a concept of critical feeling,

a proposed basis for research in the teaching and evaluation of creativity.

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June 2018

"A thesis submitted to McGill University in partial fulfillment of the requirements

of the degree of Doctor of Philosophy in Educational Studies."

In Memoriam

For Michel and Peter,

good friends and giants

their autobiographies ended

before this was cut

what they taught me, is here though

for all of us to see

and try to imagine

as well as they did.

Michel Brault, OQ

b. 1928 – d. 2013, *Prix Iris*, (2005) Lifetime Achievement Award

Peter Wintonick,

b. 1953 – d. 2013, *Governor General's Award,* (2006) Visual & Media Arts

Cast and Crew

To my courageous advisors Boyd White, Chris Stonebanks and Will Straw who helped me stay the course. To Teresa Strong-Wilson, Spencer Bourdreau and Scott Conrod for getting me in. To Mary Maguire for seeing it first. To Bronwen Low, for the first year. To Desmond Morton, Brian Trehearne, Denis Salter and Abbot Conway for setting the bar. To Grant McCracken, for showing me the brink. To McGill's first class librarians, Joyce and Elizabeth, the next generation's John and Lili, and the omniscient Lonnie Weatherby, for the twenty-year ride along. To Pierre, Louise, Amber, Morgan, Karen, Bev, Alex, Jason, Jules, Marla and Jean-Francois for *Salt*. To Noreen Golfman, Tom Donovan and the students of Gonzaga High for *The Pinch Of Salt*. To Lee, Nisha, and Sharon for *MIND*. To Becky and Emma for their self-reliance. To Louise, who is always my first reader. To Teo, who is always my last. To Marc-Andre, for everything inbetween.

Contents

Prologue

This dissertation emerged over a period of six years, both result and record of a practitioner's inquiry by a creative professional seeking to unpack his success teaching creativity. The main challenge of the project was to produce the discursive exposition of academic theory without corrupting the inherently non-discursive processes the project sought to explore. To accomplish this, the author designed a mixed methodology that grounded the academic theory in creative practice. The text is scripted in the three-act structure of a reflective conversation between the author-as-artist and author-as-academic, oscillating between creative and critical modes. Concepts and texts are engaged with, and emerge, from intuitive, affective, reflexive and reflective stances— each of which afforded equal weight in the exposition.

The resulting text is organized around memos that record the author's immediate, spontaneous reflections to the scholarship. These memos serve as abstractions of the impulsive reflexes of the artist-practitioner to the research, fuelled by a review of scholarship—but also of artistic work and contemporaneous records of its production. The resonance and salience of the scholarship surveyed is measured against and in reaction to these memos so that the creative voice survives the discursive analysis.

This dissertation posits a grounded theory of creativity to serve as the basis of a program of research into the teaching of creativity in language arts education. Following a hunch that the development of critical thinking abilities is far less dependent on the development of logical faculties than current teaching methods suggest, the author expounds the great potential of empathetic identification to teach creativity—arguing that the dominance of critical inquiry in language arts curricula disparages intuition and destroys the natural faculties of creative self-production that must be fostered for students to learn how to write and communicate effectively. To do so, he proposes an artistic knowledge paradigm, *productionism*, which enables meaning making from experiential acts of self-production he explores as storytelling and eventually distinguishes as *storymaking*. Each acts' title identifies the primary creative tension that formed as that part of the analysis came into being.

Summary

The first part of the analysis, *Act 1: Divergence*, exposes the problem of prioritizing critical thinking in the language arts curriculum. An emphasis on criticality is discordant with the way in which individuals ascribe—and, indeed, make meaning. Affect is a necessary precondition to conceptualization. As such, rather than a focus on critical thinking, the author proposes an emphasis on critical feeling, defined as an affective stance of inquiry as the intuitive consideration of possibility that sparks imagination. The concept of critical feeling is grounded in the way artists assess the

perceptual quality of meaning using affective inquiry, analogous to the way in which scientists assess the conceptual quality of meaning using critical inquiry.

Critical feeling is understood in relation to Susanne Langer's theory of presentational abstraction. Langer's metaphysics of feeling proposes an artistic inquiry paradigm, which the author uses to explain how documentary's production phases of scripting, shooting and editing externalize sub-processes of artistic creativity as acts of impulsive, actualized and consummated experience that can be taught as critical feeling's dynamic processes of feeling, seeing and saying. In parallel with an exploration of the concept of critical feeling, the author expounds the suitability of a grounded theory methodology for an exploration of creative processes. In flipping the scientific method's hypothesis-exposition-demonstration dynamic, grounded theory methodology holds the greatest promise for preserving the integrity of artistic knowledge.

The second part, *Act 2: Emergence*, explicates the concept of critical feeling from an educational neuroscientific perspective. The power of storytelling is explained by the primacy of affective experience and emotional response in understanding the world around us. Langer's metaphysical frame provides a bio-psychological grounding for the author's proposition; that storytelling's process of affective inquiry produces meaning from feeling and storymaking's process of emergence produces feeling from experience—much like proto-language allows for non-discursive communication. The dynamic reality of the creative advance is a cycle of divergence, emergence and convergence that we respond to as possibility, actuality and presentation and recognize as intuition, imagination and affirmation. What we feel is the emotional situation of our body states, simulative and actual, created from the processes of our dynamic reality of self-production. The standard creative practices of long form narrative documentary filmmaking are conceptualized as an exosomatic model of the creative processes of storymaking, revealing their great potential for teaching creativity without dilution of the artistic voice.

Act 3: Convergence develops the pedagogical implications of the concept of critical feeling. If creativity is conceptualized metaphorically as a consideration of possibility, then the dynamics of artistic production are reminiscent of the means by which children naturally produce knowledge using creativity's basic social processes of feeling, seeing and saying along an emotion-affect-feeling circuit. Documentary's storymaking model is particularly effective for teaching creativity in that it emulates the processual flow of the creative advance—flashes are more frequent during scripting; shooting is designed to produce moments; and editing is conducive to responding to the voices that emerge from the material—allowing for a presentational immediacy conducive to artistic expression. The author concludes by proposing a productionist stance of inquiry, building on Antonio Damasio's *feeling of knowing* and inversing Mary Helen Immordino-Yan's *emotional thought* sequence of creative processes to develop an approach to teaching writing as production emphasizing affective participation.

Avant-propos

I wrote what I know. I am a writer and a producer. I was a high school English teacher. I earn my living making documentary films. I took a professional hiatus to write my PhD. A large part of the process was finding the voice to answer my questions. The voice I chose is that of the filmmaker's quest inspired by the Canadian invention of director-driven documentary: cinema vérité.

In, *The Fragility of Goodness*, Martha Nussbaum points out that Plato wrote the dialogues in the form he knew. He apparently gave up a promising career as a tragic poet to write philosophy. Aristotle didn't know what to make of it and referred to it as *prose drama*. Nussbaum knows very well what to do with Platonic form. She conceptualizes it as anti-tragic theatre that asks the reader to join Plato in his hunt for the answers.

I wrote this dissertation in the three-act structure of a film script so I could follow the process of my investigation as acts of creativity. Act 1: *Divergence*, was written between September 2012 and May 2015, and served in partial fulfillment of my candidacy. Act 2: E*mergence* was written between June 2015 and December 2017. Act 3: *Convergence* was written between January and May 2018.

My essential thesis is that Language Arts should teach artistic methods and methodology, some I present here. Borrowing Nussbaum's term, my scripted format is not "content-neutral" (1986, p. 134). It is as a story of ideas that pile up in the form of new versions of old questions about language arts learning. My sincerest hope is that it provokes you to pile on your own ideas for teaching English Language Arts, as art.

When I'm writing the book I tell myself, "It's not your business what it means."

That's not my business. My business is to depict it as vividly as I can. Chekov

once said that the duty of the writer is not to solve the problem, but in the proper

presentation of the problem. So, I want to present the problem properly and

accurately as thoroughly as I can.

Philip Roth (2018)

ACT 1 : DIVERGENCE

The Hunt for Critical Feeling

Scene 1: *The Pitch*

Core Samples

Education is the guidance of the individual towards a comprehension of
the art of life.

Alfred North Whitehead, (1967b, p. 39)

The documentary film is a pregnant invention.

Susanne K. Langer, (1953, p. 412)

Memo

Sentio ergo sum.

Creators do not consciously seek metaphors around which to build their
works. … They rely on intuition and identification to locate in their lived
experience elements with emotional resonance, elements they are moved
by. Similarly, the reception of a creative expression is not a conscious
exercise in interpreting metaphor. Much like the creator is moved by
elements of the world around him, intuitively, the receiver of a creative
communication empathetically identifies with elements that resonate
subjectively. This emotional engagement is the recognition of oneself in
another. Creative communication thus, via metaphoric association,
provides a bridge by which to partake, to the fullest extent possible, in
another's lived experience… . (Blackburn, 2011, p. 94)

1962

I was born on Saturday February 17th 1962 around 6:00 PM. The story goes that Dr. Zuck missed dinner that night but made it home in time for the hockey game. Toronto beat New York that night at Maple Leaf Gardens. They beat them again in the semi-finals, and went on to defeat the Black Hawks and win the first of three consecutive Stanley Cup championships. My Dad and the other new fathers watched the game in the maternity ward waiting room, sipping Crown Royal and smoking Export A's, as my mother and I slept.

At the same time that the Leaf's and I were making our presence felt, Robert Ennis (1962) published, *A Concept of Critical Thinking, A Proposed Basis for Research in the Teaching and Evaluation of Critical Thinking Ability* in the Harvard Educational Review.[1] The article is a practitioner's inquiry[2] that began in 1951 when, as a first year high school science teacher, Ennis tried to foster his students' critical thinking abilities but realized "he did not know what critical thinking was, how to teach it, nor how to test for it" (Ennis & Ennis, 2011).

Fifty years later, as a first year high school English teacher, I faced the same challenges trying to foster my students' creativity by teaching them to write about how they feel about what they see. Why creativity? Because creativity teaches the art of life that Whitehead went on to define as "the most complete achievement of varied activity expressing the potentialities of that living creature in the face of its actual environment" (1967b, p. 39).

[1] [Volume 32, Number 1, Winter 1962]
[2] See Loughran (2004) as "the practitioner's desire to influence their students' learning" (p. 12)

Language Arts?

I had finished lunch and was heading back to my classroom when I was greeted by one of the other English teachers coming out of the photocopy room. The caustic, chemical smell of the thermal printing followed her into the hall as she closed the door behind her, a stack of freshly Xeroxed handouts under her arm. She was smiling and excited as she handed me a copy of the school board's evaluation rubric for the year-end ministerial exam. It was early March. At the previous week's departmental meeting, several senior teachers had expressed concern that, although the final exam date was looming, the evaluation guide had yet to be received.

I looked down at the sheet. The scoring criteria was neatly arranged across the page in a sequence of boxes in a grid that moved from left to right, along the x axis of a Cartesian plane, from 'good to bad.'

"Do you want to know what the really good news is? " the teacher said.

"The Board gave us permission to hand it out to each student as we prepare them for the final exam so they know exactly what we're looking for."

"Isn't that great", she exclaimed as she disappeared down the hall, "now we can make them all the same!"

I was left standing in the hallway, looking down at the cells of imprisoned verbs that tried to quantify writing's creative process into science's critical method and mumbled,

"But I'm trying to teach them how to all be different."

That's when I knew that teaching language arts no longer meant

teaching language art.

Two months later, I left my classroom and joined the National Film Board of

Canada to produce a series of youth-directed documentary films entitled *Salt*[3] based on a

classroom media literacy project I had designed as a teacher at the English Montreal

School Board to teach writing as production.[4] As a high school language arts teacher, I

had assumed language arts education meant teaching the creative process of literary

production. I was surprised by the extent to which language arts education focuses on

critical thinking, which is fundamentally a scientific mode of inquiry.[5] This was at odds

with my professional knowledge of writing and producing.

During my teacher training I started to suspect that the development of critical

thinking abilities is far less dependent on the development of logical faculties than

current teaching methods suggest. My classroom teaching experience confirmed my

initial suspicions. Current language arts teaching programs use critical literacy

approaches that focus on forming critical thinkers by objectifying the subject matter so it

can then be better mapped on the Cartesian plane analytical rubrics require. By doing so,

it misses the great potential of empathetic identification to teach creativity.

My approach to teaching English was the opposite. I tried to foster creative

process by subjectfying the subject matter to encourage affective inquiry and original

voice. *Salt* was the next step of following my hunch that teaching students to write meant

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[3] (Blackburn, Lapointe, & Verral, 2000) https://www.nfb.ca/film/salt/
[4] See (Cohen, 1999)
[5] See (Strieb, 1992, p. vi). The originators of critical thinking in education, John Dewey, Edward M. Glaser, and
   Robert Ennis, are all clear on this point as well. (1910b, pp. 16, 82, 107; 1941, pp. 19-20; 1962, pp. 81-111)

teaching the creative practices of feeling, seeing, and saying. I continue to

produce documentaries and teach documentary as a mode of affective inquiry that makes

sense out of situational realities using intuition, imagination and affirmation. I call that

mode critical feeling.

Scene 2: *The Problem*

Core Samples

The artist's most elementary problem is the symbolic transformation of subjectively known realities into objective semblances that are immediately recognized as their expression in sensory appearances.

Susanne Langer, (1988, p. 70)

I'm not making a problem out of a personal question; I make of a personal question an absence of a problem.

Michel Foucault, (1974, p. 156)

Memo

Distinctions.

Aristotle distinguished making something artistic from doing something artistic (Aristotle, 1910, p. 167). John Dewey distinguished "artistic" from "aesthetic" (Langer, 1953, p. 397). Jean Piaget distinguished "experiencing a moment" from the "whole of the experiences leading up to the moment" (Britton, 1970, p. 102). Susanne Langer distinguished "studio standpoint" from "audience standpoint" (Langer, 1953, p. 397). James Britton distinguished the "participant and spectator roles" (Britton, 1970, p. 102). Paulo Freire did not distinguish "creativity" from "critical" (Freire, 1987, p. 38).

Morin Heights, Winter, 2018

Abstract

Where Questions Come From.

A friend of my daughter in her sophomore year of college asked me what my PhD was about. I responded by asking her,

"How were you taught to write a thesis statement?"

She thought for a moment and then started explaining how her teachers had taught her about introductory paragraphs, topic sentences, evidence and conclusion, and the five-paragraph structure of the critical essay. I interrupted her before she finished, and repeated,

"Yes, but how were you taught to write a <u>thesis statement</u>?"

After a longer moment of reflection she realized she never had been. It was either an assumed skill, or supplied in the assignment. I explained that the fact that she had never been taught how to write a thesis statement is the problem my PhD tries to solve, by designing a way of teaching students how to articulate their feelings, because that's how I learned how to write my thesis statements.

Critical feeling is my conceptual metaphor for how school[6] can be creative.

Critical is what school does best. Feeling is what school must do better.

Backstory

The Hunch.

My hunch was born in a high school staff room in my rookie year of teaching when I mentioned how I was teaching poetics to foster creativity and was informed that

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[6] The best definition for my use of "the term 'school' means an institution for the teaching of children that is established and maintained under the laws of the state of [the jurisdiction] at public expense" is found here http://www.ecs.org

the departmental consensus was not to award marks for creativity because it

couldn't be evaluated. I did not agree, but did not have the pedagogical credentials to do

anything more then voice my dissent. When I decided to pursue my research at the PhD

level, I wanted to see if what I had learned producing documentaries and researching[7] and

teaching documentary filmmaking could be used to teach writing's creative processes,

specifically, feeling, seeing and saying as the basic creative activities of human inquiry.

My PhD project proposed to study a concept I called `"feeling critically"` `that I`

`had experienced and observed in my professional creative practices of`

`writing, teaching and producing` (Blackburn, 2012d, p. 4). It is based on:

> a hunch that an emphasis on intuitive emotional engagement, rather than
>
> authorial intent, will enrich student learning by fostering embodied
>
> knowledge of the work in question— with great potential for the
>
> development of critical thinking abilities. In short, we are trying to make
>
> our students think, when we should be trying to get them to feel—and then
>
> let them think for themselves. To this end, I wish to develop a model that
>
> helps teachers make students first <u>feel</u> about literature, so they will then
>
> <u>think</u> about it. (p. 4)

My motivating intuition remains unchanged. The dominance of critical inquiry in

language arts curricula disparages intuition, and destroys natural faculties of creative self-

production that must be fostered for students to learn how to write and communicate

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[7] See (Blackburn, 2011)

effectively. My practitioner's bias is that critical literacy is designed to find

meaning not make meaning.[8]

My master's thesis tracked a rhetorical epistemology from Aristotle's, *Poetics,* to

Derrida's, *Acts of Literature,* Giambattista Vico's theory of *verum factum* [9] as the

conceptual hub of my first practitioner's inquiry into metaphor as a fundamental creative

technology of language art and language arts. [10] My main premise remains unchanged.

"The human imagination is a procreative reflex that operates instinctively to extend the

understanding of the human condition by extending it through various abstractions" [11].

Criticality teaches students how to consider situational problems. Creativity

teaches students how to consider situational possibilities. Reading is a naturally critical

stance used to receive meaning.[11] Writing produces meaning by situating potential

experience within possibility. My hunt for critical feeling started in search for a stance of

inquiry to foster creativity. I call that stance affective inquiry.

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[8] The bias is supported by (Glaser, 1985; Burbules & Berk, 1999; Massumi, 2002b). Glaser describes creativity as the way of thinking "lead[ing] to discovery," (p. 25). Burbules and Berk demonstrate how critical literacy teaches the finding of meaning, not the making of meaning. (p. 60) Massumi asserts, "…activities dedicated to thought and writing are inventive. Critical thinking disavows its own inventiveness as much as possible." (p. 12)

[9] *Verum factum* is Vico's core epistemological assumption that "the condition of knowing a truth is to make it" as part of his rhetorical metaphysics that "only as made is something interchangeable, or convertible, with the true—and thus intelligible to its maker or doer. But it can also have some degree of intelligibility to any being who could make or do it. The formula is not a case of the correspondence theory of truth. Verum does not mean "true' as the function of a proposition (whose opposite is "false"); rather, it means true as intelligible" (Palmer, 1988, p. 18).

[10] See (Derrida, 1992)

[11] The literary concept of the *suspension of disbelief* is probably the best support for this assumption. See Coleridge's Biographia Literaria, 1817 who first suggested that writer's should impart a "human interest and a semblance of truth sufficient to procure…shadows of imagination that willing suspension of disbelief for the moment, which constitutes poetic faith (1907, p. 239)" For a neuroscientific basis of Coleridge's famous suspension see also (Holland, 2009, pp. 59-74). My point is that if reading were not a naturally critical stance writer's would not have to produce "a semblance of truth" in order to get readers to "suspend their disbelief." At a professional writer's workshop on creativity at Montréal's École nationale de l'humour a few years back the instructor, who was a comedy writer for some of Québec's most successful comics, stressed the fact that for a joke to be funny it must have a structural component called a *grain du vérité* or, kernel of truth. I equate a joke's kernel of truth with Coleridge's "semblance of truth" that I argue is the same basic form and function as Susanne Langer's semblance of feeling. The "direct aesthetic quality" that is the singular produced object of artistic creation that Langer defines as the articulate symbol of feeling" (1953, p. 50).

Approach

My concept of critical feeling confronts a problem at the intersection of a curricular tug-of-war between art and science, creative versus critical, and feeling versus thinking that must be read transdisciplinarily (Krimsky, 2000, p. 109). Employing what I would later recognize as grounded theory, I sampled the literature as theoretical data to identify patterns of descriptions that resonated with my practical knowledge by comparing the theoretical concepts to professional incidents (Glaser, 1978, p. 50). I recorded the resonance in memos. I continued reading and whenever a remembered experience sparked a memo I wrote it down (p. 83). The *memo sparking* went on for about year until my research questions emerged as *creative tensions* between the experiential data and the theoretical data and organized my first *mess* of memos into two piles of data (Glaser, 1978, pp. 5, 16, 55; Somerville, 2002; Law, 2004).

One pile considers how critical feeling conceptualizes affect's processual experience of feeling, seeing and saying. The other pile considers how critical feeling conceptualizes affect's productive experience of situating possibility as intuition, imagination, and presentation. Both piles explain affective inquiry as: (1) an awareness of feeling an emotional experience as it comes into being; and, (2) the awareness that the meaning of the experience resembles the feeling of the experience.

Specifically, I rely on Langer's (1988) definition of feeling [as] … a turning point… in…natural events…[a]midst [the] vast biological field which lies between the lowliest organic activities and the rise of the mind" (p. 13). I compare Langer's act concept of *presentational abstraction* to my experience of documentary storytelling's

technique of *mise-en-situation* that I call *storymaking,* to consider how

documentary production's processes of scripting, shooting and editing exosomatizes[12]

creativity as the critical feeling of meaning making that Langer identifies as "impulse,"

"actualization" and "projection" (1988, pp. 329, 139). By doing so I explain how critical

feeling can teach creativity as art's mode of affective inquiry that makes meaning by

producing subjective experience into situations of objectified feeling.

Research Questions

1. How can creativity be fostered through affective inquiry as storytelling in the

English language arts?

2. How can the creative processes of documentary filmmaking offer a practical

model of affective inquiry as storytelling in the English language arts?

Methodologies and Methods

Data & Theory.

I use the following methodologies and methods in the course of my research:

Barney Glaser's *Theoretical Sensitivity,* Donald Schön's *Educating the Reflective*

Practitioner, Sheldon Krimsky's and Margaret Somerville's reflections on

transdisciplinarity in *Transdisciplinarity: Recreating Integrated Knowledge*, and John

Law's *After Method*. Glaser's, Schön's, Somerville's, and Law's approaches all

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[12] Simply put, outside of the body or, from the body. I use the term is to describe the dual processes of (1) producing something out of the body and (2) producing something outside of the body as the ontoepistemic nature of documentary storymaking's "feeling of being there." In the case of (1) I am referring to the emotional, affective and feeling body states I consider here as the critical feeling of affective inquiry. In the case of (2) I am referring to Susanne Langer's concept of presentational symbolism and textual production that explains Whitehead's originary metaphysics of creativity. My use of the term is as Popper (1979) defined it as the externalization of descriptive language through which "a linguistic third world can emerge; and it is only in this way, and only in this third world, that the problems and standards of rational criticism can develop." (1979, p. 120) My use of the term ontoepistemic is my own construction. It is not discordant, however, with Karen Barad's ontoepistemological framework of *agential realism* as "the intra-activity of becoming, the ontology of knowing…[and] objectivity [a]s simultaneously …epistemological and ontological" that embraces dynamic processes of emergence (2007, pp. 44, 36).

emphasize *intuition* and *creativity* (Glaser, 1978, pp. 20-22; Schön 1983, pp. 182-187; Somerville, 2002, p. 96; 2006, p. 2; Law, 2004, p. 12).

Barney Glaser's grounded theory and Donald Schön's practitioner inquiry are the methodological cornerstones of my analysis. Schön's *reflective practicum* and Glaser's *substantive area* combine to provide a common scaffold that supports reflexivity and procedure (Schön 1987, pp. 157-172; Glaser & Strauss, 1967, pp. 79-99). Schön's reflective practice provides an intuitive way to gather experiential data from my professional knowledge of writing, producing, teaching, and an artistic way to collect empirical data from the literature as I review it. Glaser's procedures offer an "autonomous creativity" to conceptualize experiential data and sample theoretical data into memos that are coded, compared and sorted to generate a "substantive grounded theory" from my professional practices and a basis of research for a "formal grounded theory" from my reading (Holton, 2011; Glaser & Strauss, 1967; Glaser, 1978, pp. 51, 83, 116; 1992; 1998, p. 40).

Memos & Situations.

Glaser's first rule of grounded theory that "all is data" supports his basic "read for ideas" approach (Glaser, 1978, pp. 8, 32; 1998, p. 8). Schön's main premise is most professional knowledge is tacit and applied intuitively (1983, pp. 52-66; 1987, pp. 15-32; 1992, pp. 133-134). I use Glaser's "theoretical sampling"[i] to compare the primary data of my professional knowledge with the secondary data of my reading and shake out the datum into "memos"[ii] for "sorting"[iii] (1978, pp. 83-93). I use Schön's "knowing-in-

action, reflection-in-action and reflective conversation with the situation" to

assess it as a grounded theory of practice (Schön 1992, p. 123).

The memos are thus best understood as abstractions of my reflective reading of

the literature, backstopped with my professional knowledge. The theoretical concepts

that snagged the screen of my practical experience, bounced off as ideas that I wrote into

memos. In addition to the scholarship, I reread production notes, lesson plans, and media

clippings. I rewatched documentaries of mine, colleagues and filmmakers I admired. I

also remembered lived experiences of reading and writing, teaching and learning,

performing and producing. Glaser showed me how to consider: all data creatively, and

all data creative. Schön showed me how to consider: all creative situations, and all

creative situations experiential. Assembled and assimilated here, the memos tell the story

of my practitioner inquiry that I call: *The Hunt for Critical Feeling*.

Signal-to-Noise Ratio.

I quote my sources extensively and restrict my paraphrasing to emulate my

reading process and share it as a virtual experience to help readers participate in the

conversation of *me and my data.* Classic grounded theory leaves the literature review

until the data has been fully analyzed and developed in order to optimize the signal-to-

noise ratio of the data-to-theory signal processing (p. 31). Glaser cautions against

"forcing the data" that can happen when the researcher unconsciously paraphrases a

quote he is using as a theoretical sample to better "fit" his theory (Glaser, 1992; 1998, pp.

81-106; Kelle, 2007). He also advises the theorist not to read the theory of the

substantive area of his study until the framework of grounded theory is written up. In my

case this would be documentary film theory and creative pedagogy. This write

up is the way it happened over the six-year research period of my PhD. I present it as a

process of three acts of reflexivity titled Divergence, Emergence and Convergence.

I examined Grierson's (1976) *First Principles of Documentary (1932-1934)* in my

Master's thesis. I consider them further here as "basic social processes" of documentary

storytelling that support "a set of basic beliefs" of storymaking (Glaser, 1978, p. 100;

Guba & Lincoln, 1998, p. 200). My definition is analogous to Bernard's (2004)

Documentary Storytelling, as documentary filmmaking's unique creative process as the

"powerful merging of visual and literary narrative devices to enable media makers to

reach and engage audiences with nonfiction content" (p. viii). Beyond contextual

references to Kahana's (2013) *Intelligence Work,* and Rosenthal's and Corner's (2005)

New Challenges for Documentary, I ignore documentary film theory.

I use Aleinikov's (2013) definition of creative pedagogy as "the science and art of

creative teaching" (p. 327).

