access to formal education weren't already practicing “sustainability.” Formal education systems can give us spaces and language to name things that are part of our lived experiences; they also sustain themselves as places where “official” knowledge originates. There are also some parallels here about “sustaining” himself as a queer person in a larger ecosystem—not seeing “nature messed up for no reason”—he seems to advocate a queerness naturally empathizes with a sustainability project, since queerness must perpetually resist being “messed up” for no reason.

The Living

Benjamin's (my) original impressionistic rendering of Teddy's college experience focused, almost exclusively, on Teddy's work as a drag queen in a local dive bar. My interview protocol starts with a line of questioning about the individual's academic interests or career ambitions. I want to give the sense that I am interested in them as a whole person. Not just as a gay/queer person. However, in *Pink Lemonade*, I rarely curated the men's academic or professional interests, which is odd considering Teddy's romantic partner, who shared the chapter with him, was a recent graduate of the cognitive science doctoral program. When I first introduce Teddy, I provide a mixture of quotes and renderings of his “Club look.”

Teddy: I'm a new gay. <<<Club look: Black cap, worn backward, black denim, Spiderman top, black suede heels, Louboutin style.>>>

I latched onto the “new gay” phrase for a number of reasons. Teddy was the younger man in the relationship with his partner Adolfo. Teddy was younger than I was by nearly a decade. Teddy was almost the youngest person in the data set (only one other man, at that time, was younger). Teddy also came from an extremely rural area, like

I did, and he prefaced many stories with his rural upbringing or his being working class. Due to that adolescent context, he narrated his romantic experiences with women. These experiences mimicked my own decade-long history dating and/or sleeping with women in a desperate attempt to turn myself straight. Thus, I hinged.

Teddy: In high school, I dated girls and stuff. When I was dating girls, I saw them, and I would think, 'Oh, I would date her.' Or whatever. Girls don't have crushes on me anymore, now that I don't hold it back or act straight. People can tell I guess. The change in mannerisms happened, because I was like, 'I'm going to do what I'm going to do.' I dated one guy back home. Not a single person knew. We couldn't risk someone finding out. Then I came here and saw guys as datable. It was a learning experience.

I included some quotes about his desire for an LGBT curriculum, but I did not prioritize that line of narrative, even though Hannah discerned Teddy's need for "official" knowledge that validates his beliefs and/or experiences.

Teddy: When I came to [Persimmon University], I had no idea that there was an LGBT group. Maybe a class or something? Or maybe LGBT history? I may not have taken it my first semester, but once I did let people know that I was gay, and wasn't hiding it, I think it would have been cool to learn about gays and our history.

My rendering of Teddy's life, in comparison to Hannah's curated selections, is purely ethnographic. I detail how he formed relationships after coming out. I provide extensive observation notes of his drag performances. I quote him discussing queer role models, like Ellen DeGeneres. Though thorough and focused, I cannot easily point to an "actionable result" based on the narrative provided. Providing "actionable results" has never been a priority of mine, because it assumes that one queer man's experience can provide an adequate tool to be unilaterally applied to all queer people. It can't. Hence, my autoethnographic, curation-as-analysis approach. However, when considering Hannah's selection of Teddy's discussion of sustainability coursework, we can see an expanded view of Teddy (as more than a drag queen or boyfriend) *and* an actionable result. It is important, as a queer man myself, to be interesting beyond my queer identity. As mentioned earlier, queer subjects are often rendered only visible in research projects aimed at correcting queer risk: suicide, sexual deviance, drug use, workplace discrimination, and interpersonal violence. Certainly, these "risks" afflict queer subjects at disproportionately high rates; however, these risks are not central to the queer experience, nor should they define queerness to the populace at large. In particular, sexual deviance (often attached to the alleged promiscuity in the queer community) connotes queerness and queerness connotes sexual deviance; however, promiscuity need not necessarily connote risk. Rather, much queer activism is devoted to celebrating sexual expression as well as body positivity, reclaiming sexuality (and "deviance") as a means to resist oppression and take ownership of bodily autonomy. As a scholar, Benjamin (I) attempt to broaden the lens by which we view queer subjects while

simultaneously feeling compelled to address the “risks” inherent in some (not all) queer experiences. The line is fine: I want to reduce reliance upon queer tropes of risk while also reducing the exposure of queer subjects to various forms of violence (to which they are exposed, especially in a collegiate context), which necessitates highlighting and enunciating new iterations of queer collegiate risks.

In my initial rendering of Teddy’s experiences, for example, I did not necessarily enable Teddy to be interesting beyond his (stereotypical) queer identity. Teddy’s interest in sustainability and equity is a queer inclination, yes, but it depicts Teddy as philanthropically minded, scientific, and academically serious (as opposed to popular representations of gay/queer men as superficial and vapid, like in the most recent incarnation of *Queer Eye*). As an actionable result, Hannah’s resurrection indicates that many marginalized subjects may feel validated and encouraged by representation in formal curricula, even if formal curricula are not inherently necessary to validate queer (or other marginalized) experiences.

The Dead: Resurrected by Carey

Like Hannah, I feel overwhelmed by these data. The ethnographic nature of them means they roam over people’s lives. There is much to be unpacked. I am saddened by what’s redacted. What am I missing? The narratives feel somewhat broken (up) in this form. Yet, there are complete narratives within them. I selected a mini-narrative from Adolfo. One that caught my attention about identity and incompatibility and intentionality about what is shared where:

I dress up as women and perform as women. I impersonate women and participate in drag culture. I got into it because it’s fun, and I’ve done it quite a few times. And that’s something you [Benjamin] just mentioned: gay lifestyle, or mainstream gay lifestyle, that’s sort of incompatible with academia. The thought has crossed my mind: “What would another colleague think... If I went on the job market or I went on an interview, or even if I was tenure track faculty, and they found out that I do drag or that I perform in drag... And to be quite honest with you, I’m not even sure what the answer would be. I’m not sure that, at least in my department, and the people that I know, I think that the work that I do, and my place in the department is enough that if someone found out I did drag, it would be accepted. It might be, “My God that’s so funny.” A lot of the people that I have told, they laugh about it, and they think it’s interesting. Some have come and seen me perform. But then I definitely know that that’s probably just been, not luck, but I’ve also picked and chosen... I pick carefully the people that I’ve let know about that. I’m not so sure I’d be okay with everybody, saying, “Hey, I do drag on the weekends. Why don’t you come and watch?” Versus if it was my playing football during the weekends or going hunting during the weekends. There are activities that definitely lend themselves to... What’s it called? Water cooler talk?

Adolfo makes clear, here and elsewhere in the transcript, that he claims an identity as an intellectual and as an academic. He’s chosen that path at the expense of easier,

more fun paths. He is also clear about his connection to drag culture, which is “a piece of [him] that [he] can’t openly talk about.” There’s something here that points to the heteronormative culture of the academy—masculine pastimes like football and hunting belong at the water cooler; they are compatible with work life writ large. Those who share those activities do not have to be choosy with what they share. They do not have to think carefully about what that would mean to be “on the job market,” “on an interview,” or junior faculty in the department *and* participate in a “lifestyle” that is outside the “mainstream.” The concern about commonality does not matter when the chosen activities map onto heteronormative expectations.

What cognitive space and energy is “trashed” or “killed” by picking and choosing with whom to be authentic? What’s “trashed” when the water cooler isn’t your place to share about what you do outside work? What’s preserved when professional spaces and lifestyle are kept separate?

The Living

Carey’s instinct led her to Adolfo’s narration of professional performance. In Benjamin’s (my) view, Adolfo does drag in all of his public life. He performs Drag at the bar on Saturday nights (with his partner, Teddy). But, according to this narrative, he performs drag (with a lower-case “d”) everyday in the office, since he must pick and choose which kind of masculinity to enact based on which role he’s serving or which colleague with whom he’s interacting. I suspect Carey instinctually hinged on this excerpt since women have long been subject to similar compulsions to professional, masculine-dominated drag. Carey, for example, teaches social foundations to pre-service teachers. Within that course, one lesson centers on gender roles within the classroom and within the professional of K-12 education. Women make up over 80% of the teaching population; however, women are only approximately 52% of the school leadership. Education is an overwhelmingly “female” profession that is disproportionately supervised by a “male” perspective. Carey had to navigate an intellectual and professional *détente* during the writing of *Pink Lemonade*; the program chair for my program (Administration of Higher Education) was a man. At the time, the other faculty of Administration of Higher Education were men. I selected Carey as a dissertation chair due to her methodological expertise (my program chair was a statistician without experience in qualitative methodology) *and* her content expertise as faculty of social foundations. Yet, her status as “Chair” was constantly challenged by the male program chair, who frequently second-guessed her judgments or who routinely attempted to take *Pink Lemonade* in a different methodological direction. The program chair did not challenge the academic authority of his male colleagues to the same degree, thus I assumed that the *détente* stemmed from gendered bias. Since that *détente* occurred in tandem with this project and its data generation phase, it is not surprising that Carey hinged her own behind

the scenes experience of professional drag performance with Adolfo's narrative of doing Drag/drag in his everyday life.

Carey's curated excerpt differs from my rendering of Adolfo's life as presented in *Pink Lemonade*. When I came to Adolfo, I instinctually mined moments within his narrative that included reflections on his upbringing in Miami among a Cuban and Puerto Rican family. To that point in my work, I recruited only white, gay men. I was disappointed in that achievement, because I felt that I could not fully label my work a holistic, inclusive account of queer experience on my campus if all my people were racially and economically homogenous. Adolfo was my first interview with someone who identified as not White, nor from my home state, for that matter. Thus, I let his ethnic roots take center stage in my curation:

Adolfo: Being Cuban and Puerto Rican, and having grown up in Miami, cooking is something that is super important to me. Every family event that I've ever had was centered around food. Food makes most people happy. I cook. I always tell people: It's how you communicate. I collect a lot of time and energy into something I've prepared. People come over, and they'll appreciate it. That's an attraction. That's inclusion. I've struggled with the question: 'Is there anything about your cultural heritage that you feel creates additional burdens for coming out?' I think there is a cultural element to coming out. In some minority groups, it's harder to come out. Black culture can be different from Hispanic culture can be different from Asian culture. With Latin culture, and definitely in Miami, I think it's harder to come out.

I chose this excerpt from Adolfo's narrative because it fulfilled my impulse to include "data" that hinted at some type of discreet interpretation or conclusion. Cooking and sharing food is hospitality, is inclusion. Adolfo provides a culturally flavored rendering of what inclusion looks like to him, thus we can use that rendering to inform how we make educational environments inclusive and hospitable. Adolfo also provides a nuanced rendering of the intersectional pressure of being an ethnic and gender minority. What I found most compelling, though, is that Adolfo demonstrates that his inclusive practice need not be targeted to certain, discrete aspects of his identity. His cooking brings together all components of his identity to serve all components of his social and familial network.

The Dead: Resurrected by Hannah and Carey

Dusty spoke to Benjamin about his career ambitions; he wants to be a couturier, and he practices his craftsmanship by making custom drag costumes at a rate of two per week. He performs in a local drag show every Saturday night. He is reluctant to wear the same outfit twice, nor does he choose to wear pieces that are conventional evening gowns or cocktail dresses (a foundation of a drag wardrobe). Dusty said to Benjamin:

I've always been, I'll admit, very shallow; I enjoy material things. I think that comes, not because it has a label on it, but because I enjoy the feeling. I guess

that's what makes me a fashion design major. I just like rich stuff or nice stuff or couture pieces. That would be my dream. If I have a closet of couture pieces, I feel like I'm going to be set. I think we all dream bigger for ourselves. My parents started very poor, because they're military; my dad's built himself up. We had a very nice childhood, from what I can remember. And I want to be able to have that same lifestyle. I don't want to have to downgrade. Right now in college, I don't have a job, but that's cuz my anxiety problem. I've never had a boyfriend, really. And like my mom was like, if you want a job, get a job. But I'm starting my own brand. If I need money, I'll go make money; I'll just make something for someone and then I'll have money. Financially I need to be successful because I'm very expensive. Not in the sense of I like really expensive things. But like, things happen to me a lot that cost a lot of money. Like parking tickets. Or like my old apartment, my whole carpet had to be replaced because I spilled a whole bottle of wine on it. That cost five-hundred dollars. My parents tell me that I'm definitely the most expensive child. I need at least some kind of income that's going to be able to handle that.

Dusty acknowledges that he's expensive—parking tickets, replacing carpets, interest in material things that are of high quality. There is an analogy between fast fashion that is eventually trashed (made with disposability in mind or made to be trendy...for one season) and the type of clothing that Dusty is interested in making and wearing (couture). But Dusty's drag costumes will only be worn once or twice (i.e. his goal of making two new costumes for every Friday night), and he makes one-off pieces for friends when he needs money. His puffed-up version of fast fashion communicates some level of achievement or arrival that exceeds his own sense of self; by that, we mean he articulates fulfillment in his fashion activities in the same breath as mentioning he does not have a boyfriend. He draws this juxtaposition between what his classmates are interested in making (what's wearable) and his work that is more avant-garde (you could not wear it unless you were in a nightclub, and even then, it is a performance), but both are about communicating some aspect of wealth—the stereotype of the rich, Southern woman who dreams of “having my own boutique” (if she has to have a job at all) and the idea that you can make costumes or high fashion that are only to be worn/seen once.

The Living

Benjamin (I) also chose to focus on Dusty's fashion choices and burgeoning fashion career; however, I chose to focus on Dusty's use of fashion to “genderfuck” (Dusty's term). I did not, as did Hannah and Carey, use his narrative to explore socioeconomics. I opened Dusty's chapter with observation notes I made from watching him perform for the first time:

Dusty's chest is always on display. His drag ensemble, regardless of theme, includes a sheer top (or no top) revealing his “boy body” from navel to neck. He does not reveal a faux bosom. Instead he reminds us that his femininity is an illusion. A

“genderfuck.” With each twirl, we see the flat chest of a nineteen-year-old boy. My first time seeing Dusty perform, his genderfucking encompassed: climbing onto the bar to perform Florence and the Machine’s “Dog Days Are Over,” during a dramatic flourish, his ginger wig caught the flap of a ceiling fan, flew off his head, and landed ten feet away in a pitcher of daiquiris. He climbed down, took the microphone, and concluded, “That’s why I named my alter-ego ‘Mess.’” Closed with a back handspring and disappeared behind a black, bedazzled curtain that separated a makeshift dressing room (in which shipping crates served as a vanity) from the bar at-large.

Dusty explained genderfucking as a radical position, even within the drag world. I guess I initially latched onto this strand of narrative because it seemed gossipy, with an insider scoop. Drag culture? Behind-the-scenes? Spill the tea, sis. However, as Dusty spoke at length about drag queens complaining about his wardrobe or telling him to start “padding and painting,” I realized that the “genderfucking” was one of the more radical acts that any of my participants performed. Dusty’s gender fluidity and willingness to critique binary gender identities (even within the context of parody, i.e. drag) rattled even the so-called gender/sexual progressives, an identity that drag performers like to think they embody. Genderfucking, of course, rattled the peers in Dusty’s classes on campus, who were much more conservative in dress and behavior. I asked Dusty what I should do to see how it feels to genderfuck on the campus. He told me to paint my nails and go about my day. I did. People I’d known for years took pause, stopped paying attention to what I was saying, only stared at my hands. Some asked why. A simple gender transgression created frequent and profound changes in how I was treated. Hannah and Carey may have focused on social class and fast fashion because I redacted Dusty’s genderfucking testimony. However, I wonder how they might have fared under a similar exercise. In the context we worked, masculinity was/is much more admired; it is also much more fragile. Men are gender policed heavily; for example, many local bars have dress codes designed exclusively to keep out femme and/or gay men (men may not wear jewelry; men may not wear deep v-neck t-shirts; men may not wear graphic t-shirts, a rule applied after the community’s first Pride festival; men may not wear makeup, which is also a rule at many gay bath houses). Would Hannah and Carey (or cis-gendered women generally) experience the same level of policing if they adopted one stereotypically masculine manner of dress? I recall Fox (of the cock ring kernel) phoning me one evening after he went to a local bar. Fox left the bar to walk to his apartment. Before he even made his way down the block, some men exited the back door of the bar and attacked Fox in the alleyway. They did not steal from him; they beat him for his identity transgression(s), since Fox has the body language and manner of speaking that immediately betray his sexual orientation.

I did not mention Fox’s attack in *Pink Lemonade*. The attack happened long after I interviewed him and wrote my chapter about him. He never reported the incident to the police; he did not want any investigations made as to what he might have

done to provoke an attack. Said investigations would make his sexual orientation part of public record. He did not mind if I shared what happened, but I chose not to use it anyway. At least not until I reflected on Dusty's radical gender performance. What Dusty does is dangerous. Fox's experience demonstrates the risk. However, what Dusty does is necessary so that eventually his genderfucking is benign.

Postlude

Our work provides researchers with avenues for revisiting and revitalizing data from projects past. Our lenses of haecceity and queer methodology helped us to reflect on and reimagine possibilities for data that would otherwise have been left discarded, despite these data representing lived experiences of participants (like Fox, Teddy, Adolfo, and Dusty) whose stories are perpetually in motion. Those data informed our research, teaching, and administrative praxis at the time they were first generated, and they have the power to continuously inform praxis, especially when re-curated by new readers who shed light on possibilities to which prior readers were blind. We compare the totality of our process to artists exhibiting visual work. They create work, and they are often involved in displaying their work in galleries and museums during their lifetime. Subsequent curators continuously exhibit their work in perpetuity, allowing new generations of viewers experience the work(s) on their terms; even performance is captured on film and re-curated to give a glimpse into an artist's life/work in "floating time." Thus, the "capture" and the "curating" extend the scope of "floating time." At the core, this project underscores the need to re-curate data as if we (researchers) are bringing new generations of viewers to transformative experiences that never had a static end nor a final say.

Re-curating also requires the researcher to challenge themselves as theorists, empiricists, and analysts. There is ease within the academic tradition of neatly packaging a data set into a publication then setting said package on a shelf to be left to others to locate, inspect, and interpret. Our disciplines encourage moving on to new, novel data. However, "moving on" does not necessarily enable researchers the challenge of mining data, interrogating prior assumptions, and or recontextualizing lived experiences across different moments in time. In our work, these men's lives should not be considered informative (valuable) to praxis at the moment we generated, captured, and curated data; their lives are informative (valuable) across time and their messages adapt to yield new insights when cast against varied interpretive perspectives and social circumstances. Outside of onto-epistemological concerns, our project advocates resurrecting dead data as part of a social justice orientation. Do not kill the data simply because they are not perceived as fresh, novel, or suited to contemporary contexts.

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Laying Waste to Childhood The Affective Potential of Destruction

Mel Kutner & Elliot Keucker

Abstract

This article is “posthumanist cartography,” (Braidotti, 2018) of accidental thoughts and uncanny connections that emerged in thinking about affect, waste, and education. We move between philosophical theorizations, situated narratives, and disciplinary analyses, using these as a kaleidoscopic “spectrum through which we can capture the complexity of the ongoing processes of subject-formation” (p. 36). In doing so, we explore how affective destruction can produce agency that effectuates relationships, creating potential new pasts and futures.

Keywords: affect theory, childhood, queer theory, trauma studies

Introduction

Following similar turns in the social sciences and humanities, empirical and theoretical educational scholars have reconsidered visceral sensations and ephemeral intensities that occur in and through schooling. In this turn, affective intensities and embodied resonances are used to elaborate alternative approaches to knowing and being (see: Sobe, 2011; Fox and Alldred, 2015; Zemblyas, 2017). These projects have ethical and political teeth, and we appreciate how affect expands the ways educational theorists approach questions of subjectivity, causality, and ethics. In contrast to forms of knowing built upon a (White, Western, wealthy, able, cisgender,

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straight...etc.) knowing rational human thinker that evidences the validity of their claims through scientific discourses of “objectivity,” affect opens up to marginalized ways of knowing and feeling. At the same time, we grappled with who, when, and affect is evidenced as knowledge in educational research.

Affects effectuate themselves in bodies, but we cannot experience the visceral effectuations of other bodies. Moreover, affective intensities effect different (human and non-human) bodies in different ways, and often transmit hegemonic ideologies of race, citizenship, gender, and economic systems (Ahmed, 2004; Bradiotti, 2018; Berlant, 2011; Hemmings, 2005; Thrift, 2008). This raises questions about the ethical and epistemological implications of decentering human subjective agency, as well the possibilities of doing so, including by scholars who engage in this work (e.g., Niccolini, A. D., Zarabadi, S., & Ringrose, J., 2018; Mayes, 2019; Dernikos, B. P., Ferguson, D. E., & Siegel, M. (2019). Similarly, we grapple with what one can say and know, about affect. As Stewart (2007) eloquently stated: “Things flash up—little worlds, bad impulses, events alive with some kind of charge. Sudden eruptions are fascinating beyond all reason, as if they’re divining rods articulating something. But what?” (p. 68). To consider this question, in this paper we turn to the philosophical theorizations of affect using the ideas “waste” and “value.”

Philosophical Affect

As technical philosophical terms, both “affect” and its cognate “affection” diverge from how the words are commonly used and understood in important ways. Moreover, while there are some shared understandings of affect in different philosophical traditions, there is no singular Affect Theory. We unpack the everyday definitions of “affect” and “affection” because it is useful in general, and because our arguments for understanding “waste” and “value” as temporal constructions depend on an understanding of how “affect” operates differently in within different theoretical traditions.

Affect is an Intensity

In its contemporary common usage, “affection” refers to positive emotion that a subject has for an object, often with the connotation of tenderness, as in, “Although I disagree with what they said, I have great affection for my cousin.” In philosophy, affects are decidedly and definitionally *not* emotions. In fact, this is the thread that unifies contemporary theorizations across philosophical traditions. Although affect is not a feeling itself, it can move bodies towards feelings. Philosophically, affect is a force that is part of a larger process of change and movement. In this sense, affect is not something that somebody has, but something that somebody does. For example, Neo-Darwinians use affect to Darwin to understand the connection between emotions and expressions and explore how these appear across various cultural contexts (Thrift, 2004, p. 64). In this model, affects serve to indicate uni-

versal norms and elaborate an idea of the essential features of what it means to be “human.”

However, for Deleuzian affect, neither affects nor percepts are linked to people—they are nonhuman intensities. The affect is a sensation, that exists in a “zone of indetermination” as a “nonhuman becoming of man” (Deleuze and Guattari, 1991/1994, p. 69). Affect is the incorporeal body of being, whose (ever changing, flexible) parameters are delineated by its ability, in a given present, to act. Deleuzian ontological affect is not about representing or explaining components of human experience. It’s not that there is no subjective agency or experiences, but that subjectivity is in a state of intransitive becoming. Moreover, in this ontology, nothing is fixed.

Affect Has Active (to Affect) and Passive (to be Affected) Components

In fact, both ordinary and philosophical definitions of affect imply an action. In common usage, to affect is to alter an object or influence a person’s feelings and to be affected is to be subject to such a change. One of the most often-cited definitions of affect in the social sciences and humanities is of the following passage in *A thousand plateaus* (Deleuze and Guattari, 1980/1987): “We know nothing about a body until we know what it can do, in other words, what its affects are, how they can or cannot enter into composition with other affects, with the affects of another body” (p. 257).

There are two important details of this quote we want to point out. First, the “body.” For Spinoza, as well as Deleuze and Guattari, this body is not a specifically or only a human body. Rather, affects are something that emerge from and converge from human, non-human, and more-than-human assemblages. Secondly, Spinoza’s original theorization of affect distinguished between *affectus*, (the power of affecting, of doing) and *affectio* (being subject to affects), a terminological distinction that has fallen away, but is useful to return to emphasize that affects have registers that imply different possibilities. How the “body” of affects are constituted and the range of their affective possibilities varies across different philosophical orientations.

Where biological, phenomenological, psychoanalytic understandings of pre-personal affect offer different frameworks to describe the constitutive discursive-materials of subjective experience, Deleuzian affect is an ontological reframing of subjectivity altogether. For example, in psychoanalysis affects are drives that develop within individuals through a combination of personal and social histories and interactions. While “drives” is language from Freud, in contemporary psychoanalytic drives can be any want or need that directs our actions. Affect is understood in terms of its ability to satisfy a drive or interrupt a drive (Hemmings, 2005, pp. 551). Affects may be transmitted, but between humans, and “can thus be said to place the individual in a circuit of feeling and response.” (Hemmings, 2005, p. 552). The psychoanalytic model of affect shares important similarities with Deleuzian description of “affective intensities” in that it has a force that guides actions and a

relational component. However, psychoanalytic affects are ontologically reactionary, whereas Deleuzian affects are ontologically originary.

Affect Has Traces—Affect Thinks

In addition, “affect” and “affection” commonly refers to something that can be observed, regardless of whether one experiences it firsthand—or even wants to be observing it—as in “public displays of affection.” Moreover, this observe-ability implies that the cause of the affectionate expression can be deduced based on contextual information, and following repetitions of similar events from which general patterns of causality can be inferred. For example, “they acted affectionately tonight” may mean something completely different if it is a statement about a set of colleagues who some suspect recently began an emotional rendezvous as compared to family members who recently had a falling out.

Thrift (2004) noted that across different philosophical orientations, “*affect is understood as a form of thinking*, often indirect and non-reflective” (p. 60). The question is, who is thinking? This question also has implications for considering inquiry practices on affect. If affect leaves its mark, how can we tell? For Deleuze, affect replaces subjectivity altogether, so affect does not describe a type of thinking, it is thought. “There never ‘remains’ anything of the subject, since it is to be created on each occasion, like a focal point of resistance, on the basis of the folds which subjectivize knowledge and bend each power” (Deleuze, 1988, p. 105). The process of subjectivation is created through “folds,” through a constant folding of the inside and the outside, which Deleuze also calls “auto-affection, the conversion of far and near” (1988, p. 118). This form of thinking resonates with our exploration of laying waste to our childhoods, which we explore shortly.

Waste, Value, and Deleuzian Ontological Affect

A determination of “waste” requires that some feature of a body (human or otherwise) can be defined by fixed criteria from which their value may be judged. This evaluation also has to occur in fixed time, not only an arresting of the present, but setting the past as unchangeable and the future as knowable and inevitable. When the thing that has been wasted is a material object, studies of non-human affective agency could be used to elaborate speculative alternative possibilities for understanding the agency of the object and its interactions. For example, a student may discard a completed and corrected assignment, and we can consider it “trash” or we can follow its journey to a landfill or a recycling bin and becomes a cardboard box. Alternatively, we could imagine a different journey were the corrected paper is kept by the student, filed away in a shoebox, perhaps found years later by someone, calling up a series of yet unknown responses. Moreover, “waste” does not only modify material configurations. We can be said to waste our breath, waste our time, waste our chances.

To return to our hypothetical corrected paper, we can consider how it may be evaluated as a wasted learning opportunity if the student throws it away without reading comments. Then again, perhaps it would be a wasted learning opportunity if the comments impeded on critical thinking. This is the problematic of thinking “waste” in a Deleuzian ontology of immanence where the world and the “things” that constitute the world all have a virtual, but real, creative potential to enter into relations and become differently. Every evaluation not only has to be made in an arrested historical present, it requires the projection of fixed potential possibilities. That is not to say that we cannot think about waste and affect in Deleuzian terms. However, we may be able to amend the concept of “waste” to better align with the movements of ontological affect as an agential potential for thinking and doing by considering waste as an action of “laying waste *to*.” Attending to destruction still requires some speculative thinking, however it offers one way to trace the effectuations of incorporeal affect. In the wasteland of value, we consider the creative value of destruction through stories of our wasted childhoods.

Laying Waste to Our Childhoods

Our childhoods were not dawdled away in idle activities or unappreciated fully in their time, but generatively laid waste to by us. We do not fall on the side of storytelling that suggests one can simply tell another what happened to them in the past, and that this past will then serve as an explanation for their adult identities. Instead, we wanted to tell stories of how a body could be formed and what it is a body could do. Taking bodily sensations as a way of knowing that includes but cannot be reduced to either individual psychological histories nor pre-individual social bodies of discourse or matter, our stories illustrate the expansively destructive ways we lay waste to our boyhoods and trouble assumptions about memory, childhood, the ability to change the past, and the malleability of the body. Our approach resonates with a comment Deleuze made at the beginning of his book on Spinoza:

What does Spinoza mean when he invites us to take the body as a model? It is a matter of showing that the body surpasses the knowledge that we have of it, *and that thought likewise surpasses the consciousness that we have it*. There are no fewer things in the mind that exceed our consciousness than there are things in the body that exceed our knowledge” (1988b, p. 18)

In one case boyhood was one of constant fear of physical and verbal abuse from an addicted mother. These circumstances became the mysterious origin points of somatic symptoms later in life, revealing that the past does not exist in a specific time and place, or even in memory, but is an affection that haunts the body. Dislodging these affective traces becomes Elliot’s project and laying waste to boyhood reveals how subjects may wield affective thinking to rid the body of its affective traces. In the other case, boyhood was eclipsed by a girlhood. This is a transgender narrative about laying waste to gendered flesh, how doing so served

and serves as an anachronistic creation of childhoods. The “typical” transgender narrative, the story that offers transgender subjects legibility and authority, often relies on a bifurcation between the psyche’s rational knowledge of a gender identity and an oppressive discomfort of the flesh. The transgender adult must disavow their “wrongly” gendered childhood, positioning it to themselves and others as wasted time, opportunities, potentials. Mel’s story troubles this normative narrative. To be very clear: this is *not* to engage in a debate the “realness” of transgender subjects or experiences. Rather, it is a reconsideration of the temporal ontology of both “childhood” and the affective-potential of embodied knowledge.

Evacuating Traumatic Haunts

I have often told people that I had no childhood, without much thought or elaboration for what I meant. This is a fact that I felt suddenly embarrassed by when I recognized myself in Walkerdine’s (2003) description of one of one of her research subjects. She wrote:

Why does she ‘forget’ this part of her own history? I suggest that she forgets her history for the same reason that she claims not to have had a childhood (‘Once I broke down and cried because I said I’ve had no childhood’; ‘I think I was an adult from birth’), that it is too difficult to bear the fact that she now ‘looks down’ on that part of herself Far easier to forget it, claim it didn’t exist in order to better remake herself as the country lady and career woman she should always have been. (pp. 245)

When I came across this notion, it felt familiar to me and it helped me theorize that making my own new adult existence could be merely in spirit of becoming sovereign over my somatic responses to my environment, not in the spirit to remake myself in the fashion that “should always have been,” as if there is some better subjectivity to be had, or some new identity to cling to.

All I wanted was my body to be more livable, which meant toying with the past, but not denying it. Until then, I lived with “Unwanted intensities simmer[ing] up at the least provocation” (Stewart, 2007, p. 47). Lots of things sent my body into paralysis where I could not move my arms, or else sent burning and shooting pains from my chest to my fingertips. Some of the things were the smell of smoke, Lucinda William’s music, drunk people, being rejected, being scolded, hair dryers and things that sound like them, the cardboard smell of package stores, white wine breath smell, darkness and nighttime. Each of these provocations had to do with my childhood in my mother’s house. She would drink to oblivion, hit me with a belt, burn me with hairdryers, threaten to kill herself. Given that these provocations are things associated with that environment at the time, but do not present any real danger to me currently, I prefer not to be provoked by them.

Years after my mom died, a strange affective event began to form when I was broken up with. In our final communications my body would react like it did

during a provocation from my childhood. My arm would have shooting pain any time I thought of this person, I had heart attack symptoms daily, and I could not eat. Desperate, I sought counseling and happened to go to someone who heard my symptoms and responded as if they were the most banal things possible. She questioned, “When was the first time you felt that pain in your arm?” I told her, I think it was when I would lay in bed at night as a child listening for my mom to slam into the hallway wall, which meant she was coming for me, but I have few details to give you about it. She would tell me not to talk too much and just to consider the idea of that scene. Then she would sit with her knees touching my knees and hold her hand in front of my face and I would follow it with my eyes, as I silently considered. I would follow for less than a minute, then we would stop. Many of these sessions happened this way, and often she asked me to think of my bodily symptoms as visualizations. Wherever the pain was, I was to picture it as an object, like fire or rock or whatever it looked like to me. Then I was to extinguish it or smash it so it could not live in my body anymore. Then I would think of a moment and follow her hand with my eyes. And within a few months, I still remembered some of the things my mother had done to me through that conceptual memory, but their traces in my present and in my body were vanished. They did not live in the present or future. I could be rejected, smell smoke, and listen to Lucinda Williams without my body going into crippling pain; in fact, my body did not react to those things in any notable fashion at all.

