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Intratextual Entanglements: Emergent Pedagogies and the Productive Potential of Texts

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> Reading a text is not a scholarly exercise in search of what is signified, still less a highly textual exercise in search of a signifier. Rather it is a productive use of the literary machine, a montage of desiring machines, a schizoid exercise that extracts from the text its revolutionary force. (Deleuze & Guattari, 2004, p. 116)

New materialist approaches to educational research require us to rethink cultural productions—whether artistic, linguistic, or philosophical—as material rather than representational practices. In this chapter I discuss a multiparticipant and multimedial art and philosophy project titled Intratextual Entanglements. Although philosophy is historically viewed as a linguistic and discursive discipline, the project began with two propositions: to explore the felt *materiality* of the various intra-acting elements in the project (including theories, concepts, people, texts, and artwork) and to explore the emergent pedagogy of collaborative reading and writing practices, that is, the generative nature of (philosophical) texts.

Following an overview of the specifics of the Intratextual Entanglement project and an introduction to the new materialist methodology I use to contextualize it, this chapter highlights some of the long history of marginalia in printed texts and argues for increased attention to its pedagogical significance. After considering the pedagogical import of traditional forms of annotation and more traditional approaches to qualitative research, this chapter then explores how group annotation practices or more radical "reading/writing" practices affect individuals' interpretations of a text. Finally, I discuss my struggle with representational models

of research presentation while exploring the generative potential of several texts produced within the project.

Before "I" go any further, I want to point out that I use the term "I" throughout this chapter because I, perhaps ironically in light of this project, prefer the active voice in writing. I use the word "I" out of habit although I view "I" as an emergent effect of entanglement with a range of other agents. Deleuze and Guattari (1987) address their own persistence in using their proper names in writing purely out of habit. They say that continuing to use their own names makes them unrecognizable and, in turn, renders imperceptible what makes them "act, feel, and think"; they reach a point where it is no longer of any importance whether they use their names or the term "I"—they are no longer themselves, they have been "aided, inspired, multiplied" (p. 3).

SPECIFICS OF THE PROJECT

Intratextual Entanglements is a collaborative marginalia project among 33 adult participants orchestrated during 2014–2015. The participants are colleagues, friends, and acquaintances of mine within the academy or arts community. In the first phase of the project, I mailed each participant a copy of the same text to annotate in the margins or "intra-textually entangle" with using whatever media they chose. Participants then returned the texts to me by post, or in some cases email if the texts had become digital audio and visual files. I photo-documented or made copies of the first round of textual responses and then sent those texts out again for a second round, wherein each participant received a text from someone else in the project to further engage and then return to me. The organization of who received which text in the second phase was not a preplanned arrangement. I sent the texts out for the second round based on when they first arrived to me (time-ordered) and based on the convenience of transport (large heavy objects were easier to deliver rather than mail, and digital files were easier to email longer physical distances). At the time of writing, I have 60 responses to the project with six outstanding.

The beginning "intertext" for this project was assembled from snippets pulled from two separate books by Friedrich Nietzsche, translated from German by two separate translators at two separate times (*The Joyful Wisdom*, translated by Thomas Common, 1979; and *Ecce Homo*, translated by Walter Kaufmann, 1989). I also took the liberty of moving the titles to the margins. I consider the assembled intertext *writerly* in Roland Barthes's (1974) sense of the word. A writerly text destabilizes readers' expectations and requires them to "write" the text while "reading" it. According to Barthes, "The writerly text is *ourselves writing* before the infinite game of the world (the world as function) is traversed, intersected, stopped,

plasticized by some singular system" (Barthes, 1974, p. 5). Writerly texts' narrative structure may be disjointed or nonlinear and give rise to myriad meanings.

The project's Nietzschean excerpts are writerly in that the passages are disjointed, intertextual assemblages of what I consider fluctuating as both minor and major concepts in the Deleuzo-Guattarian sense drawn from their book *Kafka* (1986). According to Brian Massumi (2015), "Analysis of the minor concept and its textual weave offers a singular angle of approach to the text as a whole, from which new thoughts are more apt to emerge" (p. 62). Massumi suggest that major concepts "carry dead weight. They are laden with baggage that exerts an inertial resistance against effective variation. Minor concepts, once noticed, are self-levitating" (p. 63).

