

Becoming a Minor Teacher

Malka Gorodetsky

Ben Gurion University of the Negev

Judith Barak

Kaye Academic College of Education

Eto Dhaan

Rechasim Elementary School

My knowledge is hidden within me, I know it...but no one sees it... When I enter the classroom, there are things that are beneath the surface... they are not in the books.... sometimes I feel the educational system is blind to the hidden knowledge....we became a factory of grades..... What was important for me, and what I saw in front of me, was not only a classroom of children that I had to lead towards achieving high grades. This too, but less... What I saw was the social interrelationships, because for me these are of importance. If I saw two students arguing or quarrelling, it was always important for me to understand what happened there. At first, I just asked them to come to me, but the truth is that I really did not clarify things thoroughly: you have to teach the lesson, and there are urgent issues that have priority based on what was dictated by the school schedule. It was not easy for me ... always to be between the twoIt was always a conflict. On one hand, I wanted to pay attention; on the other hand, there were subjects that I had to teach, to finish on time. In my early years in teaching, I found myself ethically disturbed...coming home with a feeling that something was missing. Not once did it occur to me to leave, to change...and somehow I still managed to do what I think.....I have always found different ways

Malka Gorodetsky is a professor emeritus in the Department of Education at Ben Gurion University of the Negev, Judith Barak is a teacher educator at Kaye Academic College of Education, and Eto Dhaan is a second grade teacher at Rechasim Elementary School, all in Beer-Sheva, Israel. Their e-mail addresses are: malka@bgu.ac.il, dudabarak@gmail.com, & etod1@walla.com

to do things. I carry the advice of one of the principals who gave me some space within the school's limitations for saying: "As long as you fulfill the requirements it is okay if you start the morning with some classical music in the background and some relaxation exercises" ...and I have found that I manage to intertwine the different activities...that I have the space to freely enact what I wish. Yes, to teach but at the same time *affect the children* more. (Eto, 12/9/11)

This article follows one year in Eto's life—the year she was a graduate student in the M.Ed. program and concurrently was teaching in a second grade elementary school. Addressing her subjective emergence along the intertwining experiences in two different contexts: it explores her conversations with her peers along the M.Ed studies and her day-to-day immersion with her classroom students in handling relational tensions, disputes and rage within the school. While presenting the story of Eto is not an attempt to provide an ultimate model of an ideal teacher, we do believe that her doubts and her continuous search for resolving relational issues among the students transmits educational concern along a different and a critical dimension in education. Eto's persistent involvement in attempts to promote relational fairness into classroom life reflects a potential of a singular voice to introduce 'noise'—or 'disturbance'—within the educational system.

Eto's story legitimizes subversive steps that should be available to teachers and students who wish to follow their educational commitments in their own way. To better understand her emergence, we turned to deconstructive research, as we felt that this better suits attempts to understand a singular story of a unique teacher. Specifically, we have adopted Deleuzo-Guattarian concepts of minor and major literatures and the Baroque inquiry (Deleuze & Guattari, 1986; Deleuze, Guattari & Brinkley, 1983; Deleuze, 1993; Bogue, 1997) into our process of sense making. These concepts aided us in explicating Eto's emergences within a learning space that we have termed an Educational Edge (Gorodetsky & Barak, 2008, 2016). The concept of Educational Edge stands for an open and dynamic learning environment that is prone to processual changes. Dynamic spaces that are free of common, regulatory ways of interactions or structures of existence, enable the emergence of evolutionary processes (Rescher, 1996). The Deleuzo-Guattarian ideas enabled us to illuminate the uniqueness of an emerging individual teacher acting within a common, conservative neoliberal system of education. We believe that the resonating concepts of Minor literature, Baroque and the Educational Edge offer an alternative approach towards social-educational growth by addressing learning and teaching from a different and new perspective.

