Being data and datadream/ing pedagogies with Pinter - a dream/dialogue/data/play about being ruthlessly honest about own motives eventually Max Stirner

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Abstract

This is about data dreaming the promise of dialog in education with Pinter: The dreams and aspirations of the absent. It is a reality check and wishful thinking and about living in the world as if it was a better place. Ruin is a blessing. It always finds ways to rebuild itself. This is a move towards data driven pedagogies and research and away from traditional hypothesis driven activities and ideals. Dreaming with Pinter opens up Deleuzian “aionic” productive intensities/spaces/sensations, possibilizing and/or evoking teachers’ and children’s becomings alike; uncontrollable, indefinable endless. My Ego and My Own… counting as data setting things in motion: Data what you make of it (not) ultimately valuation of knowledges processes. My will. Anne and Ann Merete’s becomings with data from own “theorypraxises”: Anne’s research project with High School teachers and Ann Merete’s project in this huge kindergarten; both projects in Norway and about inclusive pedagogies and reform. The text is crafted as a play to honor - as in mourning, come Derrida, Pinter.

Keywords: Aions, mourning, play; Deleuze, Derrida, Pinter… …Max Stirner’s egoism…. pedagogy/reform/dialog/data/me

When you engage in (a) dialogue it is always to defend your own territory, not to exchange serious information (Harold Pinter)

Anne:
I refuse. I try hard. I follow rules. I theorize. I listen. I see you and I know about getting lost – have been. I Am. I try love. Inclusive pedagogies, dialogues, play; I want that. I agree. When I collect data I try to open up. I am aware of transparency issues and myself.

“Do truth, freedom, humanity, justice, desire anything else than that you grow enthusiastic and serve them?” (Stirner, 2012-07-31: Kindle Locations 203-204).

Talking to me? -Loving data? I am at hearing of the data - text and textuality. Data shapes and negotiate. Data are shaped and negotiated. There are data dilemmas – paradoxes. Begetting thinking…

Teacher: “I want my independence!” (Fieldnotes Fall 2011)

Nobel laureate Harold Pinter (1930-2008), the British playwright whose gifts for finding the ominous in the everyday and the noise within silence, made him the most influential and imitated dramatist of his generation (Gussow & Brantley, 2008). The term Pinteresque is placing him in the company of authors considered unique or influential enough to elicit an eponymous adjective. Some of the plays are called “comedies of menace”: E.g. “The Room”, his first from 1957 opening with Rose having a “one person dialogue” with her husband Bert. “Memory plays” (1968-1982) in which he explored complex ambiguities, elegiac mysteries, comic vagaries, and other "quicksand-like" characteristics of memory. He wrote political plays and sketches from 1980–2000. His last play; “Celebration” is a social satire set in an opulent restaurant; surface connections and Pinteresque unpredictable dialogue where people are at the mercy of each other and pretence crumbles. Implications of threat and strong feeling produced through colloquial language, apparent triviality, and long pauses. In a typical Pinter play, we meet people defending themselves against intrusion or their own impulses by entrenching themselves in a reduced and controlled existence. Another principal theme is the volatility and elusiveness of the past. Absurd theatre and two silences; the Pinter silence, the Pinter pause.

"The abyss under chat, the unwillingness to communicate other than superficially, the need to rule and mislead, the suffocating sensation of accidents bubbling under the quotidian, the nervous perception that a dangerous story has been censored – all this vibrates through Pinter's drama." (Per Wästberg, 2005 Member of the Swedish Academy and Chairman of its Nobel Committee) (Retrieved from http://en.wikipedia.org 31.Oct.2012.)

Ann Merete:
“Old times” (Pinter, 1971) is exiting challenging reading. I walked the kitchen with a farmhouse south of our capital Oslo, read out loud for myself; all the characters. This place… might become similar to the play; here and there and everywhere. Silent, quiet, far from people.... near the sea and the woods.... I spacetime matter in walking (Kuntz & Presnall, 2012) a kitchen - movements moving moments – living data, reading the play/place –
with/against the different characters. They and I make shifts; uncertainty is working (Koro-Ljungberg, 2012).

