

Affective pedagogy, affective research, affect and becoming
arts-based-education-research(er)

Jacoba Matapo

John Roder

University of Auckland

Abstract

What then can the body of Arts - Research – Education do? What can arts based education research produce (hereafter ABER)? As emerging researchers in this field, we begin this chapter in the middle of a reflective conversation about many assemblages and about our journey into arts based education research, and what life was emergent in a recent project we were involved with known as Move-Act-Play-Sing (MAPS).

In our conversation we reflect on questions in respect to what ABER might do, how might ABER live within a teacher practitioner early childhood research project. We plug MAPS into the Deleuzian concept of affect to palpate ABER, reveal life and the tensions which express themselves as affects, capacities to affect and to be affected.

We discuss ways to honour more equal power relations across this emerging researcher community, university researcher, research assistant, community artist, teacher ‘as’ researcher, child as researcher, spiritual wairua, embodied life force ‘mauri’ and unique Maori knowledge local to sense of place, environment and land ‘whenua’. We consider our struggle with all the constraints that our labels produce, and how difficult es-

caping these has been at times... and continues to exercise capacities to affect us as we attempt to write this chapter.

Entering the crater: Scene-setting

The collective body of children and adults from Te Puna Kohungahunga (the Puna), stood at the top of Maungawhau, the mountain they relate to through their pepeha (connection to group, place and identity). The sounds of the waita (song) that expresses this connection through pepeha, sung earlier in the day has stayed with them throughout their hikoi walking performance. Maungawhau is their maunga that they had been walking on, playing on/with, acting on/with, singing on and to. At this moment they were staring into the crater several drawing in their breath, a few children singing. It was a moment these young tamariki (children), their kaiako (teachers), and whanau (families), many of whom had come walking the mountain fortnightly throughout the year, now felt a rise in harikoa... in their joy and will to move, dance and sing, expressing their existence, their capacity for life. They had been on the last few occasions revisiting their maunga anew with Molly, a drama performance artist who had joined the centre only recently to learn/explore/create novel forms of drama arts practices. These were part of a broader project enacting new relationships in early childhood education community-focused practice with practising artists. This collaborative exploration also involved we the authors, as emerging arts based education researchers. Across the collective body of those involved directly, and some like the kaumātua (Māori elders) less directly with the tamariki, this became a journey into novel modes of collaboration and partnership. In this chapter we consider how the differing assemblages and mixtures cohering in these experiences, are affecting and being affect-

ed within the broader realm of possibilities and impossibilities of a more affective arts based pedagogy and research practice.

The project that sat in the background where artists joined with early childhood centres in visits over a few months was called MAPS, Move Act Play Sing. MAPS was a project exploring arts based education research practices (hereafter ABER) as well as the broader space of possibilities for education and production of multiple collective/individual identities. The sense of entering the crater provides us with both an ABER narrative and fecund metaphor for the affective encounter(s) that this chapter wants to open up theoretically in hopefully rhizomatic analytical ways (Jackson & Mazzei, 2012).

This chapter then attempts to rethink possibilities for ABER in early childhood education (ECE) with attention drawn to Deleuzian and Deleuzo-Guattarian insights into affect, and its relationship to micropolitics and Deleuze and Guattari's concept of desire... desiring production, desiring-assemblages, desiring-bodies (Deleuze & Guattari, 1987). Expanding on the crater narrative that introduces this chapter we go on to share and analytically consider two further related narratives from MAPS that open up this ABER space meeting/mixing/affecting early childhood education. What makes this work significant from the perspective of performance arts in ECE settings is the meeting/mixing/affecting/being affected with and by Aotearoa New Zealand's sociopolitical-cultural-histories, the increase in collective capacities for en-act-ing and action within local communities and ecologies, and the emergent space for developing collaborative reciprocal relations with community artists.

Seeing the assemblages and emergent mixtures as bodies acting, and in part following Spinoza's influence on Deleuze and Guattari's concepts we ask what a body can do, what works, what is produced (Deleuze 1978). Foregrounding the affective dimensions through the narratives of these arts based education practices we note the trail of material affections left by the influencing ABER bodies. The affective influence of one upon the other cannot be separated but is reciprocal, fluid and somewhat messy. The broader question following Deleuze (1978) is the question of what life force of existence (in Deleuzian terms of affect) is produced within the broader milieu of these encounters, these mixture-ing assemblages; what produces capacities for opening body(ies) up and what diminishes them through closing down; what affects produce leaking, mixing, deterritorialising and reterritorialising movements, moments of rest?

Hickey-Moody (2013) suggests that affect can be read as method, or more specifically ...

“Deleuze's Spinozist notion of affectus can be read as an aesthetically based research methodology”.... [Where] “Affectus measures the material equation of an interaction, the gain and loss recorded in a body, or your embodied subjectivity, as a result of an encounter.” (Hickey-Moody, 2013, p.79)

We take up this understanding of affections, that is, the feelings revealing the actions of the affecting bodies, to provide us with a space for understanding how art enables embodied shifts in our capacities (Hickey-Moody, 2013). Throughout this telling we weave what we feel has been an

attempt at an unfolding, affective pedagogy, folding into/ enfolding our emergent becoming-ABER(er) narratives.

