

Hanging Identities:

Artist's Dancing Interruptions into Corridors of Learning.

BY

Alex de Cosson, Rita Irwin, Kit Grauer & Sylvia Wilson.

The University of British Columbia

Paper/Performance

Presented at the International Conference of Imagination and Education

July 16-19, 2003

Vancouver, BC

Contact:

Dr. Alex de Cosson

decosson@interchange.ubc.ca

The research reported here was supported, in part, by the social Sciences and Humanities research Council of Canada.

Hangin Identities:

Artist's Dancing Interruptions into Corridors of Learning.

"for there to be learning there must be conflict within learning"
(Britzman 1998, p. 5).

Hangin Identity (A Performance in the Making)

This paper, visual performative (Garoian, 1999) arts-based inquiry explores some of the structure

behind the performed action of July 18 at the International Conference of Imagination and Education and identifies meaning markers. It is but a first step along the journey of analysis. Two identity enhancing projects are the catalysts of this work. One utilized the images of self as they are portrayed in the physicality of the classroom through the spaces assigned to each child. Using the pervasive image of the clothes hook that hang a child's clothing, with shoes or boots positioned beneath and a child-created self portrait above, we both hung the products of identity and defined the spaces of the learning environment through the manipulation of visual metaphors. The other identity enhancing project was through a collectively danced expression of self. We were interested in the juxtaposing of these two artist directed classroom curricula to see how they might drive our performative space.



Image 1

As Henry Giroux (2001) states “for many young people and adults today, the private sphere has become the only space in which to imagine any sense of hope, pleasure or possibility” (xii). How can this private space be engaged with publicly? If we consider the classroom as private space, what happens when learning is brought out into the corridors, the public spaces? We wondered if artists are catalysts for these interruptions to learning. Concentrating on the work of two artists, a painter and a dancer, we questioned these spaces and suggested movement through embodied learning.

Concept Growth

For the past four years a group of artist/researcher/teachers have been pursuing an unpacking of what we understand by ‘arts-based research’ (; Ricardson, 2000; Barone, 2001; Eisner, 1998, 2002) and how we could authentically engage with it using a/r/tography (Irwin & de Cosson, in review). We were working on a qualitative research project and we wanted to see how an arts-based research methodology could be incorporated into our more traditional interview and image based research methodologies (Grauer, Irwin, de Cosson, & Wilson, 2001).

One premises was to use an *artists eye* as a framing device when we entered our research sites. What would we see when we allowed ourselves to view the classroom and school from an artists perspective? (We are all practicing visual artists as well as teachers who engage in research.) Of course this was easier said than done, *the researchers eye has been well trained*, to let go, to be the artist self often felt in conflict with our primary objective as researchers. However, since our research involved visual data collections using digital cameras there was opportunity to record images as they caught our interest.



Image 2

A quick glance with a knowing, ah ... there is art calling, could be easily recorded.

These along with the research images were then brought forward to our monthly debriefing sessions where the four researchers involved in the project met to share their recent observations. It was often at these sessions that someone's image that had been taken "because we really liked how that looked, or what it made us think about" proved to be the most provocative of all.

One such collection of images was of backpacks hung with self portraits above, each individual represented in their absence. The portrait embodied through the three dimensional reality of the jackets and packs forming a humanness. We were then attuned to watching for such *interruptions*.

A Process of Coming to Understanding

Some teachers enhanced these three dimensional visual beings with self portraits done with an LTTA¹ sponsored artist. These visual stories of the kids being hung, metaphorically, on the wall by the institutional hooks and ordering devices of the corridors centered our discussion around children's identities and how they are formed. We posed questions such as, who's identity is being portrayed and how much is school culture forming this identity? Are the artists in the program we were researching getting any closer to helping children understand their identities and if so how are they accomplishing it?

We met a number of times to try to figure (finger) out what we would do, our abstract calling for us to intervene through an art installation which according to the Oxford Dictionary of Art, (1988) is: "an assemblage or environment ... specifically for a particular exhibition" (as cited in Reiss, 2001, p. xii).