This was a commonplace treatment for PTSD called *Eye Movement Desensitization and Reprocessing* (EMDR), which deploys the affect of the body to evacuate somatic responses. Affect uniquely employs potential because it lingers in a zone away from representation, meaning it is not part of the makeup of our current life, but its mere existence creates the potential for some other life. It has some other meanings to it that don’t fit with what we already know, thus affect is potential not yet realized as material. It is crucial here though to understand that affect is no less *real* for the fact that it is not representable. In Deleuze and Guattari’s ontology, following Spinoza, affects are potential that become actualized in the body as perceptions that can lead to cognitions and actions. When rendered unrepresentational, it is not simply “the ‘as yet unspoken,’” but literally “‘unspeakable,’” a distinction Mowitt was interested in within trauma studies (Mowitt, p. 272).

These concepts become useful for me understanding my “experience”; troubling the notions of what it means to be a “victim” of “trauma.” The modifications of my body have actually not erased the past, but the affects themselves opened up a world of nonrepresentational stuff that could be wasted to get toward a new potential. The wild somatic responses that live in the realm of affect tell us to pay mind to the body, and for those of us who can pay mind to the body and whose body is in a place where it could be molded, we can see waste in a way that rewrites some of the body’s response, but also rewrites what waste as a thing of creation. Rethinking the agential force of subjectivity over the affective responses of the flesh of the

body makes one move to undo the temporal disclosure that comes from valuation. Using EMDR to dis/juncture time and re-assemble some of the pre-individual aspect of affective traces that move through a body offers an example of considering the agential subjectivity that in line with a non-representational understanding of affect that still resists teleological logics of the potential of childhood.

Refusing and Redoubling Childhoods Wasted

To be transgender is to be ready, at any moment, to provide an account of yourself. This is particularly true for Black and Latinx trans femmes, whose movements, affects, and language are more precariously positioned in front of the gaping jaws of justification. In *Black on Both Sides*, C. Riley Snorton resurfaces an archive of black fugitive slave narratives and reads them through a transgender analysis to “illustrate how the inhabitation of the un- gender- specific and fungible also mapped the affective grounds for imagining other qualities of life and being” (2017, pp. 58-59). For Snorton, the economic fungibility of captive bodies is exactly the paradox that allows/forces the commoditized body, and the legacy of a body that has been violently defined by its exchange-value in the post-slavery economy, to find ways to escape dominant logics. Laying waste to the expected transgender development narrative may offer a similar evasion.

There are two main venues for trans subjects to seek validation, value and social-worth, so often correlated with bodily precarity: (1) the scientific verifications of a true, unassailable natural fact of gender that located within the matter of the body—including the grey matter of the brain, and (2) the confessional narrative of a self-aware subject. These options equate knowledge and knowing to either a purely scientific or phenomenological realm. In doing so, the “original” body becomes positioned as a natural given. Moreover, shame and waste and potential all get stirred up. Take for example, the statement I have had cheerily offered to me: “oh, you had such a pretty face, such a shame to waste it!” The shame is my wasted “real” body, and concomitant gendered norms inscribed on it and the failure to actualize them appropriately.

I mention that these comments are offered with good-nature, because in my experience they are. Even “progressive” folks, allies (self-proclaimed and those that show up in action) who want to affirm my gender identity, who want to be corrected, want to know when they can do to do better; often just as badly they want to *know* more than that as well. While most people are polite enough not to ask about another person’s genitals, there is a desire to know “when” and “how” the transgender subject becomes. Perhaps because if I can give an adequate accounting of myself, my confidence in my own gender may be enough to also assure the cis-gender person about their own. The “pleasure” or affective transmissions of desires that invokes this tale follow their own logics that also intersect with teleological notions about childhood potential.

Optimally in my confession, I can tell you that from a young age I simply knew that I was in the wrong body. If I can trace the knowledge back to childhood, as a cisgender listener, you can be rest-assured that the threat to your own gendered body has sufficiently passed. In addition, or in lieu of that storyline I can also choose to invoke an innocent childhood body wrecked in misery by providing a long list of embodied and psychic despairs that wretched my childhood before I was saved by having a name to give to what I had previously assumed was my own private deformation. In an inversion from our typical developmentalist notions of children's limited knowledge as compared to adults, transgender adults are often granted more legitimacy if they indicate that they were certain of their true and essential gender identity as children.

I never carried the narrative or ideas that I was always boy trapped in a girl's body, my childhood was not one marked by the knowledge that it was the 'wrong kind' of childhood. However, as I began laying intentional waste to a particular type of feminized body I also was compelled through social norms and individuals' curiosities to develop a narrative, an evaluation, of my childhood that provided—or was the same as—the valuation of my subjectivity in a present. Riding the spikes and waves of pre-personal affects, I was coaxed and bursting to confess a litany of gender-transgressions. Something funny happened in this process, I found that crystal clear memories of a boyhood were presenting themselves to me. For example: health class where I was horrified by the idea of menstruating; co-ed soccer teams and schoolyard games; my Batman-themed kindergarten lunchbox and 5th birthday party; the deeply textured memory of wanting to have a short haircut and a different name when I was 4 years old, sitting in the mustard-colored room of the house of a preschool classmate, who I had not thought of once until the story was spilling out of me. These moments are all true, or rather real. However, they are not instances that point to the higher truth of my boyhood, whose potential for actualization was wasted.

Nor was my "girl"hood a waste. There may have been shame, but it was not a waste, a weight shed simply through laying waste to my body. Queer theorists noted that we should be wary on being seduced too deeply into unproblematically repeating the narrative of the "plasticity" of transgender bodies, which can risk to appear transgressive when in fact it is constitutive of the logics of neo-liberal market economies that a the subject to efficiently and independently produce their selves (Halberstam, 2004; Puar, 2017). We do well to heed cautions for how easily notions of embodied agency can slip into hegemonic logics. Instead, I focus on how the act of laying waste to the flesh affectively created a boyhood I never had by laying waste to the flesh of my "girl"hood, and changed my embodied and rational affective powers and disrupts the chronological and teleological of "childhood" itself.

With the removal of my chest, I became awash in new memories of my past. I say new because it was not like I had forgotten something, like where I put my keys or my friend's birthday. Rather, I thought, felt, and remembered things I had

never experienced. For example, the flush of embarrassment and shame when I remember having to use communal showers in summer camp, and the dawning realization of how intensely I had disassociated from parts of my body. In look at photos, I looked in the mirror and saw fleshy bits of myself for first time, coming into focus right along with the blind and blurry spots that only appeared after they were gone. I had no idea what a body could feel, in how it could create itself.

It wasn't until I had top surgery that I had access to the knowledge of my body. By this I am consciously not using the term "gender-confirming" surgery, resisting the idea that my gender was indeed confirmed. I did not free my essential self from their fleshy cage, revealing the "real" me there all along. There were though, of course, physical changes that are notable for the way they changed my powers of affecting and being affected. I had less chronic pain. I was cold more often and overheated less because I wasn't wearing four layers every day. It was rarer for me to spend a half hour trying on seven different shirts to decide what to wear, or to have found myself unable to move from where I lay on the bed, overwhelmed because everything I tried unleashed a crawling of my flesh that seemed to have started in and set bone-deep. This is a quick survey of sensation and pre-personal intensities, of the physical, social, and psychic terrains that constitute a becoming-subjectivity. I want though to resist the pull to demarcate the "before" and "after" times of surgery, were "before" was a floundering miserable wasting and the "after" a liberatory self-actualization. Instead, I continue to return to different versions of my childhood to lay waste to them, and see what they are made of. In rejecting the idea of a newly-minted co-constructed "lost boyhood," I am finding new emergent versions of girlhood and boyhoods. Once I laid waste to the body, knowledges and pasts emerged; not an exposure of wasted time nor a liberation from wasted experiences but a creation, a re-doubling.

Deleuze and Guattari trouble the normative idea that there is a type of pure childhood that sits within a distinct adult self. Instead of being informed by a pure idea of the past. Rather, the child is the contemporaneous occurrence "of the adult and the child, their map of comparative densities and intensities, and all the variations on that map" that co-exist to create the subject, or the "body without organs" (1980/1987, p. 164). Which furthermore, is "never yours or mine. It is always a body, no more projective than regressive. It is an involution, but always a contemporary, creative involution" (1980/1987, p. 164). For both of us there is potential in thinking of the agential temporality of affect, laying-waste to flesh and bodies, rupturing and reconfiguring past.

The Threat of the Child's Potential

The third strand of thinking that informed this article is an affective anxiety that appears to haunt education, writ large. The potential of wasting students' potentials seem to lurk in the language during conference presentations and in journal articles,

buzz underneath conversations in preservice teacher education courses, and justify educational policy (“No child left behind,” “every child succeeds”). This is not surprising, as the idea of schooling is itself emerged in Western philosophy to respond to the theorization of the child as an innocent subject; the result of humanism and Romanticism and a departure from the notion that all children were born already blemished by original sin, and therefore in need of discipline and cleansing (Singer, 2005; Davis, 2011). As Edelman (2004) noted, the figure of the child has become a “privileged emblem” in contemporary Western world, as an image that is also a promise that upholds a naturalized system of values in moral economy (p. 58).

The responsibility for education to safeguard and ensure childrens’ potential runs through all models of education and schooling. As Singer (2005) noted, even progressive and emancipatory forms of education that seek to re-inscribe students with agency can find that their programs “deteriorate into rigid methods and orthodoxy” (p. 616) in a frantic determination to ensure that their students will develop into the “right” type of fully-formed adult. In light of the prevalence of developmentalist and teleological model of childhood in education, Greteman and Wojcikiewicz (2014) suggested that the figure of a coherent child offered a “site of resistance” wherein one could embrace incompleteness, thus forcing the idea of coherence into question (p. 559). Deleuze and Guattari also drew connections between affect, children, and a disruptive potential of thinking in new ways.

In *A thousand plateaus* (1980/1987) Deleuze and Guattari commented, “children are Spinozists” and “Spinozism is the becoming-child of the philosopher” (p. 256), because children approach the world by understanding its components not as a series of categorical attributes, but as a series “of active and passive affects in the contexts of the individual assemblage it is part of” (p. 257). Furthermore, for Deleuze and Guattari, this understanding of affect has the potential to break with representational thinking and its assumptions about a subject’s essential features and teleological possibilities, “to solve a problem from which all exits are barred” (p. 259). This potential, they argued, is overlooked by psychoanalytic understandings of affect and subjectivity, which would return us to the more common usages of the term discussed earlier: as the emotional or feelings that a person is subject to.

Conclusion

Thinking with and about affect in education could start with considering what seems too precious to lose and play with destroying it anyways, to see what may emerge. For example, Burman (2019) recently advocated for “‘childhood as method’ as an ‘a specific application of postcolonial theory to educational studies’” (p. 5) by considering how “the cultural-historical and material conditions for the formulation of theories and models of childhood” are imbricated in particular “ethical-political practices involved in the crafting, interpretation, and application and reception of research” on childhood/children (p. 6). In a similar vein, Dumas (2018) used Afro

Pessimism and its re-temporalizing of Slavery as the contemporary and affective dimension of Anti-Blackness, to rethink “the ontological position of Black people” at large, as well as within in educational policy (p. 13). In doing so, he lays waste to the narratives of racial progress. Focusing on the ways that Black bodies are and have been laid waste to, Dumas (2018) also reframes problems of inequity and racism as impossible situations that can nevertheless open up to generative new analytics.

We in no way deny the reality that children often come under great harm. Indeed, one of our childhoods reflected that reality. Nor do we believe that it is simple to disentangle the affects that create vulnerable bodies from the effectuated violences they are subject to. If the limits of a body are its ability to affect and being affected, laying waste to a body (human, non-human or more-than-human) is an experimentation with its limits and opens the potential to think and therefore create something radically new as well.

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Waste as the Artful Excess of Natural Selection

Susan Nordstrom & Margaret Somerville

Abstract

This thought-experiment consists of a series of letters between Feral Susan (Susan Nordstrom), Mississippi River, Memphis, Tennessee, and Emu Girrl (Margaret Somerville), Nepean River, Emu Green in Western Sydney. In this thought experiment, we move in the realm of litter's inanimate manifestations that tell their own stories of movement and flow, stories of the river. They are stories of the in-human within the human. Plastic and waste call us back to our rivers, the Nepean and Mississippi to (re)think with waste. Waste creates with, and on us, moves us from its affective production of disgust and aggression, to embrace its proliferation as Artful excess. Our thought experiment with waste materializes transformative becomings that generate past-present-future affective residues of wonder about the materialities of litter and rivers.

Keywords: rivers, thought experiments, litter, posthumanism, anthropocene

Introduction

24/10/18 7.30 – 10.30am

Then there is the other half
wade into water once more,

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skidding and sliding over slippery rocks
 this piece larger and heavier
 back already aching neck sore
 but it calls and calls and calls
 cannot resist pushing pulling manoeuvring
 its awkward water filled slimy weight
 through water and onto bank
 even at bank river keeps reclaiming its trash
 over and over colour bond and timber structure
 falls back into water
 back aches breath comes hard and fast
 waste is strong in its resistance
 body-becoming strong-with-waste
 finally it's done
 stand the bike up push pile of litter into its fold
 wash off slimy river sludge and
 photograph installation before departing
 to new swim hole to clean body off
 soul weeping for rivers of the world

We move in the realm of litter's inanimate manifestations that tell their own stories of movement and flow, stories of the river. They are stories of the inhuman within the human. Litter inscribes its own literacies, some litter with printed text of its own, others with brand names that tell of their multi-national affiliations and global flows. Reading litter's global materialities calls up email exchanges between us, between our rivers—the Mississippi River in Memphis, Tennessee and the Nepean River in Australia. Exchanges of sounds, images, videos, poetry, and letters materialize entangled bodies of waste, bodies of rivers, bodies of humans, and bodies of theory.

Our rivers' waste meets symbolically on remote Hendersen Island in the Pacific Ocean with more plastic than any other surface on earth. Plastic and waste call us back to our rivers, the Nepean and Mississippi to (re)think with waste. Waste creates with, and on us, moves us from its affective production of disgust and aggression, to embrace its proliferation as Artful excess. The orange chair sings, waste's installation moves and dances as we struggle to embrace its artful and excessive proliferation in search of a new syntax, "a foreign language within the language" (Deleuze, 2006, p. 289). Our thought experiment with waste materializes transformative becomings that generate past-present-future affective residues of wonder about the materialities of litter and rivers.

This thought-experiment consists of a series of letters (some with attached photographs) between Feral Susan (Susan Nordstrom), Mississippi River, Memphis, Tennessee, and Emu Girrl (Margaret Somerville), Nepean River, Emu Green in Western Sydney. Each letter is a thought experiment drawn from our two-year long email correspondence about rivers and waste in which we find ourselves entangled in questions that have no answers (Deleuze, 2006). We move with, and

from these global materialities, to the artful production of waste as the *excess* of natural selection following feminist philosopher Elizabeth Grosz (2008) who draws on Deleuze in her thought experiments with Darwin. For Grosz:

There is much 'art' in the natural world, from the moment there is sexual selection, from the moment there are two sexes which attract each other's interest and taste through visual, auditory, olfactory, tactile and gustatory sensations. The haunting beauty of birdsongs, the provocative performance of erotic display in primates, the attraction of insects to the perfume of plants, are all in excess of mere survival: each attests to the excessiveness of the body and the natural order, their capacity to bring out in each other what surprises, what is of no use but nevertheless attracts and appeals. Each attests to an overabundance of resources beyond the need for mere survival, which is to say, to the capacity of both matter and life to exchange with each other, to enter into becomings which transform each other. (p. 17)

We move from the affective production by waste of disgust and aggression, to the excess of waste as the potential for Art that draws from the 'chaos of the world'. In this we read the waste's artistic production through the story, 'the orange chair proliferates and sings', in search of the elusive lyre bird in the scrappy wasteland of the Nepean River at Emu Green, and the creation of art from waste on the Mississippi River, in Memphis Tennessee. After a recent flood, the river made art with land as the river receded back into its banks. A large buoy became a sculpture. Sticks created a nest for a glass Listerine bottle. The river created other nests for other river ephemera, such as a broken flip-flop. Children and families built forts and other sculptural pieces from washed ashore branches.

The thought experiments materialize transformative becomings that generate past-present-future affective residues of wonder about the materialities of litter and rivers. We wonder what rivers, humans, and trash do and, in turn, suggest that the artful way that these three entities come together can be considered the artful excess of natural selection. The rivers select materials, sometimes dredging them up from their depths, and generate art, sometimes with humans and animals, sometimes not. Natural selection, in this instance, is transformative becomings between nonhumans and humans that are materialized as thoughtful and artful excesses of waste.

Dear Emu Girrl,

I write this email to you listening to the pitter patter of rain falling on my spring your fall day. The soft and rhythmic rain falls on verdant green weeds and tiny purple and white violets and pulls my attention away this email. The rain makes the branches a deep brown, the branches I refuse to pick up, you do remember that picking up sticks and branches following a storm is my most detested chore. Perhaps I leave them there to see them move between shades of brown, between dry and wet. The seemingly docile white blossoms on the dogwood tree scream out against the grey sky. A small rumble of thunder shifts my attention. An oogy-boogy rumbling perhaps. What you call our connection, oogy boogy, water-sky movements,

connections between you and me, here and there, your river and mine. Soft rumbles of thunder during a spring rain that pitter patter into Deleuze and Guattari's (1987) imperceptible. Our oogy boogy.

Our rivers meet in our exchange and run wild together through encounters that are much like the undulating currents of the Pacific where we presume our mutual rivers meet. Much like the waters of our rivers that carry runoff from farms, the litter—cigarette lighters, plastic razors, toothbrushes, plastic scoops, empty bottles, shoes, and babies' dummies—that makes its way into waterways and by extension oceans, and sediment of our river bottoms, our thoughts are like the litter of our rivers. They momentarily appear at the surface only to be pulled down by river currents. Our thoughts are these fleeting moments of recognition, moments of life and death flowing together.

The rivers create their own time and the litter materializes that sense of time that is a pure present, flows toward more flows, currents upon currents carrying with them litter from today's and yesterday's. Our rivers greedily collect the detritus, both human-made and non-human made, and form their own languages. Languages that can never articulate oogy boogy connections, the deep murky depths of the ocean where our waters meet, the depths we can never know. Languages we marvel at, draw nourishment from, languages that create us. Oogy boogy. We are watery compost to borrow from Haraway (2016), living and dying together with water.

—*Feral Susan*

Dear Feral Susan,

The orange chair sings to me. Wandering the riverlands in early spring I hear what I think might be a lyre bird, never heard here before. Straining, I cannot distinguish the sound of the actual bird calls in this crazy sonic landscape cacophony, from the imitation of the lyre bird. I remember the orange chairs. There were two sitting on the little island near Bedrock, then one appeared in the river and I hauled it out placing it back beside its mate. Then it moved again. So I go searching for the orange chair, carry it through bushes and weeds to come close to where the lyre bird calls, carefully placing the orange chair in its hidden palace of noxious weeds where I know I will find it again. Sit quiet and still on the orange chair, holding out the iPhone to record the sounds, knowing that I will be able to manipulate the sound later to maybe discern the lyre bird's imitations. I do this several times through that early spring, orange chair and lyre bird calls inseparably becoming in these moments of bird song.

Only by sitting
on orange chair
long and still can ears strain to discern
lyre bird's imitation
from surrounding bird song of spring
body slows so still

can hear heart beating on ear drums
 mostly repetitive black bird call
 or is it a black bird itself
 no now changes to other calls
 crystal clear whip bird imitation
 it's bower bird going right off
 enthralled can't move.

—*Emu Girrl*

Dear Emu Girrl,

Only by standing
 feet sinking into ground
 two girls making art with tree limbs
 washed ashore by flood waters
 a river buoy lounges on dry land
 rusted and heavy with travel
 immobile soaking in the sun

—*Feral Susan*

Dearest Feral Susan,

What I see amazes me. A tent still erect in situ, and in front, its very own litter installation, including plastic bottles and containers, tin cans, and an outpouring of loose corn kernels from the mouth of very large carp, all of it spray painted orange. This sitting on the charred remnants of a camp fire. There was not much loose rubbish around so I simply photograph an image of this strange installation. No possibility or space for my own litter creation.

Next day the spectacle is entirely changed. Tent gone, orange remnants dispersed, carp no longer visible, and much litter scattered all around. I decide to create my installation. With some difficulty I wade into the edge of the river and haul out a bike, disintegrating in the water and try to place it upright, but the rubbish has its own mind, the bike keeps lying down so I pile the rest of the rubbish in front of it, fishing it out from under the bushes, in the river, plastic bags and bottles, glass bottles, aluminium drink cans, orange spray paint can, and other scraps of everyday life, underpants, metal frame of chair, metal rods, and perfect pair of pink handled scissors. A small label that I place on top of the pile that reads: *The Original ENVIRONET AUSTRALIA*.

But then comes the big body challenge, about 10 metres downstream in the river, the remains of the earlier installation from the site, metal and fibreglass colourbond structure nailed to two long pieces of four by two timbers. It's been sitting in the river for at least a year. I have my swimmers on under overalls, boots and woolly sox, no gloves to protect hands from the harsh metal and scratches of all this creative work, I have red blood colour streaming down my hands already. I ponder wander and wonder what it might be like having hauled the orange chair from the middle of the river before with great difficulty. But I cannot resist. I want

to add the graffiti colourbond to my own artful creation. The waste calls and calls to me until I step into the water gum boots, bubbling and filling, hobbling over rocks with help of one of their fishing sticks. As I reach the structure I lean forward and pull back and part of the structure comes away from the rest, easier I think to, heave and pull against the resistance of the river. I heave and pull manoeuvring colourbond nailed onto its timber through the water, heave and pull heave and pull until at the bank the whole comes adrift from the timber but it still won't lift from its watery weight until I see it is firmly attached to another piece of river debris, a small log that has embedded into the metal edge. More heaving and pulling and hey presto, the log provides a perfect stand for the colourbond screen albeit now covered in river sludge, a backdrop for my installation, just as I imagined.

BUT there is the other half. I ponder, wander and wonder again until the waste calls and I wade into water once more, skidding and sliding over slippery rocks. This piece is large and heavier, my back is already aching, my neck sore, but it calls and calls and calls, I cannot resist the pushing and pulling manoeuvring its awkward water filled slimy weight across and through the water onto the bank. I heave the timber up first, this time the colourbond structure does not come away. Each time I pull and push the colour bond end the timber falls back into the water, heave and push, pull and struggle back aches, breath comes hard and fast from the effort. The river keeps reclaiming its trash. I am twisted in fishing line, and then a red string tied to a bloody red half eaten carp. I unhook myself. Finally the whole is onto the bank but manoeuvring into position is tricky too, waste is strong in its resistance, my body-becoming strong-with-waste. The metal edge keeps wedging into the soft dry ground so I get a river stone to roll it on and finally with more heaving pushing pulling and rolling it is done. I cannot make it stand up as I had imagined, so it lies there beside the pile. I stand the bike up now propped nicely on the upright screen, and push the pile of litter into its fold. The bloody red half eaten carp is placed in the front of the pile with its string dangling from the bike. I wash off slimy sludgy river and photograph the installation from each direction, before departing to my new swim hole to clean myself off.

The next day I wake wondering how will my litter installation speak to the occupants of the site? Should I call the council and ask them to remove it, or suffer the anguish of the rubbish going back into the river. What does all this mean about the artful proliferation of the river's waste? I write a note by hand in large capital letters, carefully worded so as not to offend:

THIS IS AN INSTALLATION
ABOUT HOW WE CONNECT TO OUR RIVER. IS IT YOU?
DO NOT REMOVE
PENRITH CITY COUNCIL WILL TAKE IT
IF YOU WISH TO COMMENT PLEASE
LEAVE A NOTE IN THE PAPERS HERE.

I place the note and a texta inside an A4 plastic envelope of the sort I'm always discarding from student work.

Its now early morning walk time, a visceral stirring of half fear half excitement, I walk out, it's raining as I approach the site, fearful that all the litter will be back in river. Walking carrying the plastic sleeve, more anxious than anything else. Who is watching, what will be there?

—*Emu Girl*

3 Attachments



Dearest Emu Girrl,

I have time (finally) to sit with your words and photographs. I adore the installations. What has happened to them? Did people respond to your call or did the installations disperse once again through unknown entanglements? I am particularly interested in knowing about the carp...How much of trash is reminding us of our momentary control of it? We place it in a bin. Make an installation. But, then, the trash moves... perhaps trash decenters us... a reminder of what we were, centered humans. On occasion, I don't clean the litter that sometimes makes it on my lawn through movements of wind. Each day I follow the trash, a plastic wrapper, a discarded fast food wrapper... and see where it goes and, possibly, to remind myself of how little control I have of it... it is just a momentary entanglement with a gust of wind making it move elsewhere.

One fall day I found ripped out pages of a Bible with highlighted passages around my house. It was a rather windy day and I watched as the pages danced across the browning grass and fallen leaves. I collected them... out of all the litter I have seen around my house, I've never seen ripped up bible pages. I picked up each of the bible pages and studied them. The wind blown tissue like pages felt soft under my finger tips even though the wind and elements had made the pages rougher, as if the previous entanglements had weathered them.

—*Feral Susan*

Dearest Feral Susan,

I love your story of the wind blowing the trash into your yard, its movements like the flow of water that takes up the trash and carries it to different places. I have seen this in the drainway that runs through Emu Green this morning. A heavy fall of rain overflowed the drain and the flow of water has made it own trash installation against the concrete causeway that has temporarily blocked its flow. There is no loss, only the never-ending artful proliferation of water's litter.

—*Emu Girrl*

Dear Emu Girrl,

You called your river a greedy collector of things. A river that coopts it all in its endless gathering of everything including shopping trolleys, multitudinous plastics, floating leaves, sticks, seeds, and other things, perhaps even my dreams. My river is more secretive and only shows her secrets, her collections of things, after a roaring flood.

After a recent flood, I picked up an empty glass Listerine mouthwash bottle with a plastic lid. I had never seen such a bottle. I searched for when Listerine stopped using glass bottles and plastic lids and learned that the bottle could have been anywhere from the 1950's to 1980's. I held the bottle in my hand feeling the weight of it realizing that it could very well be older than I am. And I wondered what the river left on it and what it left with the river. How did it end up in the

river? Where did it come from? Did it travel from St. Louis, where Listerine was invented? Or further north? What did it see and experience bobbing along with shifting currents? What are the residues of its entanglements, residues I will never know? If the floodwaters had not washed it ashore, where would it have gone? And, then, I remember our conversations about Henderson Island, one of the remotest islands in the Pacific, halfway between you and me really, but the repository of loads of plastic rubbish from every country in the world. You found the article compelling. The litter reminded you of messages in a bottle... the old idea of placing a letter in a glass bottle and sending it down a waterway. Entangled messages of litter pausing at a tiny island.

Now the Mississippi is flooded again. The waters come from the North, from the waters that devastated my home state, Nebraska. Flowing water underneath river ice jams pushed the jams, what my parents called icebergs, across banks. Icebergs lounged on farmlands, sometimes miles away from the rivers. Rivers left sediment on fields and have changed the soil. Once docile rivers swept up everything in their currents. Livestock, parts of homes, highways, bridges, anything caught up in their currents became part of the rivers. Towns made into islands by river currents. So much loss, so much pain.

I wonder if I'll find remnants of flooded land, farms, and homes from Nebraska once the Mississippi's levels recede? What from my beloved Nebraska will move toward Henderson Island as the waters make their way to the Pacific? The artful proliferation seems to be the artful proliferation of living and dying in the Anthropocene.

—*Feral Susan*

Dear Feral Susan,

I would like to see a lot more of your writing about your river, especially the materiality of memories washed away in the flood, but perhaps that is too emotional for you?

—*Emu Girrl*

Dear Emu Girrl,

I've been dancing on the banks of those emotions since March. Anxious of dissolving into something unknown. I keep returning to a quote you've shared with me a couple of times.

Recognizing that we live in a geological moment that allows us to observe the earth "tearing down, dancing over, laughing at" our efforts to restrain it, we geologists are trying to put this recognition into words. But we are embedded in controversy swirling around the proposal to acknowledge a new geological epoch. (Schneiderman, 2017, 170)

Perhaps I am anxious because I do not know the dance, did not catch the joke. Perhaps acknowledging the Anthropocene in scholarly ways has failed to resonate with me in my daily personal life.

I often say that my heart lives in Nebraska. I did not expect to have my heart ripped apart by historic floods created by a harsh winter's snowmelt and a bomb cyclone of record-setting rainfall and blizzards. I did not expect to think of my shattered heart passing from the flooded rivers of Nebraska that all empty into the Missouri River that then empties into the Mississippi River. I did not expect to have my heart sent back to me in pieces in Tennessee. I know it is not just my heart, but also the hearts of so many people who love that land, who worked that land, the animals who called that land home, and the land. The thought of all those hearts eddying and flowing in Mississippi currents threatens to pull me under.

I cannot go to the Mississippi River and see the pasts of these hearts tossing and turning in the currents heading toward unknown futures. The river that once sustained me now terrorizes me. The rivers' materiality, the litter both human and nonhuman made, that once inspired me now sickens me. The terror keeps me away from the Mississippi. The terror takes away words. The terror only leaves pieces of hearts dissolving into water, the earth. The terror dissolves life into unknown becomings-with.

There is no artful proliferation, only the weeping of the land, sky, and waters and all the hearts that inhabit these uncommon-common worlds. A couple of years ago in your spring my fall you wrote about your bees awakening in the spring and I wrote about planting bulbs for the spring. A hive had grown aggressive and stung a neighbor resulting in two black eyes. I planted bulbs in warm fall weather that confused insects. They had gone into winter phases of life and then were awakened by spring-like temperatures. How very uncommon. But, the uncommon is becoming common in the Anthropocene. Perhaps the artful proliferation is the uncommon-becoming-common. As we become with, we become with uncommon-becoming-common.

Our messages are the litter of our becoming with uncommon-becoming-common. Each message a way of fiercely attending to these forceful movements that shape us differently. Floods of these intense uncommon-becomings-common Anthropocene. Becomings that cross space and time. Nepean, Mississippi, Australia, Tennessee, Nebraska, Illinois, Henderson Island in the Pacific... all becoming with each other, creating intensities. Uncommon-becoming-common litter words.

The deathly sensations have grown stronger with this recent flood. I continue to avoid the river. Perhaps I do not want to be reminded of the four people who died in the Nebraska flood. Perhaps I do not want to hear the river and earth chuckling at human-centered folly of controlling nature. Perhaps I do not want to remind myself of past river thought experiments. Perhaps I fear a wave of nostalgia for something that never was.

Messages of a somewhat balanced earth have now been replaced by messages from rising sea levels and temperatures. Messages that demand attention. Messages of bomb cyclones, winter vortexes, stronger storms, droughts, bleached coral reefs. Screaming messages.

—*Feral Susan*

1 Attachment*Dear Feral Susan,*

Your flood is bigger than all this, washing away life with no regard for anything at all. More than anything else your river decentres the human. Mine is so kind and placid compared and we are in drought again so there is never even the rushing sound from our deck as the water flows in our valley, all we hear are the river's birds.

—*All my love EG.*

Dear Emu Girrl,

I am reminded of how very jealous I am that you can go into your river. You can immerse yourself, collapse, in the river. Your rivers allow you to touch them. My river does not. I long to touch my river. I long to not stand above and far away from it, but to touch it, dissolve with it. I reminded of when I found a bank of the Mississippi in southern Missouri seemingly flat enough for me to approach it. A seemingly dry bank invited me. It betrayed me with a sunbaked top layer covering mud. I moved toward the river, but the mud sucked my foot into it. My foot became stuck as if the river called me to dissolve into it, to float amongst its currents. My body responded with a fearful reverence for the Mississippi, of its power to dissolve life into death. I still cannot wash that mud from the sneaker—Mississippi sneaker.

—*Feral Susan*

Dear Feral Susan,

We are all migrants, living and dying in the Anthropocene. How insignificant the things of human life become in the face of such enormity. It reminds me of our inclusion of death in wild thinking, my sense that death is always present in your river's power. Death of all things material but also memories and people's lives.

—*Emu Girrl*

Dear Emu Girrl,

I've thought a bit about trash and the listerine bottle... as a way to see our others. Kindness to rubbish... a way to see, touch, imagine those who tossed it as a person. When we say things like "oh that's rubbish, just throw it away again..." it disconnects us. Rather, engaging with rubbish, engaging with the trash, seeing it and studying it become a way to engage with someone else... to see what a person has tossed aside... and consider what has been tossed aside and what other lives it has moved with... just some thoughts.