Minor and Major Literatures

Eto's evolution as a teacher called our attention to the Deleuzeo-Guattarian concepts of *minor and major literatures*. Deleuze and Guattari (1986) suggest the terms minor and major classical literatures to differentiate between different social-political functions with which each are associated. The *major literature* is the conformed or mainstream literature, which repeats and conserves the basic traditional heritage of a society. Examples of major literature include *Gone with the Wind*¹ by Margaret Mitchell. The abundance of published literary pieces within this genre changes only the quantity of knowledge, but does not affect its basic nature. Minor literature (e.g., the works of Lewis Carroll² or Franz Kafka) does not transmit tradition, nor does it adhere to a collective history (Colebrook, 2002). Thus, additional literary pieces under this genre change the entire category, just as the addition of dye into a bucket of water changes the color of the entire bucket. Minor literature does not repeat itself, but does reconstruct itself in a continuous process of being tentative and ready for the emergence of new becomings. Deleuze and Guattari (1987) claim that the language employed in the different kinds of literature is not "two kinds of language but two possible treatments of the same language. Either the variables are treated in such a way as to extract from them constants and constant relations or in such a way as to place them in continuous variation" (p. 103). Both the minor and the major literatures always exist side by side--those that desire to create a minor piece of literature are those that manage to live along a continuous process of change. It is via minor literature that the very language manages to challenge coherency and commonly accepted identities (Colebrook, 2002).

Minor literature connotes the notion of estrangement and liberation, shifting the discourse away from the center, de-centralizing it, and thus enables the emergence of a new center that covers other voices—i.e., those that live and act within the same language and yet speak differently. In other words, the familiar language sounds as a foreign one, as if it was the language of a minority (Deleuze, Guattari, & Brinkley, 1983). Social-political change seems to be the central motive in minor literature. Though minor literatures vary in style and nature they manage to form within society new spaces with new centers that continuously detach themselves from generalized and universal subjects (Colebrook (2002).

Another Deleuzian concept that resonates with the notion of becoming minoritarian, i.e. adopting an unstable processual approach that evades thinking in reductionist terms of universals and rigid identities is the Baroque (Deleuze, 1993). Following MacLure (2006, 2011) we

have adopted the Baroque inquiry towards interpreting Eto's growth as a socially-oriented minor teacher.

The Baroque Inquiry

The revival of the Baroque in the temporal research literature is not a return to the era of the Baroque culture of the 16th-17th century, but rather, is an attempt to revive the potential of interference and destabilization of static systems towards the emergence of multiple legitimate possibilities (Deleuze & Guattari, 1987). Both the Baroque approach and minor literature advocate the deviation from the center—that is, a move away from the conformed and taken for granted. Thus, these two approaches create possibilities for bypassing the common language by enriching and extending the educational-social discourse. Becoming “ex-centric” enables the emergence of re-interpretations of accepted slogans and commonly used concepts. As Deleuze notes (1993, p. 3): “The Baroque refers not to essence but rather to an operative function, to a trait. It endlessly produces folds.” The different conjugations of the verb fold are used to express the compounding and the emerging trait of the Baroque (Deleuze, 1993). Deleuze sees in the Baroque an alternative to rationality as its main function is to multiply, to extend, in contrast to the common approach of reductionism towards order. In other words, the Baroque functions towards the emergence of new worlds. For Kaup (2005), the Baroque approach acts as a “blueprint or mechanism for (and result of) the transformation of social, linguistic, and political structures” (p. 111). Actually, Kaup connects the Baroque and the notion of *minority* claiming: “The Baroque is neither a historical period or style, nor a genre, nor a human constant that recurs throughout history, but rather the process of *becoming-minor*” (Kaup, 2005, p. 128).

The unique trait of the Baroque is adopted by MacLure (2006) as a deconstructive method that “would resist clarity, mastery and the single point of view, be radically uncertain about scale, boundaries and coherence, favor ‘the unconcluded moment’ and ‘interrupted movement’” (p. 731) that have the potential to release unthought-of ideas and activities towards liberated education. The Baroque perspective favors multiple points of view, uncertainty, erasure of boundaries, and abstention of coherence. The unique and complicating features of the Baroque led Law (2004) to suggest the notion of Baroque complexity, meaning complexity that attends to the specific and the concrete rather than complexity that results from generalization or abstraction. Because Baroque complexity is viewed through a microscope to reveal its details and unique nuances, our use of this approach called our attention to the unique and the dif-

ferent behaviors within the community of learners/teachers. It also supported our understandings of Eto's emerging subjectivity produced from intertwining experiences with her classroom students in the process of 'conflict resolution' as well as her concurrent participation in the M.Ed. learning space.