> In the field of education, creative pedagogy is opposed to critical
>
> pedagogy, just as creative thinking is opposed to critical thinking. While
>
> critical pedagogy calls for criticism (Giroux 2010) and actually aims at
>
> growing the number of political radicals (Searle 1990), creative pedagogy
>
> offers the philosophy, theory and methodology of constructive (creative)
>
> development for individual and society.[13] (p. 329)

I consider this opposition a relational dynamic part of a continuum process ontology of human mentation. The dominance of critical pedagogy in contemporary language arts learning makes creative pedagogy[iv] so manifestly absent[v] that I make it the situational problem my investigation of affective inquiry seeks to solve. Critical pedagogy tracks back to Freire's, *Pedagogy of the Oppressed* (Freire, 1970). Critical literacy, critical pedagogy's approach to English language arts education, tracks to Freire's, *Literacy: Reading the Word, and the World* (Freire & Macedo, 1987).

Dewey, (1910a) Glaser, (1972) and Ennis (1962) developed the concept of critical thinking[14] as a way to teach scientific methods of inquiry. My concept of critical feeling refers to a way to teach artistic methods of inquiry. What Aleinikov refers to as "constructive (creative) development" I propose is better applied to arts education as *productionism* by using Massumi's (2002b) proposal of "productivism" (p. 12) and Papert's (1991) "constructionist" approach to learning (pp. 1-11).

The Creative Advance

Seems like everybody's talking about creativity lately. Psychologist Todd Lubart's (2013) *Blueprint for a Creative Education System*, historian Michael Roth's (2010) *Beyond Critical Thinking*, and arts educator Ken Robinson's (2006) *Do Schools Kill Creativity*, all argue the same thing about schools and creativity. Schools are not teaching creativity because they are designed to foster academic success. Academia measures critical, not creative, abilities. A knowledge-based economy that allows this to continue is in peril.

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[14] Dewey called it reflective thinking, Edward Glaser was among the first to term it critical thinking.

Whether it's a sign that the last Cartesian waves of cognitivism are finally beginning to ebb, or Lubart, Roth and Robinson are just shouting from the lifeboats, it appears that maybe, just maybe, the first serious challenge to McSchool[15] is mounting.

> That would leave the opportunity to turn schools, whose prime function has long been child care, into centers of pedagogy with the mission of guiding what education is: the process of becoming a unique human being whose responsibility it is to make the most of oneself. (Goodlad & Strauss, 2010)

Lubart delivered his (2013) keynote address to the 20th Biennial World Council for *Gifted and Talented Children*. Roth's (2010) article was published in the *Chronicle of Higher Education*. As of 2013, Robinson's (2006) *TedTalk* had been viewed by over 200 million people, and continues to be downloaded 10,000 times a day. Each proposes that creativity in education should move from extra-curricular to common-core. Each argues that current curricular design makes creativity absent in education.

In, *Emotion, Metaphor, and the Creative Process*, (1997a) Lubart and Issac Getz pull from psychology, Silvano Arieti (1976); anthropology, Edward Sapir (2004); phenomenology, Paul Ricoeur (1975, 1978); process philosophy, Whitehead (1967a) and writing's creative process Thomas Wolfe (1985). They propose an "emotional resonance mechanism" that situates Arieti's concept of the *endocept*[16] within Andrew Ortony's (1975, 1991, 1993) metaphor theory (p. 297). The process they describe is essentially

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[15] "adapted from Benjamin R. Barber's, *Jihad vs. McWorld*" (Goodlad, 1997)
[16] See *preconceptual amorphous cognition* (Arieti, 1985, p. 232)

that of Langer's symbolic transformation of perception into conception that she

too based on metaphor. Langer (1960) agreed with Arieti's views of symbol formation in

language that begins as "primordial" denotation of perception that is transformed into

connotative meaning through metaphor (p. 128). Throughout this thesis I will discuss the

congruency of Langer's and Antonio Damasio's concepts of "primordial feelings"

(2010a, p. 2832) of self-expression that form what I sense is a core of a transdisciplinary

harmonics of opinion regarding human creativity.

Roth (2013) relies on American pragmatists, Martha Nussbaum[17], (2010) Richard

Rorty, (1979) Louis Mink, (1971) William James (1900) and Dewey (1944). He argues

that the humanities need to stop the critical debunking and "fetishizing…the detachment

of objectivity…as a sign of intelligence" and return to the "rhetorical tradition and the

importance of absorption" that fosters the originality of "the messy participant in ongoing

experiments" (p. 535).

Robinson, who has since published three more books on similar themes, (2009,

2011; 2015) argues that "systems of mass education tend to suppress…[students'] deep

natural capacities for creativity" in three ways,

> First they promote standardization and a narrow view of intelligence when
>
> human talents are diverse and personal. Second, they promote compliance
>
> when cultural progress and achievement depend on the cultivation of
>
> imagination and creativity. Third, they are linear and rigid when the

---

[17] Hay shows how Nussbaum's brand of *contemporary cosmopolitanism* is essentially pragmatist. (Hay, 2012, pp. 89, 93)

course of each human life, including yours, is organic and

largely unpredictable. (Robinson, 2013)

The Creative Advance?

It is hard to imagine a more standardized and narrower view of intelligence than

The Organisation for Economic Co-operation and Development (OECD) *Programme for*

International Student Assessment (PISA).[18] In 2012 the "internationally standardised

assessment" tested a representative sample of 28 million 15 year-olds of 65 countries and

economies worldwide (OECD, 2013, p. 15).[19]

PISA focuses on competencies that 15-year-old students will need in the future

and seeks to assess what they can do with what they have learnt – reflecting the ability of

students to continue learning throughout their lives by applying what they learn in school

to non-school environments, evaluating their choices and making decisions. The

assessment is informed, but not constrained, by the common denominator of national

curricula. (OECD, 2013, p. 13)

PISA tests three literacies it defines as domains.

Box 0.2 **Definitions of the domains**[20]

Mathematical literacy: An individual's capacity to formulate, employ,

and interpret mathematics in a variety of contexts. It includes reasoning

mathematically and using mathematical concepts, procedures, facts and

tools to describe, explain and predict phenomena. It assists individuals to

recognise the role that mathematics plays in the world and to make the

---

[18] See (OECD, 2013)
[19] See (OECD, 2012) http://www.oecd.org/pisa/keyfindings/pisa-2012-results.htm
[20] Throughout this thesis the emphases are in the original quotation unless otherwise stated.

well-founded judgments and decisions needed by constructive,

engaged and reflective citizens.

Reading literacy: An individual's capacity to understand, use, reflect on

and engage with written texts, in order to achieve one's goals, to develop

one's knowledge and potential, and to participate in society.

Scientific literacy: An individual's scientific knowledge and use of that

knowledge to identify questions, to acquire new knowledge, to explain

scientific phenomena, and to draw evidence-based conclusions about

science-related issues, understanding of the characteristic features of

science as a form of human knowledge and enquiry, awareness of how

science and technology shape our material, intellectual, and cultural

environments, and willingness to engage in science-related issues, and

with the ideas of science, as a reflective citizen. (OECD, 2013, p. 17)

Word count aside, PISA's focus and priorities are clear. It does not test writing.

It does not define language as a domain. It does not acknowledge the importance of other

language competencies, like talking, listening and producing.[21] It considers *describing*

and *explaining* competencies of mathematical and scientific literacy.

Since PISA's founding in 1997, most Canadian provinces have reformed their

curricula to better align with the educational outcomes PISA was set up to monitor.

Since 2003[22] the steady decline of Canadian high school math scores "coincides with the

---

[21] See (Ministre de l'Éducation, 2001, p. 74; 2004d, pp. 93, 109, 117; 2004c, pp. 11, 32, 46)
[22] The PISA test is triennial.

adoption of discovery-based learning" implemented by most of those reforms

(Craigen as quoted in Carlson, 2014, p. A8).

In 2014, Benoit-Antoine Bacon, Provost and Vice-President, Academic Affairs at

Concordia University, stressed, "The biggest challenges for students who are starting

university--not only at Concordia, but at all universities—are writing and math." (Pilon-

Larose, 2014).[23] It would be useful to know how the adoption of similar discovery-based

critical literacy approaches to language arts in the same curricula reforms have impacted

student-writing scores. Useful yes. Possible no. Since PISA does not consider writing a

component of literacy.

PISA is global.[24] The perspective it reflects in design and data is an

epistemological worldview. Let's assume for a moment PISA becomes <u>the</u>

epistemological worldview.[25] People will read about math and science and learn how to

explain phenomena in mathematical and scientific terms. Language will be reduced to

reading. All descriptions and explanations of phenomena will be mathematical and

scientific. Knowledge will be produced by doubting and disproving mathematical

axioms, and scientific hypotheses. When I imagined living in that world two questions

formed in my imagination. Where would the metaphors come from? And what do we do

with intuition? As of 2012 the PISA test included creativity. I do not see how they did

this without considering language a domain of knowledge and without considering

writing literacy, but they did.

---

[23] Translated from the original: «Les plus gros défis pour les étudiants qui entament leurs études--non seulement à Concordia mais dans toutes les universités--sont l'écriture et les mathématiques»

[24] See, *Global change and educational reform in Ontario and Canada*. (O'Sullivan, 1999)

[25] This is not so far fetched. National curricula have already been significantly influenced by global economic development. (O'Sullivan, 1999, pp. 321-322)

The Sandwich of Possibility

In (2006), *The Boston Globe* reported that a bakery-café sued a shopping center for violating an exclusivity agreement restricting them from renting to another sandwich shop. The mall had signed a lease with a Mexican grill planning to sell burritos. The bakery-café argued that burritos were sandwiches. After hearing the testimonies of several food experts and citing Webster's Dictionary, a superior court judge ruled that a burrito is a rolled up tortilla whereas a sandwich must have two slices of bread. Language arts epistemology needs a similar ruling, something like: *Literacy, in order to be called literacy, must include reading and writing.* Then PISA could be held accountable for violating international literacy laws.

Writing is the top slice of the language sandwich. Reading is the bottom slice. Possibilities are piled up in between, sliced from life, out of affective experiences of intuition, imagination and affirmation. Literacy is the ability to make meaning by sandwiching possibility between experience and situation. Reading is experiential. Until the writing slice is added on top the piled up possibility can topple. Writing is the situational top slice. The situation writers create makes knowledge portable and convertible. Like a sandwich, writing can be wrapped, packed, moved and consumed, somewhere else, by somebody else, sometime later because situated experience is permanent. Writing makes reading possible. Not vice versa. Like a sandwich, making writing good takes much longer than reading good writing.

Peter Elbow, in *Write First* (2004) attributes reading's dominance in education to banking method pedagogy, which teaches literacy and learning as reading input rather

than writing output. For Elbow "learning is the making of meaning" and only

writing exosomatizes meaning (p. 9).[26] Elbow contends that "writing and reading" is the

correct sequence for language arts instruction because "nothing can be read unless it was

first written" (p. 8). I agree.

Henry Giroux (1987) cites Donald Graves's ""process" approach to writing" that

explains the dual dynamics of critical literacy as a *language of critique* and a *language of*

possibility (p. 175). In the language sandwich, critique is another slice of experience. It

changes the feeling, but not the form.[27] Possibility is what writing uses to situate the

experience. Without it there is no consumable meaning, just a pile of empirical data.

Defining literacy solely as reading separates it from writing, and creates a false

modularity in the language process. Literacy is the ability to use language. Language,

like breathing, is a natural human process of inspiration and exaltation that connects us to

the social environment the same way oxygen and carbon connect us to the physical

environment.

Language began as sounds that developed into speech. Proto-writing is the mixed

media of exosomatic memories that prehistoric humans painted on the walls of caves and

carved into tally sticks (Claiborne, 1974). As writing systems developed, reading

naturally followed. Elbow contends, "reading and writing are joined, in fact, at the hip"

(p. 8). Language is a productive process of experience agreements between sayer and

---

[26] Talking is also exosomatic meaning. As is a book. My point is that documentary processes externalize writing's basic meaning making processes and provide an observable model to understand the Langer/Britton creative process approach to writing that is in fundamental opposition to the Freire/Shor critical approach that is more an approach to reading than writing. Reading relies on the same intuitive, imaginative and affirmative processes in receptive mode to understand the meaning that writing uses in productive mode to make the meaning. I discuss this dichotomy throughout this thesis.

[27] See Langer's (1953) theory of art and creativity, *Feeling and Form.*

audience. I consider language creativity here as the making of situational

agreements of affective inquiry.

I was an actor before I was a teacher, and a writer before I was a producer.

Acting taught me how to create situations by being "' in the moment,' to recreate 'the

illusion of the first time" experience of a sense memory (Durham, 2004, p. 151).[28]

Television writing taught me how to describe moments with metaphors. Documentary

filmmaking taught me how to produce moments as *mise-en-situations*.[29] Teaching high

school showed me how to foster moments by making the classroom a learning

environment of creative ideas that had to be protected from the pollution of critical

commentary.

As a professional language artist my job is to negotiate creative agreements of

situational experiences into moments of meaning to make a story. The situation always

involves emotion. The agreement always requires an affective response to the situation.

I negotiate the agreement by feeling something from it. A story's first reader is always

the writer. A film's first audience is always the makers. The creative agreement is

always between the artist's self-experience and his self-expression. This does not mean

that an artist has to experience everything he expresses, although it does help, but that he

---

[28] For more on sense memory aka "affective memory" aka "sensory memory" aka "emotional memory" see (Strasberg & Schechner, 1964, pp. 16-19; Hopper, 2017) For more on "being in the moment" see. (Meisner & Longwell, 1987)

[29] For a description of the mise-en-situation in documentary storytelling see (Sylvestre, 1994, p. 25) La solution : combiner au documentaire une mise en situation scénarisée; le lieu privilégié, la culture sustentant cette recombinaison : le personnage. Ainsi naît la méthode Lapointe. LE DOCUMENTAIRE SCÉNARISÉ Cette méthode, malgré son impact considérable, se résume à peu de chose. Il s'agit de trouver un personnage solidement ancré dans une réalité riche de potentiel et de provoquer, c'est-à-dire de scénariser, une situation, une crise où il est obligé de se révéler et de se dépasser. «Pour pénétrer le monde intérieur d'un personnage... il faut créer une situation extérieure qui implique quelqu'un d'autre et qui donne au personnage l'occasion de se jouer lui-même.», dira Lapointe. (Sylvestre, 1994, p. 25)

must feel something of the experience to express it. Dewey identified the

process of artistic perception as how the viewer "must *create* his own experience" (2005,

p. 54).

Langer (1988) shows the same process of artistic perception extends back to the

original perception of the maker's creative process. Artists produce symbolic experience

in the form of semblances that virtually recreate the affirmative truth of the original.[30]

(pp. 307, 309) This allows them to experience the feeling as an affect of intuitive

possibility that they can actualize with metaphor. That feeling is critical to the creative

process as the moment the experience starts *turning* into meaning, hence my name for the

concept critical feeling. The feeling is formed by a virtual moment of emotional

experience becoming felt experience. Massumi (2011) shows how it is virtual because it

is near reality. Damasio (2012) shows how the reality it is near to is the process of self

coming to mind.[31] Massumi explains how Damasio's provides the neurobiology that

substantiates Langer's semblance as affective experience, hence my use of the term

affective inquiry and my Langerian frame.

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[30] The central thesis of Langer's (1988) theory of mind--that artistic knowing, as the intuitive logic of producing symbolic feeling, is the mind's primary function--was largely dismissed at the time, but advances in affective neuroscience from the data generated by PET, MRI and MEG technologies in the last two decades is proving the sagaciousness of Langer's vision. Donald Dryden's (2007) *The Philosopher as Prophet and Visionary: Susanne Langer's Essay on Human Feeling in the Light of Subsequent Developments in the Sciences* and Robert E Innis's (2007b) *Placing Langer's Philosophical Project* are excellent analyses of Langer's immense contribution to knowledge theory that I estimate no less than a paradigmatic basis of artistic knowing as the process by which human being becomes knowing.

[31] Damasio (2012) explains in detail how the mind is a self-producing processing of multisentient mental images beginning as emotional experiences that are constructed from the neural transmission of affective data to produce feeling. (pp. 67-94)

Metaphors actualize the affective experience by naming the feeling of it. The name is an analog of the feeling that marks the experience of it as a multisentient[32] *story image*.[33] Naming the affect triggers the storymaking process. Feelings are produced from the analogs of affect by the metaphors that make actual moments out of them. The production of images is the basic human process of making sense of emotional situations as felt experience. The entire process produces knowledge as the affirmation of original emotional, affective and felt experience, hence my category of *productionism*.

I teach language arts the same way. An act of literacy is a multisentient expression of an affective response to an emotional situation that involves processes of talking, writing, listening, reading, watching, seeing, hearing and saying that produce meaning as an agreement of experience. Literacy is the signal-to-noise ratio of the writer's feel-see-say circuit. Adjectives in front of literacy do not change the signal. They change the channel. Story*telling* is the same whether you're writing a song, producing a film or reporting the weather. Only the story being told is different. I consider writing story*making*. If the analog signal isn't clear, the reception will be poor. The analog signal is produced from the affective experience of the maker.

Misunderstanding Critical Literacy

Robert Donmoyer (2005) *He Must Not Know That the War Is Over and the Other Side Won, Because He Just Keeps Fighting,* contextualizes Eliot Eisner's lifetime

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[32] Tymieniecka (2000) defines multisentient as the human condition's gathering of myriads of vitally/socially/sensitively significant forces…[in]…a dynamic, novel synergy. (p. 637)
[33] Langer (1942) prefers the term fantasy. (p. 118)

advocacy for a paradigm of artistic inquiry.[34] The war Donmoyer is referring

to is between 'education as science' and 'education as art.' Historian Ellen Lagemann

sums it up as, "Thorndike won and Dewey lost" (as cited in Donmoyer, p. 201).

Donmoyer adds Eisner's learning theory to the casualty list of creative pedagogy.[35] He

reminds me that Eisner's theory is also framed with Susanne Langer's philosophy of

artistic creation[36], as is, James Britton's (Britton, 1970), *Language and Learning*, that

David Smit (2004), in *The End of Composition Studies,* asserts "is the most well-known

approach to learning how to write in composition studies" (p. 47). All are missing-in-

action now, due to critical literacy's scientification of English language arts curricula.[37]

Britton identified school's three main types of "expressive", "transactional" and

"poetic" writing and advanced a particularly Langerian idea that "expressive writing

served as the matrix from which [the] other[s] developed" (Durst, 2015, p. 390). The

essence of affective inquiry in storytelling is Britton's distillation of Langer's

epistemological theory of art and Piaget's constructivist theory of learning into writing's

dynamic matrix of affective experience:

> My expectations are hypotheses which I submit to the test of encounter
>
> with the actual. The outcome affects not only my representation of the
>
> present moment, but, if necessary, my whole accumulated representation
>
> of the world. *Every encounter with the actual is an experimental*

---

[34] See (Schwandt, 1998, pp. 244-245)
[35] See (Eisner, 1979, 1985, 2002)
[36] See (Donmoyer, 2005, p. 205)
[37] Martin Nystrand (2006) tracks similar focus shifts in writing research during the latter part of 20th century that he attributes to the psycholinguistics of the cognitive revolution and postmodernism emphasis of sociocultural theory. (pp. 11-27) In (2001; 2004b, 2004c) Quebec's ELA curriculum went from being an application of Britton's writing theory (l'Éducation, 1983) to making his approach manifestly absence. From 1980-1993 Britton was the most cited non-US scholar in *College Composition and Communication* until being overtaken by Paolo Freire. (Durst, 2015, p. 205)

committal of all I have learned from experience. If what takes

place lies entirely outside my expectations, so that nothing in my past

experience provides the basis-for-modification, then I shall be able to

make nothing of it. (Britton, 1970, p. 15)

Britton is explaining how writers apply Langer's (1988) "artist's idea" of logical

intuition that transforms felt experience into meaning by forming "situational…images"

(pp. 49, 38, 26). "The materials of imagination" they describe into characters, plot and

voice (p. 26). Documentary filmmaking externalizes these processes as the possibility of

a story in a scripted sequence of *mise-en-situations* that are imaged in the shooting and

presented in the editing. Critical feeling breaks this process down into smaller slices of

affective experience that Langer identifies as acts of "impulse…actualization…[and]

realization" and storytellers call flashes[38], moments[39] and voices (p. 114).[40]

Britton's essential thesis was foundational in the provincial curriculum I taught.

"The sensory experiences of the child provide a base from which both meaning and

language develop… as a symbolic medium … as the individual searches for meaning…to

make sense of his/her experiences" (l'Éducation, 1983, p. 10). It supported an artistic

stance of inquiry and fostered a creative process approach to teaching language arts in

according with language art practice. The current curriculum, introduced after PISA's

globalization of epistemology, does not.

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[38] I mean the term as I use it as a professional writer to describe the inspirational spark that frames the story. The phenomenon I am describing has become a sub-genre. Award-winning author of the flash collection, *Wouldn't You Like to Know*, Pamela Painter describes it as *movement*. "I used to say that the difference between a prose poem and a flash story is that in a flash story something happens. Now I have pared back 'something happens' to 'movement,'" in (Smith, 2017).
[39] There are literally thousands of examples of writers using the term moments. The example I use here is found in (Doyle, 2014).
[40] See Kevin Barry in interview with (Langan, 2011).

The predominant approach of English language arts curricula in

Canada, US, Britain and Australia is now scientific. "The development of critical

approaches to literacy in the last two decades marks a significant and ongoing

reorientation of literacy education" (Luke, 1997, p. 143). In lockstep with PISA, the

current curriculum (Ministre de l'Éducation, 2001, 2004d, 2004c) rebrands language arts

as critical literacy, and pitches it using a tagline of the world's most famous critical

pedagogue. "The noted Brazilian educator Paulo Freire described literacy as knowing

how to "read the word and the world"" (as cited p. 72; p. 85; p. 1).[41]

Critical literacy is a hybrid of cognitive[42] and social[43] scientific approaches to

language of the last 50 years that teaches students how to "find" meaning by critiquing

texts using a process called "decoding" (Burbules & Berk, 1999, p. 12). It is a significant

departure away from language arts' rhetorical approach of the last 2500 years that teaches

students how to make meaning by writing texts using a process called storytelling.[44]

I consider my understanding of critical literacy a misunderstanding. I am a fully

qualified secondary school teacher with a language arts specialization. The curriculum I

am required to follow is "first and foremost… a critical literacy program" whose focus is

reading (Ministre de l'Éducation, 2004c, pp. 1, 5). When I asked one of its authors how to

teach writing as critical literacy, I was referred to critical discourse analysis (Fairclough,

2013; Halliday, 1978) and postmodern discourses of critical theory (Luke, 1997; Shor,

---

[41] The reference is uncited and inconsistently quoted inversing the order of *word* and *world* in the 2001 and 2004
   publications. I am guessing it is from (Freire, 1987) Literacy: Reading the Word and the World where the phrase
   "read the world and the word" appears on (p. 29). Since the program is also titled *Critical Literacy in Action* without
   referencing (Shor & Pari, 1999) it is difficult to ascertain the theoretical sources.
[42] As in Chomsky's *(1957) psycholinguistics* and Fairclough's *(1989) sociolinguistics*.
[43] As in Friere's *(1973) critical consciousness*, Giroux's *(1983) critical pedagogy* and Shor's *(1980) critical teaching*.
[44] *Nicomachean Ethics* and *Poetics* sometime before 350 B.C.E

1999). Neither is artistic, creative, nor designed to teach writing. A possible

reason to explain the global embrace of a social scientific approach to language arts

teaching is that the OECD economists needed measurable outputs for PISA. Since I am a

writer, producer and artist, not an economist, linguist, or scientist, I assume I

misunderstand most approaches to critical literacy, but one.

Nouns

Henry Giroux's, (1987) *Critical Literacy and Student Experience: Donald*

Graves' Approach to Literacy describes Graves's

> approach to critical literacy…as a language of possibility [that] links the
>
> nature of learning itself with the dreams, experiences, histories, and
>
> languages that students bring to the schools. For Graves it is important
>
> that teachers learn to confirm student experiences so that students are
>
> legitimated and supported as people who matter, who can participate in
>
> their learning, and who in doing so can speak with a voice that is rooted in
>
> their sense of history and place. (p. 176)

As experience, critical literacy meets Dewey, Eisner, Langer and Britton.

Language arts teachers with a passion for writing like Graves can ignore global

economics, close their classroom doors, sit down, and start writing and sharing and

teaching a class of writers.[45] Graves explains how to get started.

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[45] The standardized testing now that gathers the data that PISA analyzes makes the 'closed door approach' of master teachers like Graves increasingly absent in current pedagogical practice. In a recent conversation, a former colleague described the current practice of designing lesson plans for English language arts is now to divide the standardized exam of the previous year into nine one-month units and "teach to the test."

Well the first thing you do is you write yourself. When you sit

down to teach the class you write yourself. What do you write about? You

write about the first thing that comes to your mind. It may be an essay. It

may be a poem. It may be a short story. But you write. So, you say,

"Now we're going to write." Okay. I sit down and I start to write. And in

that case the class becomes a class of writers. It may be ten minutes. Ok.

Ten minutes. After ten minutes you share your writing. And the writing

stands or it doesn't. Fine. But the nouns that are in there are very

important. The nouns really stand on their own two feet. …It is in this

particular kind of framework that you get a class started on writing (Lane,

2007).

   The nouns of my research problem are: (1) *art, inquiry, creativity*, *storytelling*,

language, and (2) *process*, *filmmaking*, *model, teaching*. The single adjective common to

both sentences is *affective*. The first set of nouns name the intuitions of my theoretical

considerations. The second set of nouns name the intuitions of my practical

considerations. The common adjective describes my reflexivity.[46] Affective inquiry is

the generative metaphor behind my study of the concept I call critical feeling.[47]

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[46] Marcus in (Denzin & Lincoln, 1998, p. 395) defines reflexivity.
[47] Generative metaphor is a term found in both Schon and Glaser as a method of producing empirical data from a substantive area. (Schon, 1993, pp. 137-163; Glaser, 2009b)

Scene 3: *The Process*

Core Samples

1844: Words are…actions, and actions are a kind of words.

1850: Cut these words, and they would bleed. They are vascular and alive.

1870: The conscious utterance of thought, by speech or action, to any end, is Art.

Ralph Waldo Emerson, (1971c, p. 95; 1971b, p. 7; 1971a, p. 20)

Memo

A Portrait of the Artist as a Young Man

As a young artist living and studying in New York I was constantly running to catch the A Train at Washington Square to get from my apartment on the Bowery to my afternoon voice and movement classes on the Upper West Side. My morning classes were in Midtown with Maggie Black and if I wanted to grab a shower afterwards I had to hurry. Once I forgot to transfer at Columbus Circle, and it blew by all the Central Park West stops and left me at 125th Street in Harlem's entirely different situational ambient. I was reminded of this experience as I reread a description of artistic process in my Master's thesis. "We are constantly running after a train of thought that reveals itself, at the moment we overtake it, not as seminal but as a multiplex of related inspirations—it's architecture another emotional-intellectual mantra to explore" (Blackburn, 2011, p. 17).