I read, live and walk the factory; the kindergarten in/out of bodies. It is huge, the kindergarten factory, the factory kindergarten: As intra-relationalities among professionals/the personnel, children, parents as assemblages of place and time, something changed and bended, translated but also betrayed. (I am) dreaming of becoming another researcher (Otterstad, 2012).

**Anne:**
“And will you not learn by these brilliant examples that the egoist gets on best? I for my part take a lesson further unselfishly serving those great egoists, rather to be the egoist myself” (Stirner, 2012-07-31, Kindle Location 211-212).

“Dialogue”… “Data”… “Play”… just words and ultimately a disguise of what the real project is… I lift off my base again and again and float away trying to always ask questions about the promises… Whose knowledges and what? What truths? What science? Whose will? Justice…freedom what I do …I am…

"I am surprised by how many pupils who said that they had been bullied in school” (Teacher: Interview, 03.02.12).

“Bullying is an increasing problem. Between 30.000 and 40.000 children in tiny Norway wake up every week knowing what they have to face” (Roland (2011): http://www.uis.no/articla6626-12.html).

Stirner’s Ego and His Own. My Ego and My Own: This naked liberty and/in a world of desire. Not forgetting my obligations. Leaving me to me and doing: The school and my will. Being cynical enough, honest enough…
Ego… Own

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Among the most-commonly cited of Pinter's comments on his own work are his remarks about two kinds of silence ("two silences"), including his objections to "that tired, grimy phrase 'failure of communication',' as defined in his speech to the National Student Drama Festival in Bristol in 1962, incorporated in his published version of the speech entitled "Writing for the Theatre":

There are two silences. One when no word is spoken. The other when perhaps a torrent of language is being employed. This speech is speaking of a language locked beneath it. That is its continual reference. The speech we hear is an indication of that which we don't hear. It is a necessary avoidance, a violent, sly, anguished or mocking smoke screen which keeps the other in its place. When true silence falls we are still left with echo but are nearer nakedness. One way of looking at speech is to say that it is a constant stratagem to cover nakedness.

We have heard many times that tired, grimy phrase: 'failure of communication' … and this phrase has been fixed to my work quite consistently. I believe the contrary. I think that we
communicate only too well, in our silence, in what is unsaid, and that what takes place is a continual evasion, desperate rearguard attempts to keep ourselves to ourselves. Communication is too alarming. To enter into someone else's life is too frightening. To disclose to others the poverty within us is too fearsome a possibility.

I am not suggesting that no character in a play can never say what he in fact means. Not at all. I have found that there invariably does come a moment when this happens, when he says something, perhaps, which he has never said before. And where this happens, what he says is irrevocable, and can never be taken back (Retrieved from http://en.wikipedia.org 31.Oct.2012.)

Ann Merete:
I am placed within the deeply ordered forces of chaos, no solutions – it is the sensing, holding, reading, feeling and hearing this factory, the children and professionals, trying elaborating on the unpredictable moments, the not there, which also is disturbing me… It is a working paper – thinking with the Pinteresque… – double-ness, with this huge factory inhabiting bodies and spaces for becoming. What might data be?

Anne:
I mourn it/data with Derrida (2003). The death of data, dialogue… Forgetting and remembering something of value. You. What might it/X/freedom/justice be and every time? Therefore resuscitating data dialogue and again through me: Tinkering in/through/with bricolage. Bricoleur. It is a via negativa subtracting more than adding. Thinking about/through what I do not want. Further and when I ask myself if I am ruinous enough, creating new words with Deleuze might be a way to go and a place to start. It is so easy to stay content but I must never allow myself. Learning to play with all the things I do not know, do not like… All the things I must… fragile but not. I am. A Deleuzian aion thus gives me the opportunity to leave the conceptual spaces and explore contested and troubled spaces: Dialogue and data that I ultimately create myself: Dialogue with data in the moments that I produce something: Dialogue as data in the spaces where I start. -Building simultaneously rebuilding again and again. Flawless I am not.

