Notice of the Final Oral Examination
for the Degree of Master of Arts

of

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BA (Douglas College, 2014)

“Becoming Affected with Artistic Memoir: Entanglements with Arts-Based Education in India”

School of Child & Youth Care

Tuesday, April 4, 2017
12:00PM
David Turpin Building
Room A144

Supervisory Committee:
Dr. Veronica Pacini-Ketchabaw, School of Child & Youth Care, University of Victoria (Supervisor)
Dr. Sylvia Kind, School of Child & Youth Care, UVic (Member)

External Examiner:
Dr. Nikki Rotas, Elementary Education, University of Alberta

Chair of Oral Examination:
Dr. Supriya Routh, Faculty of Law, UVic

Dr. David Capson, Dean, Faculty of Graduate Studies
Abstract

Drawing loosely on feminist and post-human notions of learning as an “untamed” and “more-than-multiple” experience (Deleuze & Guattari, 1987, p. 154), I play with the use of Artistic Memoir as a method to explore my affectual experiences (Braidotti, 2002; Springgay, 2008) as a British Columbian, school-based Child and Youth Counsellor working as a visitor in the context of a shanti-school in Goa, India. Well practiced in traditionally Western paradigms of education, my intention is to move beyond my familiar understandings of what it means to be educated in North America to heighten awareness of intuitive forms of learning that arise in an encounter between intra-acting bodies, materials, and the agentic spaces between (Deleuze & Guattari, 1987). Understanding learning experiences as relational and enigmatic events, composed of rather than in the world, I engage with an inductive, intuitive and becoming-with process, exploring the emerging themes and entanglements of my presence in this Goan classroom as they grow out of a collection of child-driven, emergent art projects (Deleuze & Guattari, 1987; Mazzei, 2010). As I take on the implications of methodology and “data analysis” in post-qualitative research, I think with Deleuze and Guatarri’s (1987) constructions of maps, expressing my interpretation of these events with my own poetic and visual assemblages and navigating curiosities through Artistic Memoir. Thinking with philosophies of immanence (Deleuze & Guattari, 1987), new materiality (Braidotti, 2002; Stewart, 2007) and the autobiographical nature of a/r/tography (Irwin, Beer, Springgay, Grauer, Xiong, Bickel, 2006), Artistic Memoir has unravelled as a nomadic method, giving my experiences and understandings of the projects a temporal body – a disjointed place for my data, fragments of my affectual reverberations with Goa, to momentarily settle. A fragmented and non-linear collection of poems, images, anecdotes and short stories, this composition begins from the middle and poses no end; its process is designed to stir up questions over answers. Through this method, my intention is to look into the “events of activities and encounters” with affective, arts-based education, “evoking transformation and change” in my experience with “data” and understanding of learning, being and knowing (Hultman & Taguchi, 2010, p. 535).