We conclude by revisiting desiring production. We move to a desiring-stuttering through relating affect to power, concepts of segmentarity and micropolitics. In revisiting this production, we potentially destabilize existing dominant power-relations and produce modulating flows that transverse pedagogy, art making and ABER practice.

...next, we begin our making/unmaking with a story as koru image, which,
for Māori holds collective meaning, the birth of new life, growth
and perpetual movement...

When Pakeha arrived some two hundred plus years ago it was a time of colonisation coterminous with spiritual and empire discursive shifts and conditions. It is something of a gross simplification, but for our purposes here what singled out Aotearoa New Zealand as a differentiating space in the broader English ambitions of empire was the commitment to a collaborative partnership that explored non-traditional modes of becoming together. This partnership was formalised in what is still acknowledged today as Aotearoa's founding document the 'Treaty of Waitangi / Tiriti O Waitangi'. Some would say well-intentioned and all downhill from there, given the inability to fully escape the capturing of ones past and the adaptive processes of capital exploitation. How is this significant then to MAPS, Te Puna Kohungahunga, early childhood education and our engagement with ABER? Not least of the significant influences would be in New Zealand the adoption of a bicultural curriculum know as *Te Whāriki* (weaving the mat) *Te Whāriki* takes a unique approach to curriculum that is founded on partnership and openness to the Other, a curriculum-becoming-Other. It does not attempt a translation of Western values and words into Māori, rather it attempts to take account of the value of the mixture-ing of both affecting each other leaving traces on each other rather than making a single bland mix. It is beyond the resources of this chapter to outline the full extent of this collaborative curriculum encounter (Nuttell, 2013).

Coming back to the affective space of ABER research in this particular MAPS context we are confronted by the history of colonising spaces not unfamiliar in research practice but amplified infinitely in these events. It is clear that the participation of researchers and the research itself facing risks of enacting the potential for colonising practices, particularly given our background as non-Māori. It is acknowledged that this will most cer-

tainly have flowed at different times and affected conditions in different spaces. There was an event however we believe exceeded the closing down affects of these molarising capacities of research practice (Blaise, 2013). It emerged in the series of hikoi in what cohered (and inhered) in the intensifying flows around the penultimate moment when tamariki-kaiako-community artist and collective whānau descended into the crater to thank and celebrate with Maungawhau.

To help understand why entering the crater was so significant we need to pause and consider more of the affecting material conditions. Maungawhau was more often known over the last two centuries by its European name Mt Eden. In recent decades where the question of naming and land rights has been contested Mt Eden has been seen as a symbol of the assimilation of Māori into European perspectives, farming, tourism and so on. More recently there has been a return of traditional rights to local iwi (collective term for tribe) opening up new opportunities for more sustainable practices and affecting collaborations to occur.

The short sustainability story here is that the crater in particular, suffered from these various intrusions of farming, tourism and local lack of respect for the site, affecting its material geological form. It was in danger of eroding away. As part of Aotearoa/New Zealand's shift towards re-establishing Māori sovereign authority and leadership (that is tino rangatiratanga) responsibility of Mt Eden-Maungawhau was returned to Māori with new partnership relations emerging between iwi and local body government Auckland City Council. Since then, decisions have been made setting aside the area inside the crater as off limits, thereby curbing random excursions by visitors and other tourist activity. This reflected a shift to mandates that

take account of conservation-spiritual interests and expose how acts shift power flows. New mixtures of relations deterritorialise existing relating bodies. Each new mixture-ing of emerging relations has the capacity to de-territorialise or reterritorialise the space. An ABER community-influenced and community-influencing project such as MAPS becomes another assembling body within the broader milieu of socio-historical-political-cultural reciprocating forces and flows. And it is what Deleuze and Guattari would call a line of flight (1987) that leaks out as part of the micropolitical movement escaping the existing relations that have been described thus far.

The story picks up here on how in Aotearoa/New Zealand, for many years now, tino rangatiratanga (right of Māori to self-govern) has been seen as a necessary lever for collective self-realisation and reclamation of past modes of being leading to a re-imagining of alternate, more power-full social futures. As the kaumātua (elders) became more aware of the Puna's visits to the mountain, they exercised their tangatawhenua rights to open a new space in the tamariki's becoming-Māori (that is, their rights to self-govern expressed through links with place and land). It took form as an invitation extended to whānau to descend into the crater, with the original intention of taking performance elements of their drama endeavour and to commune in the most sacred part of Maungawhau. It took on deeper spiritual significance in regard to the hikoi walking performance, connecting and reconnecting with place. In the dramatic sense we can think of what enables us to be fully present in that moment. The act of entering the crater was not so much a destination at the end of the day but an intensifying moment/movement between numerous points in the centre's many engagements with Maungawhau. This break in the pattern of the research

practice provoked small chain reactions triggering further micropolitical affects in the becoming of the encounter and those bodies involved. It is worth noting that traditionally hikoī within Maori tradition have been events embodying their cultural aspirations and ways of being, and acted as vehicles for political activism (Harris, 2004).