“If God, if mankind, as you affirm, have substance enough in themselves to be all in all to themselves, then I feel that I shall still less lack that, and that I shall have no complaint to make of my “emptiness.” I am not nothing in the sense of emptiness, but I am the creative nothing, the nothing out of which I myself as creator create everything. Away, then, with every concern that is not altogether my concern! You think at least the “good cause” must be my concern? What’s good, what’s bad? Why, I myself am my concern, and I am neither good nor bad. Neither has meaning for me” (Stirner, 2012-07-31, Kindle Locations 215-219).
Teacher: “Many things are invisible, and there is also shirking responsibility (Interview, 23.03.12).

“My concern is neither the divine nor the human, not the true, good, just, free, etc., but solely what is mine, and it is not a general one, but is— unique, 24 as I am unique. Nothing is more to me than myself!” (Stirner, 2012-07-31, Kindle Locations 219-221).

Over the years Pinter himself has always been very dismissive when people have talked about languages and silences and situations as being 'Pinteresque':”I’ve no idea what it means. Never have. I really don't… I can't define what it is myself. You use the term 'menace' and so on. I have no explanation of any of that really. What I write is what I write." (News Night Review broadcast on 23 June 2006. Interviewer: Kirsty Wark).

Ann Merete:
There not there, is in movements with the text. Talking, reading, re-reading, talking again, pushing, laughing, provoking, drawing, dreaming, together with 10 staff in two of 30 units in a barnehage (kindergarten)-factory – producing and reproducing children and childhoods over and over again. Heard it before? Or not! The space and place of the architecture— connections between bodies and movements—inves to theorizing dominant practices of early childhood care and education. Listening to the on-going stories does not make revolutionary changes. Fantasising is figuring other worldly connections….

I moved back and forth in “Old Times” (Pinter, 1971) – how might the figures figuring the world? How do apparatus of knowing (Barad, 2007) create mattering’s? How might one live this factory differently? Living ‘towards a destination which is unknown, not foreseeable, not pre-existing’ (Deleuze & Parnet, 2002: 125). To install possible sensational and vibrations activities, as Deleuze and Guattari (in Massumi, 2002) might have encouraged, is filled with joy and desires. Groz (2008) see sensation impacting the body, ‘directly, on the body's own internal forces, on cells, organs, the nervous system’ (p. 77). We are laughing. So many contradictions. Coralling data differently (Youdell, 2010) is mattering’s.

In Pinter’s "Art, truth and politics" (Nobel lecture to the Nobel foundation, 2005) he says: "There are no hard distinction between what is real and what is unreal, between what is true and what is false. A thing is not necessary either true or false; it can be both true and false". It is a site from him from 1958. When Pinter is asked what his plays are about he cannot answer: “Nor can I ever sum up my plays, except to say that this is what happened. That is what they said. That is what they did” (Pinter, 2005, p. 12).

Referring to “Old times” then (staged by the Royal Shakespeare Company at the Aldwych
Theatre, on June 1. 1971) – I can sense that his plays engendered by a line, a world or an image.

He starts “Old time”:

Kate Dark.

Pause
Deeley Fat or thin?
Kate Fuller than me. I think.

Pause
Deeley She was then?
Kate I think so.
Deeley She may not be now.

Pinter says:

Dark - a description of someone’s hair, the hair of a woman, an answer to a question? Pinter: “In each case I found myself compelled to pursue the matter. This happened visually, a very slow fade, through shadow into light” (2005:12). Timespacematterings and bodies are working.