The *Ecce Homo* portion of the assembled text discusses Nietzsche's walking practice and how he believes walking aids creativity. In that section he also explains how during a walk in Switzerland an important idea or affirmation came to him as he passed a large pyramidal rock. I view the attention-to-walking section as a minor concept in Nietzsche's philosophy. The notion of *affirmation* could be both a major or minor concept depending on a reader's familiarity with Nietzsche's writings. I pulled the bottom part of the text from *The Joyful Wisdom (Gay Science)*, which is a description of the affirmation Nietzsche claims came to him during a walk and is one of his more significant philosophical notions—the eternal return. Accordingly, it could be seen as a more major concept in which participants of the project may have arrived at the text with a decided understanding of what eternal return means to them. Within both the walking text and the eternal return text are various other themes or concepts participants took up, including several focusing on Nietzsche's statement, "All prejudices come from the intestine," as a productive minor concept (Nietzsche, 1989, p. 240).

The method I'm using for this study is known as "research-creation." Research-creation is a blend of art, theory, and research (Truman & Springgay, 2015). In using research-creation, I take a new materialist view of creativity and agency and recognize that they are, as Karen Barad (2007) states, "attributable to a complex network of human and nonhuman agents, including historically specific sets of material conditions that exceed the traditional notion of the individual" (p. 23). Such a view is a departure from the anthropocentric approach prevalent in much educational research.

Because the project is called Intratextual Entanglements it is necessary to discuss what I mean as text, textuality, and intertextuality within this project. A poststructuralist view of a text could be described as the meaning generated in the relation between the semiotic or material configurations of a piece of writing (or other kind of object) and the reader who activates it by viewing or reading it. Fredric Jameson (1987) describes textuality as "a methodological hypothesis whereby the objects of study of the human sciences are considered to constitute

so many texts that we *decipher* and *interpret*" (p. 8). The notion of textuality, along with many insights gained during the linguistic turn, has had significant influence in social science research by challenging the idea that data are separate from theory and interpretation, thereby requiring researchers to situate themselves before interpreting a text (be it a painting, linguistic, or some other form of text). Further, intertextuality, as Julia Kristeva (1986) outlines it, is the acknowledgement "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another" (p. 37). While I mainly support these positions on textuality (including Barthes's writerly texts), I believe they privilege preexisting coherent humans as the main active agents and interpreters of the textual transformations and privilege a representational approach to language. Of course, you can say that humans are the interpreters of texts—and that may be true. But it is also true that other material influences, what Joseph Grigley (1995) calls *continuous transience* (accretion or dissolution over time, or due to context) and *discontinuous transience* (a rupture or deliberate interference with the text) along with various other nonhuman factors can alter a text's meaning and productive force. Accordingly, Graham Allen (2000) demonstrates the radical nature of Kristeva's description of intertextuality, which "encompasses that aspect of literary or other kinds of texts which struggles against and subverts reason, the belief in unity of meaning or of the *human subject*, which is therefore subversive to all ideas of the logical and the unquestionable" (p. 45, italics mine). This view allows for mutability of the human actors who encounter a text and approaches why Barad's (2007) term "intra" rather than "inter" textual is a suitable name for the project. Barad's (2007) neologism intra-action "*signifies the mutual constitution of entangled agencies*" (p. 33, italics in original). She explains that rather than the term "interaction," which suggests "separate individual agencies that precede their interaction," intra-action suggests that rather than distinct agencies (texts, humans, etc.) preceding intra-action, they instead emerge through their interaction; as Barad states, "*Agencies are only distinct in relation to their mutual entanglement; they don't exist as individual elements*" (p. 33, italics in original). This new materialist viewpoint is a departure from more traditional, humanist approaches to textuality or relationality, that is, the reading "I" is emergent with the text in the act of reading.

PUBLIC PEDAGOGY

The term "public pedagogy" can be used to describe myriad processes and spaces of education outside of the formal school environment, including experiences as diverse as media, spectacles, architecture, or books that are not within the established school curriculum, but may well be part of a larger social curriculum (Giroux, 2009). Critical public pedagogy could be described as interventions that

rupture the affects and effects of public pedagogies through employing noncanonical knowledge, de-familiarization, artistic interventions, and perhaps marginalia or additions to an existing text on a page (Burdick, Sandlin, & O'Malley, 2013). I posit that interactions wherein participants are encouraged to comment on, critique, and subvert an existing text could be considered an enactment of critical public pedagogy.