There is some important cultural contextual detail that needs attention here before continuing. When this account talks about relating to ‘their’ maunga there are significant differences between Māori tikanga (beliefs) and any similar sense of meaning in European terms. In the dominant majoritarian culture of the West if one were to say that this is ‘their’ land, the ‘their’ would indicate possessive ownership of the thing. For Māori, this is challenging, as the nature of the relationship is not ownership or possessive in this sense at all. If we consider this through Deleuzian affect we gain a sense of how the possessive view of the relationship limits or diminishes the capacity to act. An alternative perspective would consider an ethos more in line with an ethic of care, a responsibility to the land, its connections form part of the collective you, producing group identity(ies) and this is reciprocal in that the land is affected by those who take up this responsibility relating to it through kaitiakitanga, essentially expressing an ethical care for the environment following a Māori worldview. The kaumātua took the opportunity to enlarge this space to express life for the tamariki and their whanau by inviting them as a collective to descend into the crater as part of their hikoī walking performance.

It would be another story to go into the detail of everything assembling-emerging in this event but we will now draw attention to flows of collaboration partnership which takes as its founding reference the Treaty of Wai-

tangi. The imagined future and what materialised shows how those involved in signing this partnership document some 200 years ago saw things from quite different perspectives. What is significant in the complexity of our analogy with ABER entering the unknown and whose known(s) are disrupted is the capacity for the movement of affects transversing affecting bodies / affected bodies to open space (of possibilities) in which the power to act increases life's existences and expression. There are many traditional practices (kaupapa) that might have been invoked as part or following this invitation in regard to decision-making who led the group down into the crater. It could have been a kaumātua or a kaiako. Perhaps it could have been one of the older tamariki as a symbol of the value placed on the young as our taonga (sacred treasures). In the context of this day however there was a significant re-imagination, an expansion of potential life in the bicultural detail. Molly as the community artist was attempting to be almost imperceptible in the events as this was coming towards the end of her formally arranged time with the Puna, and the hikoi on this day was further movement in new directions the Puna were probing as a self-organising assemblage. However, the kaiako and Puna whanau saw new opportunities and opened up this precious moment as an extension of the partnership developed throughout the MAPS-PUNA journey, asking Molly the community artist from Brighton in England, not long after to give birth to a daughter in Aotearoa New Zealand.

Through children's, teachers' and our own narratives, sharing in lived experiences with the Puna centre community whānau, we could see transversing the spaces and relationalities between the affecting assemblage-bodies, we could see repeatedly emerging the breath, the life force, the past, present, future and mauri inseparable, open to affect and to be affect-

ed. How the past present and future folds in to the present helped us think about Maungawhau as rich event and encounter awaiting what the arts would enable, what desiring-stutters would halt the familiar patterns and worlds, what transformations would be produced and who they would work for. Entering the crater thinking about whose known(s) (or knowledges) in the analogy draws attention to one last story, and that came back to how the researcher partnership began with the collective whānau of the Puna and how the kaupapa of the research] has a beginning too as part of the desiring life of the research and what it produced. Unlike many hierarchical approaches in research decision making, it was a collective whānau decision that agreed to open a space for the MAPS project to join with the Puna, and to work with us as ABER researchers. It was a collective commitment by all bodies to engage in an emergent ABER kaupapa (the effect of which was to set out and grow a shared agenda and pluralistic set of principles).

Desire... desiring-production... desiring-stutter

Earlier we saw that in Deleuzean ontology assemblages are machinic/produced and as such can be thought of as desiring-productions (Jackson & Mazzei, 2012).

“... The desiring machine is that which provides connections for a pluggin-in of forces, flows, and intensities. The machine, as such, with no particular subjectivity or center, is a hub of connections and productions- it deterritorialises and presents the possibility for transformation, proliferation, and becoming (Jackson & Mazzei, 2012, p 88).

We wish to plug in our ABER-becoming questions with our own becoming-ABER(er) practices, our(selves), our ideas, our stories and our writing... to put to work the concepts of assemblage / machinic assemblages, their relationship to desire, and to affect and to other Deleuzian concepts.

Connecting across and through these relationalities, Cole (2013) points out affectus is relational practice through which knowledge is made and transmitted. The degree to which this is enacted and embodied makes the case for envisioning affect as pedagogy, particularly in respect to the arts based practice described. So we wonder here about what it is that emerges and is constituted in the milieu of assemblages that has a capacity to affect and also an openness to be affected. In our hikoi walking performance this sense of openness drew us to ongoing flows of emergent potentiality. Potentiality affecting the environment itself, the tamariki, kaiako, and community artist, enabling each to question how curriculum works and sense their I/we collective power-full-ness (Sellers, 2013, p. 177), by being power-full players (p. 23) increasing capacities in their power to act.