—*Feral Susan*

Dear Feral Susan,

This is a very tricky one isn't it. On Saturday as part of my riparian zone regeneration work with the Bass Fishers club I collected rubbish from a site where kids come and light fires and hang out, maybe fish. There is a bike stuck in the water, scatters of plastic bottles, cans, plastic bags, every sort of rubbish. It is the site that I documented over 3 months in 2015 and 2016. I wonder as we are collecting up all the rubbish what is the purpose but somehow it feels right to 'clean up'. We leave it almost spotless but then on Monday I return to check and it is already completely littered again. How to respond? What to think? On one level it feels like their camp, a kind of dwelling place, on another it is like a human bower of litter, and on yet another it feels violent and offensive and makes me feel angry and I imagine writing a note to them. I guess litter is just that complicated. I love it that you have created things of litter that seems to me a really positive beautiful thing to do.

—*Emu Girrl*

Dear Emu Girrl,

I wonder what it would be like to spend time with the people who do litter waterways. If they do have a camp... what does the litter do for the camp, for the humans that generate it... Is it careless littering? Is it a way to mark space? Is it somewhere in between? What does a bicycle do that was ridden to the river to a bicycle in the river? What is that in between space? And, what is it doing?

—*Feral Susan*

Dear Feral Susan,

My relationship with this site and whoever inhabits it has been entirely conducted through the waste discarded there. I have documented this site twice over a period of three months collecting the rubbish, photographing it, and enumerating the different items. I also, and more interestingly in terms of this conversation, documented the unspoken language mediated by the waste. The times when it was cleared up by invisible others, the recycling of some items, at times a bag full of rubbish was left hanging on a bush and I removed it. The conversation is better without the humans I think, the rubbish has many stories to tell of its multinational

corporation origins, its materialities, and longevities.

—*Emu Girrl*

Dear Emu Girrl,

The litter and water stirs and dissolves us as we become otherwise. At some point in our correspondence, we ceased being Margaret and Susan. We became M and S. After a straight line windstorm left Susan without power for six days, I became Feral Susan. I learned about Feral Cheryl from Kerith at the Antipodes Summer Institute in 2016. Feral Cheryl is a riff off a Barbie doll with her tattoos, hippy clothes, unshaven armpits, barefeet, herb carrying eco-feminist. Feral Cheryl is always posed in natural environments like an Instagram photo that we should like-applaud and emulate her lifestyle. Her lifestyle is a choice and lent herself to yet another tongue and cheek interpretation, Feral Susan. I became feral not by choice. Without power, I had no choice but to go off the grid. It seems (in the States) that a lot of the people involved in environmental movements are generally white middle-to-upper class people who have chosen to live in smaller homes, do with less electricity, garden, not shave, etc. However, without power, I began to realize that for many people - these aren't choices available to them. The straight-line winds turned me into Feral Susan, someone who did not have a choice, but had more choices than others because of my economic class status.

—*Feral Susan*

Dear Feral Susan

It was when you became feral Susan that I thought to take up the name given to me by the conveyancer when I moved to Emu Green. Emu Green was named after the emus that were observed grazing on the grass in the early days of settlement. It is the drainway that carries the stormwater and runs parallel to my river. It is where I walk everyday. More feral than feral the drainway creates its own waste installations, piles of branches, leaves, twigs, that make a perfect nesting place for cans, plastic bottles, pieces of polystyrene, tangled wire, rope, and everything it can catch in its wake as flood waters flow through its wide concrete channel. It is walking there that I feel most like Emu Girrl, wild and free in that space that demands nothing.

—*Emu Girrl*

Dear Emu Girrl,

Wild waters exceed the boundaries made by themselves and man. They rarely just tiptoe over. They push beyond themselves. They push limbs and debris with them. Each push of the waters lap with transgressions of what was known and could be. Artful proliferations of waste, consequences of the Anthropocene, and humans living and dying together. Becoming imperceptible.

—*Feral Susan*

Dear Feral Susan,

Always in the middle that the writing/ideas happen. Imperceptible authorship. This quote from Barad (2012) seems to be perfect for our happenings and to describe the usness of our writing together.

Thought experiments are material matters. Thinking has never been a disembodied or uniquely human activity. Stepping into the void, opening to possibilities, straying, going out of bounds, off the beaten path—diverging and touching down again, swerving and returning, not as consecutive moves but as experiments in in/determinacy. Spinning off in any old direction is neither theorizing nor viable; it loses the thread, the touch of entangled beings (be)coming together-apart. All life forms (including inanimate forms of liveliness) do theory. The idea is to do collaborative research, to be in touch, in ways that enable response-ability. (p. 208)

—*Emu Girrl*

Dear Emu Girrl,

Barad's (2012) words are too perfect for us. Affective oogy boogy renders us imperceptible to ourselves in our thought experiments. Oogy boogy materializing from submarine communications cables resting deep in the ocean floor that help create experimental currents of thought. Vibrating oogy boogy moving through ocean currents delicately creating and recreating Hendersen Island, our symbolic meeting place. Movements of the litter, bobbing with currents, materializes oogy boogy. Connective currents render us perceptible, then imperceptible, perceptible, and imperceptible again.

Consider all that divides humans, between ourselves and nature. Water renders those divisions into connections. Not only in terms of survival, but also in terms of a constant reminder that we are never so above nature. Water decenters us, pushes us in ebbs and flows until we reckon with the fact that we are only living with this planet for such a short time. We are creatures living and dying with so many other beings in the Anthropocene (Haraway, 2016). Water rips the crowns from our heads and pulls our bodies off our supposed thrones. When we're all in this together, my word, no one species rules. We are all litter. In touch. Doing theory.

—*Feral Susan*

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Writing Excess

Theoretical Waste, Responsibility, and the Post Qualitative Inquiry

Susan Ophelia Cannon & Stephanie Behm Cross

Abstract

Collaboration in this age of measurement and counting is touted as a way to be more productive, to make us learn more, and get more done faster. Yet, in our collaborative researching and writing, we found it slowed us down. We began to wonder if collaboration might be a waste of time. Theory we carried with us or picked up along the way caught us up; it began to influence what started as conventional research. It tangled us in ethical questions and forced us to doubt what it means to be responsible researchers. We produced too much text that was not enough about any one thing. Every time we thought we knew what the paper was about it seemed it must be about something else. We present a messy textual artifact. We hope it highlights the messy bits of writing, those that are generally lifted from the published manuscript. In this way, we trouble which academic writing counts, and what counts as waste.

Keywords: authorship; collaboration; post qualitative; something else; writing

Introduction

The call for this special issue granted us permission to value waste and excess from a flailing humanist research project. We dug back into the folder where another

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version of this paper had been put aside hoping that we could make something of value in relation to this call. With the call and its questions, the editors opened a space for the rejected to resurface and to be put into the light. With this paper, we draw attention to the waste and excesses of a shelved collaborative research project—wasted time, wasted paper, articles read but not cited, the waste of comments never taken up—still unincorporated and lying by the side of the document. We also consider theoretical and methodological waste—how we waste approaches, data, and methods when an author brings in new or different theories or concepts. In particular, given that we started this project with a conventional humanist methodology and subsequently brought our reading of poststructural theory, we fear we wasted our time and the participant's time. What we were doing could not be postqualitative research (St. Pierre, 2019) because of how we began; therefore, it did not seem to be of value.

The *Waste* call gave us the chance to begin again from the excesses, to start somewhere else. In this paper, we consider how sometimes, it is possible to begin again without even meaning to, from an excess or overspill, an aside. And, how sometimes one piece of data—that one line a participant said can change a whole project—can lay waste to clearly laid out plans. This paper exposes how theory reframes conventional research and pushes aside how we expected our conventional humanist project to go. It is about how one theoretical quote or concept can trash the words that have been piling up in a google doc and make them lose their value. In this project, we were tempted to quiet those theories and data pieces, to throw them out, or at least clean them up to allow smooth progress. We wanted inquiry that was not messy and did not waste our time.

However, in this article, we return to two pieces of data that refused to be set aside. Two lines of text brought us to this unexpected here/now of messiness and waste. The messiness became possible through and because of our collaboration. Those unexpected data pieces sullied our collaborative project at two distinct moments 4 years apart. In this paper we pull these data pieces together to explore what their closeness across space and time does and how our attention to what might have been tossed aside provide value for what counts as postqualitative research.

We also question when collaborative writing and thinking is of value in terms of time, energy, production, relations. The second author began this project nine years ago as a narrative inquiry (Clandinin, 2013). She accumulated hours and hours of transcribed interviews which she conducted with a teacher during his first three years of middle school teaching. She brought in the first author five years ago, and we set out to write a narrative that would represent the participant's induction into the field. Perhaps, had the first author never been brought in, the paper may have been published years ago. But, that is not what happened. Instead, this collaboration has moved us toward unexpected heres/nows and ins/outs of theoretical and methodological spaces.

We began this paper over and over trying to settle on what it was about.

This paper is about collaboration.

This paper is about data.

This paper is about theory.

Together, we worked through the messiness and the waste as we grappled with how to get the paper to settle into one aboutness—one story succinctly stated and told. However, the more we wrote and talked, the more the paper seemed to multiply and expand. Each time we settled on an aboutness, we had to sacrifice something else. Our conversations and texts felt like they mattered and that they should not be tossed aside. So, we held on to them, the piles of text, documents, data, notes and commentary. We worked to clean them up, to make them make sense. And yet, we found that in attempting to clean them up, to make them about one particular thing, the proliferation lost another *aboutness* that had value. In attempting to settle the paper into one aboutness, the textual space lost its vibrancy. And so, we found, that the waste—the excesses—mattered, as they multiplied, expanded and refused to settle down.

Therefore, the texts that we bring below are non-linear and messy but full of joyful perplexity and frustrating convolution. Yet these texts and the story of this project resonates with current conversations about what counts as data and what counts as post qualitative inquiry. The texts document the disciplining of academic subjectivities within collaborations in the neoliberal knowledge economy (Davis & Bansel, 2010; Morley, 2016). Given the current pressure to produce more knowledge, and the ever-increasing number of publications needed for tenure at large universities, researchers may be tempted to collaborate as a means to more lines on the CV and higher impact factors, to produce knowledge more efficiently. Though we might like to believe that we are not incentivized by these systems, we acknowledge and put on display in this paper our disciplining toward efficient production. At the same time, we enter and remain in research and writing collaborations because they are slow, because we become perplexed when thinking with others, and because a lot of the times collaborations are equal parts joyful and frustrating.

In what follows, first, we outline the project and our collaboration, the how and when and where, tracing backwards through messiness and waste to a beginning. We chart backwards to wonder how our collaboration and the project became messy, how we generated so much waste. Specifically, we trace how the representation of the humanist subject of Andrew, the pseudonym of a newly minted teacher beginning his foray into the field of education, became disrupted by theory and writing and collaboration. Next, we present a textual wasteland, the mess, the excesses of our thinking-together-with and through the data, with Andrew, with theory with each other, with Caputo (2012). Finally, we return to the field of qualitative inquiry to contemplate how and in what spaces this waste matters.

When Data Lays Waste to Your Theory, Post Qualitative Inquiry Begins

We started this collaborative project doing narrative inquiry (Clandinin, 2013). We uploaded hours of interview transcripts to coding software as we prepared to analyze it, distill it into themes and write a narrative of Andrew's entry into the field of education. Within the constructivist narrative inquiry methodology (Atkinson & Delamont, 2006), researchers share the narrative text back with the narrator, so they have an opportunity to provide feedback. Checking in with participants after the first drafting is standard protocol for ethical practice in narrative inquiry (Clandinin, 2013). On one line in the narrative Andrew wrote, "I sound like a valley girl." We got stuck on this comment in the google document. We emailed him, and he didn't respond. Was he too busy? Was he...mad? He didn't like the way he sounded. We wondered what it meant to be responsible to him, how he was represented, and the methodology that asked him to look at himself through the texts we created.

In that here/now, Susan was a second-year doctoral student and enrolled in a poststructural inquiry course that was making her question and rethink everything; meanwhile Andrew questioned his representation in the narrative we initially created. That line, *I sound like a valley girl*, thought with the poststructural theory Susan was reading as part of her socialization into the field put the narrative inquiry theories to waste. They no longer held. *Meanwhile*, we had been "cultivating a tolerance for discontinuity, of incompleteness, of different expressive languages, of being-together, and of process" (Guyotte, Flint, Gilbert, Potts, Irwin, & Bennett, 2019, p. 2). For us, the narrative inquiry methodology fell apart due to its reliance on stable humanist representations of subjects. Stephanie could have rejected both Andrew's questioning of the narrative and Susan's interest in thinking this data, this story, this participant with different theories. Yet, she chose to allow these perspectives to have value in the collaboration even though they slowed everything down. If she had aligned with the value system of efficiency and productivity, she might have rejected Andrew's line and Susan's theories, but she did not. The waste(s) mattered. Instead of being asides to the current methodology, they were allowed to count. In counting, the value system shifted, priorities realigned.

Within conventional methods of narrative inquiry texts often "focus on direct speech and dialogue" (Creswell, 2013, p. 224). In that paradigm, we could have used Andrew's words as evidence to support a particular point of view about collaboration or examined Andrew's experience as a teacher entering a school. In narrative inquiry, the stories and words offer representational impressions of the participant and their experiences. Poststructuralism put this idea to waste. "The robust critique of representation in poststructuralism is crucial in postqualitative inquiry" (St. Pierre, 2019, p. 4). So, we discarded the original aim (to represent Andrew) and instead decided to think differently about how we might arrange the data.

The questions of what counts as data, how it is used, and how theories inter-

act with data are not new in qualitative inquiry. MacLure (2013b) describes data that glows, Benozzo, Bell, and Koro-Ljungberg (2013) describe data as splinters. Jackson and Mazzei (2012) think data with multiple theories, and St. Pierre (2013) and Koro-Ljungberg, MacLure, and Ulmer (2018) have deconstructed static conceptions of data while affirming other ways of thinking and doing data. In our project the data interrupted, and in concert with poststructural readings, produced methodological and conceptual waste (the loss of narrative inquiry methodology and the stable humanist subject).

The data, *I sound like a valley girl*, along with Caputo's (2012) concept of event, a happening which cannot be planned for or be created but comes uninvited, prompted us to reject and *do* conference presentation differently. This rejection affirmed other ways of being in the academy and disrupted the preconceived notions of how to do conference presentations (present a PowerPoint with a linear progression from research questions to findings). What might a conference presentation that whispers an invitation to the event look, sound, and feel like? How might we make space for the event to come? We began by resisting giving a clear *aboutness* to our audience to allow other meanings to surface in the space where our aboutness would have been. We made a space for excess and overflow.

The alternative text presented at the conference begins in the left-hand column beginning on page 98. In writing it, we experimented with the idea of what writing for the event might look, feel, sound like? And, how we might invite the reader into a textual landscape that allows for or whispers for the event to come? In this text, we put quotes from across Andrew's interviews (bolded) in conversation with quotes from John Caputo's (2012) *Teaching the event: Deconstruction, hauntology, and the scene of pedagogy* (in italics), along with some of our interactions with these words. We did not directly situate or explain or introduce the quotes from Andrew or Caputo. Instead, we produced an experimental text—a blending and meshing of the words of the authors, the participant and one theorist with the transition words and traditional framings and explanations of quotes and data left out. In the presentation, we played the audio from Andrew's interview and put Caputo's words in black text on a white screen, flashing between print and sound. This type of text/presentation does not predetermine what meanings and interpretations have value for the audience and instead asks the audience to bring value to the data (the participant's words in this case) alongside the theory (Caputo's words). We hoped then, for the members of the audience to make sense of these texts with us. We meant for them to provoke and to clash and to perhaps allow for unexpected interpretations and readings or listenings. Looking back, we created an experimental event in what might be considered postqualitative inquiry; it "overturn[ed] and displac[ed] a structure to make room for something different" (St. Pierre, 2019, p. 3). We troubled whose words get the most weight—author, participant, or theorist and who gets to determine the value of those words. We wondered how this particular rejection of structure mattered.

Orientations to the Text

In the next section, we present the textual artifact. We first created it as the previously described conference presentation in 2016. The script from that presentation begins in the left-hand column. As we tried to make that text into a paper, we considered again and again how to frame it so that it might make sense. We tried to find an aboutness. We arranged these alternate framings also in the left-hand column. The original text in the left-hand column became a provocative field for conversation and interaction about what academic writing should look like. As we engaged with it in a google document to ready it for publication, another text emerged in interaction with the first and with us and our subsequent readings and happenings—a text composed of comments and comments on comments. It is evidence of the side conversations and words that academics normally scrape off as they clean manuscripts to ready them for publication. The text in the right-hand column consists of the comments from the google document that we repositioned into a word document to clean them up for publishing. The footnotes show our comments on our previous comments.

These texts reveal the tension between our conflicting desires for allowing the indeterminate and the unexpected and efficient, productivity-driven writing and working. We found ourselves caught up in the waste, not wanting to trim away something that might be of value, thinking that it got in the way because maybe it didn't make sense. In the excesses of the text that follows, we document a hidden aspect of our own collaborative writing process and our inquiry that we felt had value, but that we could not quite explain—or thought that by explaining the value we might diminish it. Exposing the waste, what gets thrown away or what we do not think conventional methodologies allows us to ask or say, shines light on the often unspoken yet strictly adhered-to norms of academic writing and publishing.

Below, we expose the writings that the conventions of academic publishing ordinarily discards, and we invite readers to think with them and the following questions:

How did what got left *in* this paper that would have normally gone to *waste* function for our writing and your reading?

What might be of *value* that gets trimmed out of academic writing and research due to our taken for granted assumptions of what *should count*?

How do we discipline our own writings and readings in the academy, and how does that disciplining function on our academic subjectivities?

How do we hold on to and value what might be seen as a waste of time in the neoliberal academy?

These texts show us lost in the audit culture research paradigm wondering why we produce research and for whom, not only what is wasted, but wondering if the process of academic writing itself is waste. These texts gesture toward our

disciplining and regulation of academic production as well as our sense of responsibility in research. They gesture toward the bodies and materials beyond the paper. In particular, a third author who came and left the project lurks in these notes. She matters. They all matter. None is finished and they blend into each other as we gave up on one to try another.

We encourage you to try to get lost in it—to wade through, to search for aboutness or to resist the urge to do so and just see what clings to you. We ask you to be open to other possibilities, to consider whether this paper might be or could be about *something else*. We invite you to think with us in proliferation and messiness and waste. We invite you to take a different stance in reading, to read to expand out into other aboutnesses. We invite you to dig through the waste with us, getting your fingers stained with ink, your eyes bleary from searching for the connections, the linkages of aboutnesses. We invite you to wonder along with us what might have happened if the inquiry could have taken a different turn. To wonder, if Andrew had not said what he said about collaboration and if we had not already been wondering when collaboration is worth it and when it is just a waste of time. More on that after you get through the wasteland.

Dichotomies don't hold, distinctions are porous¹ don't hold anymore.

There is no such thing as pure inquiry.

Boundaries fail.

Something that runs under the binary² that doesn't fit.

The unconditional that runs deep below these dichotomies that disrupts.

That seizes you.

The unconditional that disrupts the dichotomy is the gift.

Gift exceeds duties.³

You can't reciprocate, because then you go into the economy.⁴

We live in the distance between the unconditional and the conditional in this concrete space.

We have to be willing to let things be shattered.

¹ Is our writing porous? Can readers and writers come in and out? What would that look like? How have we held up or broken dichotomies with this writing?

² What is running "under" this paper? Is there any way to expose it, a reason to expose it? Can we even SHOW it to someone? If we wanted to or do they have to bring what is necessary to the paper to see it "themselves"?^f

³ How do we let go of duty? What would it look like for a paper to be a gift to the reader and the writer? We are writing this out of obligation to the academy, to the participant, to my CV, to my fellowship, to your future tenuring. How many papers is enough? What is our obligation as researchers? What do we owe this journal to make it easy for the editors to see that our

^f I just corrected a bunch of spelling errors and it occurred to me that I don't usually do that. My writing partner does that. Almost always. But it felt important to do.

^g I am only one page in, but I again find myself more drawn to the right column. I'm trying to make myself go back and forth between the left and right... and it's interesting, but will take a LONG time to read, and I've read this before. I wonder about that for our readers...

Allow radical unforeseeability—that which shatters the horizon of expectation⁵ what you didn't see coming. (Social Justice Institute UBC, 2018)

Data is pooling and collected... how does it hang together, how I arrange it, sort it,⁶ impacts how it is read what gets lost and what is pulled to the front.

“the quotation seems to me now, meeting it again in a different place and time (indeed a different assemblage) to be ‘about’ sense.”⁷ (MacLure, 2013, p. 661)

Instead of perhaps,
It's perhaps stricken⁸
Each statement is justified in its own right⁹
Yet there are multiple statements.
Yet there's an ask of the reader to take what you will—as the author(s) did.
Going in and out of collaborative authorship^a—
(co) authored but it is singly curated.

What gets to be in the text and what doesn't^h get to be in the text?
Who has the authority to author?
About collaboration?
Who is the collaborator?
Am I authoring?
Am I endnoting?
Make the paper as event?
Paper as event?¹⁰

How does writing take us somewhere we didn't think we would be? How does reading? How does collaboration?

The first attempt at framing An invitation, a gift¹¹...

You do not hear my voice, or his voice, there is no voice.¹² There are words. Static on a page, or a screen. Being read or downloaded or skimmed. So, if you were to skim this what might you come away with?¹³ What might the point of reading this?¹⁴ What was the point of

work aligns, that it fits? Can you ever write without obligation? Is writing ever a gift?^g

⁴ We are always already in the economy.

⁵ Love this idea and wonder how it could come in. How though do you plan to do the unexpected?

⁶ Author 2 talked about moving things around up or down. Is she allowed to sort/change?

⁷ Love the idea of meeting a quotation. I feel that way sometimes. Having one show up unexpected. Authors citing particular authors I like makes me like them and want to read more. “Hey, I like MacLure.”
“Dude, I like her, too.”
“She's so rad”
“Let's be friends.”

⁸ I am drawn to the easiness of perhaps. It lets me off the hook. There is a hesitancy in it that allows me not to know.

⁹ What rights does a statement have?

¹⁰ Can making a paper be an event, can reading a paper be an event? Is it an event for all the authors if it is... or could it be even for me and not for others? As readers, I know it would not always be event. What would the reader have to bring for it to be an event, could we give them advice for how they read^h it for it to be more likely to be an event?

¹¹ A gift. Packaged in the form of an article. Hmmm. Who is it for? Me? It will fit nicely on my CV. I have a spot open for it. But don't we need to know who it is for? Besides my cv?

¹² This sounds like I am trying to hypnotize the reader. Am I swinging a gold watch in front of their eyes?

¹³ I am thinking about this act of skimming. Do you have to skim with a goal in mind—like a, “This is what I am skimming for?”

my writing it? Why write?¹⁵ Why read? To think differently? To think with “me” or “us” to be changed, to evolve, to be angered, or frustrated or challenged? Why read? Why write? Why write? Why write?

Do I have good reason to bring these words to the page? What do I expect that they will represent for you?¹⁶ What meaning might they evoke?¹⁷ Where might they take you? That is impossible to tell as it will depend on what you have brought to this moment,¹⁸ to the reading of this text in this time and space.¹⁹ The writing challenges me to concrete a thought in time and space.²⁰ To put thoughts on paper, to resist the constant avoidance and betweenness, that the more uncertain I become the less I tend to write, the more I am in the perpetual motion of thinking moving through my own reading fancifully flying amongst ideas and text.

As we wrote this piece together the words bumped against each other, the participant’s words as he was invited into authorship, “Andrew’s words from interviews presented as some sort of truth or evidence or data... How do we use these words to legitimize our ideas to make this “research” and Caputo’s words.^{21,22} Are we just using them to give us authority to legitimize in another way through the citation? Are we all hiding behind these citations and transcript quotes.²³

I am “first” author, I have been told I should take the lead, direct us, keep us moving, yet I am really last author last^{24, 25} on the scene, it was Author 3 first, then “the participant” come on, then I met “the participant”, then “the participant” became Andrew and I arranged Andrew’s words

or maybe a “Let me skim for a second and see if this is actually going to do anything for me.” Or maybe it would have to be, “Is this going to do what the abstract, the title, the keywords promised it might do?” or even, “Let’s see what Author X is up to this time?”

¹⁴ I can’t skim with the lowercase letters.ⁱ I am reminded of that Derrida book, or actually it is Bennington’s book about Derrida if I remember correctly. He writes about Derrida or maybe it is through Derrida. There are no punctuations. If you stop reading, it is impossible to get back in. I have to start again and even read aloud sometimes. I have to get the flow going. If not, the whole thing falls apart. Of course, it does, it is about Derrida.

¹⁵ I write because I need 16 pubs before tenure. And to see what matters. How does it all come on the page? How do these things—words and people and lives and other shit I can’t think of that isn’t really all that easily separable—fall on the page. Or do I commit to write them ahead of time. Both at the same time. Isn’t that what Caputo was saying in that lecture? Wasn’t he saying that something seizes me, interrupts, breaks? And I affirm it. It is what I put myself in harm’s way for...in this case the harm is not saying anything that matters.

¹⁶ Who is this?

¹⁷ Evoke always creeps me out, and I have no idea why. Maybe that is just it...The word evoke, evokes something in me when I hear it or read it. But there is something creating something that claims to evoke. Evoke doesn’t evoke shit for me sometimes. I bet.

^h Here is the apparatus for knowing...edu-crafting...interesting to think this with Carol Taylor (2016)...we decided on her papers and now it is a commitment to think with...

ⁱ I took out the lowercase letters because they upset readers. Not just you guys, but the journal readers. If this gets to a journal.

with mine and Caputo's. I assembled them. Stitched them together and tore them back apart,²⁶ each stitching and unstitching leaving marks on the material and in my thoughts as I read and reread the words, as they washed over me.^{27, 28 c}

I write because I want you to see me. I tell stories of my daughter and marshmallows. I want you to know that I am not an author. I am a mother, a teacher, a friend, a student, a writer and I am none of those things completely and I resist all those things²⁹ even as I invite them in even as I name myself as them.³⁰ I am always between and never between, perhaps overlapped pieces pressed together bound through.³¹

Take³² what you will...

I'm not sure exactly how I can contribute here or what I should say in response to a lot of this, you like to make my head hurt ;-)³³

...Andrew handled it well, but it can wear on a person- to negotiate- to compromise³⁴- to give up something that's important³⁵ to you.³⁶

The original paper^d: Presented in October, 2016, read aloud with recorded audio from participant played

^c I am really drawn to this particular stanza, so I want to make sure to read all the footnotes, even though they are on other pages and it frustrates me. Maybe that's how this will be read. Find parts on the left that resonate...and then that's when you want to read the footnotes...

^j I am reading through— jumping back and forth between the text and the footnotes... I am hesitant to do or comment about anything because I keep wondering if we will then need to include this comment in our final paper...

^k I see Author 1 "doing" things to the text and not commenting... Maybe I can do that too. Perhaps I need to stop making new comments over here.

^l I come in on the 15th and wonder, what are you thinking about today, Author 1? I wanted to ask, "Is your mind freed up?" but I don't even know what that means. As if it could be this empty sponge that approaches a text that can be later synthesized and perhaps added to the literature on collaboration.

¹⁸ This creates or implies a binary or the person separate from the "stuff" in their "mind" that they bring. Like each "reader" arrives with a suitcase of experiences and readings and past texts. Makes me think of baggage in relationships. I had an affair with Derrida once, I read him for years... I can't not bring him with me into new relationships with me.... Just saw "evoke shit" above and laughed out loud!!! HA love writing/thinking with other people.^{kl}

¹⁹ It has to take some sort of time to read this. Time from my work day or my work time. Where will this fit in my day? What can it be categorized as if I don't know why, why, why? You are supposed to let me know how I am spending my time. You are supposed to tell me if this paper will be usable in the future. You are supposed to give me some nuggets to think with later. Something portable. A quote. A ritornello. Something. Come on. Do your job.

²⁰ Caputo (Hank Center for the Catholic Intellectual Heritage, 2016) was saying that nothing would happen if nothing was normalized. But there are structures, norms, and rules that can favor reinvention vs. stagnation. But there aren't any rules for those structures. There can't be or they'd be normalized. He also said democracy is one such structure, he thinks. But he said that before our current political moment

Something is “coming” (venire) to get us but we do not know what. What is that if not a ghost? (26)

What is truly destructive is the opposite of the event, which is the absolute exorcism of the event by the “program,” absolute foreseeability, deducibility, rule governed activity³⁷. ... The only possible program is to program the unprogrammable, the unforeseeable.³⁸ Otherwise the ghost or spirit of the event will have fled the premises. (29)³⁹

I should know. It⁴⁰ drove me out of teaching after 14 years. The thinning out of my opportunities for personal creation and responsibility.⁴¹ In my own classroom,⁴² I can consider the mood of the students, their questions, their interest, their engagement as I move through a lesson or a unit. I can make micro and macro decisions as I go that I hope are the most responsible ones to them and to me. I don't have to wait until there is time to have a discussion or to check in.⁴³ I know that there is the perception that more teachers in a classroom is better—always. But sometimes, it's just like asking Paul Simon to play a duet with Nickelback.

Wait, that's Andrew's line.

Collaboration is—I went to see Paul Simon speak at the Ellmann Lectures earlier this year at Emory. The topic was—no, wait, “the solo artist in an increasingly collaborative culture.” He did a lot of technology bashing. Because everything

was happening. Before, as Butler said, we have voted in someone by democracy who may dismantle democracy. She says that is a question for political scientists or someone who isn't me. So, I won't think about that right now.

²¹ I have no idea what this sentence means. I am stopping myself from going on. Do I need to go back to it to do a close reading or is this a moment where I let it wash over me and see if anything sticks? I just reread it. Still nothing.

²² I think this sentence would be inaccessible without insider info. I know that the participant is really Andrew. I know that you are talking about the gift while thinking about and rereading Caputo's text on the gift of teaching. I know that there are other versions where Caputo's words are quoted as Caputo's words. I know that Andrew—participant wrote into the text before—as a reader and a participant and maybe an author. I know that it started as “narrative inquiry” and morphed into something else. I can make something of that sentence with that sort of info.^m

²³ Or are we hiding by not saying anything about them at all? Just putting quotes out there for readers to take up as they will? That's one thing I like about this way of writing... it's not my interpretation as the most important, it's not my interpretation that reviewers can question... We interpret in our writing, in our decisions about what gets into this manuscript and what is left out. Is it okay to stop there? I feel like it's lazy, the easy way out... But is that because

^d All italics are direct quotes from Caputo (2012). The participant's (Andrew is a pseudonym) words are bolded.

^m i get tired reading. not sure if it is my body or is it that there is so much going on. Again, i think about the fatigue of having to stay with something without knowing why. i think about my daughter sitting in her classroom yesterday and being asked to create some rhyming words without knowing why or what for. she just was told to do it. Are we doing that? here. Create a reading. just do it.

becomes collaborative is the way that he put it. Everything is out there.⁴⁴

What I took away from it most was that you've got people who are gifted, right? He's a gifted guy. You wouldn't ask Paul Simon to do a duet with the guy from Nickelback. Now, that's not to say that I am—maybe I'm the guy from Nickelback. I don't know. It's not to say that I'm Paul Simon or the guy from Nickelback. It's just to say you also wouldn't ask Mozart to collaborate with Beethoven because they have their own—they're both fantastic and they have their own way of doing things, and it would likely be disastrous. (11/21/13-11:50 approx)⁴⁵

*I am trying to give a gift, to give something away, something that leaves my possession and thereafter leads another life I cannot control.*⁴⁶ (p. 24)^{47,48}

The scary parts revealed at the end around the campfire with marshmallow on our noses, chins and fingers, or like the story I tell Tessa⁴⁹ when she wakes up from a nightmare where I pull the threads of bad dreams out of her forehead and toss them to her dreamcatcher.⁵⁰ Am I here to reassure you, to scare you, to make you listen, to teach you a lesson?⁵¹

I guess to Andrew, I .. well I don't know what he thought of me.^{52, 53}

I don't recall being particularly annoyed or reluctant, though I know my demeanor can sometimes be perceived that way; for the first three, I suppose I just thought that's the way it would go, especially for someone in year 1 of the grant, for whom the plan was not originally to move into a lead spot. The fourth interview was questionable, but I think a few faculty members around me were more bothered by it than I was.⁵⁴

I'm so used to making interpretations of every quote I put into a paper? I remember my dissertation advisor telling me that a paragraph should never end with a quote. I questioned that then.

²⁷ I want everything to wash over me. But then it comes back out of nowhere and I can never really know what it is for. I just see where I read it or heard it and feel what the weather was like that day. What will wash over me today? When will it come back to haunt me.

²⁸ Here I am using Bettie St. Pierre without citing her. Did I do that on purpose or has it just become normal to me, have I taken it up as mine.

²⁹ Do I really resist them? What does that even mean? think when you write....