I knew I wanted to use the fingers of the cast student teacher hands as they perfectly reflected the anticipated caring with which new teachers embark on their careers. These tangible vestiges of teacher intervention in children's lives were an inspired vehicle for pointing to our perceived difficulty with

who's identity is being taught in schools. At a subsequent meeting to discuss the project I had a moment of inspiration and knew these hands were going to connect to the coat hanger we have in our office. I realized that this translation of meaning, from hanging identities to the possibility of manipulation of assigned power differentials of teacher to student was a powerful visual metaphor, one that could be easily 'read' from multiple perspectives. Lacan (1977) in his discussion on semiotics and its interrelational interplay with metaphors helps us understand how an audience may grasp the subconscious workings of visual images,

the creative spark of the metaphor does not spring from the presentation of two images, that is, of two signifiers equally actualized. It flashes between two signifiers one of which has taken the place of the other in the signifying chain, the occulted signifier remaining present through its (metonymic) connexion (sic) with the rest of the chain (p. 157).



I could feel the potential in these articulated joints; mouths of index and thumb, ribbed pointers, fingers claiming their individuality - pre service teachers willing to express a self through plaster gauze.

Image 3 Corridors of promise.

Sylvia Wilson had kimonos from a children's art class² and we had the collected research from the LTTA project.

¹ L.T.T.A. is the acronym for 'Learning Through The Arts TM' a research project launched by the Royal Conservatory in Toronto. Dr. Rita Irwin and Dr. Kit Grauer spearheaded the research program at UBC that we have been involved with since the fall of 2000.

² ARTE 425 UBC

We felt compelled to use our presentation as a forum for a performative action, for we agree with Elliot Eisner (2002) when he says, the “*shift from the supremacy of the theoretical to a growing appreciation of the practical is a fundamental one because it also suggests that practical knowledge cannot be subsumed by the theoretic; some things can be known **only through the process of action**” (our bolding, p. 214).*

It was the bringing together of these disparate signifiers that produced an exaggerated visual metaphor of our questioned space of child identity and how it is formed in our schools.



Image 4

How does a researcher make meaning?

(It is all happening

at once.

The difficulty is to separate out.

To allow the meaning to find its (s)p(l)ace.³

I walk about the campus.

I [re]search the library stacks.

I find books that seem to direct.

I allow the searching to become this paper.

³ de Cosson, 2003

I build it towards an understanding through
the physical activity of doing.
It is a paper born through praxis.
Meaning may slowly materialize. A
performative place of being.)

Visual Methodologies

By using the lenses of visual culture and visual methodologies (Rose, 2001; Heywood & Sandywell, 1999) we analyze classroom images collected during on-site research. Visual culture is defined through socio-cultural as well as personal representations. In this case visual culture is school culture. Children hang their identities on hooks, on lines, on formalized classroom structures every day. Through institutional life it is difficult to find one's identity outside of the boundaries of such visual codes. As such, children and youth are vulnerable within this identity formation. How is this identity challenged by public space in relation to their private classroom space?



Fingers pointing, a directional pattern emerges, multifaceted, non linear, a multilectic opening. Do these fingers engender gentleness, kindness, a pedagogy of openness to their future? Or are they clambering up the ladder of school hierarchies?

Image 5

Teachers as puppeteers with their fingers constantly on the threads of power, controlling movement rather than freeing imagination to wo(a)nder.

The Corridor as Curriculum

Let us consider the epistemology of our chosen site for a moment and marvel at its close relationship to the very site of education. It is not mere chance that we engage in an understanding of the pedagogy of the voiceless corridor. According to Collins English Dictionary (1979/1986) corridor is, “C16: from Old French, from Old Italian *corridore*, literally: place for running, from *correre* to run, from Latin *currere*” (p. 352). This reminds us of Pinar and Grumet's (1976) assertion that the term curriculum is derived from the Latin *currere* 'to run the course' and how Garoian (1999) takes this and brings it into the performative (s)p(l)ace when he writes, “the existential experience of *currere*, like the liminal, contingent, and ephemeral conditions of performance art pedagogy, is predicated on embodied experience” (p. 130).

Embodied Curriculum

It is this embodied experience that we learn through (Irwin, Grauer, Wilson, & de Cosson, 2002a; Irwin, Grauer, de Cosson, & Wilson, 2002b), which brings this exploration through writing (Nielsen, 2002) to the performative site of our conference presentation. We need to perform our understandings and thinking *into* possible new pedagogical understandings for as Garoian (1999) reminds us, if “the historical and cultural assumptions espoused by the school are perpetuated and left unquestioned, children’s perspectives are diminished” (p. 30).