Anne:

Stirner (1842) claims, that education is valuable only by teaching students to use knowledge. All knowledge must therefore die to resurrect as will, and freedom exists in abstraction only. The only possible teaching goal is thus a personal will born from knowledge. Truth consists of/in finding your Own in a regained naivety. Such true people do not however create the school. If people still become true, that happens despite school. Becoming reasonable is enough. Not even wisdom is schools’ intention.


Therefore you…

I want my independence too…

- Pendent….
Ann Merete:
Not excessing systematic notes as researchers, filming or reporting the presence – through descriptions, coding and interpretations – in post-interpretivist arguments (Jones & Jenkins, 2008) it is the theories that opens for my data sensing, to figuring and reconfiguring bodies in tempos, quietness, vibrations, intRAruptions, entangling my thinking and doings this factory. Generating other spaces differentially; as active machine-space within the factory- composed by forces of intRAction between dynamic elements – opens for variations that occur within it to become variations of it. One unit in this factoryplace is part of a whole and not, there is no either/or. No; either me as a researcher, me, human, or you machine/space/factory. Reconfigurations, and and and…

Connectedness becomes beyond the inner mental activities taking place in the mind of the researcher /author /play-writer separating the characters as an impossible act to do. Installing shifts and other thinking’s is hard rehearing. It is also the knots in my dreaming/dreamt children and professionals as shadows, which bring to surface my seeing and hearing footsteps and printsteps in my mind.

Anne:
Naive not Pinteresque honest

Be kind

Egomnpendent data dialogue play
Quicksand memories

Dreaming

Ann Merete:
Pinter inverts characters, which don’t at first have names, their bodies are fat and thin, woman and man and one more woman - they are floating around as the children’s bodies in the factory. Pinter asks – whom are they talking about? The characters don’t exist and they have no existence in the moment. Figurations of children exist here. How can they become something else? How can I become something otherwise?

The uncertainty, chaos, not knowing, simplicity (Koro-Ljungberg, 2012) brings the factory spaces into the world - I am not sure I am welcomed any more…. becoming provocative and unstoppably talking about philosophers they haven’t heard about. They might resist me. I can’t change anybody’s knowledge - they have their willingness and sensibility of their own – I have mine.

I am seeing thinking as a confrontation with chaos, not as uniformity/sameness but with how my desire for variation affect and are affected by this place (Blackman & Venn, 2010). Intertwined into and with aspects that allow and disallow for professional difference like black holes limit and open for further connections, contributing to what Patti Lather (2007)
calls *stuck places*. These are filled with contradictions, challenges and ethical responsibilities—AND the moment has access for different *factorial – factoryial* - connectedness. Moments creating, creative moments... possibilities... I think/hope/want/dream.

**Anne:**
Mymattering and about what counts as science and methodologies to come/become of the world -

Already not working -

Post -

De -

Non -

Faux-literacy

Me and

It is a cruel optimism like a move from inventing practices that does not exist. Evidence you say? Think of all the things that have no evidence! An ethics and validity of tears valuation of knowledge and

- other objects emerging always

De - subjective queerness?

Qualia: A property of something... its feel or appearance – perhaps- rather than the thing itself. Finding the out there in the inhere

It is noisy in this Pinter pause affectivity.

**Ann Merete:**
Becoming a dreamer – a dream - dreamt (St. Pierre, 1997) – might also reduce a touch-feeling research project (Jackson & Mazzei, 2009, 2012). I include affective production of events as on-going research with the data. Dreaming of this factory as vibrant machinery – corralling - as seeing and hearing impulses and sounds of neo-liberal politics, economy, familiarity, simplicity, fabrications, connect me into sensations of the already known early childhood education and care stories and plays. There seems to be generative desires between all kinds of things as objects; there is no limit.

**Anne:**

The imaginary of the future...

Colour is created in the brain.

Aggregative social change...
Just me without

If I want to...