³⁰ I wonder if every researcher has this thought at some point. I wrote something recently and one of the reviewers said something like, "Am I wrong to say that this is a familiar notion for most researchers?" I read that as, "Dumbass, you aren't saying anything new." But I could have read it differently. So, if it is nothing new, does it become new if I read it in this text? If I am reading it in this coffee shop, with the cold air breezing by me and with my pants too tight b/c I scarfed down a sandwich too quickly?

³² I am struggling with the shift here from this upper part of the paper, to this next part of the paper that starts with "Take what you will..." I like the flow of both sections, but they are very different.... What does that do to the reader? That seems unfair. Just as they got into one way of reading and moving, we switch on them. Is that purposeful? And if so, why?

³³ Makes me think of Massumi/St. Pierre gift of the headache—See I have given you a gift.

like a ghost whispering in our ear, making promises (27)

Who talks about fear in math class? Yes, of course, being afraid of math—we hear that all the time—or hating it. But fear? What does that have to do with anything?

The students started to appear in my room in groups of two or three wanting to survey my class. What are you most afraid of? Which are you more scared of sharks or lightening? These 6th graders, miniature, past versions of the 8th graders scrunched into the desks in my room.

possibilities hitherto unimagined, slip in like a fog and make everything tremble with a future we cannot see coming (33)

**When I read those words above—
“That’s the unit that made us want to hire him”—I can’t help but wonder how much the fact that I was only teaching/leading one content area—or more accurately, during the time designated for one content area—and that I was not really collaborating with anyone when I designed the unit were considered.**

From an outside perspective, I do think your way of operating that was completely against the norm was appealing to those on the committee. I know, for sure, that it was appealing to me. It made me want to see more...⁵⁵

**Simon wondered “if solitary artists are about to become irrelevant in a speed-obsessed world. “
The more he thought about it, “the more intriguing and elusive it became,” Simon admitted.**

The teacher has to play the delicate role of conjurer, of indirectly calling up an elusive

³⁴ I am trying to forget that at one point this was supposed to be about collaboration. But I can’t forget. This alludes to it. To the research that was “done” at one point in time. That continues to do now as it isn’t done.

³⁵ Time is important to me. I give up time reading when I don’t know what will come. I give it to you. So, you better help me out here. You better not waste my time. Tell me what the hell this is about. Tell me why I might want to keep reading. Is it enough for me to be reading just to be reading? Is it? What if nothing comes. What if nothing takes?

³⁶ who gets the final say? do the words ever become ours?

³⁷ We know we are going to get “a paper” out of this. Otherwise why are we here. We need a paper. What else might come?

³⁸ Does coauthorship and collaboration allow the event to more readily appear? Is that why we coauthor?

³⁹ I just read that quote three times and I wasn’t in your paper anymore. I was thinking about another paper, another project, another collaboration. And I don’t even have any idea of what I am thinking.

⁴⁰ What the hell is it? Am I supposed to read that in relation to the quote above. The ghost or spirit of the event? Hmmm. What does that even mean? I feel like that probably drove me out of teaching too.

⁴¹When is it too much?

⁴² yes, yes, if I know you are talking about a US school. Makes sense.

⁴³ What happens when I want to know more that you aren’t giving me? I need a check in. I need a discussion. How am I considering the mood, your questions, your engagement as I move through the text?

spirit, of letting the event be, and that is because to learn is to be struck by the event. (32)

The very attempt to bring about the event^c would prevent the event. It breaks in upon us unforeseen, uninvited. (28)

Am I afraid of collaboration now, of integration, or is it the forcing, the rules around these things? How might it work?

Deep-rooted insecurity.⁵⁶ That's what's there. I recognize it. Part of it, too, is if I know somebody's coming, this might sound terrible, but I'm gonna want to put in lots of extra thought and effort into the day because, again, insecurity drives it. I'm gonna make sure if they're coming to watch, I need this to be—and I shouldn't be that way.

The gift must be given, yet it is not a gift if it is compelled, coerced, demanded. If you give me your help out of a sense of duty, it is not a gift and I might just as soon do without it. (25)

I do not believe that anyone would give me a gift without expecting something in return. Is that why collaboration is hard for me? I cannot accept the gifts that inevitably come. I score keep. I count. I feel the balance getting heavy on my side. I am guilt ridden and angry that they did this to me. . . .⁵⁷ Or maybe sometimes I can take the gift and accept it hands trembling or not and know that is what it is and that is when collaboration feels good. Is that why Caputo is here? In collaboration—the “good” collaboration is where the gift is accepted with no expectation. Can that happen within the structure of schools and institutions where collaboration is so often forced? Where we are asked to freely

⁴⁴ Jumping everywhere. Yet, rational logical thinking in a text is invented. Caputo was talking about that when he talked about the enlightenment....a way of thinking that wasn't always that way. This separation of Athena, the Greek God, from Athens was unthinkable before. And of course, in that book I read on thinking (I can't remember), indigenous thinking does not pretend to be rational like we do. Collaboration is...leads me to want a paragraph about collaboration. But there is jumping everywhere.

⁴⁵ This functions to show the reader that this is “data” and “Evidence” someone actually said this.

⁴⁶ Can we give academic writing away? No—cause we need it? It keeps coming back on our CVs in our review packages? Is it always there haunting us, good or bad? How many publications do you have again?

⁴⁷ But Caputo said that if there is not inheritance, not tradition, no normalization, everything would be chaos. The gift is impossible b/c it would be chaos. But the impossible is what we hope for, what we dream of, what keeps us going. The justice-to-come in the Derridian sense. It is an impossible gift of an article that I read (and write with you here but separate from your text)? It will enter the economy of exchange—I cannot not want paragraphs that tell me what to think and how this reading matters to me. I cannot not want a line on my CV. I cannot not want this text to matter to someone/something/somewhat. It must leave the economy of our university. It must leave its possession and lead another life I cannot control.

⁴⁸ I just realized that as I read this, I mostly skip over or skim the Caputo quotes... I wonder what that means? Author 2 just

^c Do we mention “the event” in the abstract?

give these gifts of ourselves, when it is not free?⁵⁸ When it pulls and tugs against our very skin like a stitch⁵⁹ that was left in too long, covered over, no longer a foreign object? So maybe it wasn't ours to begin with, but it's been holding us together and that tug, however gentle breaks us back open—asks us to question our identity again—is it that? Perhaps, the idea of identity carefully crafted over years of teaching—with all those expectations and demands and people to please—that when if you find a person that you can be in that space that works—that doesn't hurt all the time... then they ask you to collaborate and each time it tugs at that carefully constructed self that keeps you safe—tugging each stitch through new skin and bringing blood. We are trying to protect ourselves with the armor that we have built through years of battles and then we are asked to set that down and start anew....⁶⁰

We could collaborate... (Is this collaboration or conversation and relations? What is the difference—can I be in relation with someone and not collaborate? Relationships matter for collaboration—trust and connection and shared imaginings? We would not have said when we sat down for those beers that we were collaborating—we were being together in relation with each other about teaching—to collaborate implies a product and if you begin with the product then the gift or the event can never come...) outside the classroom, over beer, as we talked about all that was wrong with education. But what about coming together inside schools? Why did I need and want to be there anyway? Could I offer more there? Who am I to think that would have been useful for either of us? Maybe I really wanted to learn from him... to collaborate and learn about how to teach math differently.⁶¹

came over and grabbed her notebooks full of notes from the Caputo (Central Avenue Church, 2016) recording she listened to in the car on the way here. She's reading the quotes and likely adding more. Would I read these quotes if it was an author I was used to reading? One of the people I cited often?

⁴⁹ I know this is your daughter's name, but it is also the name of my aunt's dog that ran away—the dog that my child asked about for almost a year and was convinced we'd see running down the street one day.

⁵⁰ My kids don't ask me to do this anymore. When I wrote this I did it every night, I think I might have forgotten about it entirely if it wasn't in this paper.

⁵¹ Or to make me think about a dog that I hadn't thought about in a year?

⁵² I know that Andrew collaboratively taught with Author 1 in a classroom. Andrew-participant, I mean. And I know that Author 3 was a researcher doing Narrative Inquiry. I think. I mean, I don't know if that is true. I also know that this was cut and pasted from somewhere else. A different collaboratively written text. So, I cannot be sure who any I is or any me. So, there is this web. But to others, maybe Andrew is some dog they lost 1 year ago that their daughter won't stop looking for. Perhaps you are giving them the gift of remembering that dog? And they won't thank you for it so it probably won't be considered a gift in the first place. How does this matter?

⁵³ I've commented on this before. I think it mattered to me, for sure, what "the participant" thought of me. He made me question my role as a mentor, teacher educator, supervisor, etc. etc.... and I liked that. I love working with you both because you make me consider new things, write in very different ways. It matters to me what

The present is made an unstable, uneasy place, shaken and disturbed by invisible forces, and this is because it contains something with which it cannot come to grips, something uncontainable. (27)

For me, collaboration doesn't just feel good or feel scary. For me, it feels necessary for survival.⁶² It's why I stay. Or maybe it's why I am able to and asked to stay? But survival in what ways and by whom? Why am I so tied to this idea of collaboration when I so badly want to push back against it? I like that "the participant" and Author 1⁶³ push back against this thing that so many others say is the way forward for teachers and the teaching profession: "When teachers collaborate, they get better. Their schools get better..." I used to hear this and nod my head vigorously to show others I agreed...

To deconstruct is to unsettle and de-sediment, to disturb and haunt, but it is not to smash to smithereens. (28)

The⁶⁴ creator is the only one who really understands the goals of the unit, the only one who can make sense of the daily plans in a true and authentic way. I said this in my dissertation research focused on new teachers' uses of scripted mathematics curriculum materials, but another young scholar in the field said I was being unrealistic to think that teachers could create everything from scratch...

When you're teaching something that someone else has done there are so many things that likely aren't written down that the creator has in mind. You have a very clear view if you created something of what the goals—not even of the entire unit, but what the goal of each day is. You can think through how you're gonna get there. When you pick up some-

you think of me. It matters to me what the readers will think of us. It matters to me what "the participant" will say when he reads this. If it is too conventional—if it doesn't push boundaries in some ways (and not just about boundaries related to "collaboration for teachers") then I worry that none of these audiences will like it. So, is the boundary pushing what I am drawn to in here?

⁵⁴ I keep thinking about cutting. What makes it to the cutting board? Is it this b/c it is too much information when dropped in here, in this way—the grant, the demeanor, the interviews, the faculty members, the person being bothered. I want it to move me. I want to connect it to other parts of the paper. but maybe I should just let it wash over me and keep going.

⁵⁵ I am giving up. I am giving up on the possibility of taking away anything. Who are these people? What is happening? What is the context? Must I know in order to be able to take away? I want something to take me away. I give up on your gift. It cannot be a gift if I stop reading it. If I decide that I cannot risk any more time here. Caputo says...

I scrolled to the bottom of the page and said, how much more is there? I check the clock. I immediately feel guilty b/c I have rejected your gift. But who else will? What gifts do I reject in other articles? Perhaps those carefully crafted phrases that I skim right over b/c they aren't in the section with the word I want to explore.

⁵⁶ This line from "the participant" always surprised me. Was it insecurity? Was it wanting to impress? To be the one that does something in the classroom that is different, provocative? This makes me think to... when you collaborate, you have to share the credit. Two reviewers of two different papers (one was rejected and one was a revise and resubmit) hit

thing that you didn't create, even if you read the whole thing you're not gonna be as attached or invested—⁶⁵

Identity. I got my own baggage with that, because I felt like I was so stripped of it all the way up into my mid-20s, which is ridiculous. I feel like that's the most important thing. Until you know that, until you know yourself, how am I to know what's important? How am I to know what I'm interested in?

Let us begin by saying that the event, like any ghost worthy of the name, is not what visibly happens but what is going on invisibly in what visibly happens. It is not what is palpably present, but a restlessness with the present, an uneasiness within the present.⁶⁶ Something disturbs the present but we do not know what it is — that is the event. Something is “coming” (venire) to get us but we do not know what. What is that if not a ghost? (26)

I feel pressure from the other teachers that I have to collaborate with, and the other teacher in my room that I'm working with, to do things in a particular way, and whether that's a real pressure or whether it's just perceived or totally made up, I feel it.⁶⁷ And, that makes it difficult for me to plan the things like I planned last year [the fear unit] with total confidence. Yeah, that's what—doing those things and feeling confident about them has become very difficult.⁶⁸

me with comments about how I sounded fearful. Both thought that was a bad thing. Fear=bad. Is insecurity like fear? They seem connected

If we help the reader to understand this paper out of a sense of obligation, can it ever be a gift to them?

⁵⁸ For my annual review, I had to write in the time I spent last year working with doctoral students. Advising, teaching, reading, mentoring, thinking, writing, texting, talking about their children, crying perhaps. Collaborating.^{n °} I have to do it better next year because it didn't produce enough.

⁵⁹ I must have written this after the surgery. This paper is tracking my life. Haunting me.... am i becoming this paper? Is this paper becoming me?

⁶⁰ I began reading this and thought to myself—Did I write this? Was this in the first paper? Then I knew it was “me,” “my” voice.

⁶¹ As I read, I don't feel like thinking about schools. I don't want to visit the context you are telling me to visit. I am forcing a new concept on it. Layering it, perhaps like a palimpsest,^p but doesn't Davies talk about how problematic that image can be b/c it assumes that there is a ground to be layered over. There is a bottom. I don't remember exactly what it said, but I was walking down the lower corner of my neighborhood, walking up a big hill, about 10 years ago when I read it for the first time. That doesn't matter though. But that

ⁿ I'm jumping around now. I really want to fix all of these spelling mistakes. I fixed it, and then changed it back to the misspelling... We didn't decide if we should fix them or not. But I want to fix them.... But what if my co-authors did not?

[°] about how they might function—are they a nod to authenticity in some way. like the small letters. What does that get us? I don't know. Again, I go back to purpose and the reader. Who might be reading this and what do we anticipate they might do, see, feel? I don't know.

^p Teri and I are using this in our other paper. Don't use this here.

Perhaps, the ghost that scares us the most is the soft voice of “perhaps.” (33)

Did I like collaboration across content areas because I felt weak in math? Do I feel weak in my writing and teaching? Andrew decided on the place for the beer... Author 1 decided what I'd order for lunch... Wasn't it Author 1's idea to write this paper in this way? Do I dare type this right now. Delete, delete, delete. Hit the delete button... Don't just stare at it...hit DELETE.

The present is made an unstable, uneasy place, shaken and disturbed by invisible forces, and this is because it contains something with which it cannot come to grips, something uncontainable. (27)

An addendum to the original paper written in March 2017.

There are limits to my emotional capacity in a day, a moment, a year.⁶⁹

How can I take care of my husband, my kids,

my school kids, my school partner?

Who gets shorted?

Who gets the leftovers?

There are no leftovers.

I am empty.^{70,71}

of me?

So, I jump into the circle—the vivacious, uncontrollable, dangerous? circle—and wonder in my

page comes back to me often when I am least expecting it. Unforeseeable.

⁶² I could never write this paper, in this way, without Author 1 and Author 2. If I wrote it by myself it would look very, very different. If Author 1 wrote it by herself, it would not look so different, I don't think. Not sure about what would happen if Author 2 wrote it on her own. Now, I'm wondering, what does it mean for our readers to read this on their own? Is it better to read and talk with others about it? What if they read it and then talked to us about it? Do we need to consider the lone reader, sitting on her couch, reading this article?

⁶³ This is jarring b/c I know it is Author 3 writing. And I was picturing Author 1. Does it matter though? Maybe I should read slower, or read again now that it is her. I don't know Author 3 as well as Author 1. I don't want her to think I am ungenerous. Although of course I am. I cannot give the gift of generosity as a reader b/c I have to call my daughter in a second. I have to go get dinner. I have to finish revisions on my other paper. But I want to reread it. I might.

⁶⁴ I have to leave the paper. For a bit. Perhaps I will return. Maybe I will see what comes of it or if something comes of it.

⁶⁵ I am scanning back through this middle? section of the paper. I love these quotes from participant, and I wonder what gets lost in this paper when it's about so many other things. But maybe this “stuff” is another paper? But then what are we trying to do here? In what ways does the other stuff—the other ideas about collaborating on writing this paper, for example—take away from this stuff? Or maybe it doesn't.... maybe it's just a different way of opening up spaces for a reader to experience these quotes?

dreams if I am being chased by
leprechauns or lions. I wonder if there is
ever a straight path to

walk as I dream about collaboration
alongside the lamb I used to sleep with as
a girl... Probably

not.

Are you happy now?⁷²

⁶⁶ How might reading our paper make a
reader uneasy, when is it too much?

⁶⁷ And yet I keep reading...perhaps b/c I
told the group I would read to the bottom.
I keep thinking, so what? What does
reading do for me? What could it do?
What might it do? It will all be different
when I read again. But it won't be the kind
of difference like when you read an article
during your third year of your Phd that
you had tried to read during the first year
but it was all gobbledook. It isn't that sort
of clear trajectory of "Look how much
smarter I got." or "I know that word now."
This would be different. I would re-read
and it would be different. And now, I want
to think about how. I want some more to
think with when I return to explore the
difference. If I return.

⁶⁸ This could be me talking- is that why i
like working with this participant, he says
what i want to say what i could have said?
would have said? And his voice is "data"
and "evidence." What is mine?

⁶⁹ This line was worth every second of the
read. It makes me feel connected. Maybe it
is like a phenomenological nod.

⁷⁰ So sad to read and resonates.

⁷¹ This feels hopeful, but I have no idea
why.

⁷² Is this an accusation—like are you happy
now look what you've done to me? what
you have made me? or is it like good cus-
tomer service, have you been happy with
your meal? do you feel sated? anything
else we can do for you? maybe it's both/
and?

Aside from the value of these texts within the conversations about data and post qualitative inquiry, we assert that the texts value, document and put forward the behind-the-scenes disciplining toward a norm of academic writing and subjectivity that can take place in collaborations. We think collaboration and collaborative writing with Caputo's event. Collaborative writing in and of itself cannot produce the event or call the event into being, but it can allow for the event. However, in productivity and efficiency driven versions of collaborative writing or research the event will never come, because there is not room for the indeterminate- no space for wasted time or words. In this project, the collaborative writing and thinking took years and still might not have settled into a paper if it were not for this particular call which gives value to that which might be wasted.

We build from Koro-Ljungberg, Carlson, Tesar, and Anderson's (2015) brut and raw versions of collective writing and the desire to "face this uncertainty, rawness, and creative chaos by doing, engaging, collaborating, and reflecting without constant and continuous purification and 'cleaning' efforts" (p. 614) and the allowance of "visions on top of other visions, visions continuing other visions" (p. 614). Yet... how much do we clean up even in post qualitative inquiry, especially in post qualitative inquiry to make it fit in its particular category, and what does that cleaning do?

Since the beginning of this project, we wondered when collaboration may risk being a waste of time. In one interview, Andrew spoke about his experiences in a teacher residency project in which collaboration was a central tenant. He was in his second year and was being asked to collaborate daily in teaching and planning and in an interview with one of the authors, he explained:

Collaboration is—I went to see Paul Simon speak at the Ellmann Lectures earlier this year at Emory. The topic was—no, wait, "the solo artist in an increasingly collaborative culture." He did a lot of technology bashing. Because everything becomes collaborative is the way that he put it. Everything is out there.

What I took away from it most was that you've got people who are gifted, right? He's a gifted guy. You wouldn't ask Paul Simon to do a duet with the guy from Nickelback. Now, that's not to say that I am—maybe I'm the guy from Nickelback. I don't know. It's not to say that I'm Paul Simon or the guy from Nickelback. It's just to say you also wouldn't ask Mozart to collaborate with Beethoven because they have their own—they're both fantastic and they have their own way of doing things, and it would likely be disastrous. (11/21/13)

Sometimes collaboration is disastrous. And sometimes it's not disastrous... Sometimes it works, it's *wonderful*, it clicks, it feels so good to work/think/write *with* someone. We thought that Andrew would be all for collaboration. We saw him in the field developing strong relationships with his mentor and co-teachers. Yet, there also exists a risk in collaboration, risk of a loss of some kind.

In academic writing, collaboration moves thinking and many have shown great productivity and generativity through collaborations (Collective, 2017; Davies, Flemmen, Gannon, Laws, & Watson, 2002; Gale & Wyatt, 2009; Manning &

Massumi, 2014; Wyatt et al., 2014). We have found great usefulness, benefit, generativity, and joy from working, thinking, researching, writing in collaborations as well. And in conversation with this reason to collaborate, there is the often-offered advice that many new academics get to collaborate to produce *more* articles, *more* impact, *more* currency in the academic knowledge economy. Collaboration is both a space that can bring wonder, unexpected turns, and ... and there is the promise that we could get more done.

And with those promises came risks—the risk of promise unfulfilled of wasted time and excess that must be trimmed away. This particular collaborative writing has not been efficient. Yes, we wrote lots and lots of words on the page, but they refused to come together into a clean aboutness. Rather, they generated multiple aboutnesses. The original writing from the conference presentation provoked questions and took us off in all directions, too many directions. We were new collaborators with each other and we found a resistance to erase each other's words, a hesitancy about roles, and persistent questions of authorship. We wondered whose writing was whose and what we were allowed to do with each other's texts, even as we understood that texts are never made by one person or owned. We made comments on each other's writing that disciplined it towards academic conventions. Our paper expanded out in concentric circles, commentary on top of commentary.

Caputo (2012) describes the event as unforeseeable, as a ghost that can't be seen or described, but is felt. Perhaps, collaboration that works is like the event, it sneaks up on us when we least expect it. Collaboration that works, that feels good, cannot come through programmed interactions focused on efficiency and productivity. Perhaps in focusing on getting the paper done and trying to pin down its aboutness we foreclosed the event. However, something like the event appeared again when we let go of those ambitions and entered into the textual field without expectation, without filter. As Caputo points out, we can invite the event or make space for its arrival: "I am trying to give a gift, to give something away, something that leaves my possession and thereafter leads another life I cannot control" (p. 24). We cannot force the event or force a collaboration to work. Sometimes it comes, and sometimes we are left waiting and wanting more.

Something Else, (Post)qualitative

Much like Manning and Massumi's (2014) *SenseLab* we position the page as a site for activating "a collective thinking process" that "can give rise to new thoughts through the interaction on site" (p. 90)—a site for the event to occur. An event (Caputo, 2012) is what remains open, malleable, unfinished, unknowable, unexpected, and even unrecognizable within any established norms, rules, methods, and so on. We kept coming back and re-turning this paper knowing but not quite believing that, as Manning and Massumi (2014) caution, what "might occur [can] not be pre-reduced to the delivery of already-arrived-at conclusions" (p. 90).

Given these ways of thinking about our project, we expect that it could be called post qualitative inquiry. And, since it began as a conventional qualitative project, we posit that this example has value for the qualitative inquiry community's continued thinking about what counts as post qualitative inquiry and what has to be something else. This paper helps us experiment with how and why we might activate post qualitative inquiry in the ruins of a qualitative project and how that might be worth our time. St. Pierre (2014, 2017b, 2017a) asserted that a traditional qualitative project cannot be made into post qualitative inquiry, "that post qualitative inquiry does not begin with or use *any* preexisting social science research methodology" (St. Pierre, 2019, p. 3). Does this mean that in order to do post qualitative inquiry we have to reject, throw out, and trash all qualitative methodologies? We are not ready to do that. We still find value in these ways of inquiring, even if they are just a place to begin. Sometimes we will begin with or take up with conventional qualitative methodologies and sometimes we might begin somewhere else.

Sweet, Nurminen, and Koro-Ljungberg (2019) have proposed that post qualitative inquiry emphasizes "working within spaces of uncertainty, calling for constant reflection on the various relations that are taking form, and advocating an antiprescriptive ethos" (p. 2). They resist the rejection of conventional qualitative methodologies at large and argue that qualitative inquirers might instead "continuously question the roles, functions, and emerging extensions of all inquiry practices including methodologies and stay open to diverse and unseen possibilities" (p. 2). This stance holds inquiry as ongoing and in relation both to past (and passed over) methodologies and to ongoing theoretical and artful explorations. We wonder given that poststructural philosophies refuse stable categories and clean separations whether it is even possible to do inquiry that does not in some way connect or make lines back to our becomings as researchers within more conventional qualitative inquiry paradigms.

Do conventional methods and methodologies have to go to waste to do post qualitative inquiry or are we doing something else if we start with methods? In trying to be responsible to the project we started, the participants we interviewed, the theories we took up we continued on... knowing since we began with methods that we might be wasting time. St. Pierre (2017) asserted that sometimes it is "too late to salvage those studies" (p. 2) that were started within humanist qualitative paradigms and that "a study that begins as a qualitative study cannot be made post-qualitative after the fact" (St. Pierre, 2019, p. 3). And, we agree that we have not salvaged this study to make it of value in a traditional paradigm. And, we are glad that we did not leave it, that we continued to work and write in the excess of methods, to work in the wastes. In trying to be responsible to the project we started, the participant we interviewed, the theories we took up—we continued to write through knowing we might be wasting time and sure that we are frustrated and the project became what we would have called post qualitative inquiry. But, perhaps, we can call it "*something else*."

Lastly, we almost discarded this paper due to the pressures of productivity in the neoliberal academy. Authors have left. Participants have become uninterested

or theoretically sidelined. Methodologies have fallen into ruin. Both the project's once-claimed topic, collaboration in classroom teaching, and the participant are imperceptible amongst our incessant questioning and second guessing of how to be responsible to the research that we started under another research paradigm. However, the *Waste* call in our email inboxes reinvigorated potentialities, provoking us to engage our writing wasteland once again. This time we entered with an invitation "to escape or overspill ready-made channelings into the dominant value system" (Manning & Massumi, 2014, p. 87). We hesitantly brought this work, which we were not sure would be seen or counted as valuable, forward. We allowed ourselves to attend to what might happen when we put forward writing and thinking that remains open, malleable, unfinished, unknowable, unexpected, and even unrecognizable within any established norms, rules, methods, and so on. We still are left with the idea that it might not be enough. We are still left wondering what it is about. What it *is*. It might be post qualitative inquiry, and it might be *something else* within qualitative inquiry.

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Diversification of Waste

Production of Value?

Mirka Koro, Adam T. Clark, & Mariia Vitrukh

Abstract

In this article we argue for the productive and generative possibilities of waste. Waste is not wasted rather waste produces and creates in multiples. Waste has geographies and localities which determine and characterize its connections to people, places, things, and matter. Both matter and waste-matter also have material, political, and biopolitical consequences for places, humans, and non-humans. In this spirit, we explore the boundaries and value of waste in our own academic production and the academic production of others while interacting with and collecting waste. Using the waste materials, and drawing from Viney, Thill, Massumi, and Bauman, we interrogate the conditionality of waste respective of time, the ways in which waste is ordered and reordered, and a reconsideration of capital-value discourse and waste. By doing this we hope to elicit alternative ways to process, consume, and create scholarship outside of the contained, knowable ways so common in Academia.

Getting to Know and Live Waste

Waste has geographies which determine and characterize its connections to people, places, things, and matter (see Cantor, 2017; Hawkins & Muecke, 2002). Both matter and waste-matter have material, political, and biopolitical consequences for places, humans, and non-humans. “Waste can thus be understood as a para-

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dox and a boundary material; defining something as “waste” involves drawing a boundary line around what is valuable” (Cantor, 2017, p. 1219). It also produces epistemological insights into human’s relationship with objects and matter (see also Hird, 2012). Waste has its value, materiality, process in its difference in time and place. Waste also carries both value and non-value in different academic contexts. In this paper we associate the potential value of waste with waste’s generative diversification processes, namely: accumulations of waste (e.g., sedimentation, fermentation, and preservation), time and spatialization of waste (e.g., creation, expiration, age), and functionalities of waste (purpose, use, functional dimensions). We also argue that the value and waste itself is not a singular concept but the multiplicity and ongoing diversification of waste contributes to the future potential and infinite usefulness of waste here and in the future. We draw examples from the Academia especially focusing on the academic waste including thought waste, written waste, time waste, biological waste, relational waste, collaborative waste, digital waste, information waste, and many unidentifiable and unrecognizable forms of waste.

This process of encountering (academic) waste was one of differentiation rather than a linear endeavor. Rather than putting forward a linear path this paper is written more organic ways where thoughts, practices, and references prompt another and one insight and action leads to another. The chronological resistance of this text is also emphasized so that we can trace connections to the sedimented and layered accumulation of ‘waste.’ In this paper, we will outline how we first grappled with our own ideas of academic waste and experiences with it through collected items. We will then describe the ways in which these experiences were transferred from our own academic spaces to the halls of an international conference. These generative times are representative of our lived experiences and experiments with waste. They started with and continued to produce waste, from our offices, to our writing, to our conference, to our theorizing. By engaging with our waste, and the waste of others, we will finish the paper by making theoretical connections to the way waste is re-ordered, made part of production, and may otherwise be valued.

In order to begin exploring the idea of waste, we (the authors) thought separately on our experiences with academic waste and collected items that we used to think with and about waste. These items were varied, some were what we might traditionally consider waste (i.e. orange peels, pinecones, and old assignments) and others were simply different manifestations of thinking on waste (i.e. a screenshot of a full hard drive, a picture of an archival space, and a drawing of a woman climbing stacked paper). These items allowed for us to enter into and embody (waste) conversation and live with the waste. In an attempt to facilitate this experience, we scattered the materials around a meeting space and began to experiment and discuss.

During our lived experience and experimentation with waste—we became and unbecame waste, multiplied into it and with it, and multiplied it. While thinking and discussing diversity of waste, types of waste, we discovered multiple directions, however, instead of choosing one we decided to play with directionality(ies).

Image I*Academic Waste Value?*

We moved beyond categorizing and representing waste, we related to it and let it un-become. We didn't recycle it, sort it, limit it, or compile it. We engaged with its messiness, invisibility, shapes and piles. We danced with it, talked to it, had unpleasant silent moments with it, connected and chaotically touched. What might waste do? What it isn't? Do we possess it? Or are we possessed by waste(d)values?

The processes described above can have a price tag—like dancing with the data—carry with themselves an inherent cost? At the same time dancing with academic material, for example, has yet to reach the productive state which is required for value to be measured or utilized in the academic marketplace. In some ways, dancing with data is outside the value-added systems which control the production in the Academia. There is no direct demand for this type of data dance in many academic contexts—why is partially why academic experiments like this can be refreshing, provoking, affective, and precious valueless. We do not see academic waste as necessarily producing novelty (creating innovative market-valued outcomes)—instead that academic waste functions other ways. For example, academic waste could function as a process of closeness with intense uncertainty, pain and joy of exploration, of relating and connecting, continuous construction and deconstruction with/in/through movement and bodies. As we will clarify below, academic waste, for us, is a space of possibilities, turns, creative procrastinations and

not-knowings. Spiraling deeper into shelved waste rather than discarding it might be a frustrating and inconvenient process, in that it raises questions, inconveniences and contradictions rather than providing neat answers.

We also experimented with waste value in Academia not only in our own offices but also in a conference space. For example, in a presentation on academic waste at the 15th International Congress of Qualitative Inquiry, we read parts of the early version for this paper (some of which was edited away for flow, or space restrictions - waste in its own regard). In an attempt to explore the waste of an academic conference, we invited the audience to reflect on their own waste and, if willing, give it to us. In an almost liturgical mantra, we asked: What is your academic waste? Do you have any with you right now? Could you share with us? The reflection on and collection of waste happened at the beginning, middle and end of the presentation. Each time participants were prompted to share their academic waste with the exact same prompt, they responded differently and some of them became frustrated with the reoccurring academic ‘waste collection and production.’ More specifically, the repetition became irritating as we asked them to both continue to reflect on their relationship with waste, identify it and give some to us.

Of these participants, the colleagues we knew jokingly threw a shoe, a canvas conference bag, and an empty plastic bottle all the while groaning as we entered the final collection phase. The continual reactivation produced a friction, an uncomfortable tiredness produced by our prompts. Without dismissing the jovial nature in which our audience responded to this reactivation, the unrest it elicited had a familiar feeling to it. As Thill (2015) in his book called *Waste* indicated, most have a difficult time seeing waste other than a small thing—individual litter—or a large thing—like systemic pollution. He wrote how waste might challenge our scales and contemplations about value of matter. Was their friction in the final request for waste because the audience was oscillating between small and large conceptions of waste?

Office table waste I

I mean, imagine how full the world is of things that aren't important anymore. That's interesting also in the light of academic importance and usefulness. For example, I also keep all my notebooks. I have now accumulated some of them throughout the years. Like 17 of them

Ahead of time I don't know what turns into waste. I don't know if notes are wasted or not because they are discarded and they are staying stacked up in my bookshelf. But then at the same time, I go back to them occasionally. I put some of them into use. And I'm really happy that I have that material. Even though I think the majority of notebook text will not be used up and it goes unnoticed forever. Either I have used those ideas or they are outdated or they are no longer relevant.