An Autobiographical Snippet (from one researcher in our collective)

“I wrote after a recent presentation/performance, while walking along the Bay, being marveled by the wonder we live within, ‘It's just like writing *through* to understanding - I have to perform *through*. It is a *praxis* of understanding.’ For me this is fascinating territory, how we reach places of understanding that were so cluttered before and then clear as the mist leaves the mind opens to see what we were staring at the whole time” (research journal, July 18, 2003).

We concur with this sentiment and believe we come to new collective understandings through our collective performance work.

A Performative State of Being

What was the audience of our performance space engaged with? This is the dialectical problem of the performative state. It is a paradox of momentary understanding that defies a pinning down - an exactitude of place. It is an interruption in time. It is not attached to this moment, now. We can dissect and make meaning from these moments but the precise meaning is contained in that moment of interaction with others, the audience through our corporal selves. This is well articulated by the Mexican American performance artist Guillermo Gómez-Peña (2003);

The human body, our body, not the stage, is our site for creation, our empty canvas and musical instrument, our navigation chart and biographical map, the vessel for our ever-changing identities, the centerpiece of our altar. Even when we depend on objects, locations and situations, our body remains the matrix of the piece. The center of our symbolic universe—a tiny model for humankind (humankind and humanity are the same word in Spanish, *humanidad*)—our bodies are metaphors for the sociopolitical corpus. We establish these connections in front of an audience, hoping others will recognize them in their bodies. (on line)

One enthusiastic member of the audience expresses an understanding of our performance which she articulated thus. “This piece artfully projected interruptions of space that we, as teachers, need to bring into being in our own teaching and classrooms. It articulated what I was thinking. My body understood it through visual metaphor.” She saw and understood through our performance (s)p(l)ace, being opened by the visual language of performative action and the *flashes between our two signifiers*.

She understood a transformational moment in herself which she expressed back to us in her comment. She was delighted to be opened and expressed her understanding in an eloquent torrent of language, both a thanking and a praising. Others murmured their tacit understanding of (possible) agreement. There was a moment of unification, all agreed, if for a brief moment, that indeed the performance had touched some place deep within, that the visual temporality had “spoken” softly to a kernel of our possible questions on who’s identity is being created in our schools. This action allowed an opening to the ambiguity of meaning, to other possibilities - allowing light and meaning to materialize.

This is invariably a moment that must be lost as it is found (de Cosson, 2002). This is the nature of understanding through the multiplicity of arts based research, a temporary understanding, that cannot necessarily be retained but is staging ground for further reflection. This is a/r/tography (Irwin & de Cosson, in review), a continuing quest, a place of teaching and learning in the classroom that we strive to engender. To again quote Guillermo Gómez-Peña (2003)

Performance art is a conceptual “territory” with fluctuating weather and boundaries; it tolerates, even encourages, contradiction, ambiguity and paradox. “Here” tradition weighs less, rules are probable, laws and structures change constantly, and no one cares much about hierarchies and institutional power. “Here” there is no government or visible authority. “Here” the only social contract is the defiance of authoritarian models and dogmas, and the expansion of culture and identity. We feel more comfortable in the sharpened borders of cultures, genders, métiers, languages and art forms, where we recognize and befriend our colleagues. We are interstitial creatures and border citizens—insiders and outsiders simultaneously—and we embrace this paradox. Crossing borders temporarily sets us free. (on line)

Process Considered (Corridors to Freedom)

The performance segment of the presentation was heralded by projecting an image of a typical school corridor, easily recognizable, a school/ institutional setting visually captured by the hand rail down the middle, this separator of the coming and going. ‘*Walk on the right*’ signified by force of iron bar. Anywhere else an interruption to flow, here a necessary component in crowd control. Schools being places of crowds; control simmers just below the surface.



Image 6

We viscerally *know* this image, (we are teachers after all). It is both our freedom and our jailer. The corridor as connector to the outside world, other classrooms, other teachers. The corridor is the conduit of information as children pass from one room to another trading gossip, innuendo, insults and compliments. Corridors transmit the hidden energies of teachers. In Maxine Greene's (1995) words "Communities of the wide-awake may take shape, even in the corridors of schools" (p. 150).