Abstract

Remember the Titans

To offset the logocentricity of high school curricula, I provided my students a contextual understanding of the two ways the ancient Greeks invented to understand their world: *logos* and *mythos*. I explained how the first civilizations started as small farming villages settled by nomadic hunters who found it was easier to grow food, than catch it, but it involved a lot of counting. How much rain? How many seeds? How long? *Logos* answered those questions by measuring the world they saw. Math is how to count. Science is how to measure. But *logos* didn't explain feelings. The Greeks were good farmers. Their villages grew into cities and more and more people lived closer and closer together. In order to understand their increasingly complex world of human relations they developed *mythos.* Aristophanes' myth of primal union resonated particularly well with teenagers. They enjoyed the imagery of the double-headed, quadruple-limbed titans threatening *Olympus* and Zeus cutting them down to size by chopping them in half. They understood the metaphor of love and romance as reuniting with one's original other half. It explained Jerry Maguire's "you complete me" and Portia's, "One half of me is yours" (Crowe, 1996; Shakespeare, 1906, p. 75). *Mythos* answers those questions by telling stories about the world we feel. Language arts class is where we learn to tell stories.[48]

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[48] From an introductory unit to English Language Arts, I taught from 1998-2000 at MIND and Laurentian Regional high schools, entitled *Logos and Mythos*. My contextualization of early Greek thought is and was my own interpretation intended to provide high school students a basic epistemological understanding of language art. (i.e.'what are we learning this for') While not my original source, I have come to appreciate, Heidegger's (1975, pp. 59-78) understanding of Heraclitus's logos in early Greek thought, and how he understands truth in art and myth as discussed in (Gordon & Gordon, 2006, pp. 15-31).

Backstory

The Art of Inquiry

Likely due to the interdisciplinarity of my early performing arts experience, I have always understood art as multisentient social meaning. Later my production experience as a writer and producer focused sentiment on moment, story and voice. My teaching experience taught me the effectiveness of metaphor to foster creativity. My Master's thesis (2011) explored "the formative roles metaphor and empathy play in imaginative thought and artistic creation as vehicles for direct communication of an artist's subjective reality" (p. 5). In it, I presented a genealogy of

Figure 1 Rick Blackburn, *Hank's Place***, Le Groupe de la Place Royale, Premiere Dance Theatre Habourfront, Toronto and National Arts Centre, Ottawa, 1986**

artistic inquiry that compared Giambattista Vico's "science of the imagination" (Danesi & Nuessel, 1994, p. 2)[49] with John Grierson's definition of documentary as "the creative treatment of actuality" (Grierson, 1976, p. 13).

Early Intuitions

In positioning papers and seminar presentations of this project I conceptualized creativity as "a consideration of possibility" (Blackburn, 2012c) and critical feeling as a
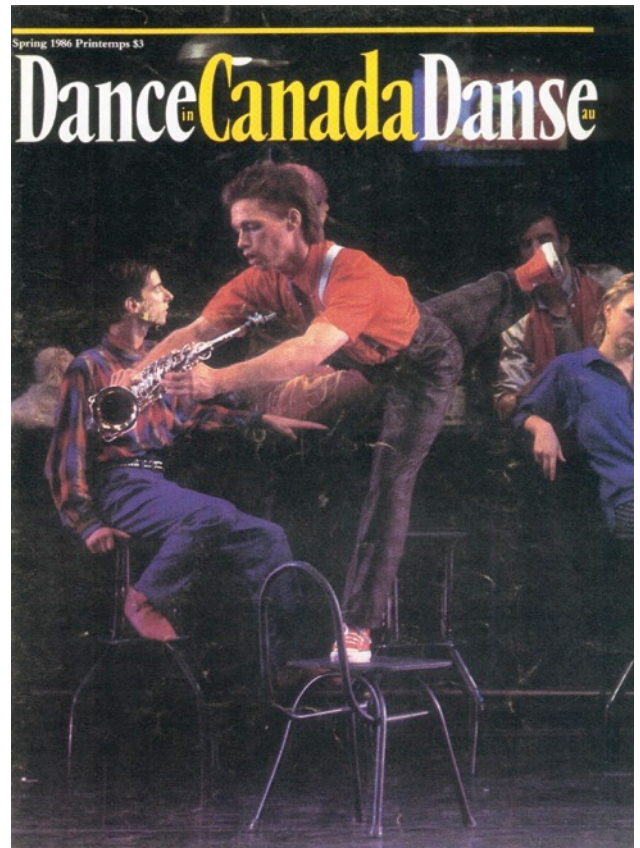
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[49] See also Donald Verene's, (1981) *Vico's Science of Imagination*

"dynamic tension of creativity" (Blackburn, 2012d). I noted[50] the likelihood

that Antonio Damasio's (2006) *somatic marker theory* and Jean Piaget's (1954b)

affectivity were important scientific scaffolds to critical feeling. (Damasio, 2003, 1999;

Piaget, 1977, pp. 403-404, 442-443; Sokol & Hammond, 2009, pp. 309-323; Blackburn,

2012b, pp. 7-11, 16, 26; Décarie, 1978, pp. 183-204)

Mary Helen Immordino-Yang (2011) has started a discussion on the, *Implications*

of Affective and Social Neuroscience for Educational Theory, that links the "emotional

thought …processes of recognizing and responding" to Piaget's (1952, 1954a) concepts

of "assimilation and accommodation" (Immordino-Yang & Damasio, 2007, pp. 7-8). "In

our view, out of these processes of recognizing and responding, the very processes that

form the interface between cognition and emotion, emerge the origins of creativity—the

artistic, scientific, and technological innovations that are unique to our species" (p. 7).

Subsequent Considerations

Their conclusions encouraged me to consider critical feeling as the way artists

assess the perceptual quality of meaning using affective inquiry analogous to the way

scientists assess the conceptual quality of meaning using critical inquiry.[51,52] To do so

required positioning critical feeling and affective inquiry within the correct paradigm.

The obvious contender was Elliot Eisner's *educational connoisseurship* but I had trouble

fitting my practitioner's knowledge of the creative process into Eisner's constructivist

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[50] as *theoretical memos* (Glaser, 1978, pp. 83-92)
[51] Defined as "reflective thinking" by (Dewey, 1910a) and as "critical thinking" by (Glaser, 1972; Ennis, 1962)
[52] I use the full definition of critical both as "a turning point or specially important juncture" and "exercising or
    involving careful judgment." (Merriam-Webster, 2016)

frame.[53] After reading John Law's (2004), *After Method* and Bruno Latour's

and Steve Woolgar's (2013), *Laboratory Life: The Construction of Scientific Facts*, I

understood that constructivism isn't "messy" enough (Law, 2004, p. 2).

As I became more familiar with alternative paradigms of inquiry and more

knowledgeable about Susanne Langer's theories, I understood constructivism as an

inquiry paradigm of scientific knowledge[54] and Langer's creative process philosophy of

art as a metaphysics of feeling.[55] Langer extended Whitehead's metaphysics of creativity

to art and expanded philosophical inquiry beyond the discursive abstraction and static

reflection of scientific knowledge to include the presentational abstraction and dynamic

processes of artistic knowing that I use to sort out my messy products of *story*, *art*, and

inquiry, and messier processes of *feeling*, *seeing* and *saying*.

Inquiry Focus

The investigation is a *what* and *how* look at the creative process of writing. The

what is formed from ground level perspectives of language art production and language

arts pedagogy that converged when my high school media literacy class evolved into a

documentary film project entitled *Salt* that was produced and distributed by the National

Film Board of Canada.[56] (Blackburn et al., 2000)

The *how* focus became necessary when a close reading of current language arts

curricula confirmed a category shift in foundational theory from creative art to social

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[53] See *Constructivist, Interpretivist Approaches to Human Inquir*y, (Schwandt, 1998, p. 244)
[54] See (Guba & Lincoln, 1998, pp. 201, 203; Schwandt, 1998, p. 221; Kuhn, 2012, p. 199)
[55] See (Langer, 1988, p. 11; Hart, 2004; Innis, 2009, p. 152)
[56] Available for online viewing at https://www.nfb.ca/film/salt/

science that confirms critical pedagogy's scientification of language arts

education.[57] Martin Nystrand (2006) tracks a coinciding trend in writing research away

from affective-based approaches of creative expression towards cognitive-based

approaches of critical analysis that he attributes the beginning to the effect of the

Cambridge cognitive revolution had on writing research in the third quarter of 20th

century and postmodernism's critical-cultural perspectives of the last quarter. (pp. 11-27)

The *Salt* project enacted a unique cluster of professional practices that ensures the

originality of this research. The four students were hired as directors by the NFB and

granted authorial control. They are the youngest directors in the institution's 77-year

history. I was hired to teach them how to do it and insure delivery of the final

production. I had the unique perspective of facilitating a lesson design in media literacy

from classroom inception through creative development, professional production and

international distribution. *Salt* launched in official competition at Cinéma Excentris at

the Montréal International Festival of New Cinema and New Media in Fall 2000. The

film went on to win audience and innovation awards at several festivals and receive

positive reviews and significant mainstream media attention.

As part of the *St-John's Women's Film Festival*, *Salt's* five directors, myself and

NFB producer Pierre Lapointe travelled to Gonzaga High School to introduce a class of

media students to the pedagogy of professional practice we used to produce *Salt*. Leroux

and myself took the role of facilitators. The *Salt* girls, Amber Goodwyn, Morgan Gage,

Karen Shamy-Smith and Beverly Brown, replaced Leroux as supervising directors of

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[57] A comparision of the 1983 QEP ELA curriculum with the current QEP ELA curriculum confirms that artistic literary approaches are largely absent and critical literacy approaches are "first and foremost."

their own four person student films crews. Lapointe executive produced the

four student films we produced in just less than 24 hours that were screened the next day

as part of the Festival.[58]

Due in equal parts to MIND's model of alternative education, the NFB's mandate

of social and cultural education, and the professional cocktail of my language art

credentials, the experiential knowledge gained from the productive and pedagogic

processes of language arts practices exposed by the *Salt* project, is unique.

My Master's thesis (2011) analyzed *Salt* as a case study in the creative processes

of language arts production. My research objective here expands on the theoretical frame

of reference in a series of considerations of the *Salt* project as a "practicum devoted…to

applying classroom knowledge to the problems of everyday practice" (Schön 1992, p.

119). *Salt* exposed my professional knowledge of the creative processes of language arts

production and language arts pedagogy and linked them in a "reflective conversation with

the situation" (1992, p. 126) of work-based learning that Dretske (1981) defined as

"learning [that] is acquired in the midst of action and is dedicated to the task at hand" (as

cited in Raelin, 1997, pp. 563-564).[59]

My second consideration is how that combined practical knowledge of production

and pedagogy informed my professional creative practices onward to define a

"substantive area" in documentary storytelling (Glaser & Strauss, 1967, pp. 79-99). My

third consideration is how the deliberate and repeated application of the practical

knowledge in multiple subsequent professional situations with varying levels of

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[58] Viewable here pinch of salt
[59] See, *The Practicum*, (Blackburn, 2011, pp. 50-86)

production and pedagogical foci provides the empirical data necessary to generate a grounded theory of affective inquiry to foster creativity in language arts learning by studying a pattern of critical feeling in my creative practices. (Glaser, 2009a)

School versus Teachers

The concept of critical feeling emerged from a primary tension between the way I feel about school versus the way I feel about teachers. When I ask young people how they feel about school they often say, "School is dumb." Many artists I know describe school the same way. That being said, they almost always remember the names of the teachers who inspired them. For Tom Hanks, it was his drama teacher Rawley Farnsworth. For my daughter Téo, it was her philosophy teacher Dan Sullivan. For my daughter Becky, it was her math teacher Patty Morrill. For my daughter Emma, it was her science teacher Scott Morrill. The teacher I remember most is my music teacher Christopher Kitts.

Watching Hanks's (1998) Oscar speech tribute to Farnsworth, hearing my daughters' admiration of their favourite teachers and remembering how Mr. Kitts encouraged me to become a producer, reminded me of something I read a few years back in a textbook called, *The Arts Go To School*. "I've learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel" (Booth & Hachiya, 2004, p. 14). When people talk about a favourite teacher's class, they almost always describe an emotional situation of how the teacher sparked their imagination by showing them how to consider possibility. I consider this teaching creativity. I believe teachers foster creativity with critical feeling.

Affective Data

As both a student and a teacher, school is the place I run the gauntlet to get to the teaching place of possibility. What bothers me most about school is that it seems to be on a search and destroy mission to "weed out preconceptions" and "intuitive assumptions" using "rigorous analysis" and "strict criteria" that erases the affective data that makes me, …me (Ministre de l'Éducation, 2001, p. 20; 2004d, p. 40; 2004b, p. 9).

"Weed out preconceptions" is from Québec's *Preschool & Elementary* Education Program's rationale of how *"school*…is in the ideal position to foster the development of [exercising critical judgement]" (2001, p. 20). That preconceptions are described as

weeds, in a curriculum that purportedly "represents the cutting edge in education...based on the most recent Western research on teaching and learning" is troubling (p. iv). That the quotation is reproduced in a margin quote, using a larger, italicized font in an eye-catching colour, is downright scary.

It symbolizes the extent to which school misunderstands Robert Ennis's (1962) "basic

Cross-Curricular Competencies

COMPETENCY 3 • TO EXERCISE CRITICAL JUDGMENT

Focus of the Competency

People use their judgment to orient their actions or to influence those of others or simply for the pleasure of passing judgment. There is no area of human activity in which people do not make judgments. Politics, religion, morality, science, art, recreation or sports, intellectual life, work, business, consumption, the legal system, the media, hobbies—judgment is required in all of them.

Schools have an important role to play in developing students' critical faculties, by teaching them to weigh all the facts, to take into consideration their own emotions, to use logical arguments, to take the context into account, to allow for ambiguity and to weed out preconceptions.

… to weigh all the facts, to take into consideration their own emotions, to use logical arguments, to take context into account, to allow for ambiguity and to weed out preconceptions.

notion of critical thinking as the correct assessing of statements" (p. 83) and Edward Glaser's (1985) original purpose of critical thinking to "carefully analyze important questions" (p. 25). Preconceptions are neither statements, nor questions. They are creativity's affective data: that Susanne Langer (1960) and James Britton (1970)

explained were intuitive perceptions in the process of growing into conceptual

meanings.[60]

Glaser originated the concept of critical thinking in education based on Dewey's

"reflective thinking…[as] a conscious and voluntary effort to establish belief upon a firm

basis of evidence and rationality'" (Dewey, 1933, p. 15 as cited in Glaser, 1941, p. 19). In

(1985) Glaser stressed that "creativity supplements critical thinking" using pre-

conceptual "forms of perception and thought which lead to discovery and hypothesis" (p.

25). In ☒Ennis published the first teachable concept of critical thinking and asserted

that "this basic concept of critical thinking does not imply that…creative thinking…[is]

unimportant…[or] separable from [critical thinking] in practice" ☒ The ☒Quebec

Education Program's contentions that (1) "critical judgement cannot be stressed enough"

☒and that (2) "being creative consists essentially in using the resources and materials

at one's disposal in an imaginative way" ☒demonstrate the extent to which it

disregards learning's preconceptual creative processes of emotion, affect, and feeling and

the symbiosis of creativity, criticality, affectivity and reflectivity as knowledge processes.

Critical judgement can be over stressed in the same way any other knowledge

competency can be. Over emphasis of information technology is perhaps not the optimal

practice to encourage physical health. Cooperating with others is certainly important, but

a syllabus based entirely on group dynamic will be less than ideal to evaluate individual

progress harder to assess. The fact that the Quebec Education Program is titled, *A

Curriculum for the 21st Century* and thinks critical judgment cannot be overstressed and

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[60] Langer (p. 125) Britton (p. 190)

can only be learned from teachers' exemplifications, and defines creativity as a
knowledge application, rather than knowledge production, tends to support the opinions
of young people and artists that school is dumb.tends to support the opinions of young
people and artists that school is dumb.

Practitioner Inquiry, Grounded Theory

The "*Department of Integrated Studies in Education, McGill University, Doctoral
Candidacy Policy and Regulations*"[61] describe discursive approaches and scientific
stances that require students to research "a field of study" (2016). While typical of
discipline-centered investigations--that exclude artistic knowledge processes--, problem-
centered investigations tend to require transdisciplinary approaches. (Krimsky, 2000, p.
109) My process researched a solution to a problem in my field of expertise—English
language arts teaching--not a discipline I found a research problem in. What it revealed
was an absence of a problem rather than the next step in a field.[62]

The Recon

Hunting is a flexible strategy of looking through data to detect changes in
relationships between variables useful to generate hypotheses. (Jupp, 2006, p. 136)
Treating my field experience of language art as empirical data and my reading experience
in the course of the research as theoretical data eventually led to practitioner inquiry and
grounded theory as ideal methodological choices. Turns out my "hunch" (2012d, p. 4) is
what, Law (2004) calls a "manifest absence" (p. 84); Glaser and Strauss (1967) call "the

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[61] Retrieved 30-03-16 from
   http://www.mcgill.ca/dise/files/dise/dise_candidacy_papers_and_dissertation_guidelines_0.pdf
[62] I am borrowing the absence of a problem concept from something Foucault once said about justice, power and
creativity in a debate with Noam Chomsky. (Chomsky & Foucault, 1974)

gap between theory and research" (p. vii); Schön (1987) calls "reflecting-in-action" (p. 22); and Polyani (1966) calls "tacit knowing" based on his belief that "we can know more than we can tell" (p. 4).

Following a professional hunch that creative activity is more affective than reflective, and that critical is a product of creative, I began hunting for critical feeling as a way to teach creativity. I found a central problematic absence in Québec's (Ministre de l'Éducation, 2001, p. 72; 2004d, p. 85; 2004c, p. 1) new curricula that rebrands language arts as critical literacy. It misunderstands the primacy of language-learning's epistemology of meaning making as a critical method of social construction when, in fact, it is a creative process of self-production. This echoes a cross curricular trend of reengineering the learning outcomes of arts education from artistic expression to self-expression while maintaining arts education's established brand appeal.

Covert Operations

Self-expression is not artistic expression; in the same way self-expression is not scientific expression, mathematical expression or philosophical expression. A baby crying is self-expressing. The baby is reacting instinctually to an emotional situation, not producing an abstract form of an emotional situation. Artistic expression can express the self, but it is a much more sophisticated knowledge than self-expression. Knowledge is a translation of experience to produce understanding. Like the other forms of knowledge listed above, artistic expression is an abstract forming of experience. Langer, Eisner and Britton clearly demonstrate how Art is the presentational abstraction of lived experience that uses logical intuition to produce a semblance of the original experience that others

can understand. The crying baby is self-expressing, but only the baby knows

why. Language is a knowledge of artistic processes that articulate unintelligible

emotional instinct. Artistic expression is the abstract knowledge of forming symbols of

feeling. In language art, those symbols of artistic expression are letters and words that

allow actors to play multiple roles, writers to create multiple characters and lawnmower

manufacturers to produce operating manuals. William Jones invented π as the

mathematical expression of the concept of Pi in 1706. John Wallis invented ∞ as the

mathematical expression of the concept of infinity in 1657. Aristotle invented metaphor

as the poetic expression of the concept of mimetic harmony around 350 B.C. Plato's

episteme is the ancient check valve to reductionist curricula of scientific, mathematical

and philosophical expression. His categorization of Socrates's contempt of rhetoric as

untutored *doxa* and Homer as a manipulative *sophos* declared an open season on arts

education that allows critical literacy to change language art's rhetorical epistemology of

self-production with critical theory's "value-mediated" epistemology of social

construction. By redefining literary "production [as] a means of unique self-expression"

and language as "mode of communication" critical literacy reduces the educational

objective of language arts learning to below its knowledge threshold of logical intuition

(l'Éducation, 2004c, p. 49; 2004d, p. 53). In this way, by considering language arts

production "unique self-expression" rather than artistic expression, Québec's

(l'Éducation, 2010) "Progression of Learning at the Secondary Level, English Language

Arts" reduces (artistic) expression to that of crying babies—and pours the pedagogical

footings for Goodlad's *McSchool*.

Michelle Marder Kamhi (2010) identifies the covert marketing operation as critical pedagogy's "hijacking of arts education by 'social justice' and 'visual culture' advocates [and explains how] students will be disserved in multiple ways" (2010).

> They will not only be politically indoctrinated, in a context relatively insulated from opposing views. They will also be more and more deprived of the truly humanizing experiences that the making and appreciation of art can provide, art dealing not just with issues of social justice but with the myriad other themes of personal and social significance that art everywhere has always been concerned with. Finally, they will be subtly led to believe literati that the only things that really matter in life are those in the social realm; that the private, technology personal dimension of their lives is of trivial significance. That, perhaps, would be the most lamentable consequence of all. (2010)

Aristotle clarified that making something artistic and doing something artistic are different activities and that artistic truth is only found in strict accordance with a methodological process of "production" and not the moral outcome (1910, p. 166). In those terms reading is something done and writing is something made. Readers receive the situations that writers present. There is always an inherent morality but the writer makes the situation not the reflection.

Starting from Aristotle's mimesis, Langer (1988) distinguished artistic expression, as the symbolization of experience, from self-expression, as the verbalization of

experience and showed how poetry uses both forms of abstraction. (pp. 38, 43)

She maintained that "epistemologically this sort of symbolic presentation has hardly been touched" (p. 38). Britton's (1970) experiential approach to language-learning acknowledged art's epistemological primacy as storytelling's affirmative processes of intuition and imagination that actualize the feeling of experience as direct representations that satisfy "our need to extend and enrich our predictive capacity, to build up so vast a store of hypotheses that no conceivable possibility of experience could find us unprepared" (p. 20). As long as language arts' rhetorical epistemology of artistic expression is held hostage within critical literacy's social scientific paradigm, productionist approaches grounded in emotion, affect and feeling, like Langer's to art and Britton's to language, will be absent.

Two Sides, Same Coin

Practitioner inquiry is "conducted by practitioners and aims to bring about change, or influence policy in the practice arena" (Gilman & Swain, 2006, p. 234). Grounded theory was "discovered" by attempting to close "the embarrassing gap between theory and empirical research" (Glaser & Strauss, 1967, p. vii). Both methodologies rely on creativity and intuition. Both are commonly used by teacher/researchers. Both articulate the art of knowing. Both prioritize experience. Both focus on process over product. Both favour an ontological approach over an epistemological position. Both begin and end with writing. Both are theoretical frames around natural processes of human inquiry. Both target gaps between theory and practice.

Practitioner Inquiry

Practitioner inquiry seeks to improve professional practices using insider

research—often collected by, or in close collaboration with, these same professionals.

Most prevalent in education,[63] practitioner inquiry is also in common use by the business,

healthcare, and public administration sectors as a method of self-study that offers a

ground level perspective of how professionals get their jobs done. It is intended to help

them see how to do it better. The driving force of its popularity in educational practice is

"the practitioner's desire to influence their students' learning" (Loughran et al., 2004, p.

12). Clarke and Erickson (2003) define professional practice as having five common

dimensions: "specialized knowledge, intensive preparation, a code of conduct, an

emphasis on continued learning, and the rendering of a public service" (p. 2). As teachers

gained increasingly professional status throughout the sixties and seventies, teacher

inquiry grew in popularity, boosted by Schön's, *The Reflective Practitioner*. (Hargreaves,

2000; Clarke & Erickson, 2003; Connelly & Clandinin, 1985; Schön, 1983) (Campbell,

McNamara, & Gilroy, 2004)

> The key concept [Schön] introduced into the educational debate was that
>
> of the reflective practitioner, with 'practitioner' being used to include a
>
> very wide range of professions, including architects, psychotherapists and
>
> lawyers. His arguments for the way in which these professions develop
>
> their practitioners have been used by many in teacher education to explain

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[63] A basic search using "practitioner inquiry" as topic of "all years" the "Web of Science Core Collection" produced
    1197 results. An analysis of the top 500 results, ranked by "research areas" put "education educational research" on
    top with 18.546% ahead of business economics with 12.197%.

what they regard as the key feature of being a teacher, namely

reflection on practice (Campbell et al., 2004).

The Practicum

Schön's "'practicum', [is] a place which stimulates the conditions of practice, but

which allows the practitioner space and time to appreciate the nuances and

interconnections between theory, intuition and practice" (Redmond, 2004, p. 36) that

Schön calls "knowing-in-action" (1983, pp. 49-50; 1987, pp. 25, 36-40; 1992, p. 124).

The *Salt* project was my practicum that addressed three knowledge gaps in two different

practice arenas: language arts education and documentary film as language art

production. Schools needed ways to teach media literacy. (Ministre de l'Éducation,

2004a, pp. 11-12) The NFB needed ways to reach young audiences. (2013, p. 23) I

needed to know if my methods actually worked, or if I was just blowing smoke.

Since *Salt*, working as a writer[64] and producer[65] of prime-time documentaries for

network broadcast, theatrical distribution and interactive e-learning websites[66] I have

"reflected-in-action" and "reflected-on-action" about the creative practices of many more

language art professionals (1983, pp. 54, 61; 1987, pp. 26, 31; 1992, pp. 125-126). The

nuances and interconnections of my practitioner intuitions, artistic practices, teaching

experience and "theoretical sampling" (Glaser, 1978, p. 51) frames critical feeling in a

"method assemblage" of three poles of understanding: the affective moment that creativity

makes present, (2) the resulting manifest absence of process, when being becomes knowing

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[64] SARTEC, member #4655, "La Société des auteurs de radio, télévision et cinéma est un syndicat professionnel de plus de 1 400 membres qui protège et défend les intérêts professionnels, économiques et moraux des auteurs de langue française." Retrieved 6/24/15 at http://www.sartec.qc.ca/
[65] APFTQ, Association des producteurs de films et de télévision du Quebec, member 2004-2014
[66] Retrieved 6/24/15 http://www.telefilm.ca/en/catalogues/production/ecoprint

and doing becomes making, (3) the creative Otherness of possibility (Law, 2004,

pp. 13-14, 38-42).

The Reflection

As I read about grounded theory, I understood that each time I write a

documentary script I am conceptualizing data into a grounded theory of production.

Similarly, each time I write a lesson plan I am conceptualizing data into a grounded

theory of pedagogy. As I read about practitioner inquiry, I understood that each time I

answer a question while teaching I am *reflecting-in-action,* and each time I ask a question

about teaching I am *reflecting-on-action*.