Rubén Gaztambide-Fernández and Alexandra Matute (2013) argue that if curriculum scholars are to continue using the term "public pedagogy," we need to highlight precisely what is "pedagogical about public pedagogy" (p. 54). Gaztambide-Fernández and Matute conceive of pedagogy as a discussion of how we "intentionally enter into relations premised on the ethical imperative of the encounter" (p. 54). An ethical imperative implies an ethos and, arguably, a pedagogue (or researcher) who intentionally enters into relation with others and influences them according to this ethos. Below, the traditional approaches to marginalia and marginalia research I cite fall into this understanding of a pedagogical encounter. However, instead of viewing pedagogy as an intentional engagement based on a preexisting set of known agents, each with its own ethos, the Intratextual Entanglement project exemplifies how an ethical imperative arises during interactions with others rather than preexisting them.

In retrospect I view the public pedagogy of the Intratextual Entanglement project as an example of *emergent* and *generative* public pedagogy. Pedagogy is emergent because it does not preexist the material encounter of those involved. Pedagogy is generative, or what Brian Massumi (2002) might call *productivist*, because it has an inventive rather than predetermined outcome. According to Massumi, a "productivist approach" accepts that "activities dedicated to thought and writing are inventive" (p. 12). In such a view, Massumi outlines the techniques of critical thinking and attempts to debunk existing claims (often prized pursuits in the social sciences and humanities) as limited and even counterproductive. Massumi allows that of course there are times when critique is necessary but should be used sparingly (p. 13). Similarly, Barad (2012) discusses how critique is overrated and overutilized and is "all too often *not* a deconstructive practice, that is, a practice of reading for the constitutive exclusions of those ideas we cannot do without, but a *destructive* practice meant to dismiss, to turn aside, to put someone or something down" (p. 49, italics mine). The participants' entanglements show the generative potential of different material interventions with a text that give rise to varied pedagogical outcomes and varied publics.

Jane Bennett (2010), drawing from John Dewey, states, "A public is a contingent and temporary formation existing alongside of many other publics, protopublics, and residual or postpublics" (p. 100). In this view, "at any given moment many different publics are in the process of crystalizing and dissolving" around a problem or, in this case, a text (p. 100). For Dewey, "conjoint actions" give rise

to "multitudinous consequences," which in turn may recombine with others and coalesce around further problems that give rise to another public or, as Dewey states, "group of persons especially affected" (as cited in Bennett, 2010, p. 101). Moving away from an anthropocentric perspective, Bennett outlines how these publics are not purely human domains but rather "sets of bodies affected by a common problem generated by a pulsing swarm of activities" (p. 101). For both Dewey and Bennett, members of a public are defined in terms of their "affective capacity" (p. 101).

THE MATERIALITY OF LANGUAGE

To help think through both the art project and this chapter, I've engaged Barad's (2007, 2012) discussions of entanglements and positioned the various participants' material engagements with the texts as "apparatuses" through which a new text is "diffractively" produced (Barad, 2007). Instead, using criticism as a modus operandi, Barad takes up Donna Haraway's suggestion of diffraction in much of her writing. For Barad, in reading we look "for patterns of differences that make a difference … in the sense of being suggestive, creative and visionary" (2007, pp. 49–50). Diffraction is what happens to waves when they pass through an aperture: they bend, intra-act with other waves, create troughs where they cancel each other out and peaks where they amplify each other, and that's what generates a diffractive pattern. I use the term "diffraction" with regard to both material and semiotic figurations of what has happened and continues to happen in the project. And I'd like to extend the thought to this chapter: it also conducts a diffractive approach in that I'm reading insights from different areas of study through one another and a transdisciplinary approach, where resonances and differences among varying theories (materials) are articulated and affect what is produced (Barad, 2007).

The second term I'm implementing is "apparatus," which is also from empirical science. Apparatuses are assemblages rather than measuring devices, which, according to Barad (2007), enact agential cuts (both ontic and semantic) and produce boundaries that give way to properties/objects/subjects. In the case of the Nietzschean marginalia project, the apparatus would include the base Nietzsche text and the situations from which it emerged (including Nietzsche's famous walk in Switzerland when he came up with the idea of the eternal return), the materials of the first and second entanglements, the social-material constraints mailing and organizing the project, and me theorizing it. From a Baradian (2012) perspective none of these members of the apparatus is ontologically preexistent but is rather produced through the intra-action, is part of the intra-action; an apparatus does not preexist an experiment but rather emerges from it. This has ramifications for

educational research if I consider the "readers" (including myself as researcher) who encounter a text as not entirely preexisting that encounter in the same way a text, or to use another Baradian (2007) term, the "phenomenon" does not preexist its being "read," or "written" in the *writerly* sense. For Barad, phenomena are "specific material performances of the world" (p. 335) that demonstrate the ontological inseparability (entanglements) of all intra-acting agencies in a given situation.

