

1.1. Practices of inclusion in formal and non-formal education contexts

SP - (18817) - IN SEARCH OF AN IN-EVOCATIVE WRITING THROUGH A COLLABORATIVE AUTOETHNOGRAPHY

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Short Abstract

The search for an in-evocative writing is tied to an event that crossed the planet and forced us to “move into a new or modified ontological state” (Atkinson, s/d, p.1), related both with educational knowledge-based strategies and with the awareness of being in the world with others and oneself. Even when technology interpellates physical contact, pedagogy and learning are tangled in the plurality of meanings of the encounter of one another.

Recognizing the importance of researchers to analyze lived experience (Zaner, 2004), the field of collaborative autoethnography (CAE) (Hernandez et al., 2017; Roy & Uekusa, 2020; Rutter et al. 2021) opened research perspectives in the exploration of the relational ethical condition exposed above (Caetano, 2017; 2019; Caetano et al., 2020).

CAE is concerned in producing “analytical, accessible texts as socially-just acts that change us and the world we live in for the better” (Holman-Jones, 2005, p.764), disrupting the binary of science and art (Ellis et al., 2011, p.283). CAE’s narratives can thus be sensed as an in-evocative writing (Richardson, 2018) that appeals to the seminal acknowledgment of inner experiences beyond the common appearances (Ellis & Bochner, 2006). It is an inventive, poetic and playful craft, intertwined with others’ writings, opening up a space for meaning exploration.

“Mea Culpa” is a living collective writing created during the pandemic, by a non-formal Study Group of Participatory and Artistic Processes in Research and Education (withdrawn to ensure blind review), that takes place in a virtual environment, gathering personal narratives, citations of authors that inspire us, poems and visual compositions. Because of its hybridity, multiple hands invade each other’s territory in the text (re)creating meanings with undifferentiated authorships, broadening its understanding as in-evocative writing.

Inspired by “Mea Culpa” the authors created an in-evocative CAE with a further obstacle: to include one member that felt uncomfortable in that register. Sustained by it we aim to: discuss the possibilities of in-evocative writing to support inclusion in participatory research processes (Gibbs et al., 2021), based on “a relational, temporal, and multi-directional understanding” (p.700); understand how it can enhance critical self-reflection mediated by peer dialogue. We thus follow a qualitative approach supported by a post-critical paradigm crossing in-evocative CAE methodology with arts-based research (Bickel et al., 2010; Osvath & Bochner, 2021).

Henced by the prefix ‘in’ to evoke being-in-with, our CAE emerges as a crossroad “through which the self and world are reconfigured” (Atkinson, s/d, p.9), to remake the gesture of the infinitude of writing: the basis for academic community (Ó, 2019). Transformed into a space of intimate encounter provided an “invaluable emotional support and a sense of empowerment” (Roy & Uekusa, 2020, p. 388). Besides, as a “collaborative resource offered opportunities for promoting inclusion beyond oral participation and for diversifying contextually or linguistically” (Gibbs et al., 2021, p. 704).

We don’t only play by the rules, but we strive to create and legitimize our own research procedures and writing styles. By de-centring power relations, in-evocative writing gives place to a text that is everyone’s “fault”.

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