My *reflecting-on-action* for this research is my original question of

"Why…wasn't teaching creativity a tenet of the language arts curriculum?" in my project

application (Blackburn, 2012d, p. 3). It is based on the reflecting-in-actions I had

teaching. The first is that listening, talking, reading, writing are language art

competencies of receiving and producing language artefacts like letters, words, sentences,

paragraphs and the stylistic and syntactical conventions of story. The second is that

language reception is easier than language production. The third is that language arts

proficiency results from the creative processes of storymaking. The fourth is that doing

creativity makes a creative space defined by creative activities, events and ambitions. As

a teacher I called the creative space the *learning environment*, which needed protection

from the toxicity of early onset criticality. [67] As a producer, I have heard this space

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[67] In conversation with fellow teacher Sharon Erskine after a staff meeting at MIND High School, Fall 1999.

referred to as *the bubble*, describing an artist's mental workspace—in which the

emergence of intuitions, imaginations and affirmations is fostered.[68]

Donald Schön's Reflective Practitioner

Schön's core concept of reflective practice is his version of Dewey's reflective

thought in *Logic*. (Schön, 1983, p. 357) His positioning statement, "A practitioner's

stance toward inquiry is his attitude toward the reality with which he deals" (p. 163)

captures the essence of critical feeling, but it took me a while to figure out how.

Emerson's "words are vascular" kept nagging at me, and rather than weed out the

preconception, I decided to cultivate it by digging a little deeper for context.

Schön's special teacher's edition, *The Theory of Inquiry: Dewey's Legacy to

Education*, (1992) is a more direct adaptation that expands Dewey's "problematic

situation" to fit a constructivist frame and include "the ontological differences in our

ways of seeing situations…[which]…Dewey never fully confronts…" (pp. 122-123). In

it, Schön shifts the practitioner's primary stance of inquiry from Dewey's scientific

stance of doubt to an artistic stance of intuition. He considers teachers hard wired

reflective practitioners, and *Logic* (1938b), Dewey's greatest gift to them. I agree. As a

producer, I have negotiated with lawyers, pleaded before judges, lobbied politicians,

organized press conferences, argued with bureaucrats, united investors and satisfied

clients. Teaching is my most *reflective practice* and Schön's "epistemology of practice"

that he calls *designing* is a better method for language arts than Dewey's *reflective*

thought (Schön 1992, p. 127).

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[68] This is most prevalent during the writing process of a script and the editing process of a film.

The Original Reflective Practitioner

So what about Emerson? Dewey considered Emerson America's greatest philosopher. (Roth, 2013, p. 532) Dewey's patent admiration of Emerson in *Art and Experience* (1934), and *Democracy in Education* (1916), makes it impossible to fully separate their progressivist views on education. Emerson's belief in the individual's capacity for original thought, and that all teaching should be designed to foster it, is essential to Dewey's educational theory. (Goodman, 2015, p. 253) As I read for "words are vascular" in *The American Scholar* (1837), *Self-Reliance* (1841), *The Poet* (1844), *Society and Solitude* (1870), and *Education* (1883), before finally finding it in *Representative Men* (1881, p. 137), I came to understand that Emerson is the original reflective practitioner of American democratic education.

Emerson attended America's original public school, graduated from its oldest university, governed its first school system and tutored Thoreau. He taught school for several years before becoming a writer, after which he earned a living lecturing. Emerson understood, from practice, that the first civil act is the word and that poets are the primary agents of civil society—as its "namers" and "natural sayers", who "represent beauty" (Emerson, 1971b, p. 6). He knew that the world "is not painted…but is from the beginning beautiful" and can only be represented creatively because "criticism is infested with a cant of materialism" (p. 6)

His first Harvard lecture (1837) established progressivism's premise that "man is producer" (p. 4) and its three tenets of "experience" (p. 10). "creativity" (p. 17), and "action" (p. 25). His concept of intuitive inquiry to generate creativity flowed directly

from Self-Reliance, "…when we inquire the reason of self-trust. …The inquiry

leads…to…Spontaneity or Instinct [or] Intuition…all later teachings are tuitions" (p. 8),

as did his learning objective, "Insist on yourself; never imitate" (p. 13). His final

publication, *Education* (1883), concluded that "we learn nothing rightly until we learn the

symbolic character of life" (p. 8). Emerson's vocabulary is remarkably similar to

Langer's in three articles (1957a, 1960, 1971) at the base of her notion of the "semiotic

body", in both its endosomatic (intra-bodily) and exosomatic (extra-bodily) forms" that

explains human creativity as the semiotic activity of affective experience (Innis, 2009, p.

5). As "meaning-systems [that] exist both "inside" and "outside" our "natural" bodies"

(p. 5).

The Semiotic Lens

Langer's (1988) essential premise is that "every act of a living unit transforms its

situations and necessitates action under the impact of that new development as well as of

any fortuitous changes coinciding with it" (p. 11). She grounds it in Whitehead's (1978)

idea of "the creative advance" that he explained as "the production of novelty" from

"concrescence" in an intuitive process of two things coming together to become a new

something. (p. 21)

Langer considered Whitehead's "creative advance of nature…the pattern of life"

and applied the principle to art to show how creativity is a process of logical intuition that

projects feeling into form so it can be presented symbolically (Langer, 1988, p. 11).

Story is the form language makes, as metaphor, as allegory and as narrative. The creative

process Langer describes is an affective confrontation of impulse and memory that are

actualized by the intuition as meaningful wholes, realized by the imagination as

a new experience and recreated with "sensuous metaphor" as new meaning. (pp. 42, 44,

47, 77) Langer links her concept of creativity of actualized affective experience to Fauré-

Frémiet's (1934, 1940) concepts of "realization" and "recreation" and "Aristotles's poetic

'imitation'" (pp. 42-44). Dryden (2007) links it to Lakoff and Johnson's (1980)

conceptual metaphor theory (2007, p. 33). Innis (2002) and Massumi (2011) link it to

Damasio's (1999) *Feeling of What Happens*. (2002, p. 271; 2011, p. 45)   Langer's

concept of creativity as processes of recreation and realization of felt experience is

essentially the same as Immordino-Yang's and Damasio's (2007) concept of "emotional

thought" they use to describe creativity as the emotional and social "processes of

recognizing and responding to complex situations" (pp. 3, 7). Langer's theory of

presentational abstraction is the conceptual hub that directly connects Aristotle, Vico,

Whitehead, and Damasio in a metaphysics of story_making_ as affective inquiry.

Reading, Langer's "processual philosophy"[69] (Innis, 2009, p. 5) of language art

and Emerson's "process philosophy" (Goodman, 2014, p. 2.2) of language arts education

within Schön's reflexive framework of a language arts practitioner I can see how deep

down emotional experience is perceived first as instinct. As affective data from memory

adds emotional value it "makes the shift from instinct to intuition"(p. 356). When there

is enough affective detail that a metaphor can be attached it is imagined as possibility.

That possibility can be described. When its description reaches a level of distinction that

can support comparison it is interpreted as a feeling. The interpretation affirms the

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[69] Defined as the "clusters of processes" as a core concept of Whiteheadian process metaphysics by Rescher (1996, p. 55; 2000, p. 31) and applied to creativity in learning and education by Riffert. (2005, p. 48)

narrative truth necessary for story. My acting and writing training taught me to

detect these affective windows of possibility and reproduce them into moments.

Emerson's and Langer's stances are clear. Language art uses affective inquiry in

a creative process ontology of story as momented reality that produces empathetic

knowledge by recreating emotional situations from experience using intuition. As a

metaphor, critical feeling conceptualizes these processes as the way the language arts

practitioner knows the form he is making, fits the feeling he is having.

Langer first identified the creative process as "the general pattern of all meaning

situations" in (1930, p. 108) and provided a biological basis for it in (1988) in her act

concept.

the deviations from the norm…in an animate system…signify the

underlying and largely inscrutable processes which motivate overt action

or progressive changes in metabolic and organic activities…. The

facilitation or inhibition of microscopic acts which summate or culminate

in behaviour is always a variable element in any individual preparation,

affecting its every reaction; so the spectrum of deviations which are

smoothed out of the statistical curve representing an experimental

sequence is an index to the relative depth and complexity of the matrix on

which the stimuli impinge.

There are graduations of intensity in acts as well as in the stimuli (bodily

contacts, temperatures, lights, etc.) in a creature's ambient. The lowest

level of activity is that of obscure impulses summating into a dense and

constant potentiality but not coming to expression; this massive

background of impulses is the field of options in which every

consummated act—microscopic or macroscopic, overt or covert—

determines by its own realization the abrogation of countless other

incipient acts. It is lower in activity than the fabric of minute but realized

somatic acts which constitute the tonus of a living body; even beneath the

muscle tone and the metabolism that upholds it there is the change, cyclic

functions or behaviour. But the deepest stratum, the vitality that exists in

dormant eggs, seeds and suspended lives generally, goes almost entirely

unrecognized.

It is from this depth of potentiality that the history of an act should ideally

be traced. (p. 178)

The depth and complexity of Langer's model is best applied to language arts

learning in an approach of empathetic respect for each student's matrix of ambient

creative processes. With this in mind it is easier to see how fostering creativity by

weeding out preconceptions and intuitive assumptions through rigorous analysis and

strict criteria is similar in effect to using *Roundup*© for crop irrigation.[70]

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[70] This is not an original idea. In 1968 Dr. George Land and Dr. Beth Jarman began a longitudinal study of public school children that found the creative abilities in same group of 5 year old children decreased from 98% to 12% by the time they were 15 years old due to school curriculum teaching both divergent thinking and convergent thinking simultaneously. (Ainsworth-Land & Jarman, 1993) Giambattista Vico offered essentially the same conclusion regarding the introduction of Cartesian logic too early in the school curriculum in 1709. (Vico, 1965) For more on Vico's pedagogical thought see (Goretti, 1969).

Sesame Street's Permaculture

In, *The Permaculture Garden*, Graham Bell argues "A garden left to go to weeds will be highly productive—for wildlife" (Bell, 2005, p. 64). Since my weedy preconceptions were proving effective to cross-pollinate transdisciplinary contexts of creativity versus criticality, reading versus writing and language versus literacy across fields of art, education, politics and economics; I decided to allow my invasive intuition to keep running wild. My next reflection-on-action was *Sesame Street*. More than Bert and Ernie, Big Bird, and even Oscar, my staple memory of Sesame Street is the song, *One Of These Things Is Not Like The Other* (Raposo & Stone, 1971). Turns out, I'm not the only one.

In an article dedicated to the song, Rolling (2009), frames Eisner's aesthetic knowing and Blumer's symbolic interactionism with Mr. Hooper's store to show how storytelling produces narrative traits from "self-imagery [that] is constituted as a shape-shifting aggregate of symbolic systems that incorporates the human body itself as one of its representations." *One of these things* is the story-song of the thing that doesn't fit the current symbolic system. In a process he identifies as reinterpretation, Rolling shows how the body can feel shifts of dissimilarity. Antonio Damasio and Brian Massumi agree.

The Affective Lens

Damasio's (2005) somatic marker theory demonstrates how emotion is movement of the body state at the molecular level and distinguishes feeling from emotion as " the experience of those changes" that the body *marks* as feeling (p. loc. 244). Massumi's

(1995) interpretation of the synaesthetic act distinguishes affect as "*the virtual*

point of view" and affects as "*virtual synaesthetic perspectives*" explains how language

emerges from a feedback loop of experience and possibility created by the qualitative

differencing that happens as phase shifts occur along the emotion-affect-feeling circuit[71]

of self-processing (p. 35). "Affect is simply a body movement looked at from the point

of view of its potential—its capacity to come to be, or better, to come to do" (2015, p. 7).

While I do not necessarily agree with the hierarchy he implies for being and doing,

Massumi's distinction of affect from emotion and feeling is crucial to the teaching of

creativity. The acts of coming to be, and coming to do, are processes of meaningful

somethings. When I consider affect's potential to mean something, I call that stance

affective inquiry. I consider the shifts of virtual perspective, and the subsequent

dynamics they generate, meaning making's process of critical feeling that produces

feeling from the emergent experience of realizing affective potential as intuition,

imagination, affirmation.

When I sing the song about Emerson, Dewey, Schön and Langer, the shift I feel is

that Dewey is not quite like the others. Body, experience, art, process, and action of

doing and making, are all there. Intuition isn't. Emerson, Schön and Langer insist that

intuition is what knows the reality of self and—and that art is the process of making

intuition mean. Dewey does not. Like the others, Dewey considered art a mode of

communication. (Dewey, 2005, pp. 281-282, 298) Unlike the others, he did not consider

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[71] See (Shouse, 2005)

intuition a form of knowledge (Douglas, 1970, p. 498) and did not accept art as

"a kind of knowledge of Reality". (Dewey, 1948, p. 207)

It is not crucial to understand why Dewey excluded intuition and, by extension, possibility, from his philosophy. Perhaps it was the psychologist who could not expand his philosophical stance of inquiry beyond a scientific one as easily as did Emerson the poet, Schön the clarinettist, or Langer the cellist. Perhaps, if Dewey had not died four years after rebuking Croce's critique of his aesthetic theory, which singled out intuition as Dewey's central misunderstanding, there might be more interpretive space in his bibliography to figure out why. (Dewey, 1948; Croce, 1948; Douglas, 1970) Maybe the thesis of the Croce/Dewey debate would have expanded to why. Maybe Dewey would have read Langer's (1942) *New Key*.

However, given the immense impact of Dewey's reflective thinking on 20th century teaching practices, exemplified by Glaser's and Ennis's educational models of critical thinking, it is crucial that language arts teachers understand reflective and critical thinking as scientific stances of inquiry that disavow intuition.

The Reflectivity

Sesame Street is the quintessential "differentiated classroom." (Ministre de l'Éducation, 2004c, p. 3) Watching it alone, I was always free to sing, move, shout out answers, laugh aloud and dream along. I never had to put up my hand, never had to worry about being wrong. I could fidget as much as I wanted to and daydream as much as I needed to, while learning.

As I imagined lying on the living room floor singing along with Grover

to the tune of "Which one of these process philosophers just isn't the same," I understood

that Langer and Schön put the intuition—that Emerson included and Dewey removed—

back where it belongs. Langer's theory of mind enables me to see feeling. Schön's

theory of inquiry shows me where the best seats are. Together they reveal an important

clue in the case of the missing paradigm. They expose a definitive basis for the

epistemological distinction of arts education, the context of the war Eisner fought, and

the side I am on. Unfortunately, it appears to be the losing side. Fortunately, there may

be a new paradigm on the horizon.

Robert Innis's (2007a, 2007b, 2009, 2010) semiotic lens and Brian Massumi's

(Massumi, 2002b, 2011, 2015) affective lens revitalize Langer's (1988) theory of mind,

in order to show how it negotiates a détente for language arts as a processual philosophy

of artistic inquiry. Innis proposes Langer's theory as the semiotic turn of process

philosophy that reconciles the romantic idealism of Cassirer, Whitehead, Croce, and the

pragmatist realism of Pierce, James and Dewey. (Innis, 2009, pp. 109-112, 150; Verene,

2008, p. 6; Irvine, 2015; Justin, 2013) Massumi shows how Langer's creative philosophy

makes a case for affective data as "the felt reality of relation" that supports "James's

radical empiricism" (Massumi, 2002b, p. 16; 2011, p. 85).

They do so by conceptualizing intuition as the act of creating embodied

knowledge by pushing meaning down deep into affective experience, where it cycles

through recognition, memory, perception and connotation—gradually forming an image

of a moment in a situation as it rises towards reflection. The form is thus a perceptual

image of a feeling, described as a story using metaphor. Her idealism frames

intuition as "direct insight" (Langer, 1953, p. 378; Innis, 2009, p. 110). Her pragmatism

frames intuition as an act of feeling (p. 41) Langer (1988) combines these two frames to

show how feeling is a process of actualizing experience to a "critical degree…(p. 7)

[from] the whole realm of human awareness and thought, the sense of absurdity, the

sense of justice, the perception of meaning, as well as emotion and sensation (p. 23) [that]

both psychology and epistemology have completely by-passed" (p. 41).

Langer solves Dewey's problem with intuition by providing that "every act arises

from a situation…[and a]…situational…fund of images". (Langer, 1988, pp. 110, 126)

She solves Dewey's problem with artistic knowledge by way of her explanation of

intuition as a human biological process used by art to present symbolic forms of

experiential knowledge, by

> "shifting… directly stimulated instinctive action to more or less planned
>
> activity. By virtue of a symbolic envisagement of the world, human action
>
> has its symbolic rendering or conceptual form, too, which fits into the
>
> envisaged world (usually narrowed down to a situation) as a dynamic
>
> element, a potential change anticipated in imagination, so its performance
>
> or non-performance becomes a true option. (Langer, 1967, p. 129)

Grounded Theory

Grounded theory is both a research paradigm and the resulting theory of the

process. (Bryant & Charmaz, 2007; Holton in Walsh, Holton, Bailyn, Fernandez, Levina,

& Glaser, 2015) It flips the scientific method's hypothesis-exposition-demonstration

dynamic, starting instead with the study of a concept within a substantive area

by gathering data, coding and commenting on it until categories begin to emerge. I

understand it as a hyperthetical methodology that produces a solution to a problem, as

opposed to a hypothetical methodology that constructs a theory in a field.

> Grounded theory is an approach to research that was developed in
>
> response to concerns over the predominance of quantitative methods in
>
> social sciences and the tendency for research to be undertaken to test
>
> existing grand theories. Glaser and Strauss (1967) perceived that there
>
> was an "embarrassing gap between theory and empirical research" (p. vii).
>
> They proposed instead an inductive process in which theory is built and
>
> modified from the data collected. (Harding, 2006, p. 132)

The Discovery

In the first application of grounded theory, *Awareness of Dying,* Barney Glaser

and Anselm Strauss began from their own personal experiences with the deaths of close

relatives. (Glaser & Strauss, 1966) They started with a hunch that patient attitudes were

influenced by the extent of their own awareness of their dying. In 1966 most chronic

care patients died in hospital and were often subjected to medical interventions that

increased stress for them and their loved ones. As a result of the *Awareness* study, their

voices (*data*)[72] were documented (*coded*), organized (into *categories*), analyzed to a point

of normalization (*saturation*), evaluated for their conceptual value (*theoretical sampling*)

and combined into a grounded theory of care for dying patients.

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[72] To quickly introduce grounded theory jargon the terms are italized and bracketed next to more common synonyms
i.e. voices (*data*), normalization (*saturation*). When I use jargon terms in proper syntax the brackets and italics are
replaced with single quotation marks i.e. 'fit', 'grab' The quotations are dropped after frequent use.

The ground is the source of the data as, "substantive populations perspectives." The grounded is the idea that by remaining true to the source, the theory generated, "fits" the research population to either solve the research problem or provide a process that addresses the research concern.

The History

Grounded theory combines Glaser and Strauss's research training and talent from the two predominant traditions of North American sociological research of the twentieth century. As a Columbia student of Paul Lazarsfeld, Robert Merton, and Hans Zetterberg, Glaser brought strong quantitative, analytical and methodological skills that he attributes to "[Lazarsfeld's] elaboration analysis and use of secondary data and focusing on unobserved variables (discovery) and Merton's approach to theory, especially his theoretical coding models for substantive data" (Holton, 2011). Zetterberg's humanist practical approach provided the inspiration for Glaser's vision that "all sociological theory [should have] practical use. And to be practical it had to be grounded" (*Ibid*). Glaser wanted a methodology that "transcended positivism's verificational focus" (*Ibid*).

Strauss's expertise in symbolic interactionism from his Chicago school training provided the necessary qualitative framework.

> Through Anselm, I started learning the social construction of realities by
> symbolic interaction making meanings through self indications to self and
> others. I learned that man was a meaning making animal. Thus there was,
> it seemed to me no need to force meaning on a participant, but rather a

need to listen to his genuine meanings, to grasp his perspectives,

to study his concerns and to study his motivational drivers (Glaser, 1998,

p. 32).

Current Flavours

In 1967 Glaser and Strauss wrote the first guide to using grounded theory, *The Discovery of Grounded Theory*, to satisfy the methodological interest *Awareness* generated. (Bryant, 2012) They continued to co-develop the methodology for many years, but by the early 1990s their original vision had split into two distinctive flavours: Classic and Straussian. Glaser's classic grounded theory uses a *data-generates-theory* approach that strives to let concepts emerge from the data as originally voiced by the participants. (Glaser, 1978, 1998, 2001, 2002, 2003, 2005, 2007) Strauss's *data-serves-theory* model uses a more pre-defined technical approach to the data analysis, especially conceptualization. (Strauss & Corbin, 1990, 1998; Corbin & Strauss, 2008)

A decade later, Kathy Charmaz added a third flavour, *constructivist grounded theory,* which allows the researcher/theorist broader latitude to interpret and construct the data into concepts using more subjective analysis. (Charmaz, 2000, 2006, 2014; Bryant & Charmaz, 2007; Bryant, 2003, 2009)

Grounded theory quickens the speed of gaining a clear focus on what is

happening in your data without sacrificing the detail of enacted scenes.

Like a camera with many lenses, first you view a broad sweep of the

landscape. Subsequently, you change your lens several times to bring

scenes closer and closer into view. (Charmaz, 2006, p. 14)

Developing Grounded Theory: The Second Generation offered several additional flavours from students of Glaser and Strauss. (Morse, 2009) While many of these contributions offer new insights into grounded theory, the variety of approaches still fit into the three main flavours of: (1) Classic, (2) Straussian and (3) Constructivist. (Antoinette, 2009; Bryant, 2012) Strategies common to all three are:

(a)   simultaneous collection and analysis of data,
(b)   a two-step data coding process,
(c)   comparative methods,
(d)   memo writing aimed at the construction of conceptual analyses,
(e)   sampling to refine the researcher's emerging theoretical ideas,
(f)   integration of the theoretical framework (Charmaz, 2000)

They differ most around how the data is processed into theory. Glaser's first rule is "all is data" (Glaser, 1998, p. 8). His second rule is "don't force the data" (Glaser, 1998, pp. 81-106). Data coding and conceptual emergence from constant comparison is where classic grounded theory begins and ends. Holton (2007) provides an excellent how-to summary:

> The conceptualization of data is the foundation of grounded theory development. The essential relationship between data and theory is a conceptual code. Coding gets the researcher off the empirical level by fracturing the data, then conceptualizing the underlying pattern of a set of empirical indicators within the data as a theory that explains what is happening in the data. Coding gives the researcher a condensed, abstract view with scope and dimension that encompasses otherwise seemingly disparate phenomena. Incidents articulated in the data are analysed and

coded, using the constant comparative method, to generate

initially substantive, and later theoretical, categories. (p. 266)

Philosophically Pragmatic

Irrespective of flavour, the philosophical essence of grounded theory is

pragmatism. Rather than prove the validity of a hypothesis, by demonstrating how it is

logically deduced from extant theory, grounded theory is evaluated on the "fit" and

"grab" in and among its substantive area and population. "Using the pragmatist idea you

begin to start thinking not about theories in terms of are they true, but using the

comments that Glaser and Strauss came up with. Do they fit? Do they work? Do they

have grab" (Bryant, 2012)? Strauss was "steeped in pragmatism" at Chicago where he

studied symbolic interactionism under Herbert Blumer (Bryant, 2012). Blumer had "kept

alive an interest in George Mead [his teacher] at a time when Pragmatism floundered…in

the face of opposition from structural-functionalism" (Shibutani, 1988, pp. 29-30).

Glaser held Zetterberg's embrace of pragmatism in high regard. (Holton, 2011, p.

210; Zetterberg, 2006, p. 249) Antony Bryant (2009) explains how Rorty's

understanding of pragmatic knowledge, as an ongoing conversation is the conceptual

toolset grounded theory uses to produce the kind of knowledge using what Pierce called

"practical doubt" and what Dewey referred to as "instrumentalism" (pp. 14-15).

> Recent developments around Grounded Theory Method are rediscovering
>
> this, and highlighting that the purpose of research is to perpetuate Dewey's
>
> concept of knowledge as a conversation. Conversations do not reach an
>
> end point, but continue as the context demands and as new contexts and

participants appear.   Strauss makes this point early on in

Qualitative Analysis (Strauss, 1987) and in general talks of theory as an

ongoing process; Glaser similarly sees theorising as a perpetual activity,

with knowledge claims being at best provisional: So here there is a clear

consensual basis shared by the founders of the method itself.   (Strauss,

1987)

By showing how Rorty's pragmatism is the frame that keeps grounded theory

grounded, Bryant offers a philosophical commons where all GTers can meet to challenge

foundationalist truth claims. Acknowledging his own reflexivity, Bryant includes

constructivist grounded theorists who neglect to acknowledge their own foundational

truths and slide towards moral relativism and postmodern discourse. (p. 22)

Glaser's position is firm. Grounded theory is a process methodology that relies

on emergence to preserve the integrity of its theory-fits-data dynamic. It is experiential

and requires a stance that is entirely grounded by the data that drives the conceptual

analysis until the theory is written up. For Glaser, a constructivist stance means the

researcher is starting with one foot already headed towards the theory. (Glaser, 2002)

Glaser's insistence on emergence, as distinct from constructivism, fits Massumi's

productivist proposal.

Barney Glaser's, Classic Grounded Theory

"Grounded theory is the study of a concept…and the concept means a pattern"

(Glaser, 2009b). Critical feeling is the study of a pattern of creative practices used by

professional language artists to tell stories. I first described the idea in my PhD

application. (Blackburn, 2012d) I coined the term a few months later in a

positioning paper for a course in qualitative research methodologies. (Blackburn, 2012a)

The professor of the course, Dr. Mary Maguire, annotated it as "an interesting concept to

develop" (p. 3). Dr. Boyd White, my thesis advisor described it as my "pushback to

critical thinking" (White, 2013b).

Glaser dismisses the constructivist view that grounded theory is "essentially

interpretivist" and contends that grounded theory is a "general methodology" that can be

used for any type of data, and by an increasing number of practitioners of classic

grounded theory "not as a qualitative research method but as occupying its own distinct

paradigm" (Holton, 2008, pp. 3, 6). The main point of contention is authenticity of

process. Glaser wants theorists to let the data talk. Charmaz wants to acknowledge a

conversation. Both perspectives are valid.

I sat on the grounded theory fence until I read Massumi's proposal that

"productivism" would be better than constructivism because it connotes emergence"

(2002b, p. 12). Glaser asserts that constructivism's interpretive heavy handedness

threatens grounded theory's emergent process. I agree, and liken emergence to

documentary's artistic process of listening for the story the raw footage tells. Bolstered

by Glaser's insistence on the practical use of creativity, (Glaser, 1978; Holton, 2011) the

intuitive precedency of emergence, (Glaser, 1992, pp. 25-26)[73] and the end goal of

generating one-off situationally conversant theory for problem-centric investigations— I

join Glaser's group of grounded theory classicists.

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[73] The cited pages supply Glaser's notion of emergence, but the entire book is a discussion of "emergence" as how
    grounded theory methodology analyzes data with induction.