This was reflected after the hikoi event as very positive and affirming for all those involved. More recently Whaea Dahlene (personal communication) spoke of the dramatic experience on the maunga bringing the tamariki's mauri back into balance. We feel somewhat in awe as we have felt these Māori concepts speak to our western philosophical discourse, but as reflected on earlier, we are also very conscious that to go any further, at least in writing about what we are learning here needs to be much more of a working partnership involving Māori voices (Whaea Dahlene who lived out the becoming-kuia, along with others), coterminous events writing en-

compasses more authentically this Māori Pakeha juxtapositioning, this plugging in and creation of emergent spaces that ABER might be just one machine affecting this enabling desiring-production.

In thinking about plugging into desire as a productive life force (Deleuze and Guattari, 1987 p.166). We were excited when (in the process of mapping connections) there was a line of flight that escaped our Western frameworks and created new connections to/through the Māori concept of the mauri. Whaea Karen described the mauri each individual has as an essential life-force. Whaea Dahlene elaborated further telling us about how a child visiting the maunga with their mauri out of balance is open to being affected by the mauri of the maunga and of the group collectively engaging in this creative event. So in listening-sensing here, it is not only how human and animate objects which have this life force, a mauri, but also inanimate objects, the river, a village and of course the maunga.

Alecia Youngblood Jackson (2013) talks about the potential for research and the creative development of concepts as a becoming-Deleuzian method of plugging in bits of assemblages into other assemblages to see what is produced, what works. She goes further, suggesting data-as-machine (or as seen earlier following Deleuze and Guattari a machinic or produced assemblage) emerges when data from research narratives is plugged into Deleuzian concepts. Jackson (2013) says... “I allow the data to contaminate Deleuze’s theory in its own act of becoming. The plugging in is an activity to provoke, explain and elaborate the assemblage. Data-as-machine positions data as fluid, multiple...” (p.114). This seeing what is produced is quite different to a coding process that risks a fixing of meaning, something Maggie MacLure warns us about when addressing the ‘offences of

coding' (2013, 167). Rather this juxtaposition is intended more as an act of creation allowing the data to 'glow' (p.173). Deleuze and Guattari liken this to a method of construction for keeping oneself open (also talked about as building a body without organs (1987, p.165). In this process of our own constructing-openness there was also resonance with this Deleuzian-Guattarian concept of desire and of affect.

Reflection on the Puna's hikoi-assemblage

"Walk as a way to *know* the maunga".

... which path to take...Mana Aotūroa... explore... Climb... slide

You should jump in

muddy puddles too"...

"Now the tamariki see the maunga in the city skyline. It's become part of the time of early childhood, woven in" (kaiako).

The kaiako (teachers) who have set aspirations for tamariki, with their whānau (family community) to know themselves, to know their Māoriness, could not in a way escape this engagement with their maunga. It is embedded in the pepeha of the centre, recited in greetings, sung in waiata, revealing its connections, its relationalities to its own ancestry, its cultural GPS, its sense of place in the world and part of the production of who they/it/we are. One's pepeha is about locating ourselves not only through our people past, our parentage (whānau, hapu, iwi), but also through our awa (river, stream, creek), our maunga, our tribal journeys arriving in this place. The question of 'knowing' though, in any arena is an epistemologically-loaded deeply contested political question.

The question of knowing...?

.... the tamariki (children)...

the kuia (respected wise Māori woman)...

the kaiako (teacher)...

the kaiako becoming-kuia becoming-tamariki.

“Kia tupato ki te ahi” called out the kuia as the tamariki ran eagerly to join in the events building energy in the grass away from the kaiako. There were no flames in the sense that one first imagines hearing this cry, and the kuia who stood amidst the long grass pointing to places away from the ‘fire’ was many decades younger than the wise elderly Māori women who are usually given this title. But this did not matter to the children anticipating what this event might reveal, fully embodied in the events taking place, their presence already connecting with life through their belonging/becoming in the assemblages of desire that were being produced. Their teacher had transformed from their role as kaiako to kuia and it was to the wise kuia that was emerging in this space that they were now connected.

The kaiako becoming-kuia was also exploring movement in this creative space. With their newly present kuia, the tamariki were opening up to an intimate sensing of themselves and place, playing with their own cultural desiring machine, keeper and passer on of Māori ways. This dramatic space could also be seen to be creating space for alternative narratives of curriculum, ones’ hoping for these intensities and productive desires to shift and change the fixedness that brings stasis to Māori aspirations.

Our kaiako becoming-kuia indicated a circular area to sit amidst the green

long grassy space. The presence of the maunga is sensed and of the place that narrative holds in this collective becoming, living as Māori, even as this maunga in the city transverses children's everyday urban experiences. It is an emerging hybrid of flows in which many different potentials and multiplicities are actualized...

This narrative with its affective detail connects us with the haeccities consisting of movement and rest. Haeccities refers to a this-ness, in the virtual sense of their immanent potential becoming. From their 'becoming-intense' chapter in a thousand plateaus Deleuze and Guattari (1987) capture our own movement and its this-ness in this way...