But then there are some pieces once in a while that I find kind of helpful and useful in today's world and academic context

I really don't return to them that often but sometimes when I'm really desperate, I go in there. I don't go there if I know exactly what I'm doing or what my ideas are but if I am searching for

something or generating something different or completely new, I could go back there.

And then I sometimes go back there and see how awesomely productive I have been and what great ideas I have.

So these notes are not a waste also in a way that they give you some satisfaction, or say a sense of accomplishment.

Ideas and thoughts and collaborations and drawings and collective jottings, whatever, are included in those.

How about wasted lives? Life waste? I want to talk about wasted lives as academics because that's what I was collecting (artifacts of wasted life) and those became materials for our play activities. I felt like somehow life has been wasted when I think about my use of time as an academic or life is a byproduct of, you know, academic waste.

Our experimentations and living(s) with academic waste raised many questions about politics, time, timeliness of matter, use and reuse, and cyclical and/or infinite processes associated with waste in the Academia. We became more conscious of our own (academic) waste but we also hoped that our colleagues could see waste differently. Different 'waste' artifacts, ruins of waste experimentation, object and matter potentially considered as (academic) waste lingered in hallways and meeting spaces after our experimentations and interactions with matter. Seemingly wasted, broken, and unusable materials stayed in their unusual places without movement, questions, or even visible wonderings by our colleagues, cleaning staff, or students.

Evading Waste

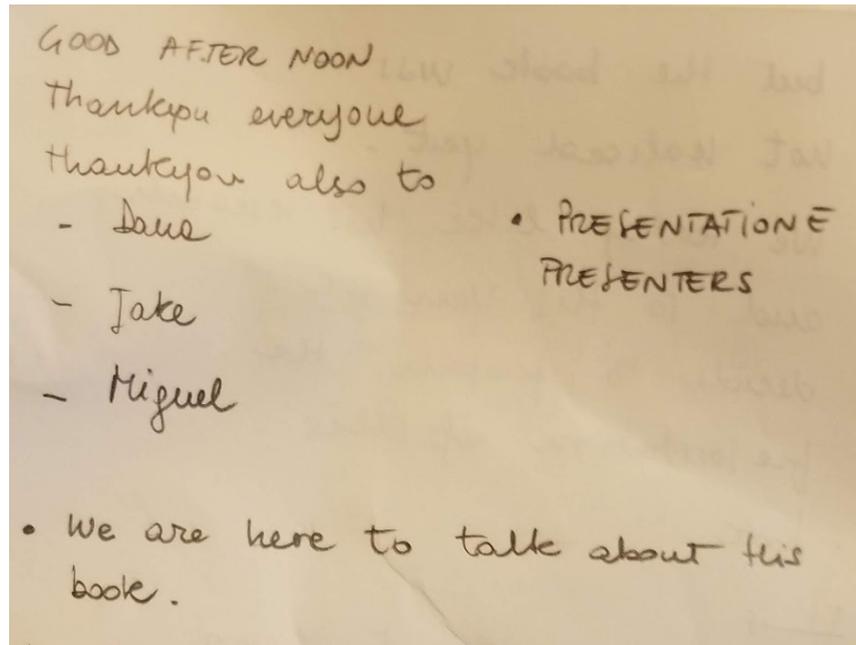
It is possible that academic waste has potential to evade neoliberal control and management. Labeling something as waste enables scholars to transform waste into a profitable academic object and desirable scholarly matter. Some materials, matter, and ideas are determined to be 'waste' to be eliminated from the capitalist production or they are to serve as a part of the capitalist accumulation of value and efficiency in higher education. However, this focus on value and efficiency can also lead to a repurposing of waste into 'resource' which has its own gain. Expanding the notion of paracommons Lankford (2013) wondered who gains from an efficiency gain and how excess such as waste might produce with own value. For example, what is produced from the sedimentation of written and digital wastes? Is writing, as Pollock (1998) positioned it, performed as an effect or "a sedimentation in the form of a specific social relation" (p. 78)? Or is the value of digital academic waste layered in small proportions with elements that have been otherwise classified as waste such as old emails, outdated memos, and discarded or erased posts? Sedimented 'writing-waste' might also function similar to any heterogeneous matter that settles to the bottom of a liquid, itself a multitude of layers only needing to be separated in order to be productive. We homogenize valuable and worthless sed-

imentation “through a sorting operation, and then [we] consolidate the resulting uniform groupings into a more permanent state” (de Landa, 2000, p. 62) which produces value.

How might our academic presentation audience and colleagues differentiate between valuable and worthless materiality and sedimentation of matter? Our audience certainly did share with us, to various degrees and of various materials. The ‘academic waste’ ranged from the obvious to the surprising. First, the handouts generated from other presentations. These materials, if given freely by a presenter, can remain with an attendee throughout a conference to be either discarded or retained. Value from the presenter is not automatically retained by the handout, moving to a different place in the line of production from “material to supply for presentation—valued” to “material received—value unknown”. The value-material transformation takes place in relation to the passing of time. For these presentation handouts, perhaps time has created the condition in which they became waste. Though this is often speculation, as Viney (2014) indicated that waste is often found in those liminal spaces. Second, we secured notes from people who studiously listened to presentations. In some cases, they were dated and organized, with questions to follow-up on at a later date.

We wonder, then, will they sit on the shelf like the notebooks we wrote about above, or does the author have a realistic idea of the future value of these presentation notes. Academic waste. Perhaps the production of these notes is because they are expected. Academics, or institutions, pay to attend these conferences, in exchange for the payment we get unfettered access to any of the presentations offered. Were the participants showing that they could produce, as Bauman (2004) suggests, a useful product? While notes can be useful tools, what does it mean that they are so easily discarded? Third, there were also fair amounts of lecture notes, materials that were produced to organize and effectively convey the scholarship being presented. It is doubtful that an organization of remarks holds much lasting value to the one preparing it, but might it hold value for others? Students might gain insight into how to prepare a successful academic lecture. The notes from a renowned academic could prove insightful to researchers in similar areas or theoretical arenas. However, it is doubtful that the value would hold outside of the interest area, discipline or language group. It is this way we can see that production, now waste, can be both desired or discarded in a multitude of ways (Thill, 2015).

In addition, we collected a number of full papers from authors in other presentations who read from lengthy prepared segments from existing manuscripts. These came in two forms. The first were from colleagues that we knew, the others were from strangers. The papers from known colleagues were folded or stapled. The strangers—or unknown colleagues—provided ripped up full papers. Was this an attempt to preserve the original value of their work when contributing to an unknown scholar? Our colleagues could be assured that their work—in its full not-ready-for-publication form would be safe. However, the inherent value

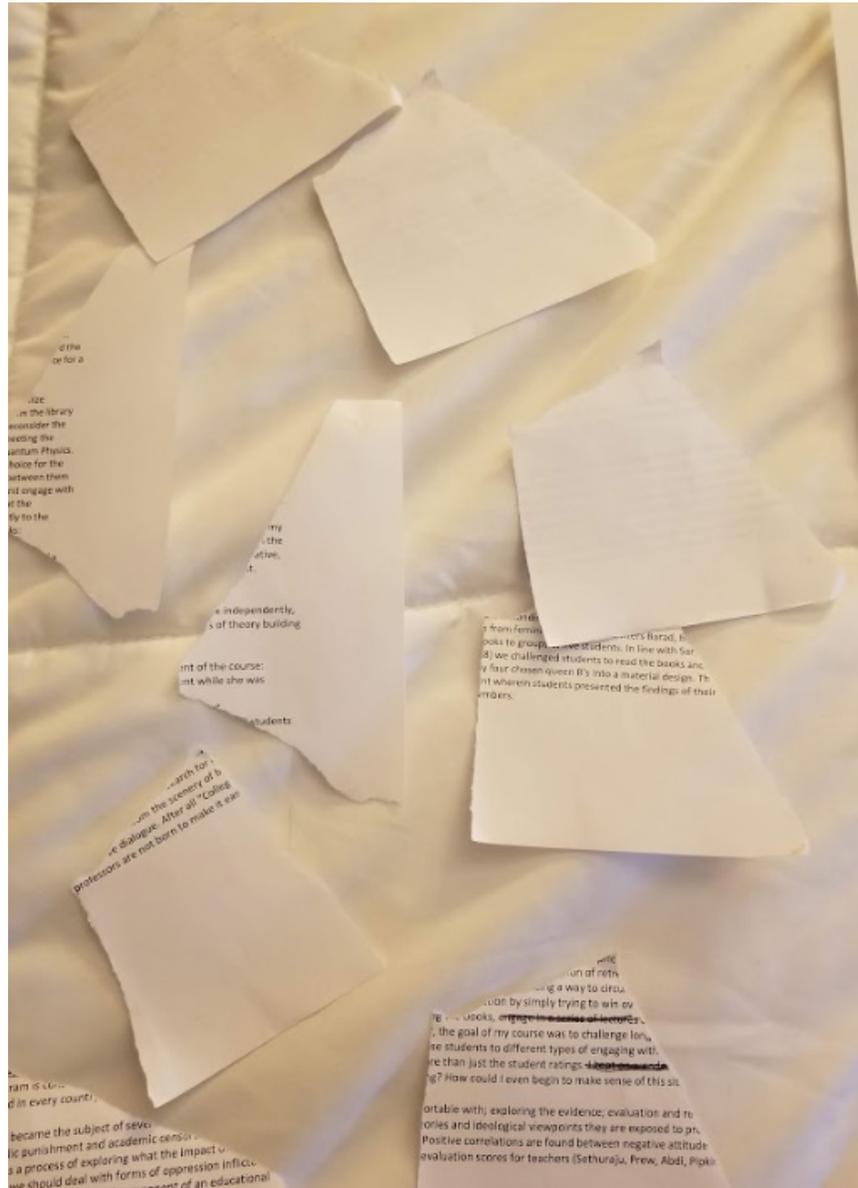
Image 2**Presentation Notes—Discarded**

in unpublished work might be something that required ripping, deconstructing, obfuscating to consider ‘academic waste.’

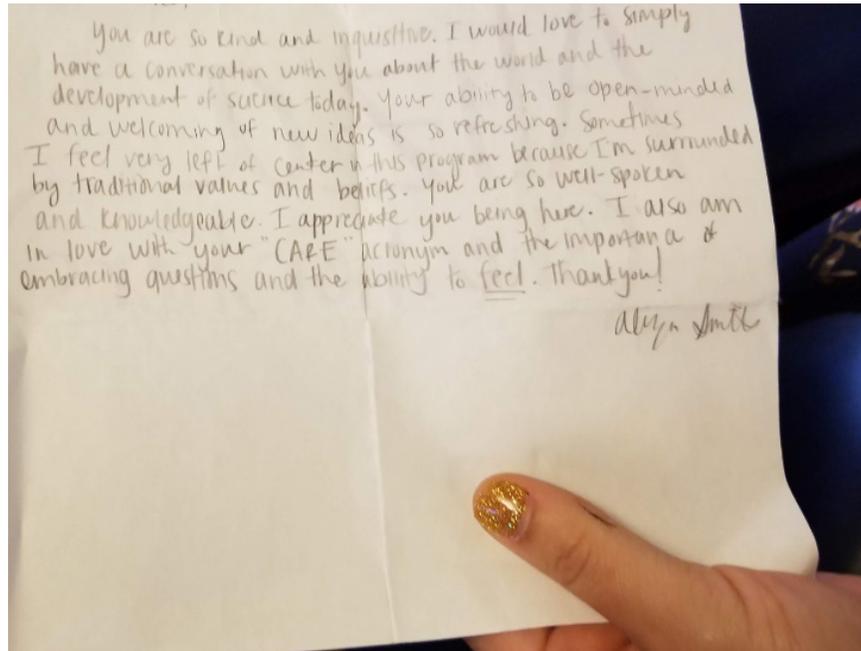
Business cards were also discarded at the time of our presentation. In the waste collection we found a few business cards collected from people who worked at universities. The origins are unknown. Were they discarded because a business card is an old-fashioned analog way of exchanging information in a digital age or were they discarded because someone knew they didn’t want to maintain contact with the individual the card represents? Perhaps the important biographical information may have already been transferred to another medium, turning the business card from a valuable object of relational connection into something that served its purpose and lost its value. This opens all avenues to digital waste, where transforming paper to pdf creates wastelands similar to those of previous generations. Converting materials to digital copies doesn’t revive, transform, or transfer value. Rather, as Thill (2015) states it forces us to become “More and more sophisticated curators, not only of the things that are precious to us, but also of our daily process of emptying out our desires towards things over and over again, as ponderous as the sanitation worker who spends his days knee-deep in everyone else’s muck” (p. 33)

Finally, an academic put in a name plate from an event with an encouraging note

Image 3

Ripped Up Full Paper—Aesthetic Waste? Art Waste?

on the inside from a student. The academic came up after our presentation and asked for it back. She mentioned that while the note would be waste to most people, she kept

Image 4**Love Feeling Waste**

it in her wallet as a reminder of why she is doing what she is doing. This academic had a very specific time-space connection with this waste, one that others have no access to.

We also read sections of the draft manuscript (specifically Thill, below) to our presentation audience. One presenter read the text, while the other was throwing balled up paper at the presenter. Were the balls of paper representational of the creation of waste in the moments of presentation, speech uttered and turned into waste on the ears of different listeners? Perhaps. The presenter continued to read the text. The quote from Thill “Waste thus signifies something more than just a certain stage of an object’s life cycle; it is our specific affective relationship to an object that makes it “waste’ in the first place...the thing loses its thingness, and becomes something to eliminate” (2015, p. 29) was written on dissolving paper. Once the quote was read the presenter put the paper in a small jar of water, dissolving almost immediately. The words dissolving into a mixture of paper, ink and water. The presenter then poured a glass of the ink, paper, water waste mixture and consumed it. From writing on the paper, to speaking the text, to re-consuming the words. Recycled in so many ways.

Image 5
Office Table Waste II



Time(lines) of Matter

Waste has differentiating time-lines and as such it establishes unpredictable and unanticipated relation with time. Viney (2014) argued that waste is “matter for whom time has run out or has become precluded” (p. 2). Matter, especially waste matter, expires. “Waste frequently requires a sense of how time has somehow passed, paused or is no longer available to us through the things that surround us” (Viney, 2014, p. 3). Time creates and conditions waste. Academic material does not become waste without time. ‘Waste time’ is the space where time and waste meet and form a relationship with a particular kind (which allocates ‘waste’ state to a matter and materiality). Viney (2014) also proposed that “the value of things is determined by the times of use and waste that we ascribe to them” (p. 4). Waste is (be)coming by having been (past-presence coalition). Waste’s potential is realized in time. For example, some matter is more needed in the future, it is recycled to other’s time and so on. Waste-time is compared to use-time. Waste-time builds from a particular disorientation. Waste-time does not have a functional or temporal end and it is being not anchored in the past or into the future. Academic waste can mingle in multiple times including endless and undefined waste-time. Waste transforms potential (of matter, materiality, objects and more) into waiting room and waste objects linger

on. They mark and measure passing time (e.g., in years, days, hours, and seconds but also in academic credit hours, tenure clock time, close to retirement time, sabbatical time). Waste objects carry within them traces of past time and past uses while staying open to future. Waste is a speculation. Maybe a speculation of usefulness and need of matter and objects at hand. According to Viney (2014), waste can be small and big, animal and human, this and that expressing transitions and between spaces for fixed positions. “Waste is often to be found between something and nothing, presence and disappearance” (p.16).

What happens when one reuses academic materials which have potential for waste?
 Can previously produced materials fit in, complement, generate difference in current thought
 and present thinking-doing?
 How might the following ‘academic waste’ change the direction of this paper? Senseless waste?
 Absent waste? Dark waste? Shadow waste?
 What might scholarship look like in the absence of clear views, without a need to signify and
 identify, or to declare strange only in the relation to the familiar?
 Fluid? Collective? Material? Visual? With and without images? With and without meanings?
 Collective gatherings? Sensing without senses? Knowings without subjectifications?
 What could be accomplished through uncomfortable knowing in uncomfortable and strange
 contexts? What happens when every idea is a multiplicity?
 Maybe darkness. Maybe soulbodies. Maybe methodologies. Maybe fluid methodologies, bird
 methodologies, grass methodologies, rock methodologies. Spoken, silent, performed, lived
 experiences of darkness and shadows.
 Maybe academic shadow-waste...

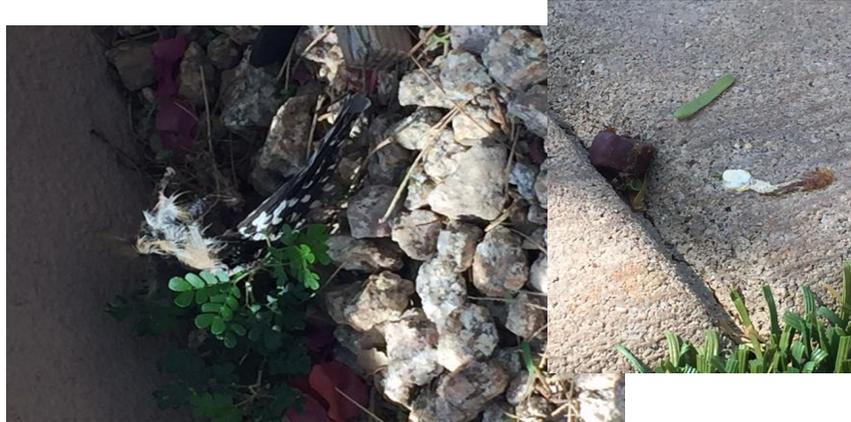
We collected images of waste with-out value, often one-person value or un-noticed and undiscovered waste value, value left-overs and more. More specifically, the images included in this piece show transitions not only in the ways that we moved into and out of our conversations with waste, but also in the ways that other waste came into our lives and in doing so become something else. The materials we used in the various stages of this paper, like the orange peel or the torn up academic paper, have likely decomposed in a compost bin or landfill. While Viney would say that their time has run out, has it now? We’ve digitally transformed them—including an image of the peel and paper—and referenced them several times in this piece. Perhaps after this article neither will no longer remain in the discourse around academic waste, but we collectively reinvigorated their desire, their production, their function.

Brain-Waste

I’m wondering if I exemplify forms of kinetic and bodily waste because I’ve been educated in so many countries and I now live abroad and away from my home country. For example, in some countries I am already considered academic waste because I don’t conform to somebody’s educational nationalism, color, gender, age and so on.

That’s actually interesting to think about like, like am I waste, academic waste, epidemic waste
 for sentiment?

Image 6
 (Un)recognizable Waste?



Teachers and educators in my home country have raised and educated me and government has paid for my doctoral studies and then I'm not working for them. I'm not producing knowledge in my home country or country of my educational origins. I am not providing educational leadership for my home country or to their economic system

Human waste?

At the same time, I am like a walking advertisement of their education system. I add to the reputational value of the education system of my home country, I represent them and their academic products but I might be considered waste otherwise

What is the purpose of (waste) academia?

To produce scholars and materials that are useful in originating and/or other academic contexts?

Where might one find Soviet educated researchers after the fall of the USSR? Were they able to be productive, were they able to hold on and believe that those times were productive and generative and that they have the best education which enables them to embrace the waste maybe differently?

Re-orderings and Some Other Academic Waste

Thill (2015) proposed that waste has reordered our spaces and places and we have colonized our sense of self and humanity in the world with our waste. Waste is directly linked with desire and time. Desire and discard operate in time and waste functions as "the unsatisfactory and temporary name we give to the affective relationships we have with our unwanted objects. Waste is the expression of expended, transmuted, or suspended desire, and is, therefore, the *ur-object*" (Thill, 2015, p. 8). Waste are everyday academic objects that ever existed or will exist. "Waste is

every object, plus time” (Thill, 2015, p. 8). Thill also argued that the line between desire and discard is fluid and malleable. Do we encounter desires of sustainability associated with our teaching and mentoring of doctoral students and how do we respond to the zones of waste-feelings while supervising the homework of our children or reviewing our own rejection letters? According to Thill (2015), waste functions as an orphan object. It lingers its presence, it lodges, and often begins to establish itself in known and also transient spaces. Sometimes it hovers between not being seen and becoming a fixture.

Academic waste could also be seen as a result of academic purification. “Waste thus signifies something more than just a certain stage of an object’s life cycle; it is our specific affective relationship to an object that makes it “waste” in the first place...the thing loses its thingness, and becomes something to eliminate” (Thill, 2015, p. 29). It is possible that every place also in Academia is a place of waste. Many obscured, counterintuitive, and easily recognizable sites of waste also exist including our work bags, back seats of our commuter vehicles, social media messages, and expired food in our lunch boxes. Waste can also be found in polished upper scale shopping malls, cleaned landscapes, Dean’s offices, and journal editors’ desks. It could be argued that waste in our clean landscapes and polished purified spaces should bother us maybe even more than piles of trash and dump in expected and allocated ‘waste spaces’ and dumps. According to Thill (2015), “our contemporary fascination with wastescapes is related to a much larger problem of spectacle and visibility, and the political, social, economic, moral, and environmental consequences of our growing reliance on them” (p. 77).

Bauman (2004) has addressed the human waste in its various timely and vital forms. (Academic) waste is sometimes closely linked with the death of the matter. “Everything is born with a branding of imminent death; everything leaves the production line with a ‘use-by date’ label attached; constructions do not start unless permission to demolish (if required) have been issued” (Bauman, 2004, p. 96). According to Bauman, human waste is inevitable outcome of modernization, economic growth, and societal order. For some to know (waste) is to choose (waste). A (useful) product is separated from waste and waste needs to be eliminated and disposed. Waste has a specific life expectancy. “Waste is sublime: a unique blend of attraction and repulsion arousing an equally unique mixture of awe and fear” (Bauman, 2004, p. 22). Academic objects cannot become waste based on their inner logic but they are assigned to be waste by scholars. Similar to academic waste cycles other materials like hair are being combed and treated until they are cut off. Later hair becomes waste to be properly handled by cleaners and barbers. The wasted object gains agency of its own; independent from human whose hair is at the question. Detachment from human body makes hair waste. “Waste is dark, shameful secret of all production. Preferable, it would remain a secret” (Bauman, 2004, p. 27). According to Bauman design, also including hair design and hair fashion, creates waste. “When it comes to designing the forms of human togetherness, the waste is

Image 7
Human Waste and Value



human beings. Some human beings who do not fit into the designed form nor can be fitted into it” (Bauman, 2004, p. 30). Alternatively, human hair does not become waste but is carefully collected, stored, and sold to companies. Waste-hair becomes a piece of art, furniture, shoes, jewelry, and a wig for a person with cancer.

Academic waste and wasted academics are result of scholarly designs and they contribute to the scholarly economy and “the grand design that sets the ‘waste’ apart from the ‘useful product’ does not signal an ‘objective state of affairs,’ but the preferences of the designers” (Bauman, 2004, p. 44). Who and what are academic waste without useful function and meaningful intentions? This irony lives on in the

'production' of academics in the modern world. In 2016, US institutions produced 54,904 research doctorate degrees, but relatively few professorships (National Science Foundation, 2018; Kolata, 2016) This is, as Bauman indicates, the preference of the designer—universities—that must find funding where they can and create waste in so many ways. Beyond the potential of academic personnel waste, we see other forms of academic detritus.

Personal libraries, numerous unfinished text files, abandoned syllabi drafts, never contacted colleagues' business cards form dumping grounds and nowhere places where knowledge and information is doomed useless and without economical and political use. According to Bauman (2004) "all waste is potentially poisonous...it is deemed to be contaminating and disturbing to the proper order of things...the right way to deal with waste is to speed up its 'biodegradation' and decomposition while isolating it as securely as possible from the ordinary human habitat" (pp. 86-87). How to separate waste from the useful product?

Massumi (2018) offered other perspective on waste value. He imagined value beyond normativity and quantification. Following Massumi, as a part of imagining an anarcho-communist alter-economy, we would need to invent mechanisms that actively work against market forces and their organizing principles. Massumi also argued that value is too valuable to be left to capital (and growth and accumulation) and therefore he proposes some alternatives. For example, the concept of function could be replaced by operation which is more processual, system open to emergent potential and immanent relations with 'outside.' He offered improvisational interactions and play as alternatives to the accumulative work. Improvisational interaction "creates a global surplus-value of life that is lived qualitatively as a value, and comprises such sub-surplus values as zest, beauty, wonder, and adventure" (p. 113). For Whitehead (1967) adventure toward novelty is the highest value of a civilization. For Massumi (2018), time is not money but life. He referred to a "pragmatics of useless." The useless is pragmatic in that it may prefigure the invention of new operations, from which new functions might emerge that were unthinkable within the terms of existing systems" (p. 114).

Using the useless as a pragmatic for relational speculation would address use-value of academic work and living differently. Rather than approaching the functions of science and scholarly activities as value-added to the academic marketplace, we could think through plasticity and processual operations of scholarly work. From this perspective, the system of academic activities could stay open to emergent potential, fun and games potentially influenced by energies outside the system itself. For example, work-play activities (see also Wolgemuth et al 2018) also shaping the preparation of this paper are more than the sum of their parts when taking into account the improvisational aspects of scholarship and speculative uses of academic processes. The uselessness (of academic work) becomes inaccessible within the existing academic marketplace due to its unthinkable-ness. Labor-time of these kinds of relational and improvisational activities needs to be reconfigured within different currency and outcome systems.

One of the aporias of waste in academic world is that waste lives in a myriad of economical and ecological times and spaces, deprived of its 'identity' separate from diverse political discourses. For example, in waste collection and management, Radio Frequency Identification smart waste management system (Chowdhury & Chowdhury, 2007) reads the identity of waste and adds it to the database reproducing itself (waste) as useful material. In grocery stores, "perishable products drive grocery store traffic" (Tsiros & Heilman, 2005, p. 114) and are continuously monitored, managed, and relabeled to avoid losses whereas perishable products in the academic world are discarded as waste and are often devoid of any alternative identity. Dynamic processes involved in the academic world require continuous losses, which is unavoidable according to the second law of thermodynamics: some of the energy converted into work will always dissipate (Hawkins & Muecke, 2002). But is it possible to direct or re-evaluate it? Driven by greater efficiencies and success, academic waste is disposed of with regret, indifference, or even violence. Furthermore, academic waste has its local and international time-spaces, differing across countries, nations, cultures, and more locally, universities, faculties, study rooms and offices, classrooms, even within one shelf or table, to more invisible spaces, like digital ones, individual or collective minds spaces, as well as waste lingering between continents through online conversations in different time zones, hanging in the air. Intellectual waste is literally everywhere, rarely recycled, touched again, and potentially creating (in)visible data pollution.

The functionality of waste enables users and consumers to experience waste beyond its waste/wasteful/worthless dimensions. The functionality of waste connects with (re)purposing of wasteful materials and matter so that this matter serves productive functions and enables users to use 'waste' and its' dimensions in unexpected and often unthought ways. Waste's matter flows differently within different ecosystems and as such actors perceive waste differently. Waste's functionality could be contaminated, undeveloped, inefficient, and/or unnecessary. Waste might also function as a verb. According to Hird (2012), ontology of the matter changes when before and after uses determine something as waste. It is also possible that waste resembles one's desire to forget (see Hird, 2012) and we may know ourselves through our academic waste. What might academic landfills look like? How could they help academics forget and know themselves?

Fading waste-thoughts (in the lie of conclusion)

Academic 1: How does the waste taste?

Academic 3b: I'm not sure, gritty? ... Timmy is also the one who tasted it – so he can share too.

Academic 1: It dissolves...

Academic 1: When we are removing stuff from our purses and pockets, from our-selves ... there is something liberating, like Susan showed what do you do

with those transcripts that took time to interview the participants, and the ethical responsibility ... that is interesting .. and then you cut back, but there is this cut there and it's freeing ... when you take that business card that you were given yesterday, I'm not going to talk to this person, and put into the hat – there is something very liberating that I haven't thought about before this presentation – so I appreciate it ... to think with the evaluative process too : what is it? It's wavy ... it's a mess ...

Recycling of old and not-in-use-any-more academic material can easily become quite a spread narrative—one might focus on reducing waste due to global environmental issues and others might add other emphasis and value to the waste-value-practices. In the context of potentially re-using all the accumulated and wasted academic waste, one may think about possibilities of reducing its production: Is it possible to reduce academic waste production? Even more radical step would be to think how is it possible to produce less matter to waste? By changing and challenging our thinking about academic waste, we change the reality of waste and value of the waste.

Perhaps by revisiting our own sedimented production we could unfold new processes in our creation of scholarly materials. For example, materials previously considered 'waste' could allow scholars to produce without generating or manufacturing the new. Not every new research project require new AND quantifiably MORE data, perhaps we can rather connect with 'old'/waste and do with less. This would take more than revisiting, but require a shift the paracommons of our work. Additionally, it is important to consider who benefits from this turn in waste; the turn to (valueless) value and resource-ness. Waste operates in the margins of (economical) growth and through sense of uncertainty and change. Higher education's socio-political and ecological contexts such as our evaluation of scholarship and its valuation/examination needs to change, along with rewards systems, IRB guidelines, funding models to be able to accommodate recycling and re-appropriation of academic waste. Cantor (2017) asks "as resource [also waste] use becomes more efficient, who is entitled to the savings?" (p. 1208) The unique and contextual mix of thought waste, written waste, time waste, biological waste, relational waste, collaborative waste, digital waste, and information waste intra-acts with academia, journals, peers, funders, policy, pedagogy, buildings, daycares, grocery stores illustrating how the management of waste ultimately fails; fails to be predictable, determined, and fixed. According to Hird (2012), knowing waste "consists largely in its *determination* as such" (p. 454). Academic waste becomes waste through its knowing and containment; everything and anything has potential to be both useful and waste. Maybe the waste itself is not a problem but the production of non-waste since somebody, somehow, and somewhere has potential and possibilities to allocate meaningful matter to expire. We would invite the readers to explore the potential of waste in their own projects, data collections, and 'production,' How does the system in which they work define the value or waste of their production? Might the waste from some of their previous projects function and flourish in new unexpected ways?

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The Knowledge Imperative in Academic Waste(lands)

Ryan Evely Gildersleeve

Abstract

In this article, I use data as a vehicle to investigate waste/value in academia provides unique opportunities to draw inferences about the affective consequences and material effects of data for the knowledge imperative of academia. I take higher education's role as the arbiter, producer, and disseminator of academic knowledge to be my central concern in this article. I review various spaces through which academic data are produced. These will include research data, teaching data, administrative data, and what I call "wild data." I explore how campus climate surveys produce data waste and also how such waste has potential to become "wild" through perversions of their use by academic and non-academic entities alike. The transgression from administrative data to data waste to wild data becomes an assemblage of value-building for the knowledge imperative of academe.

Introduction

Data.
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Academics produce data. Academics analyze data. Academics use data. Academic administrators manage data. Academic leaders make data-driven decisions. Academia has a surplus of data. Academia wastes data. Academia values data.

The data in Academia produces waste.

The data in Academia produces value.

Academia thrives on data.

Using data as a vehicle to investigate waste/value in academia provides unique opportunities to draw inferences about the affective consequences and material effects of data for the knowledge imperative of academia. Within this paper, I will review the various spaces through which data emerge as things done/produced by academia. These will include research data, teaching data, administrative data, and what I call “wild data.”

I orient my analyses around two questions:

What comes from data waste in academia?

How does data waste reveal [produce] value in relation to academia’s knowledge imperative?

Object-Oriented Ontology

In this paper, I draw on object-oriented ontology (OOO) (Bryant, 2011; Harman, 2018) to theorize the affect of waste and the project of value in academia, as exemplified by data. Object Oriented Ontology is a school of philosophy that produces a *flat ethics* wherein all objects are given equal attention. It has been developed most deeply by Graham Harman (2018), Timothy Morton (2016), and Levi Bryant (2011), with kindred philosophy generated by Jane Bennett (2010) and Tristan Garcia (2016). That is, humans, non-humans, natural, cultural, sentient, real, or fictional are all weighted the same in analysis. While treated equally, this does not mean they are not in tensional relationships with and across one another. Indeed, the tension between, betwixt, and across objects is what produces change in the world. There are both real and sensual objects, but humans can only come to know objects through their affects—the sensual relations between them. Put another way, we never really know the absolute truth of any given real object. But that does not mean they do not exist. Applying OOO to my study of academic waste/value via data seems appropriate in that I seek to understand the affect of data (an object) in relationship to the knowledge imperative of academe (another object), inclusive of the affective relations generated in tension with human beings in academia (both also objects).

The Knowledge Imperative

As I have concerned myself previously (Gildersleeve, 2016), the knowledge imperative is that social contract between colleges and universities and society that promised to safeguard knowledge—as an organizing system of social life—from partisanship, political whim, and undue influence from powerful factions. The knowledge imperative is the emancipatory role that Academe assumed when it fought for and secured academic freedom in the United States (American Association of University Professors [AAUP], 1940). Put simply, I take higher education's role as the arbiter, producer, and disseminator of academic knowledge to be my central concern in this article.