The data sets are source coded: *Researcher Experiential,* the reflections-on-actions of my professional language art practices; *Practitioner Experiential*, the reflections-on-actions of the practices of other professionals I have produced and/or collaborated with; *Empirical*, the reflections-on-actions of other professionals I have observed; and, *Theoretical*, the theoretical samplings I gathered from the readings that resonated with my reflections-on-actions.

The Accidental Theorist

After reading, *Discovery*, (Glaser & Strauss, 1967) and *Theoretical Sensitivity* Glaser, 1978), while researching methodologies for this project, I suspected that my tendency to follow hunches looking for connections is essentially a grounded theory approach to research. Phone discussions with Holton and Glaser confirmed my suspicion. (Holton, 2015; Glaser, 2015)

Glaser maintains that grounded theory methods are based on natural theory-building strategies called "routing" that we use everyday to accomplish routine tasks like getting to work, or paying bills. (Glaser, 2015)

He describes routing as the way we all use grounded theory naturally, to get things done, and get things done better. When we leave for work in the morning, we may check traffic or weather and code the data selectively to compare various theoretical samples before we decide which method of transport, over which route, will fit the current situation. If we get to there, our grounded theory worked. If we are early or late the theory can be adjusted according to how much you like your job. (Glaser, 2015)

Fagerhaugh (1993) describes routing as the management of "time, energy and money" to optimize mobility and sociability in a three dimensional strategic process of (1) anticipating the number and types of activities in terms of basic resources, (2) judging whether to delete, postpone or condense activities, and (3) criterion-based priority sequencing of the activities, including contingencies of possible obstacles. (Glaser, 2015)

Teachers generate grounded theory daily to improve their delivery mechanisms by conceptualizing empirical data into pragmatic theories. A lesson plan is a grounded theory of how to teach a particular topic, on a particular day, to a particular class. The formal theory is pedagogy. The substantive area is the subject. The main concern is that it "fits" the curriculum and "grabs" the students (1978, p. 116). The gap is between the pedagogical theory and the classroom practice. The teacher starts with a hunch of what might work based on his professional training, practical experience, and ground level knowledge. The set induction presents the core concept of the lesson plan. The empirical data is her experience the last time she taught the lesson, her notes, the date and time of day, the weather, and everything else she considers when planning the lesson.

Actors also improve their delivery mechanisms using grounded theory. They build a theory of a character by comparing intuitions of the textual data in the script with their own affective memories. Sometimes writers supply backstories of additional character data from events that occurred prior to the scripted story. Sometimes actors write them themself.

In Sum

My Messy Assemblage

I now know why my "theoretical sorting" (p. 116) started at *Book VI* of Aristotle's, *Nicomachean Ethics,* and generated distinct piles of *product* and *process*. His definition of "art [as] the knowledge of how to make things" that he describes as a methodological production process of planning and considering how to make something possible "come into being" (Aristotle, 2009, p. 105; 1869, pp. 186-187; 1910, p. 167) answers Guba and Lincoln's (1998) "three fundamental questions…that define inquiry paradigms…as basic beliefs systems based on ontological, epistemological and methodological assumptions" (pp. 200-201).

A few years ago, I attended a professional television writers' workshop in Los Angeles and was struck by how relevant Aristotle's *Poetics* remains. Eisner's (2008) epistemology of art as aesthetic knowing notes that Aristotle identified three types of knowledge: theoretical, practical and productive. (p. 4) It became clear to me how documentary storytelling's three-part creative process—scripting, shooting, editing— externalizes each of these knowledge categories. A script is a theory for a film. Shooting the script is a logistics of practical contingencies. Editing is when the film script and the film shoot are produced into being the film.

In, *Aesthetics, Empathy and Education*, White (2013a) reflects on the obviousness of David Swanger's (1990) idea that 'The epistemology of art is empathy. And empathy must be part of education because knowledge without it is incomplete" (Swanger, p. 76; White, p. 1). I was also struck by the blatancy of Swanger's reflection. It became my

leitmotif for Langer's concepts of: symbolic logic (1930), logical intuition

(1937)[74], and metaphorical presentation (1942), and my central takeaway that her

philosophy of creativity contains an epistemology (1942), methodology (1953)[75], and

ontology (1988), of a language arts inquiry paradigm.[76]

      In, *The Arts, Empathy and Aristotle*, Swanger (1993) also begins with Aristotle, to

argue for a clear category for art in Education by distinguishing

> between the aesthetic and the anaesthetic: the aesthetic heightens feeling
>
> while the anaesthetic diminishes it…the aesthetic…is most fully
>
> developed in art. Art, intent on the actualization of aesthetic vision, is
>
> devoted also to heightening feeling…one of the feelings that art engenders
>
> is that of empathy; successful art creates a connection between the
>
> percipient's sensibility, [and] the sensibility of the artist... (p. 43)

      Swanger's proposal that empathy is the "knowledge of" (p. 48) affective

experience that can serve moral education by correcting for Plato's affectphobia (p. 41)

echoes Langer's mission to expand philosophy's epistemology. While Langer

acknowledges empathy as an epistemological by-product of artistic creation, (Langer,

1988, p. 72) her focus is on art as the ontological nature of feeling as an event dynamic

within a fluid emotional reality that is objectified situationally, inquired about

experientially, and produced intuitively. (Langer, 1988, pp. 13, 41, 72) The situation is

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[74] Developed here as the non-discursive presentational form of "abstractive seeing" (Langer, 1942, p. 58) termed
   "metaphorical presentation" (1988, p. 41) in and "presentational abstraction" on (p. 70).
[75] For reader convenience I use Van Den Heuval's, (1988) abridged version of Langer's, (1967, 1972, 1988) three
   volume *Mind* for references as much as possible.
[76] I believe the sum of Langer's philosophical project of meaning is a generalized theory of artistic process knowledge.
Since \my expertise is language arts production and teaching I limit my scope of its use here as the theoretical basis for
my substantive grounded theory of language arts creativity based on a concept of critical feeling and a formalized
grounded theory of productionism based on a concept of affective inquirymy

the story of the emotion. The experience is affective as the feeling of the

emotion. By showing how feelings are reproducible as semblances using intuitive logic

to recreate, realize and rearrange them into presentational abstractions, Langer

demonstrates the reality of artistic truth. She thus provides a theoretical framework of art

as affective inquiry, which I use to position my concept of *critical feeling* as a way of

teaching creativity in language art—as storytelling.

In Langer's terms, the parts are the abstractions of the whole experience that

cannot be reproduced discursively, so they are recreated symbolically, as a product of

"presentational abstraction", using a process of *symbolic presentationalism* (Langer,

1988, p. 70). In this way, artistic inquiry paradigms can be understood as using affective

inquiry to produce presentational forms of knowledge from dynamic realities, as unique

experiences of truth. In contrast, scientific paradigms use reflective inquiry to reproduce

demonstrative forms of knowledge from stable realities as repeatable experiments of

truth.

Langer's theories of "logical intuition" and "presentational abstraction" explain

how language involves, both non-discursive and discursive, as process and product, in a

"rhetorical epistemology" of storytelling. I think of it as a moving target of dynamic

reality that can only be understood by running alongside and trying to keep up with it

using performative acts of creativity. In professional terms, the movement is the arc of

character and plot development. The target is the moment in the situation that is written

out from. What is running alongside, is the adventure. In literary terms, the

understanding is empathetic identification that is necessary for the suspension of

disbelief, so that the receiver can recreate the produced by reliving the

experience—with empathy serving as an experience portal for the lived realities of the

producer and receiver. In essence, the story is an emotional map of affective experience

that the writer writes so that the reader knows where to go and get the affect required to

recreate the semblance of the experience.

Langer's genius lies in the narrative quality of her analysis that is both rigorous

and engrossing. She elucidates artistic knowledge as non-discursive abstraction using a

discursive analysis without reducing the semiotic ontology of feeling as "the entire

psychological field—including human conception, responsible action, rationality,

knowledge—is a vast and branching development of feeling" at the heart of her subject

(Innis, 2009, p. 152; Langer, 1967, p. 123).

Starting with her PhD thesis, *A Logical Analysis of Meaning*, (1926) Langer's

creative process philosophy of meaning spans over half a century of reflection and

analysis on art, language and story (Langer, 1926, 1930, 1937, 1942, 1953, 1957b, 1957a,

1960, 1962, 1964, 1967, 1972, 1982) as the processual dynamics of meaning making and

originary activities of human mentation that expands philosophical inquiry by positing a

"metaphysical monism [of] feeling" (Innis, 2009, pp. 152, 166). Her processual

metaphysics[77] supports an artistic paradigm of affective inquiry that produces knowledge

from acts of perception that recognize changes to an "organic situation" (Langer, 1988, p.

111) that can resonate as a "feeling tone" (as cited in Innis, 2009, p. 213). Langer's PhD

advisor, Alfred North Whitehead, applied the ideas of "actual occasions" (1978, p. 22) of

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[77] The basis of reality is a dynamic process generated by a cluster of activities created by the process of inquiry.

lived experience that produce "affective tones" to science (1967a, p. 176).[78]

Dewey's "analysis of 'quality' supports and expands" the same idea (Innis, 2009, p. 214).

Langer applies the idea to art by showing how "feelings [can] be conceived as possible

ingredients of rationality … [because] ... *feelings have definite forms, which become*

progressively articulated" (1942, p. 100).

I consider Langer's metaphysics of feeling an artistic inquiry paradigm that

explains how documentary's production phases of *scripting*, *shooting* and *editing*,

externalize sub-processes of artistic creativity as "acts" of *impulsive*, *actualized* and

consummated experience that can be taught as critical feeling's dynamic processes of

feeling, *seeing* and *saying*. My concept of critical feeling is based on three interpretive

assumptions of Langer's (1988) "act concept" regarding the articulation of feeling (p.

103). First, feeling is formed as it moves through ambients of intuitive, imaginative and

connotative meaning. Second as it moves through the ambients there are shifts in the

feeling tone. Third, the meaning shifts of the feeling are perceptible as movement of

affective data. Conceptualization is complicated due to the inherent perceptuality of the

processes. The electronic ears, eyes and brain of documentary's productive technologies

externalize the user experience of these normally internal, creative sub-processes. As

creative non-fiction, the documentary genre is perhaps the artistic medium that most

closely models the affective/cognitive cycles of human consciousness. As such, it is

difficult to exaggerate documentary storytelling's general relevance to teaching and

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[78] Shaviro (2009, p. 54) explains Whitehead's affect theory in detail and provides important historicity to Massumi's current theory.

learning and its direct value to the cross-curricular development of both media

literacy and creative pedagogy.

Britton (1970) explained the pedagogical significance of the relationship between, *Language and Experience* (pp. 11-32), using Langer's concept of symbols (pp. 21, 35), and Piaget's concepts of assimilation and resemblance (p. 31), to show how storytelling, as a situational conversation, is the fundamental impulse of language and learning. (pp. 151, 236-238)

> Just as we may in discourse, state a fact of which we are aware and then
>
> find that we have stated, by implication, further facts of which we were
>
> not aware until we analyzed our assertion, so an artist may find that he has
>
> articulated ideas he had not conceived before his work presented them to
>
> him. (p. 218)

Antonio Damasio's (1999) *The Feeling Of What Happens* and Mary Helen Immordino-Yang's, (2007) *We Feel, Therefore We Learn* link the hard data of affective neuroscience to the same Langerian and Piagetian concepts, providing compelling evidence that supports Britton's theory of writing (1999, pp. 287, 363; 2007, p. 8). Innis's semiotic lens and Massumi's affective lens reframe it all up philosophically by showing how Damasio's "feeling of what happens" is Langer's "semblance of feeling." (Innis, 2002, p. 267; 2009, p. 102; Massumi, 2008, p. 6).

Innis (2002) explains feeling as a body part. "The feeling of living in our bodies is matched by the feeling (and the shift of feeling) attendant upon extending our bodies out to and indwelling a vast field of "subsidiaries" which are experienced as if they are

parts of our bodies" (p. 267). Massumi (2011) explains feeling as affective

experience. "It presents, in the object, the object's relation to the flow not of action but

of life itself, its dynamic unfolding, the fact that it is always passing through its own

potential" (p. 45). Immordino-Yang (2011) explains feeling as an experienced whole that

sounds a lot like Langer's (1988) idea of "dynamic whole" (p. 108). "We perceive and

understand other people's feelings and actions in relation to our own beliefs and goals,

and vicariously experience these feelings and actions as if they were our own"

(Immordino-Yang, 2011, p. 99). This triangulation of semiotic, affective, and

neuropsychological theory is the conceptual convergence of Langerian theory I use as a

basis for understanding critical feeling as pedagogical theory of affective inquiry in

storytelling. Donald Dryden (2001, 2007, 2016) builds a sturdy scaffold between

Langer's theory of mind and Damasio's somatic market theory via Johnson (1987),

Lakoff (1987), James (1890), Mandler (1984; 1998),[79] Flanagan (1991, 1992),[80] and

Varela (2017). Dolan (1999, p. 847), Innis (2009, pp. 45, 144, 199) and Massumi (2011,

pp. 39-86) make the direct links between Langer's process metaphysics of feeling self-

meaning and Damasio's neurobiological processes of being self-knowing.

Innis, Massumi and Immordino-Yang also inform the next steps I take to

demonstrate how documentary's productive processes externalize critical feeling as

language art's creativity. Innis (2009) explains how Damasio's neuroscientific data

validates Langer's theory of mind. (Innis, 2009, pp. 45, 144, 199) Massumi (2002b)

proposes that "'productivism' would be better than constructivism because it connotes

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[79] Damasio (2005) references Mandler (1984). Dryden (2007) references Mandler (1998).
[80] Damasio (2005) references Flanagan (1991), Dryden (1997a, 2001) references Flanagan (1992).

emergence" (p. 12) and describes the relational dynamic of Langer's semblance as emergence, "…a powerful visual feeling, a feeling of seeing sight caught in its own act. The thinking-feeling of vision as it happens." (Massumi, 2011, p. 70; Innis, 2002, p. 13) Immordino-Yang requests "For education to truly benefit from these neuroscientific findings in a deep durable way educators must examine closely the theory on which good practice is built, to reconcile the new and exciting evidence with established educational models and philosophies." (2011, p. 102) Her ask provokes my problem with critical literacy as the manifest absence of language art's practice in language arts' education and my investigation of critical feeling as the solution affective neuroscience makes present in the Otherness of possibility it recreates within Langerian-Brittonian language art philosophy.

Scene 4: *The Product*

Core Samples

The producer is the custodian of the concept.

Harry Gulkin, (2003)[81]

A documentary film is made from three stories: the story you feel in the script; the story you see in the lens; the story you hear when you edit.

Louise Leroux, (2004)[82]

Memo

Language Arts

We are all writing the story of *Me*.

We are all acting the lead role of *Life*.

We all need teachers to show us how.

The Hunt for Critical Feeling, (Blackburn, 2013b, p. 22)

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[81] Academic Award Nomination-*Best Writing Original Screenplay*; Canadian Film Award - *Film of the Year - Best Screenplay*, *Best Actress - Best Sound - Golden Reel*; Golden Globe - *Best Foreign Film;* National Board of Review – *Ten Best Films of the Year,* 1976
[82] In 2017, Leroux was named one of Canada's foremost filmmakers by (Telefilm Canada, 2017).

Abstract

Cross Cropping

The farm fields I played in as a boy were separated by irrigation ditches that I would try to walk astride with one foot in each field. There were only three possible outcomes. The creek widened and I either picked a side, or got wet. The creek remained the same, and I got tired. The creek narrowed, and I landed on common ground. The latter was the desired outcome. Most times, if I looked far enough ahead, I could pick a ditch that ended on common ground.

I have been walking astride the creative field, and the educational field, now for twenty years, trying to find common ground. *Critical feeling* is my experience in both fields telling me it should just be up ahead. *Affective inquiry* is my name for the common ground. *Productionism* is what I call the paradigm I see on the horizon.

Backstory

The Story in the Data

After reading, *Doing Grounded Theory*, (Glaser, 1998) I realized that a documentary script is a grounded theory of how to make a documentary film and that a grounded theory is the story in the data, the same way the film is the story in the footage. Both are creative processes intended to produce meaning from empirical truth. (1978, pp. 20-22) What Glaser calls a concept, I call a hook. What I call a story, Glaser calls a pattern.[83] (Glaser, 2009a) The hook is the core creative idea that makes the story worth telling. A script is sold mainly on the quality of its creative concept. A documentary

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[83] See https://www.youtube.com/watch?v=OcpxaLQDnLk - t=19

script develops a hook from an intuitive hunch the same way classic grounded

theory studies a concept by "enter[ing] the research setting with as few predetermined

ideas as possible." (p. 5)

The Hook

The hook is often back-storied and front-storied[84] extensively to produce,

consider and organize story components along a where-it-came-from/where-its-going

timeline that helps reveal two or three main aspects that can to be structured into three or

five acts. The same sentence can be written using grounded theory vocabulary.[85]

The hook (*concept*) is often back-storied and front-storied extensively to produce

(*generate*), consider (*compare*) and organize (*code*), (p. 36) story components (*data*)

along a where-it-came-from/where-its-going timeline (*sorting*) (p. 116) that helps reveal

(*emerge*) (p. 93) two or three main aspects, (*core categories*) (p. 94) that can be

structured into three or five acts.

The acts organize the data into story arcs that set up a narrative of ideas the same

way *theoretical sampling* indicates next steps to the theorist. The *codes*, *memos* and

constant comparison methods of grounded theory correspond to the *characters*,

situations and *dialogue*[86] techniques of scriptwriting.

"The *core stage* in the process of theory generating, the bedrock of theory

generation, its' true product is the writing of theoretical memos." (Glaser, 1978, p. 83)

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[84] Defined by "A story can be divided into two categories: backstory and front story. Backstory reflects the influences from the past. Front story covers the scenes on the page that are happening in the present and pressing forward." (Morrel, 2008)
[85] See *Jargonizing : Using the Grounded Theory Vocabulary* (Glaser, 2009c)
[86] Dialoguing is different in documentary scriptwriting in that we can't write it, but can anticipate what a character will say based on the context gained from pre-interview research.

The bedrock of filmmaking is the script. That bad movies are often made from

good scripts, but good movies are never made from bad scripts is also a truism of

documentary. Rather than dialogue and actors, documentaries generate narrative content

by revealing the emotional situations of the characters and events featured. This is the

core stage of the documentary scripting process. Its true product is a technique called the

mise-en-situation, designed to create emotional content by designing scene as situations

likely to stir up the characters' affective memories of the people, places and things they

are describing. The *mise-en-situation* was the first category that emerged from my data.

It is important to understand that the script is not <u>the</u> story of the film. It is <u>a</u> story

of the film, like the director's storyboard is <u>a</u> story of the film, and the editor's logging is

<u>a</u> story of the film. The film that audiences see is the final product of the entire

collaboration.

I have never heard filmmakers disagree that story is not the most important thing.

Casting runs a close second.

The Tagline

A film's title is the

metaphorical presentation

(Langer, 1988, p. 41) of the

original hunch. Working

titles are useful as buoys to

keep from drifting away from

the intuitive truth. The title's
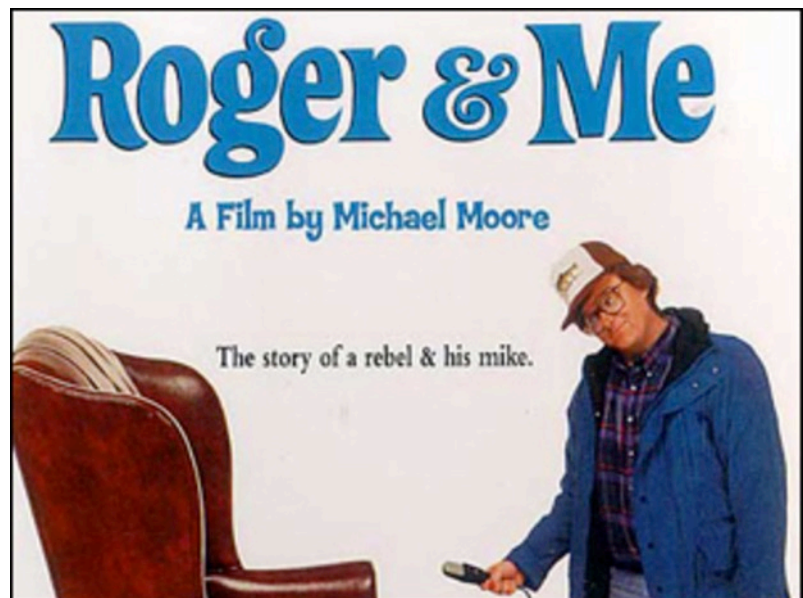
tagline contextualizes the hook. Michael Moore's, *Roger & Me*, ⌷⌷*The story of a rebel & his mike* references the 1985 adventure-comedy, *Peewee's Great Adventure: The story of a rebel and his bike* to establish his investigation of an absurd situation. ⌷⌷ Peewee Herman looks for his stolen bike. Michael Moore looks for his stolen American dream.

"Allegory is a story that explains one thing by being about something else." The core sample of Louise Leroux's reflection-on-practice is a reminder that Grierson (1926) established that "allegorical structure is fundamental to documentary and that the knowledge produced by documentary—the 'philosophic attitude'—is always its audiences' knowledge of their own situation. (Kahana, 2013, p. 7) The filmmaker's quest documentary sub-genre is a practitioner inquiry that makes the inquirer's inquiry the backing narrative of the allegorical structure. The quest storyline is constructed as a story about a storyteller telling a story. Leroux knows the structure well.[87] Her first documentary *Stiletto* (1999) used the format and received network primetime broadcasts, international awards and critical acclaim. Leroux's second documentary, *Salt* (2000), expanded the sub-genre as edutainment as the first true participatory documentary.[88]

In, *Roger and Me*, the story is the closing of the General Motors auto plant in Flint, Michigan despite its profitability. The storyline is, Moore's quest to find out why GM's then-CEO, Roger Smith, did it, conceptualized in a leitmotif of Moore's repeatedly thwarted attempts to interview Smith. The story being told is the aftereffects of social

[87] Louise Leroux, lemondeselonloulou.com, is one "of Canada's foremost filmmakers..." (Telefilm Canada, 2017)
[88] Participatory documentary what Peter Wintonick called "digital democracy" became more common as broadcast quality film equipment became less expensive. Several documentarians gaining access by making their subjects creative associates in the project. Salt was unique in that the student-director participants had contractual creative editorial control that ensured the professional mentors adopt a true facilitative approach..

inequity, human indignity, and corporate sociopathy that the neo-conservative

and neo-liberal policies of postmodern American democracy generate. Thirty years later,

the political anomaly of Bernie Sanders testifies to documentary storytelling's allegorical

powers that distinguish it from event-based journalism and voyeuristic reality television.

Laboratory Stories

In October 1975, Bruno Latour arrived at the Salks Institute to conduct an

epistemological investigation of scientific methods in neuroendocrinologist Roger

Guillemin's laboratory. The Salks Institute was and is one of the most prestigious and

transdisciplinary scientific research laboratories in the world, and Guillemin's

neurohormonal research on TRF earned him the 1977 Nobel prize for medicine. Using

an approach of *anthropological strangeness*, Latour studied the scientists, technicians and

support staff as if they were members of a foreign tribe and reported the findings as a

narrative account of an anthropologist's visit to the laboratory.

The final study, *Laboratory Life: The Construction of Scientific Facts,* (Latour &

Woolgar, 2013) found that the main activity of the elite researchers was writing, and the

laboratory functioned primarily as "a system of literary inscription" (pp. 48-52) in which

"writing was not so much a method of transferring information as a material operation of

creating order" (p. 245).

> While participants in the office space struggle with the writing of new
>
> drafts, the laboratory around them is itself a hive of writing activity.
>
> Sections of muscle, light beams, even shreds of blotting paper activate

various recording equipment. And the scientists themselves

base their own writing on the written output of the recording equipment. ”

(p. 51)

Latour and Woolgar "emphasise the fictional nature of the account-generating

process" (p. 41) and describe its ultimate product as a "story" (pp. 145-152, 227). They

were able to identify "the essential elements of the process whereby an ordered account is

fabricated from disorder and chaos" (p. 41) and conclude that a laboratory is best

understood as "a factory where facts are produced on an assembly line" using

"microsocial" processes to construct "objective facts of nature" (p. 236) from subjective

artefacts of the imagination.

In, *After Method*, John Law (2004) describes their achievement as exposing a

fundamental problem with scientific methodology that "scientific knowledge [is]

produced… [as a] messy set of practical contingencies. [And] that in its practice science

produces its realities as well as describing them" (p. 22). The words produce and practice

caught my attention. Law calls his proposed solution to the problem a *method*

assemblage.

> it is the word 'practice' that is the key. If new realities 'out-there' and
>
> new knowledge of those realities 'in-here' are to be created, then practices
>
> that can cope with a hinterland of pre-existing social and material realities
>
> also have to be built up and sustained. I call the enactment of this
>
> hinterland and its bundle of ramifying relations a 'method assemblage.' (p.
>
> 22)

Law's method assemblage works as a way of "knowing in tension" by using allegory to stretch interpretation across three poles of inquiry: (1) what does the research act make present, *in-here* (2) what does the research act make absent, *out-there,* and (3) what *Otherness out-there* makes the research act possible, but is invisible. (Law, 2004, pp. 88, 97-98)

The Absence of the Problem

John Grierson established the fundamentally allegorical nature of documentary in that its' "'philosophic attitude'—is always its audiences' knowledge of their own situation. Documentary is always about something more or other than what it depicts" (Kahana, 2013, p. 7). As such, the documentary "is a story that explains one thing by being a story about something else." The first documentary I worked on was Louise Leroux's, *Stiletto*. The film explains a meta-narrative of socio-sexual mores by telling the story of one woman's antipathy to high heel shoes. (1999)

Like Law's method assembly, documentary storytelling piles up the "ambiguity and ambivalence" of multiple realities as feelings of being and knowing presented as sensuous metaphors (Langer, 1988, pp. 41, 77-78) and extended using allegory to frame and assemble the relational dynamics into a series of situations and coalescent dynamic processes rather than "a single smooth reality" (Law, 2004, pp. 90, 92, 98). The cinematic equivalent of the tripolarity of Law's research act is the camera frame. What is in the frame? What is not in the frame? And what Otherness behind the camera and beyond the studio enables the framing?

School is always a situation enacted from multiple research acts and the

process dynamics can be understood by asking what is made present, what is made absent

and what is othered. My study of critical feeling, as a concept of creative pedagogy using

affective inquiry, reveals the possibility of a *productionist* paradigm of artistic knowledge

for language arts education. It brings into focus the current situational frame of language

arts education that critical literacy is a theory of critical pedagogy within a critical theory

paradigm of scientific knowledge. Artistic, creative and story processes are not there.

The fundamental problem is not how to teach them. The fundamental problem is

problematizing their absence in order to circumvent the current curriculum so they can be

taught.