Both, the Baroque interpretations as well as the notion of minor literature, enable *becoming other*. That is, together they act as an instrument towards social-political change. However, these intrinsic features of the Baroque and becoming minoritarian can be expressed and seriously attended to only in an open and unconstrained learning space, a space that legitimizes otherness and freedom of expression within the involved community. This brings us to a third concept that is important in understanding Eto's emergence as a minor teacher—the Educational Edge. The Educational Edge (EE) is an open and dynamic learning space that features processes of boundary crossing (Gorodetsky & Barak, 2016). It was developed by us and guided the nature of the evolutionary learning space in which Eto and her M.Ed. colleagues were involved.

Educational Edge (EE)—The Learning Space

An Educational Edge is a learning space that facilitates learning and growth along unforeseen dimensions, tolerating otherness by its nature (Gorodetsky, 2016; Gorodetsky & Barak, 2009; 2016; Barak, Gorodetsky, & Hadari 2016). Such a space resonates with features of ecological edges, which are evolutionary spaces that evolve in-between stable ecological systems. The Educational Edge as ecological edges is a dynamic space that exhibits a high resilience towards continuous new emergences. By adopting the notion of a dynamic learning space, we actually replace common stable and striated, or rigid, learning spaces with a processual approach that implicates constant change (Rescher, 1996).

The EE learning space in the college was defined as a "seminar" and was part of the second year of a master's program in education (four hours per week during the school year 2010/2011).³ Malka and Judith co-tutored the seminar, and Eto was a member of a cohort of a heterogeneous group of twelve students who were, concurrently to their studies, practicing kindergarten, elementary and high school teachers within the educational system. The seminar was based upon the everyday experiences of the participants, their practical and theoretical prior knowledge, acquaintance with educational theories, and sense-making conversations. There were no a priori common goals or aims to be achieved from the seminar. Academic reading was required, but these were not intentionally discussed. Collaboration and mutual respect and

tolerance among the participants gave rise to a dynamic learning space that became a site for sharing diverse experiences as well as original and inspired ideas.

The heterogeneity of the participants, their different personal and professional backgrounds and experiences, and the absence of predetermined goals created an edge environment with no specific rules as to its dynamics nor to the nature of the collective evolution. Sustaining a polyvocal discourse enabled nomadic wondering along different educational possibilities, encouraging new interactions and connections. To avoid quick closure of the conversations by the use of common pre-conceived concepts (verbal expressions) that the participants brought with them, the use of metaphors as well as visual representations (drawings) was encouraged. Along this process, hidden educational assumptions were exposed and reevaluated based on the temporal and spatial beliefs of the involved community. The discourse aired personal plans, dreams and frustrations, anger at “the system” and subversive statements. The dynamics of the discourse can be described as disruptive/interruptive or rhizomic-learning interactions that emerged along the conversations (MacLure, 2006; Gorodetsky, 2016; Gorodetsky & Barak, 2016).

Eto’s story as a minor teacher was pieced together from the transcripts of the conversations in the seminar (2010/2011), an interview with Eto (2011) and her written final project, which addresses her collaborative learning with her 2nd grade students (Dhaan, 2011). It is told along the dimension of the occurring events though the information was gathered at different times.⁴

Eto’s Story⁵:

“To Escape from the Sheet of Paper” and “Affecting the Children”

After 12 years of teaching and at the beginning of her final year in the M.Ed. program, Eto’s career as a teacher is still in question. She expresses doubts regarding her future career: “I won’t be surprised if eventually I leave the school” (Encounter, 10/21/10). As the excerpt at the beginning of the paper describes, the system’s priorities for standardization create an ardent tension between her beliefs and desires as an educator and what the authorities of schooling dictate that she do. Though she acknowledges the importance of teaching/learning the academic subjects, she believes in the primacy of resolving the disputes and anger among the students. So Eto decides to let the students leave the classroom and settle their disputes, while she goes on teaching and concurrently keeping an eye on the negotiating teams in the corridor. This is a very courageous act, as it challenges the schooling norms and

it leads to complaints on behalf of teachers and parents. She justifies her act as follows:

....to provide the kids with their autonomous space, to enact their freedom....I have decided to make them confront each other. I believe they have natural qualifications to solve issues, and with time they acquire more, that enable them to resolve the disputes on their own. and I believe they have the emotional strength to resolve things. (interview, 12/9/11)

Eto begins to transfer to her students the responsibility to resolve the conflicts among themselves. At first she has asked the students to go out of the classroom but, with time, they themselves (the students) are asking to go out to negotiate the disputes. Gradually, students become accustomed to take responsibility for their world, and Eto stops being the authoritative 'judge' who has the last word. It is not an easy going process, as indeed, teachers in the neighboring classrooms complain about the noisy discussions of the students and are worried about them missing parts of the lessons. However solutions to these problems are found, and Eto receives the consent of teachers and parents to continue the process as an educational inquiry. For her follow up of students' discussions, they are provided with small audio recorders which they use to record their negotiations.

In her written final project for the M.Ed. program, Eto explores the shared responsibility processes that she and her students have undertaken (Dhaan, 2011). She describes the complex social lives of students, the tears, passion and struggles underlying their daily school life, as well as their sense of justice and creativity in negotiating and finding resolutions. She realizes that learning/teaching within the school system are not dichotomous nor are they within the prerogative of different agents (the students learn and the teacher teaches). Rather, she concludes that it is a sharing community of students and teachers that bring to the educational encounter their entire histories, affects, aspirations and hopes. Learning/teaching is a complex encounter of estranged people that collectively are inspired towards progression. Through this process, Eto plunges into her students' world, their unique language and discourse with which she is unfamiliar. She reveals the different voices and the different 'rules' (ethics) that underlay their lives. She becomes aware of students' norms of justice, collegiality, their highly emotionally loaded life and their difficulties to live concurrently in the classroom culture and their collegial space.

Eto finds herself in-between the two spaces: that which is within the common teaching classroom and that which is outside the classroom of

conflict resolution, centering around students' life and growth. For Eto as well as for her students, a new center of involvement emerges, that of social-relational concern. The interactions between the two centers expose the emotionally intertwined complexity of students', as well as teachers', school life. Eto describes her satisfaction in students' growth toward weaning off their need for continuous supervision and becoming independent in resolving their problems. She clarifies her insights as a teacher and a human being:

Every incident, discourse or clarification among them [students] is a world of its own... the child gets to learn a wide array of values and behaviors within the children's world and that of the adults. The students' conversations shed light and call our attention, as adults in general and teachers in particular, to what is happening in the children's social world. [As teachers] instead of focusing on imposing behaviors and norms by the virtue of our authority... we should encourage an atmosphere of equality, provide them [the children] with opportunities to make decisions, study and formulate their views, opinions and personality.... I believe, in this way, we strengthen our position as teachers and adults in the eyes of children... we also give children a sense of competence, self-esteem and a sense of independence and maturity. Doing so, we teach our children that conflict resolution is not the responsibility of a third party ... but the responsibility is on them as they are those involved... and that it is essential to conduct an egalitarian dialogue in order to reach a solution. (Dhaan, 2011, p. 43-44)

By the end of her studies in the M.Ed. program, when the participants are invited to draw metaphoric expressions of their learning process, Eto depicts her emerging subjectivity by a virtual painting. She describes:

I envision a drawing which I cannot draw, it is almost impossible to draw it on a flat paper ... I visualize a black and white drawing the parts of which are clearly divided one from the other. Then, they started to become colored, each time a different part is getting colored but not within the borders. The colors *escape from the sheet of paper*, beyond the limits of the page and it is OK. I try to get out of the page borders. It opened for me the space to dare, not to be afraid.... I don't know if the black and white disappeared but they are topped with colorful layers that expand beyond borders, more open and not limited. The drawing itself is not finished as if more layers, more stains and more shades can be put on. And this is what is nice—it is a drawing in the process of becoming, something open. (class conversation, 2/6/11)