The brain is a noisy place

Welcome

Ann Merete:

Resisting just seeing, interpreting and analysing - Olwosky (1999) – phenomenology - Trying to get outside/in and in/inside out the already known and seen, not reducing storytelling in early childhood to more of the same – I also try to think/read/walk the kindergarten placetime-matter-ings with this painting, named The Street Enters the House (from 1911) to twist and turn stories inside out and outside in. I thus try turning a piece of art into data because I can use it to see other. It is a way out, perhaps art’s way out (Boccioni, 1911), an exit of pedagogue and the cultural condition.

Umberto Boccioni. The street enters the house
Oil on canvas, 100 x 100.6 cm
http://www.sprengel-museum.de/v1/englisch/02munds/boccioni/ub_ls_a.html

 Movements, complexities, lines of striate and smooth flights filled with ideas’ from our monthly readings opens for sites, noise, and mobile perspectives of early childhood pedagogy. Choosing an art piece as an anti-narrative might open for becoming with the data – open for theories of multiplicities "the One and the Multiple." By opposing "the One and the Multiple," dialectical philosophy claims, "to reconstruct the real," but this claim is problematic.
I provoke to set action in motions during our meetings. I dream of actions as a virus, maybe a bug might get some vibrating strings in motion? My desire is to let myself fall into something unexpected, not knowing the direction of the flows and flights. Deleuze and Guattari’s (1983: 116) desire does not seek to attain a particular object, but in fact ‘is revolutionary in its own right’ and thus seeks only its own expansion. To install uncertainty in this paper is to be letting lost in the wilderness of unthought-of thinking already there. Working with desire can become ‘intellectually mobile’ says Deleuze, (1995: 122), and ‘does not provide blueprints, models, ideals or goals. Rather it experiments; it makes; it is fundamentally inventive’ says Grosz (1995: 180). And Guattari suggests ‘making inventiveness, to creativity, and at the same time being on the shooting, terrifying threshold of the meaninglessness. We do not stand before a subjectivity already given, fitted and packed; rather, we are called to produce it (1996: 215). Here Pinter intra- acts over and over again…more to come.

Anne:

Text, textuality, textualist, textualism

Hypertext

Meta - cognitive

Diffractions

Meta – cognitive hypertext diffractions of data

Faux- literal readings of data

-as ”montage” in which “several different images are superimposed onto one another” (Denzin and Lincoln, 2003:6) offering hopefully degrees of fuzzy details and me with the accompanying ramification that understanding …analyzing inductively/deductively - either way - cannot be gained by using any linear logic.

-a “baroque space” (Jones et al, 2010): “Oscillations of scale and confusions of time. Productive disarrays of subject/object hierarchies, play and reality, text and world, specific and general. Becoming thus a resource for releasing difficult questions that recognize the complexity and the opacity of culture” And further, Anne/AnnMerete pushing and pulling “at field notes so that they prompt more fertile understandings and in so doing ward off iterative responses to what is seen, what is written and what might lead to new knowledge? (:490)”.

The words we use to create: Valuation of knowledges processes and making the periphery knowledge creator for/through/with me/more.

Who? Max Stirner (1806-56)? The one they wanted to forget?

In the rainbow there are colours, but how many? Colour is made by the words we speak and the memories we have. For some the sky is black and only at night otherwise white non
existence. Blue does not exist. But you know it does for you... or? This stuttering of language… cannot be dismissed producing a kind of stuttering quicksand of interpretation itself.

Bullying?

Ann Merete

To go beyond figurative practices to ask unthought-of questions and connect unthought-of practices is hard work. Going beyond language to push effects and logical habitual theories, knowledge and practices is inspiring work. To be surprised and taken by viruses is overwhelmingly joyful - becoming with the data might be/become vibrant events.

Anne:

I am actually color blind© I am. Honestly © Can I insist that the pink I see is your beige?

Silence

Pause

Pinter

Real projects

Yes I must/Teacher/Teaching/inclusion/Of cause not.

I do

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