Significantly, I don't have to leave linguistic theorizing out of the materiality of the project by designating language as a nonmaterial entity. Including the apparatus in a diffractive reading based around a linguistic text necessarily includes language as a material element but doesn't give it more credence than other material components of the phenomena. My survey of the history of marginal annotation evidences that language is material and has material affects. Scribbles in the margins of pieces of paper have material affects. So while I agree with many new materialists' ongoing critiques of the linguistic turn and believe it's time language was relieved from what Maggie MacLure (2013) calls its "imperial position as mediator of the world" (p. 663), in this chapter I do not exclude language or linguistic theorizing from the materiality of my research practice. I maintain that language *is* a material force and material event but remember that it is not superior to other material forces or events and is subject to the same emergent properties (Truman, forthcoming).

A BACKGROUND ON TEXTUAL MARGINALIA

> Reading the margin shows that the page can be seen as a territory of contestation upon which issues of political, religious, social and literary authority are fought. (Tribble, 1993, p. 2)

An overview of the material history of marginalia shows that the earliest humanistic pedagogues—Erasmus and Mignault—created annotated versions of textbooks to direct student learning (Grafton & Jardine, 1986). Teachers and students have annotated and written in the margins of texts since before the age of print. Heather Jackson (2001) glosses the centuries-old history of marginalia, its potential to influence readers' responses to texts, as well as disturb authors—for example, Virginia Woolf, who had an intense dislike of marginalia as an assault on books (pp. 238–240). Jackson draws from her research into Samuel Taylor Coleridge as a prolific annotator. Coleridge coined the term "marginalia" and often intentionally wrote instructive marginalia in his friends' books and annotated important sections of a book "so that the friend would feel as though he or she were reading the book in his company" (Jackson, 2005, p. 139). Historically marginalia were not the secret notes commonly used today but semi-public documents orientated toward others.

Considering the persuasive potential of marginal comments, William Slights (1997) states, "Marginal annotation, whether printed or handwritten can radically alter a reader's interpretation of the centered text," and some marginal comments may even attempt to "control the very genealogy of the text" (p. 201). Further, Jackson (2001) states that marginal notation can "introduce other facts and contradictory opinions, the facts and opinions themselves being less significant than the demonstrated *possibility* of alternatives and opinions" (p. 241, italics mine). The awareness of the mutability of a text is a radical thought, as is the awareness of the capacity for readers/writers to exert the right to alter a text. Such awareness highlights both the material differential inherent in an existing text (and person intra-acting with a text) as well as the virtual potential of an existing text (and person intra-acting with a text). In terms of the Intratextual Entanglement project the various apparatuses that combine to generate a new text demonstrate how art and marginalia affect readers differently, depending on what they bring to or exclude from an encounter, or as Barad states, "Given a particular measuring apparatus, certain properties *become determinate*" (2007, p. 19). And the affect-effect of a text goes beyond human readers too, as Snaza (2015) states, "Marginalia can be made in ink, pencil that necessarily affect the paper … a coffee spill in a library book might make the paper more susceptible to rot" (unpaged marginal comment in a draft of this chapter!).

Marginalia historians Jackson and Slights focus on how readers annotate books and make statements about how such annotations affect readers. Although these claims may be anecdotal, they point to an under-researched area in pedagogy: the affect of intertextual writing, teacher's comments, and, in the instance of online commentaries or art books, the input of complete strangers may alter a reader's encounter with a text—even if the text is deliberately writerly and the reader is emergent. In a standards-driven school system, many students and teachers still approach reading-response exercises with the intention of replicating the "correct" interpretation of a text. Marginalia in this environment could become a sinister practice, as Virginia Woolf warned, for steering students' reading habits. It is important that students and educators begin to understand the complexity and possible persuasiveness of marginal discourse as well as the generative potential of group reading practices. And while there is plentiful anecdotal evidence that marginal comments or commentaries affect future readers, until recently few studies have been conducted to confirm this long-held belief.