I was teaching junior and senior English as the PISA paradigm shift occurred.

From my classroom I could not know the context, but the swing away from the art of

writing towards the science of critique was palpable. (l'Éducation, 1983, p. 59; Ministre

de l'Éducation, 2004c, p. 69; Nystrand, 2006, p. 27) The classroom situation changed.

Law's method assemblage shows me now how the action of critical literacy shifted the

inquiry paradigm in my classroom from art to science. The shift made critical present,

made feeling absent and othered the creative expression of storytelling. The otherness

that made it possible was economic globalization. Art and inquiry emerged as the central

tension of the gap critical feeling targets framed by Langer's primary objective—to

extend philosophical inquiry to art. Creativity, story, and language become the dynamic

processes of affective inquiry in Langer's theory of feeling.

The Missing Paradigm

In, *Competing Paradigms in Qualitative Research*, Egon Guba and Yvonne Lincoln, (1998) describe "[inquiry] paradigms as basic belief systems based on ontological, epistemological and methodological assumptions" (p. 200). They identify positivism, as the "received view" of science's dominant form of inquiry for the last 400 years, and list post-positivism, critical theory[89] and constructivism as current competing paradigms delineated by a common "breakaway assumption" of "an epistemological difference" (p. 203). They identify the breakaway by asking three questions to identify the paradigm's ontology, epistemology and methodology. The ontological question asks what is the form and nature of the reality of the inquiry, and what can be known about it? The epistemological question asks what is the position of the inquirer in relation to the reality in question? The methodological question asks what does the inquirer do to know? (pp. 200-203)

Guba and Lincoln state their predilection for constructivism. They believe their findings are relevant to the physical sciences, but restrict their analysis to "the social sciences only" (p. 203). Art is not mentioned. Their ontological premise is that "only questions that relate to matters of "real" existence and "real" action are admissible. Other questions, such as those concerning matters of aesthetic or moral significance, fall outside the realm of legitimate scientific inquiry" (p. 201). This shows the logocentricity of science's discursive logic in Education that renders artistic knowledge manifestly absent by taking reality hostage.

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[89] "including additionally (but not limited to) neo-Marxism, feminism, materialism, and participatory inquiry…[and]…three substrands: poststructuralism, postmodernism, and a blending of these two." (Guba & Lincoln, 1998, pp. 200-203)

Since Education is a social science discipline, this example of the manifest absence of an artistic inquiry paradigm left me thinking, what about art? The anomaly is the "manifest absence" of art (Law, 2004, p. 14) as a basic belief system of first principles that Langer identified as "prescientific knowledge" located between instinct and conception in human mentation (Langer, 1988, pp. 23-31).

> For most practical purposes, the nature of feeling does not need to be known conceptually beyond the point to which language, voice, physiognomy and gesture will express it. But for the study of mind such conceptual knowledge is needed, because the dynamic forms of felt experience are a major exhibit of the rhythms and integrations, and ultimately the sources of mental activity. Feeling is the constant, systematic, but private display of what is going on in our system, the index of much that goes on below the limen of sentience, and ultimately of the whole organic process, or life that feeds and uses the sensory and cerebral system. (p. 25)

Education's Oldest Debate

Plato and Aristotle agreed that Homer's mastery of storytelling made him a great teacher, but they disagreed about the educational value of his message. Plato wrote his dialogues in dramatic form to give them aesthetic appeal, but their purpose was to make philosophy the veritable source of knowledge—and relegate Homer's art of storytelling to entertainment. (Nussbaum, 2001, p. 129) In, *Nicomachean Ethics*, Aristotle considered "art—knowledge of how to make things" and in, *Poetics*, described

storytelling as a learning instinct to imitate life using the analogic power of

metaphor (2011, p. 105; 350 bce/1997, pp. 1-7, 41-42). Thomas Aquinas's *Summa*

Theologica fueled the debate when he considered biblical metaphor the explanation of

"spiritual truths" using the "likeness of material things" (as cited in Danesi, 2004, p. 14).

Vico's "thoroughly constructivist epistemology…stresses that "to know" means to know

how to make [sic]" (Von Glasersfeld, 1989, p. 123)— was a direct critique of Descartes'

dismissal of art and culture (Descartes, 2006, pp. 88, 93; Vico, 1965). In 1948, Benedetto

Croce's "theory of intuition" that considered intuition the genesis and raw material of art,

the latter being the experiential knowledge of expressive acts of aesthetic experience

clashed with Dewey's (1934, 1938a) "theory of experience", which considered intuition

an "in mind" experience "out of touch with lived reality" (Douglas, 1970, pp. 498, 500,

502).[90]

By the time Elliot Eisner and Howard Gardner debated the issue, they agreed that

art was indeed knowledge and that "you [could] learn a lot more from many novels that

you can from most dissertations" (Gardner, as cited in Saks, 1996, p. 409). They

disagreed, however, about its educational role. Gardner argued that art is categorically

incongruous with academia's disciplinary canons.

> There is no Ph.D. in the novel, in film making, or in painting. And for
>
> good reason. Those are not disciplines in the same sense. They aren't part
>
> of the systematic structure of knowledge to which one contributes. I
>
> would argue that a work of art is inherently not translatable. …Not only is

---

[90] See (Croce, 1948) and (Dewey, 1948)

art not true, it makes no effort toward truth. …as I've argued

before, disciplines are really those forms of thinking which make us

different from the barbarians. …We laugh at the thought of a dissertation

listed in the fiction list of the New York Times, and I think that it is

laughable that a work of fiction would be submitted as a doctoral

dissertation. It would be a category error.[91] (pp. 410-411)

Vico warned against this type of "scholarly conceit" that can result from Cartesian

myopia (Auxier, 1997, p. 30).

. . . whenever men can form no idea of distant and unknown things, they

judge them by what is familiar and at hand. This axiom points to the

inexhaustible source of all the errors about the principles of humanity that

have been adopted by entire nations and by all the scholars. For when the

former began to take notice of them and the latter to investigate them, it

was on the basis of their own enlightened, cultivated, and magnificent

times that they judged the origins of humanity, . . . (Vico, 1968, p. 54)

Cassirer (1979) used Vico's monistic model of knowledge as an "organic whole"

of human production to avoid the reductive cynicism of scholarly conceit (p. 105).[92]

Only Gardner's first sentence is accurate. The rest of his statement is

astoundingly naïve in regards to artists and their professional practices. The conceit is

likely formed from the disciplinary blinders that are required to work at the leading edge

of specialized domains of knowledge. In Gardner's case it is cognitive psychology. The

---

[91] Gardner's use of "the" flags the manifest absence.
[92] As argued by (Auxier, 1997)

resistance to new forms is warranted given that a scientist's primary role is to

test hypotheses by trying to disprove them.

The point Eisner is trying to make that Gardner can't see is that because art is the

knowledge of making things it is more expansive than science which is the knowledge of

proving things. Like Elbow's point that reading depends on writing, proving depends on

making. It is not laughable at all that a PhD thesis in creative writing or English language

arts be a novel. The committee should be other writers who can evaluate the work as

demonstrable knowledge of craft. Eisner's point is that knowledge should not be defined

by shortage of expertise. If this starts happening we could very well see novels as

dissertations and dissertations on the New York Times list. The reason this proposition

alarms Gardner is the fear of losing control over civil society, hence his allusion to

barbarian invasions. Gardner's fear is real. It is the fear of the unknown. It is the same

fear of artistic knowledge that Plato had of Homer. Eisner's not scared because he knows

how art produces truth.

I assume Gardner means academia as "the systematic structure" that art is not part

of. In that sense he is correct. His extrapolation that this somehow makes art non-

translatable is ignorant of the fact that art is part of a much older, larger, and

comprehensive systematic structure of knowledge.

Manufacturing Salt

Mark Achbar's and Peter Wintonick's (1992) cinema vérité spin on Noam

Chomsky's media literacy theory, *Manufacturing Consent*, left a significant aesthetic

impression on me in the early part of my film career. My friend Francis Miquet was

editing sound on the project in the NFB basement studios at the same time I

was working with Louise Leroux on *Stiletto*. I had known Francis since my time working

in Ottawa, New York and Toronto as an actor and performer in the 1980's. He had been

working at SAW Video in Ottawa and Ryerson Radio & Television program in Toronto.

Manufacturing was a huge success and for a time was the most successful documentary

in Canadian history.[93]

A few years later I shared an office wall with Peter. We had both made it out of

the basement to the first floor and each of us had a production office with windows. He

was directing *Cinema Vérité.* (Wintonick, Symansky, & Michel, 1999) I was producing

SALT. (Blackburn et al., 2000) Across the hall, Colin Low was completing, *Moving*

Pictures (2000). Paul Cowan was working on *Westray* (2001) a couple of doors down.

Peter emailed me after one of the fine cut screenings.

> You've facilitated and created an important work, for a number of reasons:
> important for the NFB to finally allow fresh blood to be drawn, important
> as an example of democratizing the digital revolution, important as
> empowerment and educationally important, and necessary because so few
> works are generated from filmmakers of your generation, or if there are
> exceptions then they are never seen, certainly not in mainstream media.
> (Blackburn, 2011, p. 91)

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[93] *The Corporation* by Mark Achbar, Jennifer Abbot and Joel Bakan surpassed it in (2003).

A few months later when *SALT* and *Cinema Vérité* launched at

Montreal's *Festival du nouveau cinéma* in official competition[94] cinema vérité founder

Michel Brault, whom I, had worked with,[95] and Louise Leroux, was currently working

with,[96] came to the premiere. Michel touted the film as a "chef d'oeuvre," comparing it

favourably to À *tout prendre* (1963) that he shot with his best friend Claude Jutra.[97] If

this singular tiny example of the sub-sub-genre of cinema vérité, within the sub-genre of

documentary filmmaking of motion picture arts and sciences is not evidence of a

'systematic structure of knowledge to which one contributes' that includes ground level

empirical evidence from a substantive population of professional practitioners of the

'translatability' of artistic production, then Gardner and I will probably never be on the

same page regarding art as knowledge.

Back to the Debate

Eisner, for his part, held that universities produce knowledge by challenging

paradigms. (Saks, 1996) His arguments laid the foundation for the many arts-based

research (ABRs) practices in educational theory now. (Donmoyer, 2005)

> Knowledge is constructed by being able to see things in fresh ways. This
>
> requires being able to take risks. Universities, of all institutions, should be
>
> places where one is able ... to work at the edge of incompetence….I think

---

[94] This is significant because the festival's founder Claude Chamberlan vetoed his programming committee's initial acceptance due to the age of the directors and intended audience. The younger programmers had to fight to convince him not only to program the film, but to put it in official competition.

[95] I was first grip for Michel on a film starring Michel Cote and Macha Grennon. (Brault, Brault, & Bussy, 1995)

[96] Louise was Michel's assistant cameraman and associate producer on the NFB biopic of Anne Hébert. (Michel, Vicariot, Viau, Bertolino, & Leroux, 2000)

[97] Even the briefest www search will provide ample context to appreciate the significance of the contributions these creators made to the documentary art form. In addition to achieving the status of having a career in an industry where most make one film in total, each one of the filmmakers mentioned made a film that received enough significant critical appraisal to be considered as contributing to the genre.

the issue has to do with what is going to help us understand

schools better, what is going to help us understand the situations that

people work and live in daily, and whether or not it fits into the category

of sociology or psychology or fits with those who possess competencies—

those professors who themselves were socialized within those

disciplines—is beside the point. (Eisner, as cited in, Saks, 1996, p. 412)

PhD stands for *Philosophiae Doctor* like, MD stands for *Medicinae Doctor* and

JD stand for *Juris Doctor*. Unlike the lesser degrees of *Artium Baccalaureus* and *artium*

magister, the *Artium Doctor* is all but extinct, and was never designed to accomplish

Eisner's purpose. (Cardozier, 1968) Gardner is right about it being a category error. But

Eisner is a righter in that Education is missing a category. Like Dewey, Gardner paints

himself into the same flawed corner of Cartesian logic that 'generates arts' absence' and

confines Education within scientific paradigms of inquiry. (Law, 2004, p. 122) Of the

two, Gardner's position is narrower. Dewey gave credit where credit was due, stating:

works of art are the most intimate and energetic means of aiding

individuals to share in the arts of living. Civilization is uncivil because

human beings are divided into non-communicating sects, races, nations,

classes and cliques. Art is the most effective mode of communications

that exists. (Dewey, 2005, p. 350)

…

Art is the living and concrete proof that man is capable of restoring

consciously, and thus on the plane of meaning, the union of sense, need,

impulse and action characteristic of the live creature.…the *idea*

of art as a conscious idea [is] the greatest intellectual achievement in the

history of mankind. (p. 26)

Paradigm on Practice

If not for the economists that co-opted them for globalization, at least for the

educators that designed them, critical pedagogy and critical literacy are noble attempts at

getting closer to Whitehead's definition of education. The main problem that Gardner hit

upon is Education's category error. That of course his (1983) theory of multiple

intelligences contributed to correcting.

The educational implications of affective neuroscience are clear. Creativity is the

21st century learning approach. Art is the 21st century's knowledge paradigm. I can feel

the collective throttling of social scientists revving up their search engines as they read

this.[98] My proposal for a revolution is not a violent one. It's just another turn of the

wheel towards monism. Unlike STEM[99] advocates, I am not suggesting that science

classes should be pushed aside to make way for interpretive dance and haiku. I am trying

to show how STEM needs to teach creative processes. Those creative processes are

artistic, not scientific. In order to teach them we need to understand them. In order to

understand them we need to know to, and how to, be artistic. Neuroscience has taken the

first steps in demonstrating the reality of creativity. Their examples of applied

creativity's knowledge are overwhelmingly artistic. PISA's add on of creativity indicates

that STEM has read the memo but does not or will not get the message that creativity's

---

[98] Should be read as a scholar's fantasy that anybody more than my PhD committee and my wife will actually read this.
[99] I mean educators involved in this massive curricular focus.

knowledge of production is artistic process not scientific method. What needs

to happen is a general appreciation that while 20th century critical paradigm of social

science research helped problematize many societal injustices, 21st century creative

paradigms of artistic process are more likely to produce solutions that achieve social

justice.

Psychology seems to have claimed Education as an applied knowledge and I am

not convinced it is appropriate in both paradigm and practice. It is difficult to find fault

with Whitehead's definition of education's paradigm. I have also searched for the

reductivity in my pedagogical creed of educational practice. While neuroscience will

continue to confirm and construct a biology of learning, similar to how physical

geography informs human geography, Education must be grounded in the learning arts as

a creative process knowledge of self-production. If pedagogy is not humanist inquiry

then what is?

The current crux of the art/inquiry debate in education seems to revolve around

revitalizing the Doctor of Arts degree, so that artists and arts educators may theorize

within the correct paradigm, or in expanding philosophical inquiry beyond discursivity. I

prefer the latter for three reasons. First, the professional pallor of the Art.D degree risks

reinforcing the false hierarchy between art and science. Second, Susanne Langer has

already done the heavy lifting of a non-discursive approach. Finally, Brian Massumi's

affect theory shows how Damasio's neuroscientific data validates Langer's theory of

mind as artistic process. Since Langer's theory is a transdisciplinary proposal for a bio-

psychological philosophy of mind that was largely dismissed on the basis of its lack of

hard data. Massumi's revitalization of it means Britton's theory of writing is

in turn revitalized. The question now is will the critical literati of the social justice league

allow a dead white guy's theory back into the curriculum. It is hard to know when or

where this will happen. I say when because the paradigm shift towards creativity is

already tractioning in Silicon Valley as design thinking and artificial intelligence. I say

where because artistic process is more self-production than social-construction. As such,

its primary functioning is personal development and self-expression not social justice or

political reform. As such, creativity advances independently from the static

institutionalities that enable the conceptualizations of hierarchy, power, oppression and

injustice that scaffold the inherent reductionism of criticality's binary oppositionality. If

creativity exists as the data clearly indicates; and if it advances along a humanist track of

biological determinism that philosophy and neurology are suggesting, then the only

viable option for critical inquiry to remain relevant is to develop an equally grounded

metaphysics.

Langer's philosophical assignment "to see possibilities of interpretation," settles

the art as knowledge debate (1930, p. x). Following Whitehead's lead her central thesis

argues, "All philosophy is a study of what is implied in the fundamental notions which

are our natural unconscious formulations of experience" (1930, p. 35; Innis, 2009, p. 12).

Her metaphysics of feeling as art's ontology reconciles Dewey's pedagogical "pursuit of

truth" (Jackson, 2012, p. 13) with his (1934) understanding of art as intensified sensory

experience and his (1919) understanding of "logic as both a science and an art" (p. 135).[100]

Social science research is incorporating artistic principles. What remains is for school to teach creativity and include artistic paradigms of inquiry. It is not clear how or why the current oligopoly would let that happen since what they want, as Coupland's, Microserfs and Jpod so vividly points out, is a 21st century global workforce, similar in status and salary to the early industrial workers of the mid-19th and early 20th centuries.[101] I believe they will have to find newer more sophisticated control mechanisms then government regulation because disruptive educational technologies will force that paradigm shift. Like Trump was what woke up the democratic oligarchs, disruptive educational technologies that threaten to circumvent school altogether may be the best threat to public education that forces school to start teaching a citizenry and stop training a proletariat.

Paradigm of Practice

Current "leading edge…arts-based research practices… adapt the tenets of creative arts in order to address social research questions." (Leavy, 2015, pp. 4-5) While they push the methodological envelopes of qualitative inquiry in worthwhile directions, their epistemological assumptions do not "breakaway" from those of social science. (Guba & Lincoln, 1998, p. 203) ABRs blur the lines between art and science. (Leavy, 2015, p. 10) As theories, they explore how art's knowledge can be sourced to make social science meaning. (Knowles & Cole, 2008, p. xii) The anomaly that Gardner and Eisner

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[100] As cited in (Langer, 1967a, n72 p. 140 & n85 p. 149) ▯▯*The Quest for Certainty* and *Academic Freedom. .*
[101] See (Coupland, 1995, 2006)

expose is that art's knowledge in education is still not understood as art, but as

science. In the context of language arts teaching, this reveals important pedagogical

questions. If language arts theory continues to be produced by scientists and social

scientists, according to their disciplinary canons, what ensures that arts' "basic belief

systems…[of] ontological, epistemological and methodological assumptions" are: (1)

included, (2) understood, and (3) correctly explained to both teachers and students.

(Guba & Lincoln, 1998, p. 200) If for some reason only novelists designed math

curricula math teachers might face similar challenges.

 Langer's paradigm is non-adaptive. Her theories supply distinct ontological,

epistemological and methodological assumptions of artistic inquiry as a basic belief

system of "presentational abstraction" (Langer, 1988, p. 70) in opposition to science's

basic belief system of discursive abstraction.[102] The idea of independent presentational

and discursive realities is central to Langer's thought. (Innis, 2009, p. 10) It is first

expressed as the distinction of interpretation versus abstraction, when she writes:

> Interpretation is the reverse of abstraction; the process of abstraction
>
> begins with the real thing and derives from it the bare form, or concept,
>
> whereas the process of interpretation begins with an empty concept and
>
> seeks some real thing which embodies it. (Langer, 1937, p. 38)

[102] Langer also uses the terms "generalizing abstraction."

This distinction is the beginning of Langer's ontological assumption that meaning involves instinctual[103], perceptual, and conceptual realms of consciousness, from which her epistemology of feeling and methodology of intuition follow.

> The great value of analogy is that by it, and it alone, we are led to seeing a single logical form in things which may be entirely discrepant as to content. The power of recognizing similar forms in widely various exemplifications, i.e. the power of discovering analogies, is logical intuition. Some people have it by nature; others must develop it (and I believe all normal minds can develop it). (Langer, 1937, p. 33)

Like Cassirer and Vico, before her, and Aristotle before them, Langer believes that human mentation is primarily symbolic and intuitive. Knowledge is produced by projecting feelings into story-images using intuition.[104]

> Art…gives form to something that is simply there, as the intuitive organizing functions of sense give form to objects and spaces, color and sound. It gives what Bertrand Russell calls "knowledge of acquaintance" of affective experience, below the level of belief, on the deeper level of insight and attitude. And to this mission it is either adequate or inadequate, as images, the primitive symbols of "things," are adequate or inadequate to give us a conception of what things are "like." (Langer, p. 214)

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[103] added in (Langer, 1942, p. 98)
[104] See, *The Vichian Elements in Susanne Langer's Thought,* (Black, 1985) & *From Vico to Cassirer to Langer*, (Sebeok, 1995).

As if anticipating Dewey's critique[105], Langer explains how

symbol extends past language and art extends past science in order to express human

experience in all its forms.

> To us whose intelligence is bound up with language, whose achievements
>
> are physical comforts, machines, medicines, great cities, and the means of
>
> their destruction, theory of knowledge means theory of communication,
>
> generalization, proof, in short: critique of science. But the limits of
>
> language are not the last limits of experience, and things inaccessible to
>
> language may have their own symbolic devices. Such non-discursive
>
> forms, charged with logical possibilities of meaning, underlie the
>
> significance of [art]; and their recognition broadens our epistemology to
>
> the point of including not only the semantics of science, but a serious
>
> philosophy of art. (pp. 215-216)

Robert Innis (2009), *Susanne Langer in Focus, The Symbolic Mind*, sums up how

Langer's three most important works, *Philosophy in a New Key* (1942), *Feeling and

Form* (1953), and *Mind: an Essay on Human Feeling* (1988), provide an epistemology,

methodology and ontology of art as affective inquiry.

> *Philosophy in a New Key*, … plac[es] art, as a distinctive type of symbolic
>
> structure, in relation to ritual, sacrament and myth as symbolic forms that

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[105] Dewey's *Art and Experience* was published in 1934. Croce reviewed it in 1948 and again in 1952, agreeing with Stephen Pepper that Dewey failed to reconcile his aesthetics with his pragmatism. (Alexander, 2012, p. 1; Douglas, 1970, p. 497) Croce's critique was translated into English. His first one (Croce, 1948), was published along with Dewey's response (Dewey, 1948), in Teacher's College Record. Langer's *New Key* was published six years prior in 1942. By 1948, *New Key*, was a Harvard University Press best seller and a mass market Penguin paperback. (Langer, 1948; "'Scholarship Plus'," 2015) Dewey died in 1952.

exceed the powers of discursive reason. But it is in *Feeling and Form* that Langer gives a comprehensive account not just of the art symbol in general but of its multifarious exemplifications in all the major art genres. All the previously introduced concepts are present, recapitulated, reconstructed, and definitively configured in what many consider Langer's most lasting contribution to philosophy. At the same time, however, in the final work Langer's high maturity, the trilogy *Mind*, Langer puts the artwork, as a symbolic construct, at the very centre, not for its own sake, but for its heuristic power to illuminate the fundamental features of the mind itself, focusing on the key phenomenon of artistic abstraction as the root power of the mind. (2009, pp. 94-95)

The Story of my Data

To pitch the story my data told, I imagined several titles and taglines.

Paolo & Me

the story of the lawyer
who started teaching and
got everybody to be critical,
and the teacher,
who was an artist,
so he quit.

THE
ENGLISH
PATIENT

a naïve language arts teacher tries to
save his beloved craft of storytelling
from the ravages of critical inquiry

STORY WARS

A long time ago
in schools far, far away…
before the cognitive revolution
writing was a craft, literacy was a skill, and
students learned the ancient art of storytelling.

When I realized it was an action-adventure movie, the title became clear.

THE HUNT FOR CRITICAL FEELING

The Fit

The study uses Glaser's (1978), Theoretical Sensitivity, as the "foundational guide" to grounded theory (Holton in Walsh et al., 2015). This grounded theory studies the concept of critical feeling as a method of teaching language arts as affective inquiry.

It targets a gap between the theory of critical literacy and the professional

practices of language artists. The substantive area is documentary filmmaking. The

substantive population are the language artists and language arts students I work with in

the course of my professional practices.

The Grab

The Autonomous Creativity of Barney Glaser (Holton, 2011) reinforces the idea

that my grounded theory approach to practitioner inquiry tells a story of experiential data

the same way a documentary films is a true story of lived experience. The intuitive

hunch is that language is the creative art of storytelling and writing is its creative practice.

The paradox of absurdity is that 4 millennia of rhetorical tradition[106]at the base of

language arts pedagogy was replaced with a social scientific theory written in the latter

part of the 20th century by a lawyer who never produced a literary work.[107] The story

idea is to see how writing's creative process can be taught using documentary to

circumvent critical literacy's social-Cartesianism[108] by teaching media literacy's "broad

area of learning" in the productive mode (l'Éducation, 2004a, p. 11). It is pitched as a

concept called *critical feeling*. The backstory hunted for what *critical feeling* meant. The

---

[106] Lipson and Brinkley (2004) track rhetoric to the Akkadian writings of Enheduanna (c. 2285-2250 BC)
[107] See Albert Camus's *paradox of absurdity* as presented in the *Myth of Sisyphus*. (2000)
108 William Pinar (1995) asserts that "political [educational] theory…ignor[es] scholarship which [it] opposes" (p. 271).
He quotes C.A. Bowers (1986) "The emphasis on the authority of reflective thought, the power of theory to guide
action, and the view that the future can only be controlled as the past is destroyed represents, to reiterate, the
revitalizing of all forms of authority except the reflective judgment of the individual (p. 230). My description of
critical literacy as neo-Cartesian is supported by Pinar's assessment of Bower's critique as "The political theory of both
Apple and Giroux were found to be naively recapitulating Cartesian assumptions regarding the relations of mind and
matter, thought and action. How could politically progressive curriculum emerge from such profoundly conservative
modes of analysis" (p. 272). While space does not permit the argument here, Bower triangulates an educational
oligarchy of "liberal-technocrats, neoromantic reformers [and] neo-Marxist critics" that suggests the late 20th century's
curricular embrace of critical literacy theory and away from literacy practice was facilitated by a moment of chaotic
harmony when public education's messy assemblage of sociopolitical-economic interests merged around common
assertions that best practices are derived from theory and educational reform is synonymous with educational
progressiveness.

data is collected as lived experience of a teacher/producer. The practitioner

inquiry approach uses story arcs similar to the filmmakers' quest genre. The hook is the

possibility of a grounded theory of creative practice to push back against the

ungroundedness of critical literacy.

The news lead is that the Quebec's English Language Arts programs became

science-based critical literacy programs in 2001 and 2004. (Ministre de l'Éducation,

2001, 2004b, 2004c) The feature article is the historical context of language arts

education as rhetoric and composition. The documentary explores the professional

practices of language artists to show how criticality destroys the intuitive, imaginative

and connotative affective data of creative experience that language artists foster in order

to earn their living.

The first year of the hunt produced backstories and frontstories for critical,

feeling, creativity and curricula. The coding was open and mainly substantive and used

memos and sketches to record the look, feel and meaning of *critical feeling*. That process

revealed the creativity gap in critical literacy and generated two research questions as gap

filler. Each question used the term *affective inquiry*.