“There is a mode of individuation very different from that of a person, subject, thing, or substance. We reserve the name haecceity for it. A season, a winter, a summer, an hour, a date have a perfect individuality lacking nothing, even though this individuality is different from that of a thing or a subject. They are haecceities in the sense that they consist entirely of relations of movement and rest between molecules or particles, capacities to affect and be affected. [the] ...art of local movements and transports of affect Tales must contain haecceities that are not simply emplacements, but concrete individuations that have a status of their own and direct the metamorphosis of things and subjects.” (Deleuze & Guattari, 1987, p. 261)

Speaking for an even more detailed Te Ao Māori worldview is not only beyond the scope of this chapter, it also questions our rights to speak on behalf of, as well as, the resources needed to support our account. We can

at least draw attention to the importance of community understandings of critical participatory research relationships (Kemmis, McTaggart & Nixon, 2014) and that this was a significant element of our MAPS project. MAPS helped explore the messy entanglements of criss-crossing trajectories within the material-discursive conditions of the research process. Perhaps, somewhat naively on reflection this interplay appeared often in events we were participatory in, both invited into and ones we took the initiative to partake. The ‘problem’ as it were and its modes of address were IN us, but not as autonomous individuals who could control outcomes. Rather this is the ‘us’ of the assemblage and the complex interplay of forces producing different subjectivities; reconstructing new relationalities across all those involved, societal and environmental, human and non-human. It seemed the attempts of MAPS to nurture an open arts based research community was catalytic for many and critical participatory tensions were often acknowledged in a Deleuzian AND AND affirmative becoming manner, but this won’t have been all of the time. The question of what a body can do might be extended to what limits what a body-affect can do, such that one pushes past those limits to probe in what ways under what conditions spaces might become creative.

As emergent researchers the risks of producing colonising affects in research agendas were very much recognized in our own engagement with our researcher-ness and positionality... and questions-perceptions of/within/across MAPS as ‘Research’, spelt with a capital R, inscribed by the molar processes of royal science dominating nomad science(s) (Deleuze and Guattari, 1987, p 362) experts doing to others, culturally and through excluding-class structures, which also includes a riskiness that comes not only with marginalisation of the arts but the perceptions of an

elitism in the arts (Jagodzinski & Wallin, 2013). Hence an ethos emerged in which *counter perspectives* were not silenced, avoided, manipulatively missed out, but deliberately hoped for... hoped to be kept open to in our desiring-stutters becoming-artist, becoming-teacher, becoming-researcher, AND becoming- Māori, no matter whether we were ‘the community artist’, the teacher, the researcher, parent on maunga, koro and kuia grandparent, Māori and non-Māori... Indeed, whoever was involved in MAPs to some degree continued to emerge ‘differently’ from/within/with their space of possibilities, MAPS space of possibilities, ‘the virtual’ in Deleuzian terms.

Emergent body assemblages and spatial relationalities

Davies (2008) introduces the theme of relationality and place in the act of art making in this way.

“We think of place making as a relational form of art, and as an artful form of relationality. Place making focuses on relations with others, including non-human animate and inanimate others. Its artfulness lies both in what we usually think of as art, and also in the art of becoming-of being vulnerable and open to the unknown and to the other” (Davies, 2008, p 1).

When Molly Mullin becoming-community artist, doctoral student and emergent researcher-in-formation joined Te Puna Kohungahunga on that maunga she brought histories that added their own potential to these movements. As mentioned earlier, Molly was not born in New Zealand, but Brighton in the United Kingdom. It was beginning her doctoral journey that marked her beginnings on New Zealand soil. When she joined the

MAPS community she brought, not only herself but Vivian Gussin Paley, Dorothy Heathcote and other artist-educators their desiring-stuttering-innovations in process drama. She brought other disruptive creations from Brecht's theatre of the oppressed and more, all making themselves felt in the mixture-ing of what took place on MAPS cluster days, events that involved the whole MAPS arts community. These were not reproductions of other experiences, her life elsewhere, but opportunities for experimentation, to repeat differently assembling bodies, body-assemblages, life as a drama-educator, as an arts community, as researcher's becoming-emergent.

In this chapter, we have focused on emergent events at Te Puna Kohungahunga and a specific community event, the hikoi walking performance. All the MAPS centres however, in their final round of engagements with community artists set out to produce what was called a community event (hereafter referred to as the Event). Over the previous year each of the centre's work with the artists largely took place in the daily lives of the centres, in each centre's buildings and fenced surrounds. The notion of an event leaking out into the wider community was pursued and triggered novel engagements through performance art in the making. A challenge for all centres was to avoid the notion of the prescribed performance, choked off from its affective potential, its emergent capacities and becoming-moments. Talk of 'the' community event faced the risk of copying what the body 'is', something contributing to sole reproduction of the *familiar* in the life of a centre. With the kaiako and whānau of the Puna, the figuration of the hikoi emerged. It was in these co-mingling bodies inclusive of the centre's kaupapa, Aoteroa/New Zealand affects, the community artists's capacities, the body of ABER and our space as emergent re-

searchers, a hikoi-walking performance emerged. We are reminded of the koru, the birth of new life, keeping the milieu of assemblages in iterative enfolding movement(s).