The space right outside the classroom in essence belongs to the teacher inside. Every bulletin board unique yet similar. The latest art show, writing exercise, class project, oh so carefully displayed for fellow teachers to compliment us on our fine and sometimes Herculean efforts at presentation. We arrange according to our own aesthetic. We hope our colleagues recognize our great work. We expect the complimentary staff room comments. "Oh what a great project you got your kids to do, it looks wonderful!" Everything straight, arranged to an exact grid, very seldom is the colouring allowed outside the lines. Do we ever consider our

children's aesthetics as we past and staple those masterpieces? Do we realize how conforming this structure is and how defined the silent expectations are? Our teacher self conforming to the expectations of corridor culture. What happens to the children who don't conform but feel they must? How can we encourage a greater flexibility in our corridors of learning? A fluidity that will allow a larger diversity of aesthetic wo(a)nder to grow.

The corridor as place of expression is seldom revealed, it is usually a corridor of conformity bowing to the hegemonic powers that be. The corridor police let little by and any stray ducks are quickly packed up and sent home to consider their transgressions in the sober light of their banished position. "*If you want to play with our ball then you must play with our rules and our way*" is the tacit underlying sentiment heard loud and clear. "Its really hard to do otherwise" says a teacher to me, "what I do is have two boards, one for the kids, that they do for themselves and one that I do for me, that reflects my esthetics. I just cannot handle that messy one reflecting my classroom."⁴ This says so much about how we think about '*our*' teaching space and how much it reflects us; our egos are large.

Are Children's Identity Self Created?

A question we are brushing against through our performative action is how much of children's identity is self created and how much is teacher/school created? How much are we subconsciously manipulating our children to reflect ourselves and our silenced anticipation of their parent's expectations rather than themselves? How can children unpack their own identities if it is already sewn into a prefabricated structure of teacher and school mandated ordering systems? "One thing I found myself doing over the course of the last three days was standing still thinking about what to do next or how the pieces might fit together. It was during one of these moments in which I realized, that as a teacher, I might tell a student to get back to work if I saw them standing there appearing to be doing nothing."⁵

⁴ Teacher conversation from summer class at UBC 2003 #1

⁵ Teacher conversation from summer class at UBC 2003 #2

These metaphors of learning extrapolate outwards and we can skip.

These corridors are do not run zones,
rather than run,
learn,
create your own
identity zones.

To counter the *do not run in the corridors* rule, let us find ways to allow the running and skipping that engenders such rays of hope in the play grounds of our schools to topple over and into our corridors of learning (not without good reason do teachers enforce this rule, for chaos reigns if this fundamental rule of crowd control is not obeyed. I remind you we are playing metaphorically).

Dancing Corridors of Freedom

One of the artist who inspired us from the LTTA program is Katherine Ricketts, a dancer who worked with a grade six class for three sessions. Katherine developed a dance routine that worked off the kids own expression of awkward body language. It was derived from their refusal to do anything but shrug everything off and not want to get involved. She called them to task “*give it to me then, give it to me*”⁶ as she drew out their body language, inventing their own movement and creating in tandem with them a routine that was genuine to themselves. It was fascinating to watch this unfold over such a brief period.

⁶ From video taped sessions.



The kids
crowding
around
Katherine as
she coaxed the
desired
details of
body movement
out of them,
“Give it to
me, give it to

me” and they did.

By the third session they had their routine marginally memorized and choreographed to music chosen by their teacher as it related to another project they were working on with him. Katherine got the groups to reform and rehearse right away, “first group up, the one that performed it first time last time.” She was determined to get the kids out of the classroom and into the corridors. She had already thought about the symbolism of this power space, the corridor and the interruption that was possible through its use.

In fact she stated twice just as she was getting them to practice their routines, “then I think we should take it out in the hallway don’t you?” she enquired of the class and continued “it will be a little squished but I think it would be fun to take it out into the hallway.” There was a murmur of agreement; kids are always excited about movement, out, away from, towards something else, an expression of hope, of escape from whatever they are doing.

To get out into the corridor and w(o)ander.

A Disrupted (Interrupted) Moment in School Composure

There is a delight in being allowed into the corridor, to roam unfettered during class time when there is an expectant silence, as they store their energy for a moment of explosive bell ringing, doors being flung open and the multitudes descending on all parts of the school.

That moment of freedom as the last bell of the day goes, books are flung down, desks closed and out kids charge, energy released. Katherine instinctively wanted to harness this bubbling excitement and to 'perform' to a larger whole. Thus the front entrance was chosen, a confluence of three interconnecting corridors.