APPROACHES TO GROUP "READING/WRITING"

> I mistrust all systematizers and I avoid them. The will to a system is a lack of integrity.
> (Nietzsche, 2005, p. 159)

Several studies have attempted to evaluate how annotations enhance study skills and textual recall on multiple-choice tests as well as codify annotative practices (Heath, 1983; Fowler & Barker, 1974; Donahue & Feito, 2008). Joanna Wolfe's (2002) research with undergraduate English students demonstrates that marginal comments influence students' perceptions of the source text; passages with *evaluative* annotations are more effective than underlining in boosting student recall, while, interestingly, the perceived position of an annotator has the ability to shape readers' responses to the text. For example, annotations by a professor, teacher, or person the student believes is an authority affect the way the text is received; accordingly, many students were "swayed in the direction of the gloss's valence (i.e., positive evaluations uplifted students' ratings of source arguments, and negative evaluations depressed their ratings)" (Wolfe, p. 319). Wolfe's study confirms what many educators—from Erasmus to the current day—have known about the power of marginal commentaries to affect the reception and interpretation of a text. The ability of "negative" comments to affect how a reader relates to a source has pedagogical implications for writing practices as well as reading practices. For example, when a teacher returns a piece of writing to a student, if the comments in the margin are mainly negative at the beginning, the student may disengage from the comments.

In their development of a taxonomy of annotative reading practices, literary theorist Patricia Donahue and psychologist Jose Feito (2008) discuss Wolfgang Iser's notion of repertoire as an element that develops through the reading process. According to Iser, the text, as well as the reader, has a repertoire of, first, "familiar literary patterns and recurrent literary themes, together with allusions to familiar social and historical contexts," and, second, a repertoire that includes "techniques or strategies used to set the familiar against the unfamiliar" (1972, p. 293). A reader will relate to the text and the text's gaps differently, depending on the repertoire they possess before encountering the text. And the reader's repertoire will be affected by the texts they read, causing them to change as a reader through experience (Iser, 1972, p. 285; Donahue & Feito, p. 300). Although the above viewpoints are arguably anthropocentric, they illustrate how reading and meaning-making are collaborative exercises: linguistic markings are not merely transparent media for representing human meaning, and marks, ruptures, or comments on a text produce a new text.

Moving from solely linguistically based approaches to collaboration, Brian Massumi (2015) discusses SenseLab's pedagogical technique of "conceptual speed dating" as a "collective encounter between a group of readers and a text" (p. 66). I had the opportunity to participate in a conceptual speed-dating event at SenseLab in Quebec during the autumn of 2013. A concept was presented to a large group of participants who, in turn, created artistic "activations" of the concept and later circulated the room in five-minute stints learning from each of the other groups based on their activations as if speed dating. In high school English classes, I've used a similar group reading activity with students called "The Market," where small groups of students each explore a different element of a text in detail and then circulate the room and pick up the "produce" of the various "market stalls." In both conceptual speed dating and the market stall scenarios (interesting metaphors!), participants' understandings and the text are pushed out of their pre-established positions.

CREATIVE VECTORS

Deleuze and Guattari state that reading is a "productive use of the literary machine … a schizoid exercise that extracts from the text its revolutionary force" (2004, p. 116). The Intratextual Entanglement project extracts and vectorizes the revolutionary forces of the intertext, and many iterations of the project medially use recursion to push the intertext in both form and content.

The following section will highlight a few of the texts and show how by viewing them with different apparatuses (which include the linguistic vectors used to organize them below) different patterns emerge. Because the 60-plus entanglements with the intertext now span various media, and this is a codex form of dissemination, I am limited in which texts I can engage within this format and how I can discuss them here. Necessarily the audio, film, and animated gif texts can't be reproduced here.

According to Deleuze (1994), representation "mediates everything, but mobilizes and moves nothing" (pp. 55–56). With the write-up of this chapter I encounter another issue present in new materialist approaches to research: a questioning of representational practices. MacLure argues, "Representational thinking still regulates much of what would be considered qualitative research methodology" (p. 658) and discusses how coding and categorizing of data reveal patterns and regularities through retroactively making things "stand still" (p. 662). In the Intratextual Entanglement project the variations that flourished in the ongoing texts exemplify a move away from representational thought (thought that presumes

pre-existent ontologically distinct objects that can only be known through representations). Accordingly, in writing up this chapter I am cognizant of not wanting to now pin the texts down and label them like specimens and state what they *mean*, as it would undermine the whole project. Rather than coding the texts by *what* they *are/mean* a more-than-representational approach requires a consideration of *how* they *do/provoke*. And considering such things brings thought into the apparatus as another material element.