Scene ad hoc – ‘put this on, you are Mahuika’:

Jacoba: In my own cycles of movement I am taken back to a moment in the Puna, a month before the hikoi...the story of Mahuika, the goddess of fire with her fingers scorching flames.

At a distance, sitting still- watching, waiting. The sound of chairs scraping on the floor as children stand up to leave the table, chatter in the room and at the edges a slight hum echoing with quick movements in the periphery. At a distance, sitting, watching, waiting. Artist, watching, sitting, waiting, talking. Child, watching artist. Researcher waiting, hushed to the molecular movements, a child’s invitation “put this on, you are Mahuika” researcher becoming drama, drama becoming the assemblage of his story. In the space another story, the mountain Maungawhau anticipates Mahuika-child-artist’s return. Out the window, at a distance, Maungawhau sitting still- watching, waiting.

Jacoba’s reflection:

Sitting still watching, waiting, in the centre that day I can remember asking myself if there was a place for me in this centre’s kaupapa, in the drama making. This would not seem to be just a matter of permissions from ‘others’ involved, especially the tamariki (child), although that of course is still crucial. I am wondering how do I allow myself to come into this place. The sense of this being a highly charged ethical encounter was very pres-

cient. The easy response was to claim the position of neutral observer. I remember looking over to Molly and a non-verbal moment of becoming leaked out from this researcher separateness, a temporal-material threshold invoking Whakapapa (genealogy) and the Māori view of children within an enfolding of its past, present and future. Even if at that moment I had known all the rules of the research canon, the drama assemblage were already rewriting the territory, a desiring-stuttering force entangled in the relationalities of the art-making event. Mahuika, Maungawhau the maunga (mountain), tamariki, kaupapa Māori, Molly the drama-storyteller-community-artist... what stutters.

How have I/we changed? I nodded back... a Mahuika born emergent in these singularly affective conditions.

Difference: Multiplicity Creation and Desire

To what degree has MAPS entered into an emergent engagement with Deleuze and Guattari's project? Goodchild (1996) tells us that at the heart of Deleuze and Guattari's thought we are provoked in very creative ways to explore the potentiality of human relation. Their aim is to make multiplicity, creation and desire present in society and they do this with as much multiplicity and creation in their work... creating cracks... affecting... interacting... leading off on new trails, new trajectories, new lines of flight. As discussed earlier there are those who believe this would align with the original mission of ABER, the creation of difference and the expression of new potentiality that draws us to affect and be affected.

As emergent researchers it has been challenging not to fall into the trap of

placing the emphasis on 'the difference' between ABER and dominant hegemonic research discourses that the forces in ABER resists (Jagodonski & Wallin, 2013). A further question emerges in regard to how ABER itself is kept in movement, its own identity(s) kept fluid as a production of contemporary differentiating forces, intensities and lines of flight in research space. Re-engaging with this question through the Deleuzo-Guattarian image of deterritorialising desiring production, desiring-stutter has been transformative in our insights into difference itself and as we will try to show, difference and repetition in our approach to research and writing. This is not categorical difference as it has been conceived through the history of Western thought. Rather, as Davies (2008) tells us "Deleuze offers another approach to difference in which difference comes about through a continuous process of becoming different, of differentiation" (p. 17).

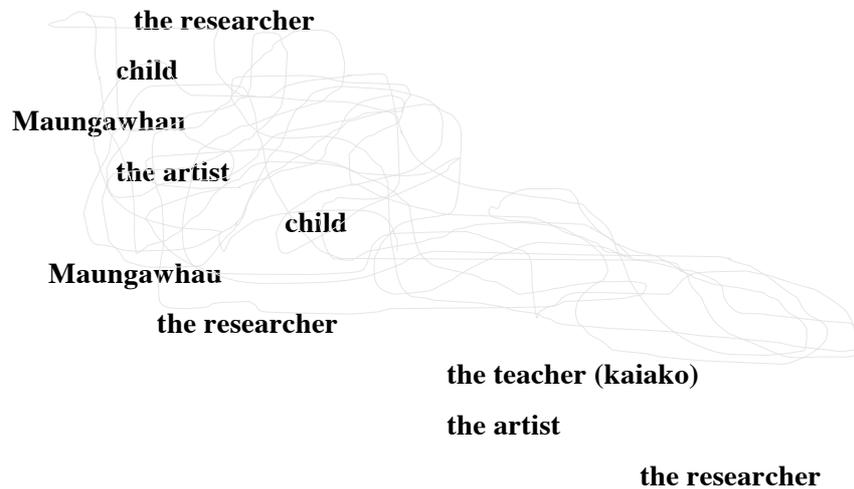
The contrast of difference based on discrete being and identity with continuous difference referring to difference within itself, intensities and flows of becoming is a significant hinge in the questions we ask around trajectories in ABER and our own capacities. We question what can a body do for us within many assemblage-bodies we are part of/becoming-with, following a Deleuzian understanding of difference as differentiation (Davies, 2008; Deleuze, 1994).