Faculties usually express the knowledge imperative through research and creative activities, teaching and learning activities, and service and outreach activities. These are the three versions of academic knowledge protected by academic freedom. They are the bedrock of the social contract between colleges and universities and the broader society they serve, build, and rely upon. Each expression of the knowledge imperative generates its own kind of data, which I will address further below. Suffice to share now that the knowledge imperative is data rich, data driven, and data wasteful.

The knowledge imperative also gives rise to knowledge workers—those who shepherd the university's responsibility. Knowledge workers form a class of laborers and include direct knowledge producers as well as knowledge supporters and facilitators. In this way, everyone who works on a university campus can become a knowledge worker. For example, custodians are responsible for cleaning and maintaining the physical conditions of campus that support knowledge production, while administrators are responsible for facilitating the bureaucratic infrastructure to facilitate knowledge production. Students and faculty might most often most directly engage in knowledge production together in classroom teaching and learning activities. Everyone across the university plays a role in the knowledge imperative, which will become increasingly relevant later in my analysis of data waste and the production of value in academe.

Academic Data

Research data are those data that emerge from research activities, such as biology experiments or sociological studies of immigration. Teaching data are those data generated through teaching activities, such as grades. Research and teaching data are fundamental to the knowledge imperative of academe. They are knowledge-building data. Whereas administrative data are generated through information collected about the the work of the institution, such as faculty productivity reports. Administrative data do not emerge to further the knowledge imperative. They are not knowledge-building. Rather, administrative data are flows of academic data designed for economic purposes. They govern the economy of the university—flows of knowledge-building activity and the conditions through which it might occur.

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Administrative data seek to find efficiencies and returns on investment from society (e.g., taxpayers, donors, trustees, etc.) in the institution.

“Wild data” are those data that do not fit strictly into research, teaching, or administrative categories. Rather, wild data are data waste that transgress the borders that circulate administrative vs. knowledge-building data.

My further analyses answering the question, “What comes from data waste in academia?” will focus primarily on the last two kinds of data: administrative data and wild data, with a particular interest in the wild. I ground my analysis in a data trope commonly found on university campuses today: the campus climate surveys regime. I explore how campus climate surveys produce data waste and also how such waste has potential to become “wild” through perversions of their use by academic and non-academic entities alike. The transgression from administrative data to data waste to wild data becomes an assemblage of value-building for the knowledge imperative of academe. Before turning directly to administrative and wild data, I want to share a conceptualization of data waste.

Data Waste

In contemporary social science, “Big Data” is a big deal. Big Data are large-scale datasets that capture the seemingly mundane utterances of daily activity. Things like:

How many people use a crosswalk? (At precisely what time, in what direction, and literally *every* person.)

Where and when do people click a button on an online course management software? (And, like, *every* click.)

How many times is the library door opened and closed in the course of a week? (And the frequency distributions across other—*any* other—timescales.)

Simultaneously, a culture of data-driven assessment has swept across higher education. For example, it is common for student affairs program staff to gather as much information as possible about services provided to students. These information might include information about the services themselves (e.g., number of personnel hours committed, budget/cost, student satisfaction with the services, provider background characteristics) as well as information about the students participating in the services (e.g., GPA, racial/ethnic demographics, program of study, number of credit hours taken).

At one campus with which I am familiar, students sign in with an identification number for virtually any formal service they might seek, such as attending a supplemental instruction session for a lower-division engineering course. That ID number then is connected via other campus databases to a student’s background characteristics, including where they live. If the student lives on campus, it might even be used to note how many times they accessed the shared community room

in their campus residence hall, the library, or ate in the cafeteria. The point is that seemingly unlimited data are generated about and in relationship to a student participating in supplemental instruction. The service (i.e., supplemental instruction) becomes a node or circuit junction that circulates student data with service-provider data in order to offer up potential assessment opportunities. Such assessments might target the service itself, as well as the student's trajectory on campus. These are the known and foreseen uses of such data generative practices common on university campuses today.

Both big data and the sweeping assessment regime are enabled by the becoming-technology condition of modern academia. That is to say, innovations in technology make it easier and more accessible to generate, store, (re)organize, combine, and manipulate data than ever. So much so that universities invest an ever-increasing amount of their budgets for data infrastructure. And yet, the services provided on most campuses have not changed dramatically over time. The administrative arm of the institution continues to grow, but does not necessarily change the *modus operandi* of supporting campus life. Despite the technological and methodological gains made in data science and program assessment, the simple fact that data can be collected does not necessarily make them useful. Thus, data waste becomes the normative condition of knowledge workers.

To put it another way, knowledge workers are swimming in data. Whether from big data regimes capturing our mundane movement through campus or programmatic assessment regimes circulating disparate activities through a circuit junction to produce new data, there seem to be an abundance of data everywhere on campus. In this ubiquity, plenty of data become unused, chucked, disregarded, or forgotten—even if stored permanently, digitally. They become waste. Data waste.

Wild Data

Wild data traverse multiple categories or simply do not belong to any of the three readily recognized data sources. Data are wild in their becoming. That is, as data transform in use or affect, they shape-shift with unknown trajectories. These data are wild in their purposive transgression from administrative/knowledge-building data. Wild data become a value-building assemblage in how the data waste turns useful. That is to say, the use of data waste, the becoming-wild data, reveal what the university values. For what is more valuable than that which gets salvaged of waste and therefore born wild?

Next, I sketch a plausible trajectory for wild data born out of a hybrid administrative-knowledge-building data origin: the campus climate survey.

Campus Climate Surveys

It has become commonplace for U.S. universities to assess the attitudes, dispositions, and personal perceptions of students, faculty, and staff toward various

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dimensions of campus life. These surveys often rely on identity categories as tropes of lived experience and use likert scale models to measure established factors in creating inclusive campus communities. These surveys are often, but not exclusively, administered through divisions of student affairs or central institutional research offices. They commonly are outsourced to third-parties who specialize in developing campus climate survey tools, and they can be quite expensive depending on the assessment services provided by the purveyor.

Campus climate surveys generate a lot of data. Often administered longitudinally and campus-wide, a campus climate survey regime might generate hundreds of thousands of individual datum, and well beyond a million over a short period of time. And with every iteration of the survey, data waste is also produced. Increasingly, campus climate data also are gathered from normative administrative procedures that faculty, staff, and students encounter. These data can be generated through quick response-surveys built into online dashboards that university members might use for any number of mundane everyday activities, such as logging in to check on one's course registration appointment, checking one's paycheck, or searching for the university's policy on campus free speech. By embedding the creation of these data into the everyday, perhaps a more realistic picture of campus climate can be captured. It also makes response rates soar higher, creating ever more data, and ever more waste.

Data waste from the campus climate regime include at least two categories of data: non-normative and extra. Non-normative data are quite simply the outliers that do not fit within the normal distribution that most campus climate surveys seek to establish in statistical analyses. These data are chucked, tossed aside, and disregarded in most campus climate analyses. If data do not fit within the normal distribution, they become waste.

Extra data can come from three sources. One source of extra data are the data generated from survey items that go unused in analysis. For example, a climate survey might ask a question about student perceptions of peers' cultural awareness, yet analysts might never actually use those responses to inform a report on the campus climate. Another source of extra data are the data generated from incomplete surveys. In some cases, analysts might require factor analyses of multiple items from the survey in order to generate a finding about the climate. If a respondent did not complete all of these factor items, then their responses might not be counted at all. Yet, they were still generated. Finally, there are extra data generated in between thresholds of significance. That is to say, analysts might require a certain number of responses of a given item in order to establish a particular level of significance. Let's say that number is 100. That level of significance will not be strengthened until it reaches another particular number of responses; let's say 150. The fifty responses between 100-150 are extra, in relation to the significance of the analysis. The extra become data waste.

The non-normative and the extra data are all data waste. They are disregarded, ignored, and chucked aside. However, data waste are not dead. Indeed, data never die. And these academic data waste still may find life as wild data.

Ostensibly, the purpose of the campus climate survey is to provide a snapshot of how different groups experience various dimensions of campus life. Increasingly, these surveys can focus on cultural differences and how various campus constituents experience or perceive the university's aptitude for inclusion. The campus climate survey regime produces academic data in the form of administrative data for the support and facilitation of academic work. These administrative data include data waste in both non-normative and extra data. These data waste become wild data when circulated into new analyses, new purposes, and new uses apart from the snapshot of experience/perception of campus life.

New technologies make it easier than ever to combine data waste from one source with the data waste from another. For example, the wasted data from campus climate surveys might be combined with everyday data captured about recreation center use, or athletic event attendance, or registration rates for ethnic studies classes. These might lead to new or novel analyses that the original survey could not produce in and of itself. These analyses might then reveal deeper structural fissures in the cultural lives possibly operating on campus. The wastelands of data become rich resources for knowledge-building by and about the institution.

The extra data unusable in original analyses might be stored on a campus server, available for future inquiry. Later, an education researcher might seek these data for research purposes. A doctoral student might seek these data for a dissertation. A campus administrator might seek these data for a new assessment of student life resources. With so many data available, the desire to analyze, study, and generate newer and newer findings about the campus and its environs continues to multiply. These future/now analyses might be innocuous to the sources of data. They might simply lend greater insight into the experience of the university for various groups. These analyses might be useful for some groups whose interests are not represented—or made known—through the normative campus climate survey.

The transformation of data waste evokes the becoming-wild data into full throttle expulsion of the waste recirculated into academic data. The wild transformation from waste into academic data demonstrates how data are not allowed to waste for long, but rather must inevitably serve the institution's imperative. However, the institutional imperative is not necessarily supporting the knowledge imperative of academe. How might further analysis of other data wastes made wild demonstrate values more central or fundamental to the contemporary university? Next, I examine the waste produced from another administrative data source and a plausible wild trajectory that might not be as benign or progressive as the wild trajectory of the campus climate survey.

Faculty Productivity Reports

Another source of administrative data common to universities today is the faculty productivity report. I previously analysed these reports to demonstrate how data

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come to life in the neoliberal conditions of academe (Gildersleeve, 2016), but here my interest is more in the waste/value proposition of such data when they are made wild. Generally (and benevolently) speaking, faculty productivity reports ostensibly try to measure how much generative activity an individual faculty member achieved over a period of time. It usually includes information about things like a faculty members' number of publications, grants, courses taught, lectures given, awards received, etc. These are then used to make judgements on the faculty members' job performance and inform notions of a faculty member's merit.

However, these data can include everything from how many to a myriad of additional qualities of kind about each potential item. For example, not only how many journal articles, but which journals, their impact factors, how many citations for each journal article, and whether that article might be progenerative from or for external funding. These data might also inform a merit score for an individual faculty member. Ostensibly, this is why such data are collected in the first place, to make faculty evaluation more streamlined *and* more efficient. Yet, these sort of faculty productivity reports inevitably generate way more data than could conceivably ever be used in the increasingly rapid timescale of faculty evaluations produced by department chairs and deans. So, therefore, extra data are produced, then relegated as unused, as waste.

But simultaneously, these data can be aggregated by institutions themselves. Analyses created to compare units across campus, or with normative rates across competitive institutional types. This move might include identifying which units compete best with the institution's most competitive peers. Or, the movement of data might refine what merit means to move beyond quantity and into an amalgamation of quality, such as the average impact factor or sources of grant funding. Merit then goes on the move, in order to sustain the economy of knowledge production desired by the institution.

In such instance, data are made wild in their re-purposing, *and* new wild data are generated. The origin data of faculty productivity are made wild in the movement from individual to aggregate, while in that moment, the aggregate analyses generate new data on a different scale – institutional data from which a vast array of new decisions can be made. Decisions about resource investment to manage knowledge production might point administrators toward the most financially lucrative sources, potentially at the peril of some basic knowledge-building activities. As data traverse the institution from the faculty members' input to the department chair or dean's review, across campus to institutional comparisons, and back and forth and across and in between, new economies of knowledge production can be made visible, possible, plausible to those who control the ebb and flow of resource on campus.

However, in a flat ethics or OOO, we cannot esteem these data with any more nor any less significance than those of other objects. As such, these wild data are afforded a freedom of movement that can easily avoid deep contextualization when harnessed for economic decision-making by campus leaders. Recognizing such movements as the life of data in and out of the wastelands, should raise an

increasing awareness of how few questions are asked of data and the sea of data wastes in which modern academia swims.

Data Waste, Value, and the Knowledge Imperative of Academe

The recirculation of academic data raises myriad questions about academia's values, its value itself, and the consequences for the knowledge imperative. These are ethical questions. From a flat ethics perspective, do these data desire or deserve to be recirculated and made wild? Were they perhaps perfectly content to be chucked, disregarded? Data generally do not care; only in our affective relationship to them do we reimagine their purpose. That is to say, we seek to hear the data, what they want to tell us seems impressive to those who facilitate the becoming-wild data resurrecting the data waste into circulation with the knowledge imperative. Such relationship pushes the boundaries of the knowledge imperative as these data become the knowledge itself. If the knowledge imperative then is built upon wasteful, wasted, and wild data, in its facilitation, coordination, and production, what becomes of the knowledge generated by academia? In a sensual essence, knowledge comes from the wasteland.

While the examples of campus climate surveys and faculty productivity reports might not seem terribly high-stakes, the affective consequences of how data move, become wild, and repurposed from waste into use/value are nonetheless significant for further investigation and interrogation. This paper sought to explore what comes from data waste in academia, and in part, data waste has become what academia is built upon. The wastelands of data are what drive, run, and (re)organize our academic institutions with increasing rapidity and repetition. Examining the wild lives of academic data—the wastelands of academe—reveals that academia's knowledge imperative might be imperiled by the very thing that builds knowledge: data itself. For academia's modus operandus seems inextricably tied to its data waste, and salvage of such waste. Academia has become its wastelands, made possible by the wild lives of data produced through academic practice.

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Critical Corpse Studies

Engaging with Corporeality and Mortality in Curriculum

Mark Helmsing & Cathryn van Kessel

Abstract

This article focuses on the pedagogical questions we might consider when teaching with and about corpses. Whereas much recent posthumanist writing in educational research takes up the Deleuzian question “what can a body do?,” this article investigates what a *dead* body can do for students’ encounters with life and death across the curriculum. The article calls attention to how a corpse’s pedagogical force functions as as a kind of curricular text. The authors present four different types of curricular encounters with corpses: curricular encounters of disgust, curricular encounters with denial, curricular encounters with dis/re-membling, and curricular encounters with disruption. educators to imagine how they might engage with corpses and corporeal through an enhanced sense of mortality in helpful ways. The authors suggest that a worthy curricular aim is not to simply de-center the valorization of life as a triumphant finish and logical conclusion but instead to teach how life in a larger, more exciting and terrifying complexity, continues into and beyond death.

On Death’s Door: An Introduction

What might emerge from rethinking human bodies, particularly in terms of how they function beyond our mortal coil? Although humans are prone to squishing down and defending against affective and emotional reactions to the subject of

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mortality, persevering in these initially troubling reactions provides an opportunity for different relations with each other as well as other entities on this planet (as well as the planet itself). This posthuman perspective suggests death “is not the teleological destination of life, a sort of ontological magnet that propels us forward” (Braidotti, 2013, p. 133), and the figure of the corpse thrust the concept of human into this ontological opportunity. Wallin (2016) indicates this when he suggests curriculum studies must respond to a “thanatonic scene,” a scene in which curriculum thought must be rested away from moribund, deadening apparatuses of school, technical rationalism, standardization, and other deadly dull devices of control and governmentality. Wallin (2013) tracks this other possible ‘life’ of curriculum in his concept of *deadagogy*, that considers death’s potential for resistance, experimentation, revolt(ing) protest, and other educative commitments. Inspired by this notion of *deadagogy*, we explore in this article what curriculum studies can learn from dead bodies—the figure of the corpse—in our present intellectual moment when curriculum theorists are thinking with and through the posthuman (Gough, 2004; Lewis & Kahn, 2010; Snaza & Weaver, 2014; Zembylas, 2018), transhuman (Bradley, 2018), inhuman (Springgay & Truman, 2017; Truman, 2019), and more-than-human (Schulte, 2019).

Before we proceed further, we should note that in this article we discuss in frank and vivid ways the affects and effects of corpses and related aspects of death, dying, and decay. Following how Haraway (2016) encourages us to stay with the trouble of “living and dying together on a damaged earth” (p. 143), we also encourage readers to stay with us in these arguments. However, we acknowledge how the affects and effects of death, corpses, and corporeality have the potential to elicit trauma and traumatic intensities and wish to caution readers of the contents of our article as having the capacity to overwhelm, disturb, and trouble beyond the reader’s desire for such intensities.

The editors of this special issue highlight affects and effects of waste by asking curriculum scholars to consider “the rejected, the dross, the chucked, and/or the useless.” We find these affects of waste in certain humanist notions of bodies and corpses. First, humans reject corpses and want nothing to do with them. A person cannot eat, fuck, or love a corpse, as a curriculum history of the corpse would attest. Recall history teaching us the taboos of cannibalism in the Donner Party (Brown, 2009; Wallis, 2017) and the taboos of necrophilia, as in the renewed cultural interest in Jeffrey Dahmer (Backderf, 2012; Meyers, 2017). Secondly, as Schwartz (2015) instructs us, we often think of corpses as useless because, as *lifeless* bodies, they no longer appear to possess agency and subjectivity, becoming husks or shells once life ends. Taking this further, Kristeva (1980/1982) suggests a corpse is “that thing that no longer matches and therefore no longer signifies anything” (p. 4). To be sure, neither Schwartz (2015) nor Kristeva (1980/1982) are suggesting here that corpses are useless, but we take their claims as our starting point to reject humanist ideas that corpses are useless and must be jettisoned from conversation, polite talk, talk at school and in the home.

Pushing back on this situation, we seek to illustrate in this article all that a corpse has to teach us about mortality through corporeality. Sonu and Snaza (2015) call our attention in how “to educate in ways that attune to the human as entangled with the more-than-human without hypostasising “the human” as if it were separate or separable” (p. 262). Following their call, we demonstrate in this article how we can thrust ourselves into a species-level humility needed as climate catastrophe looms along with its associated hardships on every entity on the planet. We can position education away from a denial of death and towards de-escalating harmful social and environmental processes without privileging educators (or any human) as savior (van Kessel, 2018, 2019).

To do so, through several examples of how corpses render death educatively as a reminder of life, we discuss how educators might read the corpse as a site of curriculum for death through four curricular modes: disgust, denial, dis-membering, and disruption. First, we provide some theoretical considerations for death, mortality, and corporeality in curriculum thought, examining which bodies are present in curriculum as we dig down into the curriculum of the corpse itself. Next, we examine the fluids that ooze out of bodies and corpses that engage us educationally as a curricular mode of disgust. Following this, we probe the logic of mortality through a curricular mode of denial emerging in human encounters with corpses and the corporeal. Third, we describe possibilities of communing with the dead that emerge in a curricular mode of dis-membering with corpses, attending to what the corpse dis-members and allows the living to re-member through attachments with and of the corpse. Fourth, once learners move through disgust, denial, and dis-membering, they must contend with corporeality and mortality as a curriculum of affirmative disruption that serves to (positively) disrupt the humanist boundaries of a corpse. Finally, we conclude our article with a call for educators to imagine how they might engage with corpses and corporeal through an enhanced sense of mortality in helpful ways. Our aim throughout the act of curriculum theorizing on offer in our article is not simply to de-center the valorization of life as a triumphant finish and logical conclusion but to teach how life in a larger, more exciting and terrifying complexity, continues into and beyond death.

Framing the Corpse as a Site of Curriculum: Theoretical Considerations

The starting point for our argument is that there are many forms of human bodies normalized in curriculum: abled bodies; highly functioning and successful bodies; the glorified bodies of heroes and leaders (who even in death are “still with us” in history); and the valorization of life in biology (with a focus on life and how life begins, evolves, unfolds). Brooks (1993) accounts for these different kinds of bodies as “heroic, sacred, suffering, tragic... pornographic, even moribund” (p. 5). All of these bodies that champion life as the triumphant outcome and reward for

merely existing as human crash face a limit when we think about the forms of life minimized, excluded, and avoided in curriculum. However, as Brooks goes on to claim, “the primacy of the body is most dramatically felt in its failure,” its death and destruction (p. 5). These bodies serve as “a site of signification—the place for an inscription of stories—and itself a signifier, a prime agent in narrative plot and meaning” (Brooks, 1993, pp. 5-6). Thus, the humanist notion of a body breaks down when we think of the body as a corpse.

While a corpse is still a body, it functions differently in that it dissolves the self, complicating what some may take for granted as “the tendential connectivity of the living and the dead” (Locke, 2016, p. 72). The binary opposition of the living and the dead constrains what we think a body can do. Curriculum theory “wastes” many potential sites and scenarios for exploration, investigation, meditation, introspection, examination, and rumination on boundaries and passages of life and death when we set up rigid dichotomies that privilege states of being alive over being dead, or, as some curriculum scholars demonstrate, being undead in curriculum thought (Black, Gray, & Leahy, 2016; Flinders, 2016; Huddleston, 2016; Urmacher, 2014).

When curriculum studies scholars choose to prioritize the liberal humanist subject of life, living, and the human, it presents the humanist subject as a living body, in a way that Edwards (2018) describes as “an exceptional entity who exists apart from a world of animals and things and whose fate can be directed by the rationalist will” (p. 5). In this set-up, death and dying are excluded and rendered as a binary opposite of the human subject. When you are no longer human you are dead, inside and otherwise. Working against this limited perspective, we argue for productive educational engagements with death that engage with a species humility informed, in part, by Ernest Becker (1973, 1975) and Eugene Thacker (2011, 2015a, 2015b). These engagements help us embrace our fluid nature in death and life, providing a way to affirmatively examine our lives. In this way, a corpse (although frequently considered to be non-agentic, having ‘wasted’-away) is at the heart of what might be considered educational. This affirmative examination of the corpse maps on to how Braidotti (2013) thinks about death as:

a creative synthesis of flows, energies and perpetual becoming.... The full blast of the awareness of the transitory nature of all that lives is the defining moment in our existence. It structures our becoming-subjects, our capacity and powers of relation and the process of acquiring ethical awareness. (pp. 131-132)

Part of this ethical awareness involves effecting a posthumanist change in the body’s status from subject to object and decentering what we see as a subject, such as the sacred position living human bodies occupy in curriculum studies. One example of this awareness is in what Alaimo (2010, 2018) calls trans-corporeality, by which she means “that all creatures, as embodied beings, are intermeshed with the dynamic, material world, which crosses through them, transforms them, and is transformed by them” (2018, p. 435). This concept inspires the aim of our article in moving

curriculum thought away from the human as a “master subject of Western humanist individualism, who imagines himself as transcendent, disembodied and removed from the world he surveys” (Alaimo, 2018, p. 436). Replacing a view that chiefly considers how to improve and perfect the man-as-human-master, a view that foreground mortality and corporeality affirms death along with “the strange agencies that interconnect substance, flesh and place” (Alaimo, 2018, p. 436). In the sections that follow, we provide several examples to illustrate how curriculum studies can position corpses as interconnected objects that never *remove* the learner-as-human from the scene of thinking, but, rather, *re-positions* the learner-as-human as a less forceful and powerful force, one actant of many actants in the world.

But the human(ist) relationship to death is a fraught one and moving quickly towards a kind of trans-corporeality that Alaimo and other posthumanist scholars call for is not necessarily an easy move to make. This is because of a deeply human(ist) aversion to facing death, a denial of death we discuss in detail in section three of this article. This denial works on multiple levels. Derrida (1993) gestures towards this denial when he points out that “[f]or us, in the West, within our borders, death would be, and increasingly so, almost prohibited, dissimulated, disposed of, and denied” stemming from a “certain incapacity to look death in the face” (p. 57-58). Agreeing with Derrida, we wonder about why education, and curriculum in particular, supports such deep incapacities to look death in the face and confront it, read about it, think about it, talk about it, feel about it, and write about it when, in our present moment, death is inescapable within spaces of learning, from school shootings to youth suicide, from pep rallies for students with cancer to the drudgery and normalization of death when dissecting specimens of dead animals in a school biology lab.

Thus, a more affirmative and productive engagement with death is necessary to achieve a level of thought in which the human body becomes not a marker, but a conduit. We find that within curriculum theory and curriculum studies death has not often been a prominent conceptual concern of the field. Both Britzman (2002) and Snaza (2014) have in their own ways wrestled with issues of ghosts, spectrality, haunting, and death as structuring forces of curriculum studies through provocative and compelling engagements with death and curriculum. We, the authors of this article, follow these and other curriculum scholars in examining issues of death, corpses, and the corporeal, a collaborative project we are engaged in with colleagues in an ongoing project of death in social studies education. In the four sections to which we now turn, we cast our focus close to the corpse and its association with death as we consider how death, dying, and creaturely features of the corpse such as fluids and remains can alter foundational questions of curriculum. We agree with Wallin (2016) in asserting that “curriculum shares with ethics the fundamental question of *how to live*, or rather, *how a life might go*” (p. 39) and we take this questioning to the grave, so to speak, in considering how a life goes *on* after death and through the corpse.

Corporeality and Mortality as a Curriculum of Disgust

A critical study of corpses must first attend to that which corpses are most often considered to do—revile and disgust—which is a common human reaction to the complex processes of transformation bodies undergo upon death rendering them into corpses. One aspect of the corpse associated with disgust is the process of decomposition a body undergoes immediately upon death. The decomposition of a body as it transforms into a corpse is a long process that occurs through sequential stages of pallor mortis (soon after death as the body becomes pale and discolored due to the loss of blood circulation); algor mortis (when the body becomes cold to the touch once an internal temperature can no longer be regulated); rigor mortis (when the body stiffens and tenses due to cellular changes in muscle tissue); livor mortis (when blood settles and pools in the lower portion of the body from gravity when blood flow stops). This process is followed by putrefaction and decomposition (when the corpse turns green from gases filling the body and compounds such as cadaverine and putrescine are released into the corpse) that then leads to final stages of skeletonization and fossilization of the corpse (Cohut, 2018; Suazo, 2017). Central to this accounting for the body's becoming-corpse is the nature of fluids with(in) a corpse, such as blood, pus, dissolved membranes, slime, and embalming fluids. These fluids circulate around and within the corpse as a site of curriculum through their affective intensity. In this section, we discuss how one aspect of the corpse as a site of curriculum is in how we respond to bodily fluids, often seen in discharges and viscera, in forceful ways.

Our precognitive reaction is likely linked to our uneasiness about our creatureliness and associated mortality: “Mortality is connected to the natural, animal side of his existence; and so man reaches beyond and away from that side. So much that he tries to deny it completely” (Becker, 1975, p. 92). Our visceral reaction to bodily fluids, in part, stems from its reminder of our animality and thus our status as finite creatures. As Kristeva (1980/1982) noted,

The corpse (or cadaver: *cadere*, to fall), that which has irremediably come a cropper, is cesspool, and death; it upsets even more violently the one who confronts it as fragile and fallacious chance. A wound with blood and pus, or the sickly, acrid smell of sweat, of decay, does not *signify* death... corpses *show me* what I permanently thrust aside in order to live. (p. 3)

This reaction to seeing a corpse is, upon Kristeva's description of it, an unpleasant reaction, one that “upsets” in her words. While we would suggest not all encounters with a corpse are de facto unpleasant encounters, we agree with Kristeva that when we encounter a corpse much of our humanist learning sputters out of control. We fill up with irrational thoughts, feelings, and affects: How could this be? What happened to this body? What circumstances have brought me into contact with this corpse? Seeing (and smelling, feeling, sensing) the corpse may cause us to cry, tear up, retch, race our heart rate, make our breathing heavy, turn knots in our stomach, or

even laugh—especially that kind of spasmodic, inappropriate laughter out of discomfort associated with encounters of the grotesque (Edwards & Graulund, 2013).

(Over)reactions that serve to deny our fluid (and mortal) nature are embodied in the example of how followers of the Greek god Dionysos (or “Bacchus” to the Romans) were treated. Dionysos, was a god of fluids—not only wine and honey (bee vomit!), but also (as a fertility god) semen, vaginal arousal fluid, breastmilk, and so on. Plutarch comments upon the god as not tied to nature (*physis*), but specifically to fluid nature (*hygra physis*):

Clearly, what Plutarch has in mind by this phrase are all of the flowering, dripping, throbbing, sluicing, gurgling forms which the force of life takes in nature, as water, milk, semen, blood, amniotic fluid, honey, saliva, sap, and the special gift from Dionysos himself, wine. (Meagher, 1995, p. 72)

Although ancient Greek culture is a shadow of its former self—at times even confined to cartoon form—it is an important reminder that Dionysos was not just a god of sex, drugs, and rock ‘n roll, but rather keenly linked to bodily fluids and death. Dionysos (in the Orphic tradition) was killed and dismembered by the Titans, then resurrected—akin to Orpheus travelling to Hades and returning. Dionysos was linked to death, and ancient Greek society saw death as unclean: “those affected [by death] are impure and are excluded for a certain amount of time from normal life” (Burkert, 1985, p. 79). The followers of Dionysos were also excluded by the dominant culture—perhaps due to his connections with the mortal bodies and their fluids. By the second century BCE, the Bacchanalian mysteries had come under scrutiny by the government and eventually outlawed. The Roman historian Livy (1970) noted that the Bacchic cult is not part of “authentic” Roman religion; for example, the cult is called a *prava religio* and is counted among dangerous foreign religions (39.16.6-10). The followers of Bacchus were “a people apart, on the fringe of the Populus Romanus, like the Christian church later on: a separatism that was heavy with menace” (Turcan, 1997, p. 303), and the visible presence of women was explained by the Roman historian Livy as due to their susceptibility “to religious frenzy” (Edwards, 1993, p. 44). In 186 BCE, nocturnal meetings and fires were banned, and access in and out of Rome was strictly monitored, and those involved in the cult of Bacchus were interrogated and punished. All Bacchic shrines in Italy, with the exception of altars and idols, were destroyed (Turcan, 1997).

Was the fluid nature of Bacchus and the cult the source of anxiety? Gruen (1990) noted that the Bacchic cult was beyond governmental control, and Livy used the word *coniuratio* which implies “subversion.” Despite its long-standing presence in Italy, the cult is described as having “alien rites” (Gruen, 1990, p. 48), and in plays of Plautus those who belong to the cult as seen as violent revelers who are irrational. Of particular note is a quote from his play, *The Bacchides* that hints at the fluid aspects of the cult: “... *sorores, quae hominum sorbent sanguinem*” (Gruen, 1990, p. 50). These, “sisters, who suck the blood of men” are female Bac-

chantes, and perhaps this quote indicates the existential terror the cult inspired in the (supposedly) rational patriarchy of Rome.

The association between women's particular connection to fluids, and thus creaturely aspects of nature, has repercussions in contemporary times. Roberts and colleagues (2002) measured how reminders of menstruation can lead to more negative reactions to women and increased objectification. In this study, a female member of the study team "accidentally" dropped either a tampon or hair clip out in front of participants, who were unaware that this occurrence was part of the research. When asked to evaluate her after the (fake part of) study, the results were disheartening. Dropping the tampon led to: lower evaluations of her competence, decreased liking for her, a tendency to avoid sitting near her, and increased objectification of women in general. Such findings align with what we know about aspects of sexism and misogyny: "Because of menstruation, pregnancy, and lactation, women are perceived as more closely tied to nature, and, at least in Western culture, this perception has been used to distinguish them from men, and ultimately to devalue them" (Roberts et al., 2002, p. 131). In order for these humans who lactate and have menstrual blood to become less of an existential threat (i.e., lessen their reminders of our creatureliness), their bodily fluids must be hidden and their bodies made into *objects* more so than creatures of nature. This objectification (in a very particular sense) explains why voluptuous near-bare breasts are considered (by many-but-not-all) to be acceptable for a store window advertisement, and yet a woman nursing a child with an exposed nipple might be (illogically) deemed to be indecent (Ussher, 1989; Yalom, 1997). Our fluids remind us that we are finite creatures subject to death.