This description reflects the dynamic growth of Eto's subjectivity. She specifically attends to the blurred, complex and the amorphous nature of becoming a different—an ex-centric—teacher, describing herself in personal terms without using the categorizing common terms of the

formal professional jargon. Processual connotations and the dynamic and fluid nature of her growth are reflected in terms such as, “The colors *escape from the sheet of paper...*” Eto manages to transgress the schooling dichotomies and enter an open and unknown space where she can navigate and enact her educational commitments. She becomes open to a different educational world: “It opens the space for me to dare not to be afraid ...” She dares to become a different teacher, a minor teacher, though this term is not familiar to her. Her interactions with students in the classroom extend into new horizons. She finds herself in a nomadic space, with no a priori defined ways which may restrain her educational work, in an ongoing transformative process of new becomings, and realizes it brought her back the happiness of being a teacher:

I always had the feeling that I was wrong...so I'm doing things differently, and I was concerned that someone may tell me “You cannot be a teacher”.... I'm not ready to give up my creative freedom...[the seminar] has strengthened me in regard to what I'm doing, it's a part of me....it allowed me to attend to things from a different angle...this is who you are and it is okay.... (Interview, 12/9/11)

In this quote, Eto emphasizes the contribution of the conversations at the seminar, where otherness wins legitimacy and allows her to continue to do the work she appreciates and loves. She feels liberated from the oppressive constraints she used to experience. The sense of liberation encouraged her creativity leading towards temporal and contextual new becomings.

I have a child (student) who is a genius...[He] sits in class, takes a small piece of paper and draws small figures...another teacher would take the paper and throw it away. I asked him to bring a notebook...[the drawings are] amazing.... The art teacher complained that he is not doing what she asks him to draw, she asked for a drawing of a pomegranate or a shofar, and he drew something else... [but] this is his world... I felt like crying. (Interview 12/9/11)

Eto's heart is with the students and their world. She believes in their capabilities as learners and problem solvers, beliefs that guide her intuitive actions. Her warmth and caring for the students help her to enter their unique world of thinking, judgements and discourse. Actually, she is leaning more towards the new social-relational center that emerged parallel to the familiar classroom. Moving off the central educational line reflects Eto's minoritarian subjectivity and it is not surprising that within the school space she felt as an estranged personality—“an odd bird.”

Eto's activities were neither a conscious nor structured revolt against the common educational system. Rather than speaking in high terms of

liberation, she merely enacted her beliefs and desires along the process of caring for students' needs and desires. Becoming part of students' world is a process of deterritorialization that subverts under the common and accepted classroom dichotomous discourse. By joining students' language, Eto actually adopted a minor language. This is a more concrete language which addresses specific and singular occurrences from students' lives, a language that is prone to continuous variations rather than acting as constant variables (Deleuze & Guattari, 1987, p. 103-104). Gregoriou (2008) stresses the importance of a minor philosophy as a possibility for the advancement of pedagogy. She emphasizes the importance of readdressing minoritarian language "singularities in the classroom—a lesson, an encounter, a face, a face-ti-faxe [that]—can be re-assembled into new multiplicities instead of reproducing the binaries teacher-student, child-adult, passive-active, right-wrong" (p. 106). The notion of liberation and basic justice that emerge along the process of conflict resolution are reminiscent of features of minor pedagogy addressed by Georgiou (2008) as "finding instead of regulating, encountering instead of recognizing" (p. 107).

Eto was aware of that which is formally expected of her as a second grade teacher, yet she chose to express her own singularity and encouraged the students to do the same through the mutually unfamiliar learning experiences in and out of the classroom. Formally, she did not disturb the predefined routines of the educational system. She seemed to be a bubble within a school that was at the mercy of the centralistic neoliberal system. Yet, her modest activities create a center of curiosity and questioning, a new site for teachers' reconsiderations.