Deleuze and Guattari explored difference and this flow of becoming through their concept of desire and of machinic assemblages of desire, drawing attention to the relations in the in-between of what assembles, and what new assemblages emerge from the milieu of many assemblages. Within this machinic position was their critique of desire as a natural drive, linked with a libidinal lack.

“Assemblages are passionate, they are compositions of desire. Desire has nothing to do with a natural or spontaneous determination; there is no desire but assembling, assembled, desire” (Deleuze & Guattari, 1987, p 399)

Difference and repetition

A dynamic repetition of assemblages...



...in relation to sites and event...

Inviting a space to enter and re-enter the assemblage takes many forms and is a process of making and unmaking, organizing, arranging and fitting together with what arises in intensities (Jackson & Mazzei, 2012). Through this chapter, repetition sits with an unmaking of discrete categories of artist, researcher, child, teacher and mountain Maungawhau, and what mo-

mentarily ruptures identity and categories of reason in art making and ABER. We acknowledge the multiple, events, locations, experiences, trajectories, that have troubled encounters of repetition. We move into the productive space of assemblage and desire as a radical break from everyday conception (Deleuze, 1994).

Affect and the micropolitical

We have connected affect throughout with the power to act. Hickey-Moody (2013) has also considered it politically in a reconception of method in which affect itself might be understood through a mapping of affections. In setting out a politics employing affect as method she argues it needs to create “new mixtures of thought, to change research landscapes through shifting registers on which particular issues or questions tend to be worked...” (Hickey-Moody, 2013 p.85) She was referring to the broader humanities and social sciences landscape but herself is a good example of pushing the limits of ABER.

As we rethink ABER in early childhood education focusing on Deleuze and Guattari's concept of molecular, molar and lines of flight, we have questioned what is our role as emerging ABER researchers within the early childhood relational space? How may situating ABER alongside Deleuze-Guattarian segmentarity and micropolitics potentially destabilize existing dominant power-relations and produce flows of difference in pedagogy and art making?

Deleuze and Guattari's (1987) rhizomatic maps engage with three types of lines that assist in understanding the various capacities and forces within

the socius and in this ABER context, includes the arena of an early childhood bicultural classroom, maungawhau, and drama making. These rhizomatic lines, molar, molecular, lines of flight (Deleuze & Guattari, 1987) are micropolitical including both macro (societal beliefs) and micro (the individual), relational, transversal and consist of connections between bodies, movement, ideas and material (Blaise, 2014). It is the movement of becoming that reveals itself in and out of the molecular, and as jagodzinski (2014) mentions it is the "...more invisible molecular level of private thoughts that can open up a molar system, to 'lines of becoming' that crack the system open" (p 17). For the researcher, the child, the artist, the teacher, in art and in Maungawhau all are inseparable entities, deterritorialising and reterritorialising relations; we both coexist, and are constituted by the flows and forces of the desiring-production of the emergent assemblage, crossing over into each other in our becoming-artist, becoming-teacher, becoming-researcher and becoming-ABER (Deleuze & Guattari, 1987).

The contemporary early childhood environment is a relational space where micropolitics occur from rigid molar lines and processes to supple molecular moving through capillaries at the edge (Blaise, 2014). It is challenging for all whether researchers, teachers community artists to contend with dominant discourses that continue to favour coding exemplified in developmental logic, fixing binaries for art practice that are normative and developmentally appropriate and limits what a body can do. However...

"From the viewpoint of micropolitics, a society is defined by its lines of flight, which are molecular. There is always something that flows or flees, that escapes the binary organisations, the res-

onance apparatus, and the overcoding machine” (Deleuze & Guattari, 1987, p 216).

What escapes traditional political entities by thinking machinically is that given political identities are more fluid and changeable and (what escapes) as a line of flight is immanent from and within macropolitics and micropolitics (May, 2005). Art functions as a line of flight, traversing collective and individual subjectivities pushing macropolitical boundaries (Olsson, 2009). Our storying within the MAPS ABER assemblage follows these trajectories, part of the multiple affections experienced, leaving their traces of the affecting bodies.

Conclusion

So we have told stories within stories. In writing this chapter we have attempted to reconnect the milieu of processes and relationalities around ABER becoming-researcher assemblages, with questions about the capacity to affect and be affected by the conditions of their own making. We have asked following Spinoza, and Deleuze and Guattari, what can a body do; what can a body produce; and who does it work for. What then can an ABER body do and how was it working for us as emergent researchers? *We can never know*. More than this we have come to recognise that if we thought we could fix its limits, its identity, then ABER would lose its potential for movement, as Deleuze and Guattari would say it becomes molar.

We have sensed that a rich affective pedagogy produced within emergent encounters in the MAPS-Te Puna Kohungahunga-Maungawhau assem-

blage have led to a re-imagining of ABER through an affective lens. To simplify, reduce or define any element of research separately from the milieu of the arts, the pedagogy, material conditions surrounding/making up the assemblage and their relational events is distracting. Learning ‘research methods’ for those beginning their journey has often attempted to fix identity. To enter life (life of the research) is not an ‘about’ orientation, rather as we have attempted to share, it is more joining a flow, following the modulations, intensifying movements, moments of rest. Hence our journey has shifted from our early quest for a knowledge of ABER, learning what ABER *is*, to processes of unlearning, to making, unmaking and remaking ABER in the moment. Our hope now is to keep open and be kept open to our desiring-stutters, becoming-drama, becoming-artist, becoming-teacher, becoming-researcher, becoming-Māori, becoming-minor. Writing this chapter has been an affirmation of how research should produce desiring-stutters constituted of the messy intricate relationalities across the affective experiences, sensations, encounters, interactions, intensities and indeed the life and movement of research itself.