In the second year of the hunt I produced backstories and frontstories for *affective

inquiry*. Open coding produced a look, feel and meaning of *affective inquiry*. Through

selective coding and theoretical sampling *affective inquiry* emerged as a core concept that

I compared with *critical feeling*. This resulted in the emergence of a theoretical

framework for critical feeling that conceptualized it as a pre-conceptual, affective realm

creative activity clustered into three ambient processes: intuition, imagination, affirmation.

At the start of the third year, while researching methodologies, I discovered another gap. Unlike critical inquiry there is currently no common definition of affective inquiry.[109] *Google Scholar* search results for 'Critical Inquiry', 'Definition of Critical Inquiry', 'Affective Inquiry' and 'Definition of Affective Inquiry' were: 87,400; 10; 43; 0; respectively.

Search Term	Critical Inquiry	Definition of Critical Inquiry	Affective Inquiry	Definition of Affective Inquiry
Result	87,400	10	43	0

While studying and researching methodologies throughout this PhD program the subject of affect, affective or affective inquiry never came up. The absence of a theoretical framework for an affective research paradigm was the first clue that *affective inquiry* might be a core concept of *critical feeling*.

The Happy Accident

I knew nothing of grounded theory until I discovered it at the end of year two. My ignorance was beneficial in three ways. First, since I was studying creativity, and grounded theory itself is a creative research process, prior knowledge of grounded theory may have been confusing. (Glaser, 1978, pp. 20-22) Because I conducted the initial research the way I research a film, and discovered grounded theory afterwards, I was free to explore creatively and intuitively, unaffected by consciously trying to apply a

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[109] See (Guba & Lincoln, 1998, p. 211; Shor & Freire, 1987, pp. 1-16) definitions of critical inquiry and how it applies to critical literacy.

methodology. Exchanges with Judith Holton, Barney Glaser and PhD

students using grounded theory for the first time tended to confirm this.

Secondly, had I known about grounded theory at the outset, I might have

dismissed it as too Cartesian to treat the data I wished to examine. I discovered grounded

theory after eliminating several arts-based approaches that failed to provide the analytical

horsepower I wanted. I found grounded theory's careful sequencing of creative and

intuitive inquiry and theoretically sensitive analysis ideal for this project.

Finally, since creativity and storytelling package so much of my self-identity, I

am not sure this research process could have been authentic had I known of grounded

theory beforehand. Purists may find fault with my intuitive and natural application of

grounded theory. However, because I didn't know how grounded theory worked I

couldn't cook the books and force a theory onto the data. My absence of a formal

methodology during my intuitive and creative practitioner inquiry meant I could not force

the data into a preconceived model—for two simple reasons: (1) I didn't have a model to

refer to; and (2) I did not know how grounded theory worked until I used it with this data.

Since I continue to produce documentaries most of the empirical data collecting

was, and is, ongoing. As I read and researched grounded theory, eventually focusing on

classic grounded theory, I saw how the different categories emerged from process and

product piles. Had I started off using grounded theory, I could not be as sure as I am that

I was not forcing the data.

There is a long established relationship between happy accidents and the creative

process. I try and allow for them as much as possible, and catch them when I can. This

research design is the very happy accident that doing grounded theory and

writing documentary scripts is essentially the same thing.

The Data Design

This grounded theory studies critical feeling as a concept to teach language arts

methodology as a fundamentally creative processes of storytelling. Based on the

researcher's experience as a teacher, writer and producer, it addresses a perceived gap

between the way the current curricular theory of critical literacy uses creativity to make

meaning and the way professional language arts practitioners use creativity to make

meaning. Based on (Guba & Lincoln, 1998) criterion model of alternative inquiry

paradigms I consider how Susanne Langer's theory of artistic knowledge and James

Britton's applied theory of language arts learning frame the ontological, methodological

and epistemological assumptions of a basic belief system of language arts knowing.

Starting from (Innis, 2007a, 2007b, 2009, 2010; Massumi, 1995, 2002a, 2002b,

2008; Dryden, 2008, 2007) revitalizations of Langer's theory based largely on (Damasio,

1999, 2005) neurological findings, supported in educational psychology by (Immordino-

Yang & Damasio, 2007; Immordino-Yang, 2011) I argue: (1) that creativity is a process

of meaning making that combines intuitive, perceptive, and connotative processes of

affective inquiry working as a matrix to incubate the affective data, (2) these processes

use the core concept of *critical feeling*, and (3) that creativity can be taught as *critical

feeling* by asking three questions. What does it feel like? What does it look or sound

like? What is it saying?

Creativity is conceptualized metaphorically as: a consideration of possibility. The standard creative practices of long form narrative documentary filmmaking are proposed as an exosomatic model of the creative processes of storytelling that begins instinctively and progresses through three main ambients of artistic abstraction: intuition, imagination and connotation. The concept of critical feeling as a dynamic tension of creativity was initially conceived using only the empirical data collected as practitioner inquiry.

Triangulation of Ideas

Comparing the theoretical samplings from the empirical data to the literature revealed the highest levels of grab in Langer's art theory, Damasio's consciousness theory and Massumi's affect theory. Langer, Damasio and Massumi all fit their theories tightly to the empirical data of their research. I propose them as the triangulation of ideas that emerged from the naturally messy mixed methods approach I used hunting for critical feeling. (Glaser, 1978, p. 49; Denzin, 1970) My ignorance of each of these theorists before lends significant credence to Glaser's first two rules. I followed the data to the theory as an intuitive reflection-on-practice. I followed the theory that "grabbed" the data as the grounded theory emerged. Now that I know what I am doing I can explain what critical feeling is and how it fits a grounded theory of language art.

In Sum

Where To Now

Critical feeling is my push back against the encroachment of scientific research paradigms in language arts and writing research. It fosters creativity through affective

inquiry by teaching story*making* as the presentation of feeling. (Langer, 1988, pp. 23-31) It exposes writing's creative processes by teaching the individual sub-processes of "artistic perceptiveness" that apperceive, apprehend and abstract the "visible, audible or poetic material" of raw affective experience into story (Langer, 1988, pp. 29, 28).

My initial *sampling* (Glaser, 1978, p. 36) from the sketches and *memos* (p. 83) of the early *coding* (p. 55) of the data using practitioner inquiry suggest that critical feeling can be understood as pre-conceptual creative activities grouped by how language artists most often label them: *flashes*, *moments*, and *voices*.

Flashes resonate closely with Langer's *semblance* and Damasio's *feeling of what happens* as the intuitive spontaneity of projected feeling. The phenomenon that I am exploring corresponds with what Richard Shusterman (2000) named somaesthetic prereflection and in (2006) titled "*Thinking Through The Body,*" and what Gallagher and Zahavi (2015) call preflective consciousness. "The notion of pre-reflective self-awareness is related to the idea that experiences have a subjective 'feel' to them, a certain (phenomenal) quality of 'what it is like' or what it 'feels' like to have them" (2015, Sec. 1, Para. 4).

The dynamics of moments are reflected in Damasio's "emotional situation" (2006, p. 141, Figure 7-3), and Langer's "artist's idea" (1988, pp. 49-67) Voices are used to structure narrative and are similar in form and function to Damasio's "creation of order" (pp. 198-199), and Langer's "presentational abstraction", which she demonstrates is the "knowledge of "felt" life"…from a person's own experience" of intuition,

imagination, and affirmation (1988, pp. 70, 49). Flashes, moments and voices

line up well with Langer's act concept of impulse, actualization and projection to

understand creativity as the process ontology of language art—and feeling as its

epistemology. I propose critical feeling is language art's methodology of story*making*.

The Affirmative

Inventory of Shimmers in *The Affect Theory Reader* Gregg and Seigworth (2010),

reminds me that:

> Brian Massumi (2002) has emphasized, approaches to affect would feel a
>
> great deal less like a free fall if our most familiar modes of inquiry had
>
> begun with movement rather than stasis, with process always underway
>
> rather than position taken. (p. 4)

My PhD project set out to find a way to teach creativity in language arts the way I

use creativity in professional practice. My process of: following a hunch, emotion

precedes truth, and presence directs action, leads to the possibility that affective inquiry is

a paradigm of artistic knowledge. I know now that listening to emergent affect means

sorting through "easy compartmentalisms [for] thresholds and tensions and blends and

blurs" that resonate. (Gregg & Seigworth, 2010, p. 4) This first act is the literary

structure and reflective gesture that expounds this possibility and my discovery of it in

the problem, process and production of the project by hunting for the shimmer I call

critical feeling.

My starting intuition of a "paradigm shift" in public education is curving into an

increasing tension between poles of creative self-reliance and critical dependency within

North America's tradition of education as a democratic ideal (Blackburn,

2012d, p. 3). How else to explain PISA's agraphia, critical literacy's logocentricity, and

curricular affectphobia? How do they prepare students for the "system of literary

inscription" identified by Latour and Woolgar forty years ago? Latour himself answers

in, *Why Has Critique Run Out of Steam* (2004), that social theory must be realigned with

a "cultivation of a stubbornly realist attitude—to speak like William James" to protect

knowledge from the "critical barbarity" of postmodern epistemology (pp. 233, 240).

Massumi, a self-described radical empiricist, piles on his (2002b) *productivist*

proposal with Latour's (and Roth's) pleas for something else other than critical discourse.

A proposal for a brand new inquiry paradigm that embraces artistic ontologies, affective

epistemologies and creative methodologies justifies an extended quotation.

> If you want to adopt a productivist approach, the techniques of critical
>
> thinking prized by the humanities are of limited value. To think
>
> productivism, you have to allow that even your own logical efforts
>
> feedback and add to reality, in some small, probably microscopic way.
>
> But still. Once you have allowed that, you have accepted that activities
>
> dedicated to thought and writing are inventive. Critical thinking disavows
>
> its own inventiveness as much as possible. Because it sees itself as
>
> uncovering something it claims was hidden or as debunking something it
>
> desires to subtract from the world, it clings to basically descriptive and
>
> justificatory modus operandi. However strenuously it might debunk
>
> concepts like "representation," it carries on as if it mirrored something

outside itself with which it had no complicity, no unmediated

processual involvement, and thus could justifiably oppose. Prolonging the

thought-path of movement, as suggested here, requires that techniques of

negative critique be used sparingly. The balance has to shift to *affirmative*

methods: techniques which embrace their own inventiveness and are not

afraid to own up to the fact that they add (if so meagerly) to reality. (p. 12)

Massumi is describing art's creative process. His "thought-path of movement" is

the expression of felt experience. The process Freire (2005) described as 'touching the

world in order to write the word' (p. 12). His caution that "negative critique be used

sparingly" is what I identify as "early onset criticality." Critical feeling is my creative

advance of an affirmative method to teach language arts as art.

Current Events

Feeling the Bern[110]

Because we always feel, everything is data and creativity is the emergence of

being, the winter-to-spring images I see outside my window during the day and the

political intuitions I feel watching the US presidential primaries in the evening input my

writing. Yesterday, the sun pushed most of the icicles off the sill. Last night, the

democratic candidate advocating social justice through educational renewal lost the

election and the oligarchic candidates of American imperialism advanced towards the

coronation. I thought of Denis Arcand's 1986 "Best Foreign Film" Academy Award

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[110] The tagline of Bernie Sanders' election campaign for the 2016 American primary for the democratic presidential
      nomination. See https://www.quora.com/What-does-Feel-the-Bern-mean Retrieved June 9, 2016.

nomination for, *The Decline of the American Empir*e, and his 2004 "Best

Foreign Film" Academy Award for, *The Barbarian Invasions*.

The neoliberal oligarch and the neoconservative autocrat did particularly well in

the states where high school students are the least likely to graduate.[111] My clear and

present possibility is that public education's democratic analog of empathy is made

manifestly absent by the digital sociopathy of global economics.

END OF ACT 1

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[111] Both Bill Clinton and Donald Trump won decisively in Alabama, Florida, Georgia, Mississippi, South Carolina all states well below the national graduation average of 81.9%. All listed in the bottom ten of the lowest high school graduation rates in the US. Retrieved 03-16-16 from http://www.huffingtonpost.com/tom-ostapchuk/breakdown-of-us-high-scho_b_9265724.html and http://www.nytimes.com/interactive/2016/us/elections/primary-calendar-and-results.html?_r=0

ACT 2 : EMERGENCE

Sort Stories of Data Wrangling

Scene 1: *The Sort*

Core Samples

"If we would have new knowledge, we must get us a whole world of new

questions

Susanne Langer, (1942, p. 10)

"It is all a question of emergence."

Brian Massumi, (2002b, l. 32)

Memo

Critical Feeling

Voice 1: "In ten words or less tell me what critical feeling is?"

Voice 2: "It is the emergence of a perceptive unity with breakaway significance."

Voice 1: "I don't understand."

Voice 2: "You said tell, not explain."

Voices Inside My Head: Critical Feeling

Morin Heights, Spring (Blackburn, 2017)

Abstract

The Data Wrangler

Digital technology enables filmmakers to use increasingly smaller cameras to record increasingly larger amounts of affective data. The massive amount of felt experience complete Grierson's original vision of documentary's "power over a million and one images[112] to achieve an intimacy of knowledge and… possibility of opening up the screen on the real world" (1976, p. 21). Multiple camera and sound crews on Adam Sandler movies have one simple note from the director, *record everything.* Sandler's comic style is so spontaneous that directors learned quickly that they would risk missing his funniest material if they stopped shooting after they yelled "cut." We were faced with a similar challenge on our cinema vérité[113] production, *Les Boys, le documentaire* (Blackburn & Goudreau, 2012). It was the story behind the story of a garage league hockey team as they travelled to France to play the Russians that inspired Canada's most successful comedy film franchise *Les Boys 1, 2, 3, 4 & 5.* (Goudreau, 1997, 1998, 2001, 2005, 2013) The idea of the documentary was to capture the raw and raunchy humour of male camaraderie that had made the franchise such a success. The only way to do it was to record everything the characters said and did all the time both on and off camera. It resulted in a bleeding edge portable audio recording set up[114] and 20 terabytes of digital audio-visual information that had to be backed-up and archived, then logged and transferred into the editing software. The data wrangler is responsible for sorting the

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[112] 24 frames per second is the standard frame rate for film which is 86,400 frames per hour. Most of our films shoot over 100 hours of raw material.
[113] One reviewer described the film as "un cinéma-vérité aussi humain que sympathique" (Péloquin, 2013).
[114] See (User, 2011)

piles of affective data so the editor can start assembling it into narrative

meaning. I was the data wrangler on *Les Boys*. Sorting through the piles of data I had

produced hunting for critical feeling felt like data wrangling.

Backstory

The Bins

> Theoretical sorting of memos is the key to formulating the theory for
>
> presentation…it is a conceptual sorting…of ideas not data…it consists of
>
> setting up the memos in a theoretical outline in preparation for the…'write
>
> up'…of piles of ideas from theoretical sorting. (Glaser, 1978, p. 116)

The presentational phase of documentary is called editing. A one-hour *character-*

driven narrative film is *cut* from at least 50 to 100 hours of recorded footage. The editing

process takes an editor a minimum of twelve weeks. Preparing the raw footage for

presentation involves screening, logging, and arranging the recorded material into piles of

images and sound called *bins*. From the bins *selects* are made and put into a timeline

assembly several hours long. It is during this process that the film's meaning begins to

emerge from the divergent possibilities in the script and the actual situations of the shoot.

Act 1 of this study presents a messy assemblage of possibilities that piled up into a

present problem of teaching creativity, a manifest absence of creative process in language

arts' epistemology and an otherness that produced a case for the missing paradigm of

artistic knowledge. Act 2 cleans up the mess, sorts out the piles of data into stories of

sorting through the practical and theoretical ideas about ontological, epistemological and

methodological considerations of art's knowledge.

The Nagging Door

My hunt for critical feeling was punctuated by short big questions that philosophers ask and teachers answer. They cropped up so often I printed them out, big and bold, on separate pieces of paper taped up on the inside of my office door immediately across from where I sit and write. They look like this.

What is creativity?   **What is language?**   **What is thinking?**

What is critical?   **What is feeling?**   **What is learning?**

They emerged as I hunted critical feeling and nagged at me as the conceptual dust settled into contrasts of how: art *produces,* science *demonstrates*, artists *affirm*, scientists *confirm*.

The nagging led to the essential problem that had to be addressed in order to answer the research questions. What does language arts *teach*? Each part of me provided a piece of an answer. The writer said *story*. The artist yelled *empathy*. The teacher wanted a *language of possibility*. The researcher suggested *affective inquiry*. The producer pushed *storymaking*. The theorist came up with *productionism*.

Together we sorted the memos and categorized the samples by constantly comparing them to the 3-worders until the data substantiated in documentary practice and formalized in Whitehead's *creativity* (1978), Langer's *feeling* (1953, 1988), Damasio's *self* (1953, 1988), Massumi's *affect* (2005, 1999, 2010a), and Britton's *participant* (2002b, 2011), as a paradigm of affective inquiry that explains artistic knowing as a

process of critical feeling that makes the meaning that critical thinking

judges,[vi] and critical literacy reads.[vii]

The Daisychain

Connecting external hard drives together via their through ports is called

daisychaining. It used to be the only way to make all the shot footage available for instant

recall. This is important at the beginning stages of editing because it allows the

filmmaker to revision the entire shooting experience and start finding the story within

"the materials of imagination…a fund of …situational…images" that can be presented as

a reality of felt experience. (Langer, 1988, p. 26) Langer's "presentational abstraction"

(pp. 70, 89) is documentary's *assembly cut* of 8-12 hours that is *cut down* through *rough*

cut and *fine cut* to a "symbolic projection of…artistic expression." (Langer, 1988, p. 46)

The objective of the assembly is to screen it in one sitting, without making any changes,

to get an overall sense of the material and how the "fund of images" can be cut down to

rough and fine cuts. To "treat all as data," I used the nouns from my research questions to

compare my theoretical memos as a daisychain of concepts, incidents and experiences in

a run-on sentence that assembles the entirety of my "reflective conversation with the

situation" of reading the literature. (Glaser, 1978, pp. 8, 36, 83, 50, 51; Schön 1992, p.

123)

The Run-on Sentence

The hunt for critical feeling started with my language arts practicum entitled *Salt*
(2000) as "feeling" (Blackburn, 2011, pp. 10, 21-22, 46, 80-81, 89-90) "showing" (pp. 9,
24, 29, 54, 58, 74, 76-78) "saying" (pp. 9, 24-26, 57, 62, 77, 92*), and my language art
practice *Shootfilms* (2016), as "flash," "moment, and "voice" and followed clues in
neurobiology's "emotional situation" (Damasio, 2005, pp. 203-204), neuropsychology's
"emotional thought" (Immordino-Yang & Damasio, 2007, pp. 7-9), educational

psychology's "dynamic realism" (Piaget, 1977, p. 278) and artistic inquiry's "intuition" (Langer, 1988, pp. 29, 41, 57) "imagination" (pp. 42-44, 46-47, 292-293, 363-364) "presentation" (pp. 70, 89, 293-294) "projection" (pp. 35-48, 80, 84, 86-87) that led to educational inquiry's "ontological … epistemological … methodological assumptions" (Guba & Lincoln, 1998, p. 200) and educational philosophy's intellectual virtues of "being… making…doing" (Aristotle, 1910, p. 167) and found that, documentary's first principles of "living story…original scene…raw material" (Grierson, 1976, p. 21), direct cinema's[115] "*mise-en-situation*" technique of scripting, shooting, editing (Clandfield & Perrault, 2004, p. 222n218)[116], storytelling's "ontological creativity" of "*verum-factum ...ingenium …conatus*" (Luft, 2003, pp. 26, 113, 130, 122), affect's "distinction between potential and possibility" (Massumi, 2002b, p. 12; 2011, p. 68), feeling's "act" of "tension … dynamic… situation" (Langer, 1988, pp. 104-105, 106, 108-109, 110-111), creativity's "creative advance" of "propositions and feelings" towards "higher phases of experience." (Whitehead, 1978, pp. 21, 256, 266), and writing's processual visuality of "participant and spectator…experience" (Britton, 1972, pp. 11, 97) make storytelling an artistic paradigm of affective inquiry in a metaphysics of meaning grounded in experiential dynamics of feeling seeing and saying. (Guba & Lincoln, 1998, p. 200; Grierson, 1976, p. 19; Luft, 2003, p. 110; Massumi, 2002b, p. 5; Innis, 2009, pp. 27, 147; Massumi, 2011)[117]

Titles, Taglines, a Moodboard, a Mashup, and a Thumbnail

Taglines and moodboards are documentary storytelling methods that help script the story. Mashups facilitate similar processes of narrative emergence in transmedia storytelling. As rhetorical forms, documentary emerged as the audio-visual analog of creative non-fiction, that electronic media enabled. Transmedia is emerging as an originary genre of digital rhetoric enabled by the platformabilities of digital media. I have written and produced both forms. The main distinguishing points are type and frequency of experiential interactivity and narrative linearity.[118] If rhetorical tradition could be plotted as interwoven developmental planes of *oral-to-textual* and *discursive-to-*

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[115] Direct Cinema is the originary form of cinema vérité invented by Michel Brault, Marcel Carriere and Gilles Groulx of the National Film Board on a weekend shoot of a snowshoe festival in February 1958. (Blackburn, 2011, pp. 40-42n66)

[116] As pedagogy see (Blouin & Bergeron, 1997, p. 49), as calculus (Khan & Lespérance, 2016, p. 566).

[117] Support that the linking theories are all metaphysical.

[118] Jenkins' (2006) seminal definition of transmedia storytelling is " a story that unfolds across multiple media platforms, with each new text making a distinctive and valuable contribution to the whole" (p. 95).

semiotic, documentary storytelling is nearer the *oral-discursive* cluster and

transmedia storytelling closer to the *textual-semiotic* cluster.

The Titles and Taglines

What is creativity?	**What is feeling?**	**What is thinking?**
the consideration of possibility	*affective inquiry*	*reflexive judgment*
What is learning?	**What is critical?**	**What is language?**
the movie in my head	*phase shift*	*the feeling of being there*

Treating each question as a title, I taglined them with reflexive responses that

emerged from the piles of sorted data. The questions never changed. The taglines did

however, some more than others. I hesitated at first to accommodate the changes,

worried that I was forcing the data. Wondering why some changed more than others, I

noticed how the changes produced reactive impulses to the new situation of meaning

relation between title and tag. I eventually understood how the changes were affective

shifts in the dynamic ambient of emergent experience as the emotional is processed as

multisentient analogs of intuitive possibility, imaginative actuality and affirmative

presentation that produce meaning from feeling as assimilative experience.

I realized that *storytelling's* process of affective inquiry produces meaning from

feeling and *storymaking's* process of emergence produces feeling from experience. The

product is the process. The process is emergence. The product is radical creativity,

storymaking's hyperthetical process ontology that literally looks for possible

forms of virtual space to fill with affirmative experience.[119]

      As discussed earlier, taglines in documentary serve to flag authorial intention. In

this context I use them as a connotative net to catch the meaning I need, to make sense of

the question. Understood in terms of Langer's artistic theory of creative processes, the

question is the *form* and the tagline is the *feeling*. In educational neuroscientific terms of

creativity's emotional thought processes, the question is the *response* and the tagline is

the *recognition*. (Immordino-Yang & Damasio, 2007, p. 8; Immordino-Yang, 2011)

The Moodboard

practice	substantive	formal	act	happening	paradigm	concept
scripting	flash	intuition	impulse	possibility	potential reality	radical creativity
shooting	moment	presentation	situation	clarity	affective relation	affective inquiry
editing	voice	abstraction	bricolage	presence	affirmative action	critical feeling

      The moodboard is the visual storyteller's initial presentation of affective

experience before situations can be seen and meaning can be affirmed. Similar to

Lubart's and Getz's endocept/metaphor model of emotional resonance, the maker

explores his emotional experience with the affective data using metaphors to hook the

feeling with the experience. In an early memo presented in seminar I described them as

emotional buoys that I use as creative waypoints to orient my affective positioning with

the material as I write the story. I call the process *flashcatching*.

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[119] Radical creativity is my mix of Sandra Luft's (2003) concept of Vico's principle of *verum-factum* as poetic logic's "ontological creativity" (pp. 193-196) and Massumi's (2011) blend of Langer's (1953) *semblance* and Damasio's (1999) *feeling of what happens* as the process of an affective event the Massumi describes as "putting the radical in empiricism" (pp. 39-86).

I used the moodboard to generate "ideational codes" by "letting the

data speak for itself" (Glaser, 1978 pp. 55, 8). When it became clear the data was saying

clear and present possibility, I was able to see how critical feeling could be understood as

synesthetic recognition and response to divergent, emergent and convergent patterns of

affective activity. The process that enabled Langer's (1988) *great shift* "from directly

stimulated instinctive action to more or less planned activity, by virtue of a symbolic

envisagement of the world" (p. 57).

She describes the shift as the ability to use symbols of "logical and semantic

intuition" to make meaning as a "symbolic rendering or conceptual form [of] human

action… narrowed down to a situation as a dynamic element, a potential change

anticipated in imagination, so its performance or non-performance becomes a true

option" (p. 57).

The Mashup

Item	Positivism	Postpostivism	Critical Theory et al.	Constructivism	Productionism
Ontology	naïve realism —"real" reality but apprehendable	critical realism – "real" reality but only imperfectly and probalistically apprehendable	historical realism – virtual reality shaped by social, political, cultural, economic, ethnic, and gender values; crystallized over time	relativism – local and specific constructed realities	possible– intuitive / divergent potential realities
Epistemology	dualist/objectivist; findings true	modified dualist/objectivist; critical tradition/ community; findings probably true	transactional/ subjectivist; value-mediated findings	transactional/ subjectivist; created findings	actual - imaginative , emergent produced findings
Methodology	experiemental/ manipulative; verification of hypotheses; chiefly quantitative methods	modified experimental/ manipulative; critical multiplism; falsification of hypotheses; may include qualitative methods	dialogic/dialectical	hermeneutical/dialectical	presentational - affirmative / convergent methods

Mashups are the digital upgrade of storyboarding's linear narrative. They access imagination's semiotic circuitry directly, accelerating the experience of the participant / spectator relationship and blur the hard corners between the virtual and the real. By relying more on metaphoric contrasts than analogic narrative, mashups match closer the speed and pattern of digital's inherent binary oppositionality. Walter Ong might call them artefacts of tertiary literacy.[120] There must be something to mash up against. In film it is the potential story in the script. Is it a quest, an investigation, a scandal or mystery?