Eto's Singularity: A Minor Teacher

Eto's story is not offered as a story of success within the common agenda of teachers' professional learning. Even worse, if we were judged from within the common, neoliberal standpoint, Eto and ourselves might even be regarded as failures. Further, Eto's story does not tell us about the content or didactics of her teaching. Instead, it is her commitment to the students, her belief in a better future for them, her excitement, joy, and feelings of fulfillment in her work with her classroom students that come through. It is the affects that Eto brought up during class conversations that are associated with managing to *escape from the sheet of paper* and *affecting the children* that capture our empathy and identification.

Reading Eto's story through the Baroque perspective, by magnifying the here and now emergences, offers a window to possibilities of otherness. It provides an opportunity to bypass the known and stiff-

ened educational routines and norms and calls attention to ignored and “unseen” possibilities of educational life. Though Eto’s experiences with her students employ a familiar language, it is applied in ex-centric conversations and activities along conflict resolution processes. Second grade students’ involvement in conflict resolution is an ex-centric activity within the schooling system as it is beyond formal and informal expectations for students’ involvement. Eto’s very act of transferring the responsibility for conflict resolution to the students was an act of revolt against the schooling priorities. In fact, the mere presence of students out of the classroom during times that were not formal breaks shatters the school routines and raises queries. Though Eto was not aware that she broke basic “regulations,” it was actually an act of an open and visible subversion of the common school regulations, one that managed to escape (so far) the oppressive and conforming machine that strives towards an “ideal” model for teaching.

It is important to stress that the emergence and sustenance of Eto’s otherness in a common social milieu was enabled and supported by her participation in the M.Ed program that enacted learning features of an Educational Edge as an unconstrained and emancipatory learning environment. The diversity among participants and the legitimacy of a subversive discourse provided her with the courage to follow her way. The resonating worlds of Educational Edge (evolutionary space), the Baroque perspective, and processes of becoming-minor teacher expose and enunciate the complexity that resides in the micro, in the pre-generalized and pre-abstracted mode of sensing and sense-making. It is a primordial complexity, one that lends itself to new possibilities and a different “consciousness and another sensibility” (Deleuze & Guattari 1986, p. 17) that is open to new understandings and new activities. In congruence with the affects and percepts that are liable to emerge through exposure to minor literature (Deleuze & Guattari, 1994), we believe that minor teachers’ importance lies not in the specific messages they provide, but rather, in the potential to take us “back to the sounds, marks and affects from which meanings emerge” (p.116). The feasibility of moving from ‘being a teacher’ towards ‘becoming minor teacher’ introduced, hope towards ways to escape the neo-liberal grip.

Whether Eto’s process of becoming minor teacher in the school is just one sparrow that enounces a change in seasons, or whether she will encourage more teachers to follow a subversive approach, is a question for the future. However, we that had the opportunity to follow Eto’s process of becoming a minor teacher, hope that legitimizing and encouraging more and more teachers to become minor teachers, carries the seeds for a challenging and subversive educational change.

Notes

¹ Margaret Mitchell's *Gone with the Wind* is a saga that attends to human life and love during the North and South war in the US. Written from a southern perspective, slavery and racism are depicted as part of life of the Southerners with no judgmental criticism. The book does not imply subversive attempts (openly or covertly) against slavery or other social/political discriminations.

² *Alice in Wonderland* by Lewis Carroll is perceived by many readers as a children's fantasy where everything is possible. On its surface it portrays nonsense happenings, imaginary animals and verbal play. The book's deep level is a satirical criticism of England's social and political life along the transitional time between the Victorian Age, the British Imperialism and the Industrial revolution. Alice's (Carroll's) subversive attitude is reflected in using an innovative language that ignores basic grammar rules e.g. her answer to the question "How many hours a day did you do lessons? Is "Ten hours the first day, nine the next....and so on... This is the reason why they are called lessons". Similarly the book invents new words like uglifying that comes from the adjective ugly. The disproportional abuse of power by the British Empire comes through the ridiculed Queen of Hearts (Huici, 2015).