Accordingly, thinking through, theorizing, and writing up this chapter are now parts of an apparatus that will produce a new text/phenomenon. As McCormack (2015) states, "Thinking…is already empirical" (p. 95). This chapter, instead of representing the Intratextual Entanglements' meanings, becomes a new event that demonstrates how "experimenting and theorizing are both dynamic practices that play a constitutive role in the production of objects and subjects and matter and meaning" (Barad, 2007, p. 56). The texts continue to proliferate.

Under these constraints I do not attempt to maintain an ontological distinction between texts in the project and what's (re)produced here. The images below have been grouped together in Photoshop and are interspersed with some theories, titles, and cutlines in the margins. I've included the participants' names as other vectors (intertexts) in the production.

> The eternal return is a force of affirmation, but it affirms everything of the multiple, everything of the different, everything of chance except what subordinates them to the One, the Same, and the Necessary. (Deleuze, 1994, p. 115)

RECURSION AND MATERIALITY

Many participants experimented with the materiality of both form and content of text, which was pushed further by the next participant's engagement in the project.

Recursion is the act of turning a text's logic back on itself. Many participants in the project experimented with the recursion of the eternal return in both form and content.

Figure 7.1 Clockwise from top: Christine Brault and Kent den Heyer's entangled circular nest of text, Taien Ng-Chan's and Kwoi Gin's origami folded frogs, Yam Lau and Daniel Barney's diffracted sprouting text, Stephanie Springgay's felted rocks.

CRITICAL AND GENERATIVE

The texts demonstrate Barad's (2007) notion of agency that posits that changing possibilities for (intra-)acting exist at every moment, and such possibilities entail an "ethical obligation to intra-act responsibly in the world's becoming, to contest and rework what matters and what is *excluded* from mattering" (Barad, 2007, p. 178, italics mine). Several entanglements took up a critical yet generative response to Nietzsche as a philosopher or the content of the intertext.
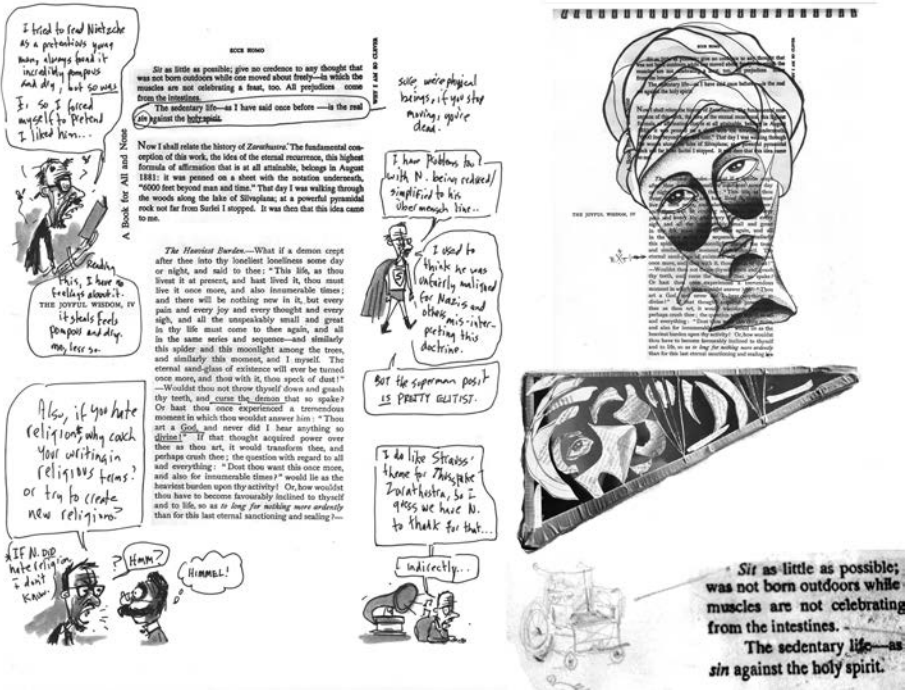
Figure 7.2 Clockwise from top: William Goodall's pointillist drawing, Rosina Kazi's diffracted woman and text on a broken mirror, Daniel Barney's wheelchair marginalia beside Nietzsche's "sit as little as possible," and Joe Ollmann's cartoon marginal mockery of Nietzsche.

