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## **Learning to Live**

**Esther Fitzpatrick**

The University of Auckland, Auckland, New Zealand

*As a white educator in New Zealand I am haunted by my past and in turn haunt others. This is one response to Derrida's directive 'Speak to the Ghost'.*

### **Learning to live**

A tattered script,

Unconsciously binding,

Haunts my becoming,

'Locking up'

And 'unlocking'.

Unconsciously I write on children's minds<sup>1</sup>,

Haunting their learning.

### **A Theory**

I puzzle, ponder, mull.

Thrash against ignorance.

Derrida shouts,           **'Speak to the ghost!'**<sup>2</sup>

*"What ghost? Where? How?"*

**'To learn to live ... one *must* speak to the ghost'**<sup>2</sup>.

A traveller without a map,

I enter into the other world.

The 'Touchstone stories' of my childhood<sup>3</sup>,

The 'Ancestors of my mind'<sup>4</sup>.

My 'Embodied self'<sup>5</sup> learning through,

*Being-in-the world,*

*Remembering being-in –the world,*

*Being-in-the world with others*<sup>6</sup>.

### **A Method**

I search, seek, summon the ghosts,

Down dusty hallowed halls.

My finger follows the folds,

A letter, a will, a poem?

Crafted and kept,

Smudged by living hands.

I create a way,

A language of the Arts.

As Bricoleur<sup>7</sup> I use the tools at hand.

I select and graft the pieces<sup>8</sup>,

I knit them together with paint and wire.

Sew words into a poem.

I perform the poem<sup>9</sup>

In the presence of others.

I dig down deep,

Secret forgotten places, in muscle and flesh.

I draw out memories,

Fragmented and frayed.

### **Living to Learn**

And for a while *we*,

Being in the world of story<sup>10</sup>,

Embody the living tapestry,

Transform Art into an 'utterance'<sup>11</sup>.

Disrupting the bindings, opening children's minds.

Unlocking, enabling others,

To learn to live.

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## Bio

Esther Fitzpatrick is a lecturer in teacher education at The University of Auckland, New Zealand. She has published on issues of racial-ethnic identity in postcolonial communities, drama as a method of inquiry, and ethical issues of arts based methodologies. Her current research uses a postcritical ethnography, where as a bricoleur Esther draws on a range of arts based methods to explore 'what it means to be a Pākehā educator'.