³ A comprehensive description of the program can be found in: Judith Barak & Ariela Gidron (Editors). *Active Collaborative Education*. Sense Publishers, 2016.

⁴ Eto read the story and she identifies with it. A version of her story was published in Hebrew (Gorodetsky & Dhaan, 2016).

⁵ We chose to tell "Eto's story" in the present tense to detach it from a mere historical description of a specific person's past. It is our sense making process that read it as a teacher's courageous subversive behavior, i.e., becoming a minor teacher. It is possible that other readers may sense it differently.

References

- Barak, J., Gorodetsky, M. & Hadari, H. (2016). In-between school and college. In J. Barak & A. Gidron (Eds.), *Active collaborative education: A journey towards teaching* (pp. 37-51). Rotterdam, The Netherlands: Sense Publishers.
- Bogue, R. (1997). Minor writing and minor literature. *Symploke*, 5(1-2), 99-118.
- Colebrook, C. (2002). *Gilles Deleuze*. London, UK: Routledge.
- Deleuze, G. (1993). *The fold: Leibniz and the Baroque*. Translated by T. Conley. Minneapolis, MN: University of Minnesota Press.
- Deleuze, G., & Guattari, F. (1986). *Kafka, toward a minor literature*. Translated by Dana Polan. Minneapolis, MN: University of Minnesota Press.
- Deleuze, G., & Guattari, F. (1987). *A thousand plateaus: Capitalism and schizophrenia*. Translated by B. Massumi. Minneapolis, MN: University of Minnesota Press.
- Deleuze, G., & Guattari, F. (1994). *What is philosophy*. London, UK: Verso Press.
- Deleuze, G., Guattari, F., & Brinkley, R. (1983). What is minor literature? *Mis-*

- Mississippi Review*, 11(3), 13-33.
- Dhaan, E. (2011). *How children resolve relational conflicts without the aid of grownups?* A research paper submitted as part of the fulfillment for the M.Ed. degree in Teaching and Learning at the Kaye College of Education, Beer Sheva, Israel, (Hebrew).
- Gorodetsky, M. (2016). Edge pedagogy: Multiplicities and connections. In S. Back (Ed.), *Information, knowledge and cognizance: The DNA of education* (pp. 225-255). Tel Aviv, Israel: Mofet. (Hebrew)
- Gorodetsky, M., & Barak, J. (2016). Becoming learners/teachers in nomadic space. *Teachers and Teaching: Theory and Practice*, 22(1), 84-100.
- Gorodetsky, M., & Barak, J. (2016). Edge pedagogy. In J. Barak & A. Gidron (Eds.), *Active collaborative education: A journey towards teaching* (pp. 169-181). Rotterdam, The Netherlands: Sense Publishers,
- Gorodetsky, M., & Dhaan, I. (2016). Becoming a minor teacher. *Dapim*, 63, 214-231. (Hebrew).
- Gregoriou, Z. (2008). Commencing the rhizome: Towards a minor philosophy of education. In I. Semetsky (Ed), *Nomadic education: Variations on a theme by Deleuze and Guattari* (pp. 91-109). Rotterdam, The Netherlands: Sense Publishers.
- Huici, E. S. (2015). *Satire in Wonderland: Victorian Britain through the eyes of Lewis Carroll*. Thesis submitted to the University of Iceland. Downloaded from: <http://hdl.handle.net/1946/22790> on December 12th, 2016.
- Kaup, M. (2005). Becoming-Baroque: Folding European forms into the New World Baroque with Alejo Carpentier. *The New Centennial Review*, 5(2), 107-149.
- Law, J. (2004). And if the global were small and noncoherent? Method, complexity, and the baroque. *Environment and Planning D: Society and Space*, 22(1), 13-26.
- MacLure, M. (2006). The bone in the throat: some uncertain thoughts on baroque method. *International Journal of Qualitative Studies in Education*, 19(6), 729-745.
- Maclure, M. (2011). Qualitative inquiry: Where are the ruins? *Qualitative Inquiry*, 17(10), 997-1005.
- Rescher, N. (1996). *Process metaphysics: An introduction to process philosophy*. New York, NY: State University of New York Press.