AFFIRMATION AND MOVEMENT

> Movement, for its part, implies a plurality of centers, a superposition of perspectives, a tangle of points of view, a coextend of moments which essentially distort representation. (Deleuze, 1994, p. 56).

The following entanglements each took up Nietzsche's call to movement and challenged representational approaches to language. Erin Manning wrote a series of propositions using imperative voice, as Nietzsche did, and activated movement and affirmation:

Propositions for an Entanglement (By Erin Manning)

1. Believe not in thoughts that stem from the desk, but in *thoughts born outdoors*.
2. A thought always comes in from the outside.
3. Take the outside for what it is: don't try to digest it. *All prejudices come from the intestines*.

4. Take the thought for a walk *6,000 feet beyond man and time.*
5. But don't wear yourself out. *I stopped. It was then that this idea came to me.*
6. Let thought move you.
7. Live it, spirally. *Interminably.*

April Russell moved off the page completely and danced her entanglement with Nietzsche's intertext. After marking the page and feeling limited by the confines of textual space she proposed to, instead, meet fellow participant Carl Leggo in Vancouver and dance her marginalia. I was informed of the arrangement but was not present, nor was the event video-recorded. Several weeks later I received this intra-textual ekphrastic poem in the mail from Carl:

eternal return
Sarah invited me
to entangle
with a few scraps
of words
by Nietzsche.

I wrote a poem
because a poem
always seems an apt
way to respond
to any text.

When Sarah asked April
and me to entangle, we met
in a grassy meadow behind
the Museum
of Anthropology.

I invited Logan
to join me as a witness
because Logan lives
with a wild spirit
and I want to.

Like a poem's long breath
I knew Logan could hold
whatever happened in the
meadow
behind the Museum.

April invited Celeste as her
witness, and

we met in the meadow
on a September day
with the promise of rain.

I have known Celeste
a long time, and I love her for
being a celestial spirit who
celebrates
the erotics of each day.

After introductions,
April invited us all
to walk in the meadow,
attend to breath,
and return with a gift.

I found a stone,
like Mirabelle often stops
amidst countless stones, and
selects one
she names special.

Rain began and stopped,
and April invited me
to move in the meadow,
to return, to know again
the womb.

As we moved
with our eyes closed, Logan
and Celeste
made sure we didn't

fall off the edge.

While there is no record
of what happened
next except in memory
I am still filled with
angst anger hurt horror.

While I twirled lurched
hunched squat grew small in
the meadow
a wound ripped open
in my memory.

My body remembered
what I didn't know it knew
(family stories secrets scan-
dals),
a hole, never whole.

Logan, Celeste, April
& I were the same,
except I had died
behind the Museum
of stored memories.

Each day is now
a new birth where
the past is the same
but different, seen through
dark holes.

FURTHER THOUGHTS

In the final paragraph of the intertext, the excerpt from *The Joyful Wisdom* introduces a kernel of Nietzsche's thought that developed into the eternal return. The eternal return has been taken up by many philosophers, notably Gilles Deleuze (2006), to explicate affirmation, multiplicity, and difference as opposed to the common interpretation of it as a nihilistic stance of sameness forever repeating. Deleuze considers Nietzsche's eternal return an autotelic, creative process of becoming that also includes the ethical imperative toward the future when it asks readers to consider to will in such a way that you "will its eternal return" (p. 68). Deleuze explores these ideas further when he (1994) describes difference as the creative becoming of the world; for Deleuze difference does not arise from negation (as in different from) but from affirmation!

Engaging with the proliferating texts in this project demonstrates how reading/writing can be an affirming, more-than-human, and more-than-textual proposition. As stated at the beginning of the chapter "I" (I maintain using that term out of habit) am very much fabricated and pulled apart in this process: specifically, the various intra-actions with the text have made me reconsider my own major reading of the eternal return, a version of it I'd asserted since my undergraduate degree, and recognize that reading is not the act of a subject but something that emerges from within a complex entanglement.

Accordingly, the project shows the mutability and materiality of texts (and opinions), the ongoing productive potential of texts and group reading/writing practices, as well as the emergent quality of pedagogy produced through the material encounters with intra-acting elements. This does not mean that pedagogy lacks an ethical imperative but, rather, the ethics of what becomes pedagogical is emergent in each encounter.

To access the rest of the texts in the project, which include animated gifs, audio compositions, and other media, visit www.sarahetruman.com.

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