Artist are often drawn to areas of activity, they instinctively work to this interruption, this break from the confines of a prescribed place. As Germaine Koh (1998) says of the British /Nigerian artist, Yinka Shonibare who's "work disrupts other value systems staked on authority" (p. 158). This is perhaps one of the more universal tenets of contemporary art, this notion of disruption, something so contrary to school culture. The hierarchies of power are wielded just as a coat rack hangs - from top to bottom – there is little escape from regimented school culture. Artists provide a vehicle to traverse this dangerous territory in relative safety. As Rod the classroom teacher of the dance group said, "I really like learning from someone who isn't another teacher" and "to talk to an artist or a dancer or someone who isn't involved in the process of education but who has great ideas."⁷

⁷ From LTTA interview tape May 7, 2002.

A Performative Praxis / (a cracking into / through the performance space)

The performative action of July 18, 2003 encountered:

A standing coat rack, a possible ghosting of the famous 'Bottlerack,' (1914) ready-made of Marcel Duchamp, of which Causey (1998) says, "shift(ed) the point of interest in a work of art from its internal grammar to its external context – how it exists in the world – Duchamp had exposed the issue of the artwork which is not isolated by its base" (p. 124). In other words this coat rack invites the spectator to speculate on its wider meaning, its relationship to the classroom and how it may manipulate the ordering of a child's mind.



An image performed into the conference space: A coat rack on wheels is forced through the crowded room.

Viewers are interrogated by the intervention of the children's paper self portrait kimono's pushed by tied to the rack. All that energy of self depiction flattened to a coat, sewn to the surface, a picture of themselves with writing that reflects so joyfully that child word, that innocence of being that we instinctively want to protect from the vagaries of the world, (the very *'running' of the corridore*) and yet that is where they must go, out into the hands of the rough and tumble, an over digested world of consumerism and democratic failure.

A jump into the middle of the space with yet another coat rack this time a single pillared one with eight large hooks projecting from the top about to explode upwards, (image 1). There is indeed a

sense of untapped potential awaiting our attention. A bag is flourished and one at a time the plaster bandage casts of teachers index finger and thumb are placed over each of the eight hooks (image 3). On close inspection additional details are perceived such as the fangs of an open mouth molded between the opening of the thumb and index finger or deeply raised piping along the back of the finger or a large ring and other details of ornamentation (image 5). The teacher hands taking on self expression, not wanting to be simply a white cast hand, but rather, that individual that speaks to self, for self, through self, *“I am an individual, please value me. I am unique from my neighbour.”* Each so marked to identify one from another, to learn one from another (de Cosson, 2001, Dalton, Graham & Zuk, 2003).



The fingers manipulating, forming dance routines through their curling and enticing. “Give me the money, give me the money,” became a refrain through Katherine’s work with them.

Her strings were malleable and formed by the kid’s themselves, the bonds of trust were built and the hierarchy was lateral.

Image 9

The thumbs now become the hooks and from each is hung a child’s self portrait kimono (images 3 & 10). The implicit hierarchies of child to adult made transparent; the puppets on strings to be manipulated at will. The question again, who’s identity is being fashioned, the teachers or the child’s?

This image is left to hang in the air as we wrap up the presentation and open the floor to questions, followed by a presentation of artist responding to artist through visual language alone

(Dalton, Graham & Zuk, 2003). A wonderful testament to the power of artistic knowing and learning through non hierarchal means. Artists bring a healthy dose of disruption and interruption to our classrooms which help children find new directions outside of the prescribed norms of the corridor culture of conformity. As Denzine (2003) eloquently reminds us,

In the social sciences today there is no longer a God's-eye view that guarantees absolute methodological certainty. All inquiry reflects the standpoint of the inquirer. All observation is theory laden. There is no possibility of theory-free or value-free knowledge. The days of naïve realism and naïve positivism are over. In there place stand critical and historical realism and various versions of relativism. The criteria for evaluating research are now relative. (pp. 108-109)

A Conclusion

Looking at alternate modes of knowing, artists attempt to work with children to re-create and challenge identities in spaces that are simultaneously safe, risky, creative and transformative. Finding ways to resist being hung in the regimented structures of schooling is a calling many students attempt to answer but seldom are able to achieve. In this paper, visual investigation, and installation/performance, we endeavour to destabilize the structures of schooling that perpetuate the practice of hanging identities and in so doing suggest alternative and embodied strategies through which to re-conceptualize student agency and identity.