References:

- Blaise M (2013) Activating micropolitical practices in the early years: (Re)assembling bodies and participant observations. In: Coleman R, Ringrose J (eds) *Deleuze and research methodologies (Deleuze connections)*. Edinburgh University Press, Edinburgh
- Davies B (2009) *Pedagogical encounters*. Peter Lang, New York

Deleuze G (1978) Les Cours de Gilles Deleuze. Sur Spinoza.

Available via

<http://www.wedeleuze.com/php/texte.php?cle=14&groupe=Spinoza&langue=2> Accessed 1 August 2016

Deleuze G (1994) Difference and repetition. Athlone Press, London

Deleuze G, Guattari F (1987) A thousand plateaus: capitalism and schizophrenia (trans: Massumi B). Continuum, London

Goodchild P (1996) Deleuze and Guattari: An introduction to the politics of desire. Sage, Thousand Oaks

Harris A (2004) Hikoi: Forty years of Māori protest. Huia Publishers, Wellington, NZ

Jackson A, Mazzei L (2012) Thinking with theory in qualitative research: Viewing data across multiple perspectives. Routledge, London

jagodzinski j, Wallin JJ (2013) Arts-based research a critique and a proposal. Sense Publishers, Rotterdam

jagodzinski j (2014) On cinema as micropolitical pedagogy: Is there an elephant in the classroom? In: Carlin M, Wallin JJ (eds) Deleuze & Guattari, politics and education: For a people-yet-to-come. Bloomsbury, New York, p 15-48

- Kemmis S, McTaggart R, Nixon R (2014) *The action research planner: Doing critical participatory action research*. Springer, Singapore
- MacLure M (2013) Classification or wonder? Coding as an analytical practice in qualitative research. In: Coleman R, Ringrose J (eds) *Deleuze and research methodologies*. Edinburgh University Press, Edinburgh, p 164-185
- May T (2005) *Gilles Deleuze: An introduction*. Cambridge University Press, New York
- Ministry of Education (1996) *Te Whāriki – He Whariki matauranga a nga mokopuna o Aotearoa: Early Childhood Curriculum*. Learning Media, Wellington, NZ
- Nuttall JG (ed) (2013) *Weaving Te Whāriki: Aotearoa New Zealand's early childhood curriculum framework in theory and practice* (2nd ed). NZCER Press, Wellington, N.Z
- Olsson LM (2009) *Movement and experimentation in young children's learning: Deleuze and Guattari in early childhood education*. Routledge, London
- Probyn E (2000) *Carnal appetites: Foodsexidentities*. Routledge, London
- Hickey-Moody A (2013) Affect as Method: Feelings, Aesthetics and Affective Pedagogy. In: Coleman R, Ringrose J (eds) *Deleuze and research methodologies*. Edinburgh University Press, Edinburgh, p

79-95

Sellers M (2013) Young children becoming curriculum Deleuze, Te
Whāriki and curricular understandings. Routledge, New York

Glossary of Māori terms	
harikoa	happiness, joyfulness, elation
hapu	tribe or subtribe - membership determined by genealogical descent
he mauri	life force essential character or nature
hiko	march, walk
hui	meeting
iwi	peoples or nations tribe bone- 'going back to the bones'
kaiako	teacher (reciprocity – teacher and learner)
kaumātua	elected tribal <u>elders</u> in a <u>Māori</u> community
kaupapa	refers to the collective vision, aspiration and purpose of Māori communities
kia tupato ki te ahi	watch out for the flames.
kaitiakitanga	guardianship, care and protection of the environment
kuia	elderly woman, grandmother,

	female elder
maunga	mountain
Mahuika	<u>Māori</u> fire deity
mokopuna	grandchildren (also in the collective sense in the Puna)
Pakeha	who are of European descent or fair skinned persons
pepeha	A way of expressing connection to whakapapa (genealogy), places, people, histories.
toanga	a treasure, corporeal and incorporeal
tamariki	children
tangatawhenua	indigenous peoples of New Zealand, the people of the land
te Ao Māori	Māori worldview
Te Puna Kohungahunga (Puna)	Māori medium early childhood centre
te reo Māori	Māori language
tikanga	Māori tradition for conducting life, custom, method
tino rangatiratanga	<i>tino</i> – self reality <i>rangatiratanga</i> - chief absolute sovereignty

whaea	mother, aunt, aunty (used here as title for early childhood teachers)
whakapapa	genealogical descent of all liv- ing things from the gods to the present time
whānau	Family. Can also refer to the collective one is part of as in centre community