Fluids seem integral to our perception of bodies, otherwise we are "just skin and bones," and perhaps it is our reaction to those fluids that produce the most heightened affective and emotional responses—a corpse, after all, elicits a response different from a dry skeleton. Similar to how, because of their connection to fluids, some Romans responded to the followers of Dionysos, as well as how contemporary societies continue to treat women in harmful ways, we can fervently react to affects of zombies. Ndalianis (2012) embodies this affect when she contrasts how the dead bodies of vampires and zombies function differently as potential sexual partners. Vampire lovers are seductive, but if one were to rewrite a similar sex scene with a zombie, the affect would evoke disgust and revulsion—the congealing blood as the rotting flesh is peeled away, the smell and ooze of decomposition as it mingles with saliva and sweat:

Her nails dug into his shoulders, and she felt the flesh give way, her fingers plunging inwards. She felt her fingertips touch a squishy, sticky substance and the first thing she notices when she pulled her hands away was the rancid, nauseating stench. Peering over her shoulder she gazed at her nails, which had pulled out with them bits of torn, rotting flesh, and her fingers dripped with an oozing, green substance... (p. 95)

This scene, had it been with a vampire would still be risqué in its bodily fluid exchange (e.g., blood as well as perhaps semen and vaginal fluid), but not to the same extent. Although eroticism breaks taboos, it clearly lies in the domain of (living) human bodies (Bataille, 1986). Vampires walk a:

fine line between life and death, but this teasing ultimately favors erotic life and undying passion. The zombie, on the other hand, steps firmly into the realm of death and, through the carnal presence of its animated and putrefying corpse, is a reminder to the living (both diegetic and beyond the diegesis) of what awaits them when life comes to an end. (Ndalianis, 2012, p. 97)

Although any fluid can remind us of our mortality, not every fluid does this to the same extent. The average person does not seem terribly affected by blood from a paper cut (although it is indeed unpleasant), and yet, returning to the menstruation example, menstrual blood elicits a strong response. Vampires, although sexual creatures, walk the line of what might be acceptable more delicately than zombies. Zombies ooze a variety of fluids in uncontrolled ways, while vampires' bodies remain more intact. Perhaps a comparison can be made to women's breasts. Cleavage is just sexual enough—teasing us about our potentially wild, sexual nature—while many consider nipples and areole to be too far. Vampires tease us with death while zombies slap us in the face with it. Particular fluids in situations where they are more untamed can be potent reminders of death, and zombie corpses tend to have these oozing liquids in abundance.

Considering the examples in this section—Bacchantes, women, and zombies—how might we engage with fluids like semen, blood, and breastmilk in ways that affirm life instead of denying death? We are arguing here in this paper that corpses provide a literal and figurative site for such educational endeavors. Returning to the ideas from Edwards (2018) at the beginning of our article, we see (and feel) corpses as an opportunity to trouble the liberal humanist subject of life “as an exceptional entity who exists apart from a world of animals and things and whose fate can be directed by the rationalist will” (p. 5).

As revolting and disgusting as most accounts are of seeing, smelling, and sensing a decomposing corpse and its fluids, even the affects of a corpse's fluids are not neat and clean guarantees of disgust. Doughty (2014) draws upon her years of experience as a mortician to explain to lay readers the curriculum of mortuary science and mortuary work. The scent of a decomposing corpse, in her words, is a complex one:

[T]he first note of a putrefying human body is of licorice with a strong citrus undertone. Not a fresh, summer citrus, mind you — more like a can of orange-scented industrial bathroom spray shot directly up your nose. Add to that a day-old glass of white wine that has begun to attract flies. Top it off with a bucket of fish left in the sun. That [...] is what human decomposition smells like. (Doughty, 2014, p. 158)

Whereas disgust is one curricular mode activated when encountering a corpse,

another curricular mode of the corpse relates to how humans subvert a propensity to deny their finite creatureliness.

Corporeality and Mortality as a Curriculum of Denial

Humans (and perhaps other animals) are blessed and cursed with the knowledge of our finite bodily existence, and reminders of our limitedness (e.g., the sight of our bodily fluids outside our bodies) trigger our sense of creatureliness. We can project ourselves forward in time and anticipate our death occurring in a myriad of ways—all of which seems horrific to us. Such a situation provides us with an opportunity to consider what, then, comprises a good life, and thus “the fact that we die is the most important fact about us” (May, 2009, p. 4). Yet, many humans choose instead to deny their mortality, which exacts a toll on their relations with others as well as the planet because humans “use one another to assure their personal victory over death” (Becker, 1975, p. 108).

According to Becker (1973), “[m]an” is “out of nature and hopelessly in it... he [sic] sticks out of nature with a towering majesty, and yet he goes back into the ground a few feet in order blindly and dumbly to rot and disappear forever” (p. 26). Philosopher and mathematician Blaise Pascal identified the paradox that the more humans come to learn, the more we realize our insignificance—a situation which calls for “species-level humility” (Thacker, 2015a, p. 165). In many ways, humans are like our fellow animals on this planet. We eat, digest, and defecate. We feel urges and produce sexual fluids, and some of us procreate. And then we die. As far as the planet is concerned, each individual’s existence matters not: The planet does not care whether we are here or not (Thacker, 2011).

This situation, however, has not prevented some humans from exacting extraordinary damage on the planet—climate catastrophe is unfolding, in part, because many assume that the world is *for* humans, rather than us simply being one species of many on a planet that is ontologically intact with or without us. Scholars from diverging perspectives and disciplines have noted the need for many-but-not-all humans to rethink their arrogance; for example, in relation to climate catastrophe. Heather Davis and Zoe Todd (2017) have linked the concept of the Anthropocene to colonialism rather than a time when humans began to use technology to damage the planet in exacerbated ways. Drawing from their own experiences as well as the work of Indigenous scholars, they reveal that: “the ecocidal logics that now govern our world are not inevitable or ‘human nature’, but are the result of a series of decisions that have their origins and reverberations in colonization” (p. 763). The dangerous species arrogance of many-but-not-all humans continues to have profound aspects on the planet, our societies, and even our personal lives. This exemplifies the necrocene—an era of death and destruction of lives, cultures, and ways of existing. McBrien (2016) calls for humans to find ways of doing better as individuals and communities. Humility is necessary for this task and the grounding

effects (literally and figuratively) of the corpse can position persons to engage in this task.

Humans *could* be humbled by our (lack of) status, as illustrated by how Sheldon Solomon introduces himself: “a twitching blob of respiring biological protoplasm no more fundamentally significant or enduring than a lizard or a potato” (Reynolds, 2014) or by more ethical relations between and among the humans of the past, present, and future, as well as our other-than-human kin (Donald, 2009; Tallbear, 2016); but, unfortunately, many humans tend to do quite the opposite. We deny our limitedness and connectedness. As hard as we fight to claim “a towering majesty” (often to the detriment of others), at the end of our lives our bodies turn into corpses and return us to nature, and we do not take kindly to this knowledge, despite the opportunity to embrace a sort of bodily humility.

Instead of accepting our finite creatureliness, we can deny it. We try to devise ways of “transcending the world of flesh and blood... by devising an ‘invisible project’ that would assure [our] immortality” (Becker, 1975, p. 63). We cultivate a variety of personal immortality projects to leave an enduring imprint on the world (e.g., having children, building monuments, accumulating academic citations), as well as grounding ourselves in powers borrowed from those beyond us: parents, social groups, societies, and nations. Our cultural worldview, for example, tells us what came before us, why things are the way they are, and what will endure after us. But the price for this reassurance is steep.

The problem with adhering to cultural worldviews and nations as an antidote for terror is that all worldviews are to some extent arbitrary, fictional assemblages about the nature of reality, and thus require continual validation from others in order to remain believable. Exposure to cultures of people with alternate worldviews, especially those that are opposed to one’s own, therefore, potentially undermines one’s faith in the dominant worldview and the psychological protection it provides. When our buffer against our impermanence is removed, we can react in harmful ways. To illustrate, Harrington (1969) puts it this way:

Cruelty can arise from the aesthetic outrage we sometimes feel in the presence of strange individuals who seem to be making out all right... Have they found some secret passage to eternal life? It can’t be. If those weird individuals with beards and funny hats are acceptable, then what about my claim to superiority? Can someone like that be my equal in God’s eyes? Does he, that one, dare hope to live forever too—and perhaps crowd me out? I don’t like it. All I know is, if he’s right I’m wrong. So different and funny-looking. I think he’s trying to fool the gods with his sly ways. Let’s show him up. He’s not very strong. For a start, see what he’ll do when I poke him. (pp. 125-126)

If groups of people with opposing beliefs can be injured or killed, the implication is that their beliefs are truly inferior to our own. Further to this point, by eliminating large numbers of people with a different version of reality, the threatening worldview may cease to exist, and thus no longer pose a threat (e.g., Hirschberger et al.,

2016; Pyszczynski et al., 2006; Schimmel et al., 2007). Some of the most horrific human behaviors throughout history, namely war and genocide, are examples of annihilation as a form of worldview defense. As Baldwin (1962) aptly noted:

Perhaps the whole root of our trouble, the human trouble, is that we will sacrifice all the beauty of our lives, will imprison ourselves in totems, taboos, crosses, blood sacrifices, steeples, mosques, races, armies, flags, nations, in order to deny the fact of death, which is the only fact we have. (para. 50)

We may harm (directly or indirectly) others during our quest for immortality. In the case of nationhood, we cling to our nation and thus are prone to shunning or even hurting those who construct reality differently. When dominant groups marginalize other groups, the stage is set for political underrepresentation (after all, those “weird individuals” have nothing to offer “us”) as well as oppression—the subjugation of the abject other. According to Becker (1975) we can affirm our symbolic immortality by taking the lives of others. In this way, our corporeality is denied, in part, by enhancing the bodily creatureliness and thus mortality of others. Mbembe (2005) noted “the life in death” and that “the taking of the enemy’s life is the privileged dialect of history” (p. 18). Through the idea of necropolitics, Mbembe (2003) shifted Foucault’s idea of biopower, specifically focusing on who is allowed to live, and who is left to die or killed: “the generalized instrumentalization of human existence and the material destruction of human bodies and populations” (p. 14). As such, mortality is “decoupled from the project of living—a direct relation to killing that renders impossible any subterfuge in a hallucinating disavowal of death in modernity” (Puar, 2007, p. 33). Mbembe flipped Foucault: Instead of death as affirming vitality, for Mbembe, death (especially death on a massive scale as in massacres) is evidence for “the brutality of biopower’s incitement to life” (Puar, 2007, p. 33).

Perhaps this turn of phrase seems to the reader to be inconsequential at first, and yet it more aptly explains how the death of one’s socio-political enemy can become the primary objective. If Power ignores death, then it makes little sense to focus on murder. Instead, it is Power that embraces the death of others—whoever is deemed to be “not us.” Necropolitics plays upon our existential fears. Those who threaten our nation (or other immortality projects) are evils that must be eradicated. Our heroic quest, then, is to annihilate it. One’s own group is “pure and good” and others “are the real animals, are spoiling everything for you, contaminating your purity and bringing disease and weakness into your vitality” (Becker, 1975, p. 93). Not only can lives be considered disposable, as we see in the context of precarity and biopolitics (such as Black, Brown, and Indigenous lives in Canada and the US), but also certain lives are seen as sacrificial in the name of immunizing the lives of those deemed good. The use of necropolitics, for example by governments, can manipulate and control people using “the language of survival” to gain support for physically harming or killing others, such as during the War on Terror (Braidotti, 2013, p. 122). Not only are those deaths acceptable, but they also serve a suppos-

edly positive function of protecting the rest of 'us' from harm. Such adherence to nations as immortality projects has led to bloody wars and much human suffering. Humans, when we are overcompensating for our mortality, can become intensely destructive:

The thing that makes man the most devastating animal that ever stuck his neck up into the sky is that he wants an earth that is not an earth but a heaven, and the price for this kind of fantastic ambition is to make the earth an even more eager graveyard than it naturally is. (Becker, 1975, p. 96)

If, as humans, we hope to accept our mortality and stop futile quests for immortality at the expense of others, then engagements with our fluid nature could be a powerful curricular mode.

Corporeality and Mortality as a Curriculum of Dis- and Re-membering

We can turn to a more hermeneutic orientation of curriculum that considers what it means for the living to see another human as a member of the dead, to engage in practices of dis-membering and re-membering that build upon the affects and feelings created in the aftermath of denial for more affirming affective relations to mortality. Semantically, dismembering conjures images and associations with a destructive and violent inflection commonly encountered during scenes of instruction in a history course: cutting off a gangrenous arm in a U.S. Civil War medic camp; decapitation of an aristocrat at the guillotine in France; a market vendor's leg blown off during a suicide bombing in Afghanistan. Here, though, we consider dismemberment differently in thinking of funerary and mortuary practices that, through specific rituals, partition the corpse from living bodies and remove a dead body as member of a community of living bodies, to literally dis-member from the living. Similarly, we use remembering to refer to practices that allow a living body to recollect, recall, or reinstate a dead body as a member of a living body's community, practices by which the living to commune with the dead, to rejoin the fold.

Alaimo (2010) reorients our thinking about what it means to remember in a conventional sense, to recollect a thought or experience, by shifting the grounds of our subjectivity through how we think of our *selves* as members within a living collective, a "material world that is never merely an external place but always the very substance of ourselves and others" (p. 158). Whereas the previous two sections on disgust and denial use examples to break down humanist assumptions of the bodily and the creaturely, this section remains within this more-than-human realm of life and death to consider different objects that dis-member the human and, in turn, re-member them through different funerary and memorial practices.

There has been a rise in the number of green or ecofriendly funerals in the United States, in which companies process a corpse and mix the human remains

with straw and wood chips to place in the ground as a compost to help grow plants and flowers (Boylan, 2019). When actor Luke Perry died in 2019, he was buried in a mushroom suit, which is a biodegradable suit that interacts with the decomposition of his corpse to turn his remains into nutrients that re-enter the ground (Pesce, 2019). These and related trends in mortuary practices (at least within the United States) point to changing attitudes and relationships the living have with corpses that strive to re-orient our relationship to the deceased vis-à-vis our understanding and appreciation for what corpses do in efforts to ‘make sense’ of death and bring the irrationality and terror of death to a scientific, sensible, worldview. This approach to dis-memberment compels the living person to think about the corpse through processes of dis-memberment and the various ways one dis-members a corpse: through a burial at sea, a cremation, a dissolution in a bath of sulfuric acid, or mass burial in a grave or pit.

We can also see the corpse functioning as a curricular mode of re-membrance in some of the memorial practices of death in Japan. Families take the bodies of deceased family members away from hospital morgues and into their homes for an overnight wake that lasts through the following morning upon which the corpse is taken to a crematorium for remains to be cremated (Rich, 2017). As the population of elderly persons approaching death reaches higher and higher numbers in Japan, the country’s crematoria cannot rapidly process all of the corpses in need of cremation. As a result, *itai hoteru*, or “corpse hotels” in English, are spreading across Japan as a service in which families can spend the night in rooms with their family member’s corpse to properly practice mourning rites while the corpse then goes back into storage for a later cremation (Blakemore, 2017). In these corpse hotels, the corpse becomes a companion and a centerpiece. Spending the night with the dead takes on a literal dimension in this sense as the living dis-members the once living, by placing them in objects of death, such as a casket or coffin, and then re-members the corpse, breaking it away from daily actions with the corpse as it ‘rests’ or ‘remains’ in a ‘final’ place, thus allowing for the human to be in contact with these objects as conduits for remembering and recalling memories of the deceased as once living. We find the ease and acceptance of “living with the dead” (if only for a night and a long morning) illustrative of the broader sets of affects and practices that attend to rituals of wakes, viewings, and other ceremonies in which we the living are not traumatized or in refusal of being in contact with the dead. The corpse functions in this instance not as a subject of denial, but as an object of celebration through both dis-membering and re-membling.

This celebration with the dead is not unique to Japanese corpse hotels. In wakes, people gather to socialize and celebrate a deceased person, with the historical antecedent that mourners would stay awake with the dead until it was time to bury the corpse, keeping a watch or vigil over the corpse in the home. Wakes, viewings, funerals, and other mourning rituals may be seen as elaborate rituals for the relatively simple process of chucking and discarding the remains of deceased

persons, the very literal issue at heart of this journal's special issue. But to commune with the dead requires positioning the corpse as an object of celebration, commemoration, and reflection. In the United States, end-of-life ceremonies are changing to become more convivial and less somber affairs, channeling grief into different affective states in which the affective power of a corpse to move us is routed into parties, celebrations, and other festive occasions (Heller, 2019). All of this may seem infelicitous for opening new modes of thinking about mortality and corporeality in curriculum thought, but the process of dis-membering and re-membering radically shift what can be possible for reflection, a concept we find too grossly clichéd and drained of vitality within educational and curricular practice.

If we take communing with the dead to mean the process of feeling in close spiritual contact in one's thoughts and feelings with someone deceased, we often think of paranormal and supernatural scenarios such as seances, psychic medium readings, or the use of Ouija boards to allow the living to re-member the deceased into their community of living bodies. Yet, if we look back at the medieval history of Europe, we would see that communing with the dead occurred outside of these paranormal settings and involved both secular and sacred practices, practices that appear to us in the twenty-first century as more akin to the celebratory nature funeral services have adopted in recent years. For example, Rollo-Koster (2017) contends that after one-third of Europe's population died during the Black Death in the fourteenth century, attitudes towards death became more dispassionate, quotidian, and less fearful. Because corpses were, quite literally, everywhere, burying the dead was a growing and increasingly important industry, intertwined with people wishing to be buried close to saints. Pits were dug in the courtyards of churches, tombs were carved out below churches, and some bodies were even buried within church walls or placed in ornate cadaver tombs that feature effigies of the deceased as a skeleton or a decomposing corpse.

According to Ariès (1977/1981), in his history of how Europeans have approached death, people danced and partied in cemeteries, often taking walks through the graveyards of churches, for "the dead completely ceased to inspire fear" after "a lessening of the aversion that the dead inspired" (p. 36). This orientation to how we bring complacency and calm when surrounded by corpses (which emitted foul odors inside the unrefrigerated churches) shows how a physical re-membering alongside and with the dead reroutes affects of disgust and denial in the presence of posthuman, living-dead assemblages amongst bodies and earth.

Corporeality and Mortality as a Curriculum of Disruption

We believe humans have very little incentive to consider the pedagogical aspects of corpses—and even are psychologically discouraged from doing so. Yet, the disruptive potentialities arising from these corpse encounters are many. The places where we encounter corporeality and mortality help us in asking Wallin's question

of how a life might go because they render visible some discomfiting lessons about humans' mortality that disrupt our humanist sensibilities. Encountering a dead body often triggers uncomfortable and difficult knowledge(s), disruptive moments of learning in which the corpse becomes a curricular text producing "both cognitive and affective responses of discomfort and unease" (Sandlin & Letts, 2014, p. 1).

In Philadelphia's Mütter Museum of medical history, human anatomical anomalies are displayed for visitors in jars, glasses, cases, and through other technologies of representation. The cadaverous collection of infantile corpses, mummified heads, and preserved organs are meant to educate and enlighten, as evidenced in the museum's tag line of enabling visitors to become 'disturbingly informed' (Aptowicz, 2014). Although the Mütter Museum focuses on representations of medical history from the 19th century amidst a Victorian and Edwardian aesthetic, it is similar to museums such as the anatomy and pathology collections in the United States Defense Health Agency's National Museum of Health and Medicine; the skinned cadavers in France's Musée Fragonard; and almost a thousand embalmed body parts at the Museum Boerhaave in the Netherlands (Cichanowicz, 2016).

More contemporarily, Lee (2014) reminds us of the disorienting and disruptive effects of the once massively popular Body Worlds exhibitions that traveled on display around the world. These anatomical displays allowed visitors in science museums and other places of learning "to view plastinated cadavers, posed in striking arrangements of partial dissection and intactness" (p. 5). The disruptive effects of the corpses on display in the Body World exhibits implicate the living viewer to consider "violating notions of the human" such as in how one "flayed specimen's holding his "coat" of skin in his hand—and their flagrant use of human tissues" disrupts the living's comfortable sense of embodiedness (Lee, 2014, p. 5). This disruption is disclosed to the living viewer through "a speculated relation between the carved-up tissues and a certain life narrative" (Lee, 2014, p. 5). By collecting, curating, and exhibiting anatomical oddities, deformities, pathologies, and specimens drawn from a multitude of corpses, these museums mean to educate through affects of disruption in what could be argued as a morbid and macabre curriculum of mortality and corporeality.

This disruption is akin to what Domanska (2005) sees as a frequent "exhumation process" of our engagement with the dead in how our "treatment of dead bodies as evidence introduces radical distance" between us, the living, as "subject" and the corpse as an "object of analysis" working to force us in curriculum, as both students and teachers, to consider "scientific patterns of discourse about scientific truth, objectivity... and the dead body's helplessness to resist the violence of a variety of discourses" (p. 403). Foucault (1963/1973) links different historical moments in the Enlightenment to show how corpses, often operating as medical cadavers, functioned as eminent sites of learning for scientists as well as sites of disciplining the medical gaze of physicians. In this genealogy of medical knowledge, Foucault points out the way corpses work as a kind of curriculum text, in which the corpse disrupted

scientific and medical knowledge to work through the emergence of new knowledge of the body and its mysteries. Working to disrupt prior regimes of knowledge, “the corpse became the brightest moment in the figures of truth” through studying corpses “where once larva was formed” (Foucault, 1963/1973, p. 125).

Foucault’s historical scene of the corpse and Enlightenment knowledge tracks with how literature, art, and popular culture portray Enlightenment-era Europe as full of zealous physicians, mad scientists, curious surgeons, robbing graves and experimenting on corpses in the vein of Dr. Frankenstein, all in the name of disrupting what humans believed about the body and its capacities. These capacities are also at work in what Shapira (2018) notes in a detailed study of how disruptive encounters with human remains and corpses worked to “thrill” readers, scientists, and the public in eighteenth-century Europe, whether the corpse is “riddled with worms or idealized into an object of ethereal beauty” (p. 6). An effect of the Scientific Revolution and Enlightenment has been to discipline and control the disruptive effects of the corpse and the living’s encounters with human remains, whether they be in the form of putrefying flesh of bodies rotting in a cobblestone street, or the limp bodies hanging from gibbets in a town square, or the pockmarked and blackened skin of bodies that succumbed to sickness, disease, malnourishment, famine, and lack of sanitation.

This approach to the corpse as a disruptive site of knowledge and awareness for the living exists today in the form of body farms. In 2019 the United Kingdom opened its first body farm, also known as a forensic cemetery or taphonomy facility, which allows researchers to place corpses in open-air settings, shallow graves, and floating pools to better observe and study processes of decomposition, skeletonization, and fossilization (Adam, 2019). In the United States, the Forensic Anthropology Center at the University of Tennessee Knoxville opened in 1980 and continues to use donated corpses and human remains in the training of forensic anthropology and skeletal biology (Fitter, 2019). In these spaces, the bodily materiality of the corpse enlightens us and educates us through knowledge of what happens to bodies after death. Considering this function of a corpse calls our attention to the many things the living do with corpses: we dig graves and bury bodies, but also exhume corpses when digging them up to study them; we dissect and inspect bodies through autopsies and coroner reports; we experiment, embalm, and cremate corpses; and we store corpses, sometimes for scientific and legal purposes, such as in laboratories and morgues, and other times for purposes of sacred ritual and remembrance, such as in charnel houses, crypts, and mausoleums.

When the corpse is used to educate and enlighten, it enacts what Frieze (2019) identifies as an animating concern of a “forensic turn” in the humanities and social sciences, a turn focused on discovering, identifying, and presenting evidence in an objective, methodological way to unlock a secret or yield information, like the calculated and rational endeavors of a detective such as Sherlock Holmes or a forensic investigator on *Bones* or *CSI*. According to Frieze (2019), “death is no barrier to the flow of information that is the lifeblood of the forensic; and, in forensic culture, in-

formation seems not only to cheat but to *exert* death” (emphasis his; p. 31). A critical corpse studies would ask where and how the corpse has been used to disrupt received wisdom of being human via a curriculum of corporeality and mortality.

As social studies educators, we both have encountered the corpse in our teaching and our curricula as a disruptive object of instruction and explication. In our history classes, for example, corpses appear in lessons on the guillotine in the French Revolution; sacrifice in Mayan and Aztec civilizations; starvation as a result of colonialism in nineteenth-century Ireland; the path of the plague during the Black Death; the emaciated bodies in the concentration camps of the Holocaust; the genocide of peoples in the various slave trades around the world; the high death toll of World War II and the obliterated bodies of victims of the atomic bomb’s destruction in Hiroshima and Nagasaki, to name only a few of the more gruesome and perennial topics in the social studies curriculum. These are perhaps disciplinary ways a corpse disrupts historical knowledge, but we wish to briefly discuss less intuitive ways that corpses disrupt our knowledge, in a subtle fashion, through routes in the history curriculum that produce affective responses different from disgust and denial found in the previous examples.

Our example is in teaching about ancient Egypt. In looking back at my teaching, I (Mark) recalled how prominent mummification was in my history curriculum as a cipher for understanding complex beliefs, values, and histories entwined in ancient Egyptian art, literature, and culture. When I have taught middle-grade students about the process of how Egyptians mummified bodies, I would lead students through a process of mummifying apples with salt and baking soda. The objective of the lesson was less on teaching the natural processes of decomposition that leads to the skeletonization and disintegration of bodies, but rather on the processes of how Egyptians worshipped, commemorated, and celebrated the dead, with ornamental sarcophagi and jewelry; canopic jars that stored a body’s viscera and organs; hieroglyphic inscriptions in funerary tombs; and mythological sources for ancient Egyptian beliefs in the afterlife. And yet the affective power of mummifying apples with my students was not in the aesthetic choices we made to adorn our mummies; rather, it occurred in our comprehension and observation of the decomposition of the apple itself. We watched it shrivel up, wrinkle, putrefy, and become, by all outward appearances, “dead,” an apple corpse.

Later, when my students and I would travel to a local history museum in our city to view an ancient Egyptian mummy exhibited in a display of the museum founder’s (politically and ethically questionable) trips to Egypt in the 1920s to collect ancient artifacts, we would think about our apples as we gazed at the body in the enclosed glass display. That gaze becomes a mechanism through which our engagement with corpses so often transpires as an educative act. Life, in these instances of gazing, is disrupted with thinking about the dead and “make of death an object of affirmation and joy, rather than one of fear, sorrow, and negation...as the absolute possible of our being” (Locke, 2016, p. 23).

The mummified corpse functioned for me and my students as an object lesson in death and in considering the very concept of ancient Egypt as weird and eerie, feelings that disrupted what we take for granted not only about being alive, but in the ways of becoming-corpse in our modern era that make ancient Egyptian mortuary practices feel so alien and unsettling. Fisher (2016) approaches the eerie as when something is absent or unaccounted for and we cannot explain or know why, a disruptive sense of absence through dread, and the weird as that which arrests our attention because it makes us confront something we see that feels out of place, threatening, disorienting, or inexplicable, a disruptive sense of presence through dread. The mummy's corpse and its items in the glass display case made ancient Egypt weird for me and my students because seeing clay jars containing body organs and large metal hooks utilized to remove brain tissue through the corpse's nose are disorienting, a disturbing presence that makes us think "it should not exist" through "a sensation of wrongness" (Fisher, 2016, p. 15). It is not that this preserved corpse and the jars for its organs and the tools for its dismemberment and preservation are inherently wrong, invalid, or illogical; rather, the affects of the weird are that we are seeing these things in a space where we often do not or feel we should not gaze upon them—a museum, a place of learning and 'appropriate' things, as is our relation to schools.

These disruptive affects may amount to what Thacker (2015b) calls "the limit of thought, human characters confronted with the limit of the human" that unsettles our foundations for making sense of being in a human-centric world (p. 11). This unease corresponds to what Kristeva (1980/1982) theorizes about the abjection we find in corpses. The insistent materiality of death, for Kristeva, disrupts us when we see a corpse, especially a corpse of someone we know or love, because it makes confronting our own mortality more real and visceral. The disruption from a corpse is an instance of "death infecting life" as the corpse draws our desire to the compulsion of facing up to death through the abjection of the corpse (Kristeva, 1980/1982, p. 4). We can endeavor across our disciplinary fields to work towards a spirit of curriculum that approaches corporeality and morality for this purpose, tracing disruptive moments when death infects life and unsettles us.

A Final Rest: Concluding Thoughts

Our forays into a critical corpse studies have illustrated how the corpse activates curricular modes of disgust, denial, dis-/re-memberment, and disruption. Animated by our realization that certain bodies are privileged over others in curriculum, we have found thinking with and through the corpse informative insofar as it opens up new possibilities for thinking about relations between life/death, the living/the dead, the corporeal/incorporeal, and the human/nonhuman. The fluids in our bodies remind us of our status as creatures, and if we can overcome our denial of death and our associated creatureliness, we might engage in a different ethics.

Despite the topic being one of corpses and death, we find this area of inquiry to be hopeful: “To be a creature is to accept our dependence and limitedness in a way that does not result in disaffection and despair. It is rather the condition for courage and endurance” (Critchley, 2009, p. 248-249). This hope is not about a command to be happy and deny the troubling times within which we find ourselves. Rather, this hope is *radical* in the sense of Lear (2006)—a hope that taps into our shared vulnerability in precarious times.

What can educators and curricularists try to do to achieve a radically hopeful way of being that becomes more attentive through disgust, denial, dis-memberment, and disruption? First, in order to pluck up the intestinal fortitude required to face our mortality, we need conceptual tools. Without such tools, the potentialities of educational engagements with corporeal curriculum are limited. As discussed in this article, these educational engagements with mortality can help us live. Perhaps we might treat our finite lives as May (2009) suggests—like we would an antique watch. He doesn’t want us to keep it in a museum or locked away at home so that we cannot really engage with it, but neither does he want us to treat the watch in a cavalier way. Instead, we might be “careful: not neurotically careful, but careful in the way of enjoying it without abusing it” (p. 86). Through a consideration of corpses, we might disrupt our patterns of denial and instead embrace our status as interconnected creatures living among others on the planet. At the very least, we must acknowledge that in educative spaces ignoring and denying death simply will not do and is educative malpractice.

Secondly, we can implicate ourselves in a pedagogy and curriculum that pursues lessons in which a human becoming a corpse is not an end to a body’s agency in the world, and, as such, exists as an educational site. In particular, experiences with corpses and their fluids have a curricular potential not only to teach us about our resistance to the idea of death but also to help us resist overly rational, disembodied, and narrowly-focused learning outcomes. Corpses are not the waste of a living body, and rejecting their power does us a disservice. The fact that a corpse is an assemblage of tissues, viscera, bacteria, fluids, odors, and always in flux molecularly render the corpse a dynamic curricular vessel.

Whether we teach literally with corpses, as perhaps common in a biology or anatomy course, or figurative, as perhaps in a literature or history course, we can resist any arresting nature of thought through the corpse’s decomposition, its array of cultural, historical, biological, chemical, and political meaning(s) that always gesture and refer to something else: a Great Beyond, an afterlife, a pine box, a memorial shrine, a crematorium, a hole in the ground six feet under, ashes spread in the wind, a body rotting into the soil, a DNA sample, a dental record, something that is no longer with ‘us’ the living. Through a recognition of these and other examples of a corpse’s place in the world we are forced to consider what we have neglected, and thus opens up the space to imagine more meaningful educational encounters in schools and beyond.

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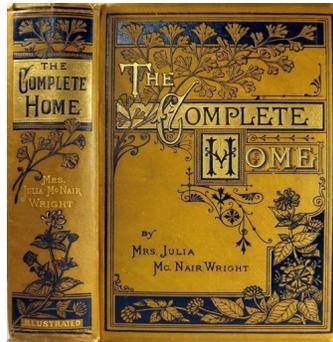
Waste Is Women's Domain

A Review of a 19th Century Housekeeping Manual

Lucy E. Bailey

Abstract

This essay focuses on the role of waste in a 19th century domestic encyclopedia written for middle-class housewives in the United States. I consider the generative role of waste as a household actant that helped produce white middle-class women's idealized, moral, and competent subjectivities for a greater nationalist project. I use textual analysis to consider which materials and actions in the manual constituted "waste," which features distinguished "waste" from that which was "useful," which wastes were named, and which lurked as absent presences, and how waste functioned as a gendered regulatory ideal. Managing household waste became an ideological, spatial and material site for women to measure their skill, efficiency, even morality in actualizing their place in the social order—and for others to measure them as well.



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Introduction

For national and social disasters, for moral and financial evils, the cure begins in the Household. . . . Where *souls* and *bodies* are nourished, where *fortunes* are *buildded*, and *brains* are trained, there must be a focus of all *moral* and *physical* interests.