References:

- Barone, T. (2001). Science, art, and the predispositions of educational researchers. *Educational Researcher*, (30) 7, 24-28.
- Britzman, D. (1998). *Lost subjects, contested objects: Towards a psychoanalytic inquiry of learning*. Albany: SUNY Press.
- Causey, A. (1998). *Sculpture since 1945*. Oxford: Oxford University Press.

Dalton, R., Graham, R., & Zuk, B. (2003, July). *Acts of imaginative engagement in teaching & learning*. Paper presented at the International Conference of Imagination and Education. Vancouver, Canada.

de Cosson, A. F. (2003). *(Re)searching sculpted a/r/tography:(Re)learning subverted-knowing through aporetic praxis*. Unpublished doctoral thesis, University of British Columbia, Canada.

de Cosson, A. (2002). The hermeneutic dialogic: Finding patterns amid the aporia of the artist/researcher/teacher. *ajer (The Alberta Journal of Educational Research)*, xlviii (3), article on CD-ROM insert.

de Cosson, A. (2001). Anecdotal sculpting: learning to learn, one from another. *jct: Journal of Curriculum Theorizing*, 17 (4), 173-183.

Denzine, N. (2003). *Performance ethnography: Critical pedagogy and the politics of culture*. Thousand Oaks: Sage.

Eisner, E. (2002). *The arts and the creation of mind*. New Haven, CT: Yale University Press.

Eisner, E. (1998). *The enlightened eye: Qualitative inquiry and the enchantment of educational practice*. NJ: Prentice-Hall.

Garoian, C. R. (1999). *Performing pedagogy: Toward and art of politics*. New York: State University of New York Press.

Giroux, H. (2001). *Public spaces, private lives: Beyond the culture of cynicism*. New York: Rowman & Littlefield.

Gómez-Peña, G. (2003). In Defense of Performance Art. *Art Papers July / August*. (Available: <http://www.artpapers.org/>).

Grauer, K., Irwin, R., de Cosson, A., & Wilson, S. (2001). Images for understanding: Snapshots of learning through the arts. *International Journal of Education & the Arts* 2 (9). (Available: <http://ijea.asu.edu/v2n9/>).

Greene, M. (1995). *Releasing the imagination: Essays on Education, the arts, and social change*. San Francisco: Jossey-Bass Publishers.

Hanks, P. (Ed.). (1979/1986). *Collins English dictionary*. London: Collins.

Heywood, I., & Sandywell, B. (Eds.). (1999). *Interpreting visual culture: Explorations in the hermeneutics of the visual*. New York: Routledge.

Irwin, R., L., & de Cosson A., F. (Eds.). (In review). *A/r/tography as Living Inquiry*.

Irwin, R., L., Grauer, K., Wilson, S., & de Cosson, A. (2002a, October). *Grounded pedagogy: Arts based ways of knowing*. A paper presented at the Canadian Society for Education through Art and Saskatchewan Society for Education through Art Conference, Saskatoon, Canada.

Irwin, R. L., Grauer, K., de Cosson, A., & Wilson, S. (2002b, March). *Integration as Embodied Curriculum*. A paper presented at the National Art Education Association Conference. Miami.

Koh, G. (1998). *Crossings*. Exhibition catalogue and essay by N. Nemiroff. Ottawa: The National Gallery of Canada.

Lacan, J. (1997). The agency of the letter in the unconscious, or reason since Freud. (essay) in *Ecrits: A selection*, trans. Alan Sheridan. New York: Norton.

Neilsen, L. (2002). Learning from the liminal: Fiction as knowledge. *The Alberta Journal of Educational Research*, 68 (3), 206-214.

Pinar, W., & Grumet, M. (1976). *Toward a poor curriculum*. Dubuque, IA: Kendall/Hunt.

Richardson, L. (2000). Writing: A method of inquiry. In N. Denzin & Y. Lincoln (Eds.). *Handbook of qualitative research* (2nd ed.) (923-948). Thousand Oaks, CA: SAGE.

Rose, G. (2001) *Visual methodologies: An introduction to the interpretation of visual materials*. London: SAGE Publications.