—Wright, 1879, p. 3; emphasis in original

This review essay focuses on the role of waste in a 19th century domestic encyclopedia written for white middle-class housewives in the United States. The manual, *The Complete Home: An Encyclopedia of Domestic Life and Affairs* (1879), achieved such popularity it was reprinted until 1920. It consists of 22 chapters and 573 pages. The text shares characteristics of other massive domestic compendiums of its era, such as Catherine Beecher and Harriet Beecher Stowe's 1869 text, the *American Woman's Home*, which was similarly ambitious in scope, stretching to 38 chapters and 500 pages. This popular body of pedagogical literature offers insights into domestic ideals during the late 19th century, the intricate and relentless labor involved in keeping homes of the time in working order, and the emerging field of domestic science as a specialized sphere of knowledge and activity in which women's expertise reigned (Bailey, 1997). Housekeeping manuals offered American housewives a tangible form of credentialing, equipment, and symbolic power in the growing "culture of professionalism" that characterized middle-class occupations during the late 19th century (Bledstein, 1976). This culture affirmed and cultivated the idea of the 'professional' who held unique knowledge, training, and dispositions within defined realms of expertise, with professional associations and credentials to facilitate and mark their achievements. For white middle-class women who aspired to be professional heads of the domestic sphere, such manuals testified to their important duties to nourish a locus of safety and order amidst the anxieties of increasing industrialization, immigration, and secularization shaping the social landscape. Managing household waste became an ideological, spatial and material site in which women measured their discipline, skill, efficiency, even morality in actualizing their place in the social order—and others measured them as well.

In this essay, I analyze the function of waste in one domestic manual, *The Complete Home*, to consider its generative role as a household actant that helped produce white middle-class women's idealized, moral, and competent subjectivities to serve a broader nationalist project. While I have argued elsewhere (e.g. Bailey, 2002; 2006) that 19th century women's didactic texts served this mission, I have not considered how the symbolic and material dimensions of waste in domestic manuals function as key vehicles for its expression and theorizing. Here I consider which materials and actions in the manual constituted "waste," which features distinguished "waste" from that which was "useful," which wastes were named, and which lurked as absent presences, and how waste functioned as a regulatory ideal. I begin with an overview of the text structure, then present four themes related to conceptualizing and managing household waste that illustrate its nuanced

meanings: (1) the responsibilities of the competent (white) housewife to maintain order; (2) the variable dangers of waste and its potential re-visioning and re-use; (3) women's bodies as a site of discipline to prevent waste; and (4) the ultimate peril for women of unregulated waste. I consider both *why* and *how* women should act to manage waste as well as what household waste *does* in the manual, illustrating its function in affirming white women's competence and roles within the broader ordering systems that defined waste during this period.

Cumulatively, the pedagogical message of *The Complete Home* is that women's ability to conceptualize, recognize, manage, and at times, purge "waste" through accrued wisdom and corporeal control is foundational to the constitution of a gendered white domestic subjectivity instrumental to ordering national interests. Waste is a recurring, transmogrifying actant in the text and in homes—an agent of action that takes both non-human and human forms—that can challenge and reflect the American housekeeper's competence within a vital space for which she is responsible to ensure that "souls and bodies are nourished" (p. 3) to serve the family, community, and nation. Although the text rarely surfaces race explicitly, the book is thoroughly racialized in advancing Anglo-Saxon whiteness as the cultural norm in the late 19th century (see Bailey, 2002; 2006), occasionally referring to "foreigners" and people of "heathen" nations as contrasts to those in the American household who engage in civil dialogue and uphold moral order with the competent white housewife at the helm. The text constructs whiteness through such characteristics as propriety, cleanliness, good manners, controlled behavior, and reason. Class status is noted steadily through references to paupers, widows, servants, and upper-class people of fortune, all of whom have lessons to teach, either through wasteful practices that defy middle-class values, or as practices that Good Women must emulate.

Structure of the Text

This substantial text, like other domestic manuals of the time, addresses a wide range of topics in its 22 chapters, complete with a 9-page table of contents, 11-page index and recipes. Yet, unlike texts structured with detailed task lists and recipes (e.g., Mrs. Beeton's 1861 *Book of Household Management*), *The Complete Home* enacts its pedagogy primarily through fictional dialogue and lengthy narrative among various female characters who live in a small, safe, rural, friendly village. The conversational curriculum shifts between experienced housekeepers' expositions, questions from novice housekeepers to elicit detail, and the occasional appearance of authoritative male professionals who offer anecdotes from their professional realms of expertise to support the female leaders' opinions. The entertaining characters discuss how they enact their "homework," a broad field of activity that encompasses decorating, cleaning, time management, responding efficiently to crises, providing nourishing meals, managing children, and preventing illness. Silly, inefficient characters surface in the text as well, narrating their domestic foibles and feelings

of bewilderment as their households erupt into chaos around them, threatening the American social order in the process (see Benjamin, 1997).

I list the chapter titles to illustrate the expansive domain of activities considered within women's purview. The multidimensional theme of "waste" is a steadfast concern in the text. The first chapter introduces Aunt Sophronia, the character of the "indefatigable diarist" (Wright, 1879, p. 11) who primarily narrates the book, relays the interactions with diverse villagers who wrestle with the machinations of their homes, and provides the domestic "notes" from which the text is presumably created. The other titles are as follows (the originals in roman numerals): (2) Order: Time Saving; (3) Economy: The Pounds and Pence; (4) Children: Their Rights and Liabilities; (5) Sickness and Wickedness; (6) Home Adornment; (7) Industry in the Home; (8) Literature in the Home; (9) Accidents in the Home; (10) Religion in the Family; (11) Hospitality in the Home; (12) Friendships in the Home; (13) Value of Good Manners; (14) Methods of Doing Work; (15) The Unity of the Home; (16) The Use and Abuse of Money in the Home; (17) Attention to Dress; (18) Mistresses and Servants; (19) A Young Man who Expects to Marry; (20) Ancient and Medieval Homes; (21) Model Homes; (22) Things That All Should Know. The ordering systems that define waste surface in the chapters through explicit concerns about its symbolic and material dangers, inefficiencies, and its reverberating moral dimensions.

The Responsibility of the Competent (White, Middle-Class) Housekeeper: Identifying and Managing Waste

She makes her home a model of economy, beauty, and propriety, or it is a false light of extravagance, spurring others to waste....

—Wright, 1879, p. 18

Conceptions of waste have geographic, cultural, and political dimensions that include themes of spatialized segregation, separation, and proxemics, hierarchy and value, purity and pollution, visibility and absence, and reconceptualization and transformation (e.g. see Douglas, 2003; Nagle, 2013; Strasser, 1999). *The Complete Home* reflects these theoretical nuances. The unfolding areas of scholarship and activism that take up these foci (see, for example, discard studies.com; worldwidewastejournal.com) underscore the cultural and historical dimensions of entities that people variously label, experience, sort, and discard as "waste."

Nagle (2013) uses the term "discard studies" to emphasize that complex systems (e.g. social, technical, economic) determine what is normative or discard-able in each locale and period. Mary Douglas' (1966/2001) well known book, *Purity and Danger*, has been an important theoretical touchstone in these areas of study in emphasizing how systems of ordering animate the cultural practices of separating "dirt" from non-dirt (p. 36), a valuing and sorting process that is fundamentally about power (see Liboiron, 2019, n.p.). "We do not simply con-

demn disorder,” Douglas (2001) clarifies, “we recognize that it is destructive to existing patterns...and that it has potentialities” to disrupt ordering systems (p. 95). In this sense, symbolic or material waste, refuse, discards, or dirt in varying spaces are “analytical trope[s] about power” (Liboiron, 2019, n.p). This framing is generative for considering such tropes in domestic manuals because of their investment in elevating women’s power to order The Home for the well-being of the nation.

In *The Complete Home*, managing waste is entirely women’s domain. The text conveys that identifying and managing “waste” is central to women’s specialized duties whether through cultivating skills of discernment to uncover the presence of waste wherever it lurked, to reconceptualizing and transforming “waste” into “useful” material, and/or using household resources more efficiently to expunge waste entirely from the home. The text treats waste as a dynamic concept that varies in form, location and historical context, even moment-to-moment and season-to-season as economic and corporeal needs shift in a woman’s home. Notably, waste advances women’s domestic self-actualization because they must have enough knowledge to recognize its diverse forms to combat or transform it where necessary. The discerning housewife must cultivate her skills through reading, dialogue, and experience to identify waste, manage it at a given moment and time, and teach other household members about its contours. Aligned with that education, women must familiarize themselves with diverse ways of life, whether through reading about other cultures or through experiences in their peers’ homes, to shape new understandings of waste relevant for their duties.

The text conveys that women should approach their learning methodically to become competent practitioners of domestic science, a pattern of advocacy for women’s education that was characteristic of other manuals as well (see Beecher, 1869). The characters insist that all who pursue a profession, including the female head of household, should read in the “line of your studies” (p. 204). “Wherever a woman is a sound scholar,” Aunt Sophronia asserts, “she ought to be therefore the finer housekeeper” (p. 27). Chapters discuss the sensible order of reading, the appropriate genres to peruse, and methods of work that ensure women have time to read. In particular, the text commands, “mothers must read” (p. vi)—“it is your *duty* to satisfy [your child’s mind]” (p. 114, emphasis in original). Such ordering ensures that women can “form . . . habits of thought” beneficial for their own intellectual and spiritual development (p. 203), for conversations with their husbands (p. 37), for instructing their children (p. 114), and for improving the “economy, beauty, and propriety” of their households (p. 18). In fact, the chapter on “Methods of Work” links insufficient study and idleness to patterns of madness. For example, one doctor notes that some of his patients are “indolent young women...whose minds being unfed gnaw on themselves and shrivel away” (p. 333). Learning can prevent such waste: “the mind occupied with questions of science, or philosophy, or history, has no time to become introverted, and brood to distraction over its own developments”

(p. 333). Busy housekeepers cannot afford to waste their time; learning catapults and refines their skills.

Waste is both a cultural and a moral matter. In Strasser's (1999) social history of trash, *Waste and Want*, she discusses *The Complete Home*, noting that the author was among those who "lashed out at American extravagance" in their writing after the Civil War (Strasser, 1999, p. 24). Indeed, the primary narrator, Aunt Sophronia, is particularly critical of wasteful practices among Americans in the late 19th century that emerge from vain and superficial preoccupations with consumerism at odds with the founding principles of the nation. The narrator's didactic, comparative and class-imbued analysis is worth noting at length for the ordering systems it reflects:

We Americans are an extravagant people: our land is so wide for its population, and ...can bring forth, so much more than its inhabitants consume, that we know nothing of the *saving and careful economy* of people of the Old World's thronged States. Lavish abundance of common things surrounded our ancestors, and they used it lavishly: we inherited the prodigal habit: but now our cities and some of our districts have a crowded population, and *want is the result of waste*. With us a poor laborer's family will spend more and waste more than a family in middle station in Italy, Germany or France; our middle classes *spend* and *waste* what would appall a Frenchman of fortune; in fact, we seem to lack the very means and methods of saving, which are open to all in the Old World; we despise saving; we call careful economy penuriousness; a woman who looks well to the ways of her household here is styled "stingy:" abroad she is a good housekeeper doing her legitimate duty. (Wright, 1879, p. 74; italics added)

Compressed within this robust paragraph is a blistering, sweeping commentary on Americans' thoughtless adoption of wasteful practices that run counter to current social realities, lead to "want" among those in need, and adopt as socially normative practices of extravagance that are eschewed as 'appalling' elsewhere in the world. The narrator conveys her awareness of the fluctuating meaning of waste through noting that "lavish" use of resources cannot serve present demands. In this passage, social class serves as a pedagogical touchstone to emphasize that Americans' wasteful practices are not only rampant across class status, whether one is a poor laborer, of middle-class status, or of fortune, but can destabilize proper class norms and hierarchies. Comparing American middle-class practices to upper-class behavior elsewhere in the globe reveals the group's distorted, even shameful, conceptions of waste.

Women's knowledge of the contextual variability of waste matters because ignorance impedes their power (Douglas, 2001) to resist ordering systems that normalize extravagance and to reframe Old World norms as still relevant for the new one. Characters often champion the careful practices of Europeans in the "Old World" as models for American housewives. Without awareness that governing norms are culturally situated, women miss opportunities to draw from diverse

knowledge systems to reduce waste. Further, it can render those women who do embrace practices of economy vulnerable to critique as “stingy” rather than competent actors efficiently maximizing the full potential of their family’s resources. In those instances, women’s practices of economy become subject to misplaced ridicule rather than respect. The manual urges readers to reconceptualize thrift as a value, and the thrifty woman as the household’s greatest resource.

“The Yawning of the Refuse Pail” (p. 71): The Dangers and Uses of Household Waste

[B]etter sacrifice the carpets than the health.

—Wright, 1879, p. 125

Managing waste is also a matter of health. The manual reflects broad concerns about sanitation and disease accompanying industrialization and population growth in the late 19th century and links the protection of family to maintaining a healthy Home (p. 125). An important task of the competent housekeeper is thus ferreting out dangerous waste from those materials which might seem refuse at first glance but, in fact, are promising materials to repurpose for the good of the Home. The refuse pail emerges as an actant in this text, its gaping mouth standing ready to consume whatever crosses its path, including the perfectly useful discards from a thoughtless American housekeeper’s meal preparation. In her haste and ignorance, she might toss into the pail a “spoonful of beans,” “slices of tomato,” or “remnants of the macaroni” (p. 76)—that might transmogrify, in the French housewife’s artful, efficient domestic sphere, into substantive ingredients for a tasty and nutritious soup. For the skilled housewife, knowledge, economy, creativity, and intentionality inform her arsenal against waste, from scraping rather than peeling vegetables, to repurposing scraps to feed fowls, to using vegetation of all types and sizes for fuel rather than sacrificing beautiful trees (pp. 78-79). She can also creatively save cloth scraps, repurpose material, and perk up last year’s fashions with new collars or careful cleaning.

Waste inherently enacts notions of spatialization and proxemics that in this ordering system mark household boundaries and propel Good Housekeepers to police them, forming their subjectivities in the process. The health of the social body rests on their shoulders. Some forms of waste with invisible pollutants render such boundaries porous through seeping into the woman’s home without her knowledge. For example, however well-meaning, a housekeeper bent on tidying her living space who neglects her sink drains or who flings soap suds in an area too close to her dwelling beckons an array of hazards. On the surface, discarding soap suds appears to protect the home, but a character asserts, “Some very tidy housekeepers do not realize the excessive caution that should be used with sinks and drains, where bath-water, dish-water and scrubbing water are cast out. More diseases than we now suspect are propagated by minute spores” (p. 125). Waste-

water is riddled with particles excreted from soiled clothes, bedlinens, and dishes, all of which can cause disease. Some poisons reside in old wallpaper, “swill-pails,” carpets, “cisterns” and “filthy rags” “foul enough to breed a pestilence” (p. 127).

Similarly, while making the bed in the morning appears to be a sensible and tidy act, it is in fact “a dangerous plan,” a wasteful use of energy, and a practice that is “really very dirty” (p. 135). Instead, each morning, women should air out their beds because “pounds of insensible perspiration, carrying particles of waste matter, flow off from the pores of our bodies during sleep; this refuse matter fills the clothes we wear, and our bedding” (p. 135). Europeans, again, are more skilled and careful than Americans in this regard; Germans refuse the superficial concerns of tidy beds and are “healthy” because they air their beds at length.

These invisible pollutants are particularly dangerous to women's health. Sneaky actants such as spores eradicate the clear borders between de/valued spaces and potentially endanger women who must remain “sound in body and mind” to carry out their noble work (p. 24). Pollutants can emerge from attics, cellars, even deep within the bowels of the home. A character describes her concern about metal sink pipes as conduits for toxins:

If the pipe is metal, the decay unites with the metal and produces mineral as well as animal and vegetable poison. A current of air drives up through the pipe, and carries with it viewless atoms of violent poison and dangerous decay, and they tremble in the air of your house, or ever you are aware, they have entered your nose, throat and stomach. (Wright, 1879, p. 126)

Polluted air from drainpipes can “produce influenza, diphtheria, fever” (p. 126) that damage the family or others in the community. Other pollutants can emerge from within the body. In fact, those women who are aware they carry an “organic disease” or “insidious madness” should police their own bodies through remaining single so as not to damage their future households and inflicting, in turn, “miseries on her children” (p. 24). Whether in the form of bad manners, vile language, or dirty bodies, waste that cannot be cast from the boundaries of the home must be eradicated in situ without delay. It is only the vigilant housekeeper—one who refuses superficial assessments, one who is familiar with scientific principles, one who discusses with other learned, sensible women—who can prevent waste from entering or remaining within her body/home. One character soberly notes the labor involved, “a housekeeper needs the hundred eyes of Argus to see that her home is free from these dangers” (p. 127).

Other sneaky forms of waste can invade households as well, manifesting in the latest trends in women's fashion and home décor. White women's preoccupations with fripperies and finery invite a seductive form of consumerist waste no less dangerous to the Home than organic disease or spores: the waste of women's precious time, energy, health, and financial resources on superficial matters. In periods of social uncertainty riddled with tax changes, failing banks, and natural disasters, women must lead the

way in practicing economy (p. 56). There are powerful ordering systems governing such conceptions of value and waste. Aunt Sophronia offers a cautionary reflection on the circumstances of a woman poised to marry. She expresses,

I should be sorry to have Miriam at once so engrossed in dress and fineries, which in two years will be out of date, and in twenty quite forgotten, that she will have no calm time for consideration, and to prepare herself to face and solve problems which shall be of the last importance, not only to herself, but probably to many others [in her home]. (Wright, 1879, p. 13)

Economy in emotion and behavior are values to celebrate. Women must resist desires for passing fashions, for vanity rather than substance, and for extravagance rather than economy. Characters advocate for getting “the best [materials] in quantity and then allowing no wasting” (p. 50) and avoiding all adornment that might tax a busy woman’s energy. Like the vapors from dirty drains, keeping up with the latest fashion can damage women’s well-being. One woman expresses, “it is foolish in a house-mother to exhaust her health, and deprive her children of her company, and herself of improvement, merely for the sake of a few tucks, ruffles, and puffs” (p. 51). A vain character, Helen, demonstrates her distorted values in her wedding plans for “buying lots of things and having them made up in the very latest style” (Wright, 1879, p. 16), rather than focusing on the skills and moral dispositions worthy of running a home that shapes the future of its members. The cumulative message is that the normative system of ordering (Douglas, 2001/1966) tantalizes Helen with vain and wasteful purchases at odds with women’s noble pursuits. Women have the power to re-define the ordering system that distinguishes value from dross to celebrate plain adornment, economy, and well-being for the good of all.

Preventing Wasteful Actions:

Disciplining the Body to Manage the Home (and Nation)

Every woman of good judgment and of any degree of observation, with a good physician to fall back upon, one whose style of practice she has carefully noted, should be able to treat the simple ailments of her family without fuss, excitement or doctor’s help.

—Wright, 1879, p. 142

The manual instructs women to discipline their movements, thoughts, and use of time to prevent damage to their bodies—to ‘wasting a good woman,’—as they wrestled with incessant domestic demands. Women’s labor involves controlling their energy to ensure they maintain a healthy pace of work and have the Presence of Mind (p. 218) to create an ordered and welcoming home. As the characters insist, do not “crowd work.” Significantly, the text conveys that actualizing the art of domestic science involves substantial expertise and self-discipline, while

also emphasizing, for the skilled housewife, that her work should never *look* like labor. The housewife testifies to her skill in domestic economy through the very appearance of ease and seamlessness in her movements and household processes. Like Nagle (2013) notes in her ethnography of contemporary sanitation practices in New York City, no one notices the skill and labor involved in managing and removing garbage until workers cease to do it.

Characters insist that women not only act to avoid waste but *feel* that avoiding waste in how they move their bodies, expend their energy, and engage with others is central to the home's smooth functioning and their very subjectivities as competent, moral, disciplined professionals. In this sense, the work of the artful housewife is not only completing varied tasks such as stoking the fire, baking biscuits, doing the laundry, and reading in her field of expertise. The book also outlines *how* women must carry out their work and how they should *feel* while carrying out their work. Women must discipline their bodies, emotions, and desires through exercising "self-restraint," careful planning, and cultivating cheerful dispositions that permeate the fibers of the home and reach into the social fabric outside their walls.

Preventing waste extends to managing even the most minute machinations of the body, a set of disciplining and productive practices (Foucault, 1979) that mothers must cultivate for themselves and nourish in their children throughout their early lives. As one character insists, women waste energy in 'fussing' 'fluttering and bustling about' (Wright, 1879, p. 182). In one example, a woman's chaotic preparation of dinner, clumsy movements, and emotional distress is juxtaposed with another housekeeper's seamless command of her kitchen. In another example, a character had "flung an avalanche of soiled clothes" down the stairs because she felt unsettled from the "turmoil" in her house (p. 43). A calm demeanor emerges from instruction throughout childhood, delivered with consistency and resolve, observing good models of behavior, and preventing drama and "fuss" (p. 182). Women should absorb this corporeal knowledge to prevent wasted time, suffering, and pain when a household faces trouble and they must respond quickly. The manual includes examples of women calmly extinguishing fires, attending briskly to spurting blood and nearly-severed digits, saving children from drowning, and protecting the home from rabid dogs. Posed against this competence are pedagogical examples of screaming, useless women, burned homes, and messy kitchens. These corporeal and material excesses would have been entirely preventable if women had cultivated "presence of mind." The narrator asks, "are we cultivating in ourselves a frame of mind which shall enable us to meet these mischances and conquer them?" (Wright, 1879, p. 217).

To discipline the body/mind to prepare for emergencies as well as mundane demands of the Home requires women's caring for their health and appearance. As the narrator remarks, "I heartily abhor an untidy woman" (p. 42). Like the home, the woman's body exemplifies the presence or lack of interior disciplining. Women

must not waste precious energy on over-exertion. The book advises methods of self-care such as bathing one's eyes with cool water, reading upright so as not to strain the eyes, taking frequent breaks to rest, getting enough sleep, disseminating tasks to all household members, and keeping one's environment free of hazards. Aunt Sophronia insists, "the secret lies in industrious order—in what is called good management" (Wright, 1879, p. 35). The observant housekeeper watches, calculates, chastises, reorders, and "checks every waste" (Wright, 1879, p. 81). These repeated corporeal lessons in domestic science manifest in feelings of shame when behavior is out of order and satisfaction when accomplished competently.

Carefully managing the white female body and her other household resources have broader implications for the national home. The text teaches these corporeal lessons. As one character expresses,

If people could only be taught that economy is a thing of *littles* and of *individuals* and of *every day*, and not a thing of masses and of spasmodic efforts, then a true idea would begin to tell upon the habits of our domestic life, and its effects would be seen in general and national prosperity. (Wright, 1879, p. 80)

From how a woman sets her table, to how she governs her children, she must also use her body efficiently because her "little" actions and "every day" labor at home influences the accomplishments of her family in the wider world (p. 18).

The Waste of a Good Woman: Maximizing Time, Aptitude and Talent (p. 32)

What will a man's "habitual prudence avail him against the careless waste and extravagance of an uncalculating, unthinking wife?"

—quoted in Wright, 1879, p. 365)

As a resource and instrument for achieving national prosperity, women must maximize their time and talents. In this manual, "indolence" and inefficiency waste good women. A female scholar in the text expresses, "more diseases arise from indolence than from overwork: idleness begets vice, and vice fosters disease" (Wright, 1879, p. 185), decimating women's vigor and potential in the process. The narrator emphasizes the connection among vice, idleness, and corporeal weakness that can threaten women's development. She notes, "wasting their lives in this wretched way...[with] luxury, folly and amusements...girls become extravagant and expensive in their wants, and weak in muscle, nerves and morals" (p. 185).

As fitting their moral role, white middle class women have responsibilities to ensure servants and children also use their time and bodies appropriately to serve the national Home. The text devotes one chapter (18) to the topic of "mistress and servants," underscoring the idealized role of middle-class housewife as manager of household workers who, if properly directed, must also prevent waste. As "members of the family," servants are extensions of the housekeeper's responsibilities,

necessitating care, sensitivity, and mentoring under her watchful eye. Without such support, a female servant might become the “dirty and wasteful wife of some poor man, confirming him in all his evil habits, and bringing into the world a brood of semi-beggars, filthy and ragged and unschooled, to be the criminals and paupers of a generation to come” (p. 437). These mentoring decisions have clear social reverberations for the class and racial order: “How much worse is every town for one such degraded family? They are drunkards, thieves, murderers, incendiaries” (p. 437). In this cautionary tale, the white housekeeper must seize her role as guardian/savior to prevent waste in their children’s and working women’s reproduction of the citizenry. The housewife’s work ensures that lives remain useful.

Mothers must also ensure their female children experience the joys of childhood to become proper stewards of their future homes. Characters describe households bursting with children in which “the figures and health and tempers of unfortunate little eldest daughters are sacrificed to being made reliable child’s maids for their juniors” (Wright, 1879, p. 93). Women are to blame if they waste their eldest children’s youth in forcing them to care for their siblings, becoming “prematurely old and care-worn” (Wright, 1879, p. 93), rather than ensuring they revel in playing and developing their faculties to fulfill such duties in due course. The extreme consequences of numerous children and neglected duties narrated here underscore the familiar trope and lofty construction of white women as moral guardians of the nation. While historians note a decline in the availability of household help as the century progressed (Mintz & Kellogg, 1987, p. 124), the ideal of having help, as articulated in this manual, was an important component of idealized gendered middle-class white subjectivity. Given all women’s limited legal and political rights during the 19th century, the household hierarchy of leader/worker underscored the white domestic professional’s power as a guardian and manager.

Another wasteful practice is for women to spend energy and time on tasks for which they have no aptitude. Although social norms might suggest that women should learn certain crafts or subjects, the manual reframes such norms as a potential waste of precious energy. For some, with no musical talent, studying music would be a “waste of time and money” (p. 32). Women should spend their time cultivating their natural abilities and interests. The effects of such waste can even be calculated. As one sensible character asserts,

If I spend on music two hours a day during my four years’ course [of study], I spend two thousand five hundred and four hours, and four hundred dollars upon music, and then can only drum on the piano, and not play with taste and sympathy. All those hours and that money, on the other hand, might put me in possession of some branch for which I have real aptitude. (Wright, 1879, p. 33)

Reducing waste thus extends to middle-class corporeal and temporal resources, even the physical spaces of the idealized middle-class home. One character insists that

furnishing the nicest rooms in the house for visitors is “foolish.” Families should use their home thoroughly rather than preserving places “where five or six times in a year a few visitors go to lay off hats and shawls...” (Wright, 1879, p. 272). Unfortunately, too often, “these best rooms are shut up and virtually wasted” (p. 272) most of the year. Notably, the narrator suggests the mother of the house should always have the nicest room. Investing in her health and well-being pay dividends for the family that should be manifest at every level of household practice, even in politics of spatialization.

Conclusion: Waste is Women’s Domain

For national and social disasters, for moral and financial evils, the cure begins in the Household.

—Wright, 1879, p. 3

Strasser (1999) argues in her social history of trash that “advice writing” of this kind reveals little information about the materiality of trash during this period (p. 19). This “kind of reform literature” in fact, is “often more intent on correcting the behavior norm than describing it” (Strasser, 1999, p. 25). In making this point, Strasser troubles realist interpretations of such domestic texts as reflecting the actual tasks women performed to manage their households each day. Indeed, such texts cannot operate as windows into a 19th century real, as an array of gendered textual silences haunt them, from the absence of bathrooms to little mention of bodily waste and diverse fluids that leak from infants, the injured and elderly, and menstruating and birthing women. The idealized homes, with “wasted” space and room to move, are places of imagination in women’s control “where [no] wants” result from waste (p. 74).

Rather, this domestic treatise foregrounds white women as actors in nation building through their managing and reframing of waste. They wield power, in Douglas’s (2001/1966) terms, through sustaining a kind of idealized discourse that champions through the massive pages of manuals the legitimacy of women’s domestic expertise to manage dis/order. In this system of ordering, the threat of wasting lurks at every turn. “Waste” emerges as a multidimensional and transmogrifying actant, at times so furtive or normalized that only women’s relentless scrutiny can identify it. One can waste bodies, time, money, energy, aptitude, health, household spaces, childhoods, material goods, food, talents, and opportunities for women’s domestic self-actualization. Women can refrain from marrying if they carry organic disease and repurpose morsels of food that might otherwise be discarded. The steady references across the 22 chapters to waste teach women to identify where they might be participating in wasteful behavior and how to reframe and conquer these practices to affirm their competence.

The Complete Home underscores the historical and cultural dynamism of

conceptions of waste, the intricate labor involved in policing its boundaries, and the championing of white women in the battle against wasteful practices. Waste is not a frivolous matter, but a generative site that constantly marks and tests white women's power to control disorder and serves as a vehicle for women's self-actualization as worthy agents of American nationalism. As the narrator emphasizes, "In a Home it must be order or ruin" (p. 47), a message that transcends the walls of the family home. Women's work to maintain order in the household is a "cure" to address the greater ills that plague the nation (Wright, 1879, p. 3) because disorder disrupts power (Douglas, 2001/1966). This domestic manual has a message for the nation, as one sensible character articulates: "Americans must learn this lesson of economy, for the noblest land cannot endure the drain of waste" (p. 80). Women must not only guard against household waste, but must guard against becoming waste themselves.

Notes

¹ I first considered this book as part of a larger unpublished study on educational texts (Bailey, 1997); the writer was a distant ancestor of the author (see Bailey, 2002).

² Lydia Child also decried the extravagance of the age and need for economy earlier in the century in *The American Frugal Housewife*, Boston, MA: Carter & Hender, 1832.

³ Strasser (1999) quotes some of this material in her social history of trash, *Waste and Want*, wording which may have helped inspire her book title.

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Taboo: The Journal of Culture and Education
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Vision and Scope

Taboo: The Journal of Culture and Education is an academic forum for the transdisciplinary study of the dynamic and complex relationship between the various competing and complementary aspects of education broadly defined. *Taboo* is grounded on the notion of radical contextualization. To investigate the notion of radical contextualization, we encourage scholars to draw from a variety of theoretical and methodological perspectives to contest current taken-for-granted approaches in education and in the academy. Some of these approaches include, Post-Structuralism, Feminist Studies, Actor-Network Theory, Queer Theory, New Materialism, Historical/Genealogical, Affect Theory, and Critical approaches to race, class, and gender studies. Beyond simply articulating critical perspectives we seek contributions willing to stake the unsaid and the previous and current unconsiderable and/or irreconcilable. We encourage work that seeks to wrap its lips around the complex, chaotic, and cutting edges of the sayable and knowable. We want to push readers and contributors to perform complex questioning of the very ideas that have become all too common-place within traditional academic journals. We specifically foster discussions across and through different disciplines including explorations into how intertextualities and intersectionalities operate throughout and within different educational times/spaces/places. The journal encourages papers from a wide range of contributors who work within these general areas. We also encourage research that pushes the methodological boundaries. *Taboo* seeks a dialogic series of interactions that push place, space, and time boundaries as well as invites a leaning in and pushing back approach. Not only do we seek content that engages these values, but we also favor unique, controversial, and continually complicated forms and modes of presentations. As its title suggests, *Taboo* seeks provocative and controversial submissions.

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When submitting a piece for consideration, please know that reviewers will be asked the following questions about your manuscript:

How does the manuscript take up a transdisciplinary study of the dynamic and complex relationship between the various competing and complementary aspects of education broadly defined?

How and to what extent does the manuscript address the notion of radical contextualization?

How does the manuscript investigate the notion of radical contextualization?

How do scholars draw from a variety of theoretical and methodological perspectives to contest current taken-for-granted approaches in education and in the academy? (Some of these approaches include, Post-Structuralism, Feminist Studies, Actor-Network Theory, Queer Theory, New Materialism, Historical/Genealogical, Affect Theory, and Critical approaches to race, class, and gender studies).

Beyond simply articulating critical perspectives how does the manuscript stake the unsaid and the previous and current unconsiderable and/or irreconcilable?

How and to what extent does the work seek to wrap its lips around the complex, chaotic, and cutting edges of the sayable and knowable?

How does the manuscript push readers and contributors to perform complex questioning of the very ideas that have become all too common-place within traditional academic journals?

How does the manuscript foster discussions across and through different disciplines including explorations into how intertextualities and intersectionalities operate throughout and within different educational times/spaces/places?

How does the manuscript foster research that pushes the methodological boundaries?

How and to what extent does the manuscript foster a dialogic series of interactions that push place, space, and time boundaries as well as invites a leaning in and pushing back approach?

To what extent is the content of the manuscript provocative and controversial?

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- c. Manuscript Type (Article, Rant, Book Review, Guest Edited Special Issue).
- d. Please address how your manuscript fits the scope of the journal.
- e. Please indicate that the research complies with the rules and regulations of the Institutional Review Board of your particular institutions (if applicable)
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- g. Please submit the names of three potential reviewers for your manuscript.
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Taboo

The Journal of Culture and Education

Taboo: The Journal of Culture and Education is an academic forum featuring the study of teaching and pedagogy that focuses on the relationship between education and its sociocultural context. Grounded on the notion of “radical contextualization,” **Taboo** presents compelling and controversial pieces from a wide range of contributors.

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