I mashed up Massumi's (2002b) proposal of *productivism* (p. 12) with Papert's (1991) "learning-by-making" (p. 6) theory of *constructionism* to create another column for Guba and Lincoln's (1998) table of, "*Basic Beliefs (Metaphysics) of Alternative Inquiry Paradigms*" (p. 203) called *productionism*. I sorted the data using their criteria to show how the core categories that emerged from my data: *situation, emergence, possibility, experience, affective, production, intuition, imagination*, *semblance, affirmative* and *presentation* mashup as the ontological, epistemological and methodological assumptions in a productionist paradigm of artistic knowledge.

The Thumbnail

A thumbnail is a small image of a larger image that graphic designers use to make it easier and faster to look at or think about a group of larger images. I created a thumbnail of critical feeling by stretching plastic wrap around a coat hanger and adding tension by taping the plastic film to the wire frame to clear the centre of wrinkles as much

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[120] See John Walter (2006), *Tertiary Orality, Secondary Literacy, and Residual Orality*.

as possible as it moves suspended on a thread. The clear spots are imaginations. The wire frame is story. The thread is possibility. The suspension is disbelief. The transparency of the structured tension is empathy.
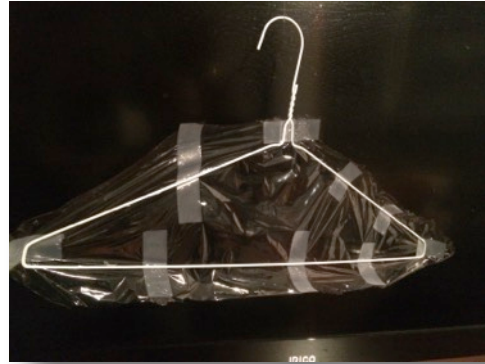
The Pushback[121]

Critical feeling's conceptual data of teaching creativity using art's affirmative methods of affective inquiry piled up and pushed back against critical thinking's way of teaching science's confirmative methods of reflective judgement.[122] A processual tension of *clear and present possibility* gradually formed a core category of art's process knowledge as a "basic social process" that explains what creativity does to possibility that makes meaning from felt experience (Glaser, 1978, p. 100). Ontological, epistemological and methodological processes of affective inquiry's dynamic ambients of emergent experience became clear. Art's intuitive form, imaginative situation and affirmative action became present. Sorting out the answers to the nagging questions became possible.

Sort Answers

The sort answers are made of two slices of data. Data slice one is an anecdotal comparative from the pile of memos on practice that I used to tagline the question. Data slice two is an outside comparative from the pile of memos on theory. They are <u>sort</u>

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[121] Memo in an email my supervisor Boyd White referred to my concept of critical feeling as language arts's pushback to critical thinking. (White, 2013b)
[122] As critical thinking's 12 aspects and 3 dimensions defined by (Ennis, 1962).

answers, because the only question they answer is how I sliced my data. They

do not define the category. They try to describe how the category emerged from the data.

Elliot Eisner wanted educators to see things in fresh ways, work at the edge of

incompetence and have permission not to succeed in order to focus their efforts on the

only issue of importance: "What is going to help us understand schools better, what is

going to help us understand the situations people work and live in daily" (Saks, 1996, p.

412). The sort answers follow Eisner's demand. They push my philosophical knowledge

to the edge of incompetence, as I try to show how *school* can be better by understanding

how artistic practice is grounded in a basic belief system of creativity that *school* needs to

teach as the knowledge of production. To think them I need permission to fail.

> In theoretical sampling for formal theory, no one kind of data on a
>
> category nor any single technique for data collection is necessarily
>
> appropriate. Different kinds of data give the analyst different views or
>
> vantage points from which to understand a category and to develop its
>
> properties: these different views we have called "slices of data"…Among
>
> the slices of data that can be used in formal theory as opposed to
>
> substantive theory is the "anecdotal comparison." Through his own
>
> experiences, general knowledge or reading, and the stories of others… The
>
> researcher can ask himself where else has he learned about the category,
>
> and make quick comparisons to start to develop it and sensitize himself to
>
> the relevancies. (Glaser, 1978, p. 151)

The big nagging questions are the theoretical situations I used to slice

the data. I started sorting it into a formal theory of documentary storymaking using

anecdotal comparison with my practitioner's knowledge and "outside comparison" with

the literature I read (Glaser, 1978, p. 51). The anecdotal comparison began with the

tagline of my substantive answer to the nagging question and I wrote an anecdotal

comparative as a substantive answer to the question. I then produced a second tagline

with "grab" in the "literature" and wrote an outside comparative that "fit the data" in my

substantive answer (pp. 4, 51).

The nagging questions are how I sliced my data. The sort answers are how the

basis of a formal grounded theory of storymaking emerged from the constant comparison

of the substantive data of documentary filmmaking and the "grand theories" of meaning

making (pp. 144-146). The sort stories are my "logic of construction" to "write up piles

of ideas from theoretical sorting" (pp. 128-129).

Scene 2: *The Slices*

"What is Creativity?"[123]

Anecdotal Comparative : "…the consideration of possibility"[124]

Prior to writing and producing documentaries, I was a film technician. My title

was Best Boy Electric. I assisted the Gaffer[125] in designing lighting situations for the

cinematographer. Working on feature films, technicians spend a lot of time in between

camera setups waiting as the actors and director shoot the scene. While working with

cinematographer Pierre Gill on Jean-Marc Vallee's, *Liste Noire*, The gaffer, Martin

Lamarche, and myself were sharing our thoughts after a creative lighting setup had

worked particularly well. He reflected how our job was really *to produce solutions*.

What a writer sees in a blank page, a director sees in a script and a teacher sees on

a blackboard is possibility. What writers, directors, and teachers do with paper, scripts

and blackboards is consider possibility. The classic answer to the situational problems

that cinematographers bring to gaffers and best boys to solve is "There are no problems,

just solutions." To the uninformed observer of a motion picture production, our job was

to haul cable and set up lights. The director, actors, and cinematographers knew it was

solving the constant flow of lighting problems necessary to advance the collective

creative process of making the movie. We knew our job was to consider the possibilities

of seeing the movie we were making. The set of a major motion picture is a complex of

separate activities in the process of coming together into one symbolic rendering. There

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[123] Dr. Bronwen Low (2012) in conversation while walking back to the faculty from the graduate students' club.
[124] (Blackburn, 2012c)
[125] A Gaffer is the professional designation for the head lighting technician on a film production. A Best Boy Electric is the professional designation for the assistant head lighting technician on a film production.

are about forty different departments of activities spread out over several

acres. On location, trucks, trailers, cars, scissor lifts, skyjacks cranes diverge, emerge and

converge on sometimes as many as three or four separate locations a day. In studio, the

sets often have over a million watts of lights and thousands of feet of electrical cables

running along the floor, up the walls and across the ceiling in all directions. Breakfast,

lunch and dinner are served on set. Shooting days can go longer than 24 hours. A

production is three to six months long. During that time each one of the several hundred

crew members is there to perform a series of distinct creative activities that fit together in

production of the film. Being a member of a film crew is being inside a complex body of

multiple social and somatic processes all producing the same story.

What is Creativity?

Outside Comparative : "…the principle of novelty"[126]

Whitehead invented creativity to name the dynamic principle of human being*ness*

as the subjective process of self-production involving two contrasting modes of

perceptual experience: causal efficacy and presentational immediacy that mix to form

symbolic reference. (Stengers, 2008, p. 103; Meyer, 2005, p. 20) Whitehead identified

the application of creativity as "the creative advance" and called the process "the

production of novel togetherness" (1978, p. 21). Modern readings affirm the primacy of

Process and Reality and reassert Whitehead's "intuition of the centrality of creativity"

and metaphysics of "creativity-in-action" as the ontological tension of

"possibility…actuality… [and] affirmation" produced from originary probes of what we

---

[126] (Whitehead, 1978, p. 21)

feel and how we feel it (Stengers, 2008, p. 92; Meyer, 2005, pp. 11, 13; 2008,

p. 95-96, 99-100, 103, 105-107).

That ontological tension is radical creativity. It is ontological because it is the

nature of processing the reality of human being*ness*. It is radical because the processes

are the base dynamic of the constant experience of self-production. The never-ending

stream of self-production is human being*ness*. What Chomsky identified as "human

nature" in (1971).[127] It is creativity because the novel togetherness the processes produce

is sense of self. It is the creative advance of affective *self* experience that produces the

critical feeling of *me*. It is this intuiting of felt experience--the *noetic inbetweenness* of

human nature—that teaches creativity as affective inquiry. Whitehead's (1978) "drops of

experience, complex and interdependent", are critical feelings (p. 18). They are produced

from the processes. Drops cannot be static. Their form is a flow of divergence moving

through its own potential dynamic of actual emergence as it transforms into a

convergence of something else.

Radical Creativity

Damasio (2010a) provides a convincing biological case for radical creativity as

the mind's basic and constant "as if body-loop" of neural messaging that maps and

remaps our somatic sense of self in "advance simulation" of our ever changing emotional

situation (loc.1581-1629). The *as-if body loop* is the mechanism responsible for

simulating the feeling of a body-state before the brain actually produces it. The

hypothesis also asserts that observed activity of someone else stimulates the same regions

---

[127] Chomsky (1971) explains this from a linguistic-cognitive perspective as how language production can only be explained by the "highly creative" (5:50 min.) innate functions that he conceptualizes as "human nature" (09:02 min).

in the observer's brain 'as if' they themselves were performing the same

activity, although they are not. Damasio argues that in addition to being responsible for

the constant creation-recreation cycling of self-sense, our ability to compare our

simulative and actual body states also lets us more easily simulate the corresponding

body states of others. This understanding of two body states, (1) a simulative experience

produced in anticipation of a situation, and (2) an actual experience produced from the

situation is transferable to the simulation of others' body states as is the comparative

understanding. This intra/interpersonal arrangement of mental imagery explains our

capacity for empathy (loc. 1628). Immordino-Yang and Damasio (Immordino-Yang &

Damasio, 2007; 2015) describe how the body loop is produced from creativity's originary

emotional and social processes of "recognition and response" (Immordino-Yang &

Damasio, 2007, pp. 7-8).

The Affective State

Shaviro (2009), citing Massumi's (2002b) "crucial distinction between *affect* and

emotion" describes affective inquiry as an "emphasis on feeling [that] leads, in turn, to a

new account of affect-laden subjectivity" (2002b). Whitehead (1978) based his

distinction between the data of what we feel and the processes of how we feel it on the

ontological assumption "there is nothing that floats into the world from nowhere" (p.

244). Creativity explains how "when a non-conformal proposition is admitted into

feeling…a novelty has emerged into creation" (Stengers, 2008, pp. 105-107). I identify

Stengers's *non-conformal proposition* as a divergence and the creation it emerges into, a

convergence. The dynamic reality of *the creative advance* is a cycle of divergence,

emergence and convergence that we respond to as possibility, actuality and

presentation and recognize as intuition, imagination, and affirmation.

What we feel is the emotional situation of our body states, simulative and actual,

created from the response and recognition processes of our dynamic reality of self-

production. (Damasio, 1999, 2005; Immordino-Yang & Damasio, 2007; Damasio, 2010a)

Affect is the emergent experience of self-production. It is the rendering of the experience

inbetween somatic and social that Whitehead calls "affective tonality" and Massumi

locates as the "virtual perception" of the state we find ourselves in during the experience

(Massumi, p. 65). Feeling is the name we give to our personal experience of the affective

data after "back checking" in our memory (Shouse, 2005, para. 3).

The non-conformal propositions are admitted into feeling by suspending images

of virtual meaning called *semblances*. (Langer, 1953, pp. 45-68; Massumi, p. 43) In what

Lyon (1995) asserts is Langer's "rhetorical epistemology" (pp. 265, 277) Langer (1942)

locates storymaking's metaphysics of critically feeling the unformed and unstructured

imagery of affective experience as "image-making…the mode of untutored thinking, and

stories are its earliest product" (p. 118).

Everything that we can know about something, we produce from the affective

data of emotional experience, and the possibility of self-relevance by seeing the potential

of original feeling in each new situation. The non-conformity *sticks out*, as a divergence

that is felt as an impulse emerging to form an intuitive, or imaginative, or presentational

form of experience that converges as a possibility, actuality and affirmation.

Productionism's epistemological assumption of affective inquiry interprets radical

creativity's divergence-emergence-convergence cycle as the ambient activity

of critical feeling that forms affective tones of felt experience corresponding to

creativity's processes self-production.

Documentary production externalizes these creative processes of self-production.

It places filmmakers inside affective process ontologies of scripting, shooting and editing

that project the emotional as endosomatic, the social as exosomatic and mixes them into

ambients of possible, actual and presentational experience generated by creativity's

radical focus shifts between the intuitional, imaginational and affirmative.

What is Feeling?

Anecdotal Comparative : "affective inquiry"[128]

A feeling is the answer you get back when you question your affective state. I

first started answering this question in *The Moment of Metaphor,* a grounded theory of

creative non-fiction writing I wrote up in a unit plan to teach the principles of poetic

logic. (1998, p. 1) I taught it in three public high school programs: urban, urban

alternative and rural, to approximately 300 students, over a three year period. The

substantive area is creative non-fiction writing. The substantive population is high school

English language arts students. It is grounded empirically in fifteen years of professional

creative arts practice and subsequent scholastic experience of a joint honours

undergraduate program in English Literature and Canadian History, and a Bachelor's of

Education Specialty in English Language Arts.

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[128](Blackburn, 2013a)

The core concept is how metaphor projects meaning by transferring

the perceptual quality of one thing to mean another. I demonstrated metaphor using the

example of "hands-of-steel" as "flesh-to-metal." The first lesson introduced the original

Greek meaning by explaining the etymology of *metapherein*: *meta* – over, and *pherein* -

to bear. I explained how Homer mastered metaphor in mythical storytelling and how

Aristotle discovered metaphor and applied it to the first principles of poetics: the instinct

to imitate life and the instinct for harmony. (Aristotle, 350 bce/1997, p. 7; Danesi, 2004,

p. 10; 1997, pp. 41-42, 1, 6) The students were tasked in a sequence of subsequent lesson

plans: with (1) selecting a poem from a supplied anthology of 20th century poetry, [129] (2)

choosing a one-word description of how it made them feel, (3) showing how the poem

imitates life and has harmony, (4) explaining their choices to the class and (5) writing up

their report.[130]

As an understanding of literature as affective inquiry, *The Moment of Metaphor*,

unit worked to demystify literary production by showing students how poetry is designed

to imitate life and then tasking them with a one-word presentation of how the poem

imitated their life. The one-word response was a way of naming the aesthetic transaction

between poem and reader and identifying the efferent, or takeaway meaning.[131] Making

their own metaphors turned them all into poets evaluating other poets' work. Explaining

their process to the class made them all writers, sharing their work with other writers.

Their presentations were storytellings of why this metaphor, why this imitation and how

this harmony. Through this process the students gained an authority that made original

[129] *20th Century Poetry and Poetics*, (Geddes, 1996) and *Poetry Of Our Time*, (Dudek, 1966) worked well.
[130] The students' prior knowledge influenced the timed introduction of the individual lesson sequence.
[131] See (Rosenblatt, 1986, pp. 122-124)

voice inevitable. Their written reports were readily abstracted from the oral presentation as their story of the event.

In Langer's terms, the discursive form was readily abstracted from the presentational form. The warranty of originality this exercise offered taught me that feeling is the story of an experience, metaphor the title of the movie you imagine and meaning is the tagline of mimetic harmony. One of the reasons the unit plan worked so well is the number of access points, to writing's creative processes, the experiential layers provided. The possible stories of experience were: flash becomes moment, intuition becomes imagination, voice is heard, imagination is presented, life is imitated, justice is achieved, and so on. It is clear to me now that it is a grounded theory of presentational abstraction using Langer's theory of "rhetorical epistemology" that I had intuitively designed from the tacit knowledge of my creative and scholastic experiences. As a way of teaching creativity, feeling is the processing of experience. As a way of teaching affective inquiry as storytelling, feeling says what happened when.

What is Feeling?

Outside Comparative : "…a phase of physiological process"[132]

Langer (1988) placed feeling at the lowest level of organic activity and distinguished between the objective experience of feeling impact versus the subjective experience of feeling action to explain how art makes make meaning by turning objects[133] of direct perception into symbols of felt experience. Susanne Langer was

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[132] (Langer, 1988, p. 9)
[133] In writing and filmmaking the objects are most commonly referred to as moments. Britton's (1970) participant/spectator dynamic shows how the writing process uses 'the distinction of the moment of experience' as the direct perception of objects (1970, pp. 116-117).

thirty-one years old, and Whitehead's student, when she first triangulated her

concept that "the universe of possible meaning-situations <u>includes</u> the meaning of

propositions, exactly as the universe of possible structures includes deductive structures"

as the "common ground" of the psychological[134], empirical[135], and aesthetic[136]

perspectives of meaning (Langer, 1926, pp. iv, 1-2). She developed that basic

triangulation into a metaphysics of feeling to show how art produces knowledge as the

meaning making of sense experience. Grounded in Whitehead's metaphysics of

creativity, theory of feeling, and concept of human experience as intuitive direct

perception[137], Langer's metaphysics frames a paradigm of affective inquiry that explains

artistic knowledge as the production processes that make meaning through the

presentational abstraction of the affective data of emotional situations.

Langer's Possibility

In, *The Practice of Philosophy* (1930), Langer established an inquiry stance to

"see *possibilities of interpretation*" as "what is *implied* in the fundamental notions which

are our natural unconscious formulations of experience" (1930, p. 35; Innis, 2009, p. 12).

In *An Introduction to Symbolic Logic* (1937), Langer's distinction between interpretation

and abstraction introduced her theory of interpretive possibility as the analogical process

of intuitively recognizing and responding to empty "logical form" and filling it with

original content (pp. 36-38, 43). The original content comes from our creative processes

of direct perception with the actual world that resonate as forms of possibility, or forms

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[134] See (Schiller, Russell, & Joachim, 1920, pp. 385-397)
[135] See (Schiller et al., 1920, pp. 398-404)
[136] See (Schiller et al., 1920, pp. 404-414)
[137] See (Dryden, 1997b, p. 62)

of possible interpretations of the perceptual meaning.[138] "The power of discovering analogies, is "logical intuition" (p. 33)" "Intuition…is not a method, but a natural phenomenon….It is our source of direct contact with the world. Contact, however, is not understanding." (Langer, 1930, pp. 44-45 as cited in, Innis, 2009, p. 14)

Langer's Imagination

In, *Philosophy in a New Key* (1942), Langer pulls together the primivity of Whitehead's 'process', Cassirer's 'symbol', and Wittgenstein's 'picture', in a rhetorical epistemology[139] of affective inquiry. It explains imagination as the "image-making" process of seeing the "life of feeling" as moving pictures of situated affect that present "story-images…[of] visual…kinesthetic, and aural… ingredients… [she] refer[s] to…as fantasies" (pp. 123-124, 112-113, 245, 179, 118).

Langer's Semblance

In, *Feeling and Form,* (1953) Langer addresses "the problem of artistic creation" (p. 9) and what "being creative" (p. 10) means in a general theory of art that explains how meaning is made from symbolic acts of expression that are "literally something the artist makes, not something he finds" (pp. 46, 32, 150, 167). She explains its creative process as an affirmative methodology of filling virtual space with assimilative experience that transforms feeling into "essential illusion" of dynamic patterns of movement and growth to present ideas through "articulate symbol." Langer calls the articulate symbol, "semblance, …the articulation of vital form" (p. 68). She explains semblance making as

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[138] Indirectly through (Averill & Nunley, 1992, p. 279) this is the metaphysical grounding of Lubart's (1997b, p. 295) "emotional resonance mechanism" and Arieti's (1976) *Creativity: the magic synthesis* where he articulates his originary concept of the *endocept*. (1997b, p. 295)
[139] Termed such by (Lyon, 1995, p. 265)

the expressive processes of producing meaning by filling "the space "behind"

the surface of a mirror…what physicists call "virtual space"—an intangible image" (p.

72). "The created virtual space is entirely self-contained and independent" (p. 72).

Metaphor is the dynamic presentation, the actualized process-product that

suspends the experience in the space, the virtualization of possibility as it is actualized

and presented for affirmation. The metaphor contains or, more precisely, containerizes

the possibility by naming it. The naming process is constant. It is Zeno's *river* and

James's *stream*. It is the source code of Aristotle's *poesis* and Vico's *verum factum*. It is

the fluid dynamic of Whitehead's *creative advance* and Langer's *creative process*. It

explains the primacy of nouns in Graves's (1983) *process* approach and validates

Elbow's (2004) hierarchy of *write first*. In my paradigm of *productionism,* it is the

ontoepistemic ambient of radical creativity.

Langer's Presentation

In, *Mind: An Essay on Human Feeling* (1988), Langer studies Whitehead's

concept of the "creative advance...the application of the ultimate principle of creativity to

each novel situation which it originates" as the biological and psychological "pattern of

life" (p. 11). With this concept, Langer offers a frame of art's knowledge of producing

feeling as an ontology of possible experience, an epistemology of actual experience, and

an methodology of presentational experience as art's process knowledge of affective

inquiry. The hub of Langer's theory is her understanding of metaphor as feeling's

affective possibility that produces the "presentational immediacy of the momentary

experience…in a felt dialectic of sensory impact and conceptual interpretation" (p. 293)

that explains how feeling is meaning's creative processes of making

possibility clear and present.

"What is Thinking?"[140]

Anecdotal Comparative : reflexive judgment

Henry Mintzberg (Mintzberg, 2013) taught me that in order to develop theory you

must get under the data by cherishing anomalies and trying to explain them. The

anomaly this theory cherishes is critical literacy's scientification of language arts that

synonymizes thinking and doubt as reflective judgement. If science produces knowledge

from reflective thinking, maybe Education's war on artistic knowledge can be settled by

acknowledging that art produces from reflexive thinking. As Brian Massumi (2002b)

points out affective inquiry would feel a lot less like a free fall if received views of reality

embraced dynamic processes.

Maggie Black, Marino Galluzzo and John Strasberg taught me that art means

thinking without doubt and reacting without reflection. Dancers *plié*, *tendu* and

developpé everyday for years so muscles remember where to go and what to do when

they get there. Musicians practice scales and arpeggios repeatedly in every key to make

breathing and fingering autoreflexive. Actors train how not to reflect on what they are

doing in a scene and focus on relaxing, listening and reacting. Art is reflexive judgment.

John Strasberg (2017b) calls it organic thinking. "Intelligence, real organic thought feels

different from intellectualized thoughts that are distanced from feeling and intuition.

Real [organic] thought is a sensation that you learn to recognize" (Strasberg, 2017b).

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[140] Dr. William Straw asked this question during my presentation of my research questions to my committee in Fall
2013. (Straw, 2013)

Actors commonly refer to the sensation that John is talking about as *being in the moment*. Inspired by Konstantin Stanislavski's experiential approach, Sanford Meisner, Stella Adler and John's father, Lee Strasberg, first developed the American style that taught actors to physically access and activate affective processes of sense perception, imagination and experience. John's organic thinking advances his father's famous "method" by focusing on creating a state of being capable of spontaneous recognition that channels impulse and intuition into behavior and expression that he describes as "living in the moment" (Strasberg, 2017a)

I know the state of being John is referring to and the reflective cues that tell me I am not in it. If I see myself moving, hear myself breathing or feel the audience, I'm not in it. *Being in the moment* is a close approximation of the detached state of consciousness activated through the creative processes of accessing affect, but John's "living in the moment" comes closer because the ultimate objective of all approaches to what Stanislavski called "the art of experience" is the ability to produce natural behaviour by presenting the situational possibility of the imagined experience with such affirmative intensity that it becomes an actual moment.[141] Because it is actual it can be lived in. Being reflective takes me away from it, being reflexive gets me there. It is the inverse of writing. I am not hearing or seeing anything in my head. I see with my eyes and hear with my ears and react. There are predetermined blocking and lighting cues that require me to think, but the trick is to produce the reflex that does it at the right time rather than reflect about doing it at the right time.

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[141] For Stanislavski, 90% of artistic creativity was experienced intuitively as "…flashes of unconscious inspiration" (Allen & Fallow, 2015, loc. 650, 662).

An example of organic thinking is Meryl Streep's performance in the 'choice scene' in the movie *Sophie's Choice*. The degree to which Streep transformed into the character of Zofia Zawistowski, the Polish mother of two, forced to choose which one of her children will be sent to the gas chambers in Auschwitz, is astounding. The story takes place in Brooklyn in 1947 and Streep performed in a period-authentic, Brooklyn-Polish accent. The 'choice scene' is a flashback to Sophie's arrival at Auschwitz and Streep speaks German with a Polish accent.

When asked about her process in creating the performance Streep explains that she was sad because the shooting was almost over. The American cast had wrapped and she was in Yugoslavia shooting the flashback scenes with local actors. To cheer herself up Streep played with Jennifer Lejeune, the young actress playing her daughter. They developed a strong mutual affection. When it came time to shoot the scene they both recognized and responded to the situation. When the actor playing the German SS officer yelled at Streep, the four-year old Lejeune was terrified and screamed as she was ripped from Streep's arms and carried off. The scream was real, as was Streep's empathy of Lejeune's situation. The scene was shot thirteen times. Each time the young girl's fear became more palpable in anticipation of what was going to happen. Each time she was consoled, back in the arms of Streep.

The finished scene is five minutes long. Director Alan Pakula and cinematographer Néstor Almendros had what they needed in the first shot, but decided to use one of the subsequent takes due to Lejeune's increasing emotional intensity. The

extent of lighting, gripping[142] and background action means Streep and

Lejeune lived the feeling of that five-minute moment of terror for a full eight hours.

Streep explains that she "didn't act. It was just what happened in the moment"

(Labrecque, 2014). Lejeune remembers, "I totally thought it was the end of the world.

…I had such a bond with Meryl, …Just as she was getting more emotional and scared, so

was I" (2014).

"What is Thinking?"

Outside Comparative : "intellectual experience"[143]

An "intellect is a high form of feeling—a specialized, intensive feeling about

intuitions" (p. 65). For Langer (1942), "All thinking begins with *seeing*…with some basic

formulations of sense perception…of sight, hearing, or touch, normally of all the senses

together" (p. 216). She considered human mentation "the formulation of experience" (p.

3) from the creative advance of feeling's phases of dynamic processes that form stories of

intuitive, imaginative and affirmative situations. In her meaning-making matrix of

affective processing "thinking" is the "intellectual phase of symbol using…[and] intellect

is a high form of feeling—a specialized, intensive feeling about intuitions" (p. 65). Her

concept of *the great shift*[144] explains how intuition as *a priori* human knowledge

developed as the application of intellectual judgment to instinctive behaviour using

story's creative processes of symbolization that probably emerged in all societies from "a

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[142] "Gripping" refers to the technical requirements of camera and lighting support. Anything the camera sits on and anything in front of the lights that cinematographers use to compose the framed image. This scene's *master*, or *establishment* is a tracking shot using a dolly and crane.
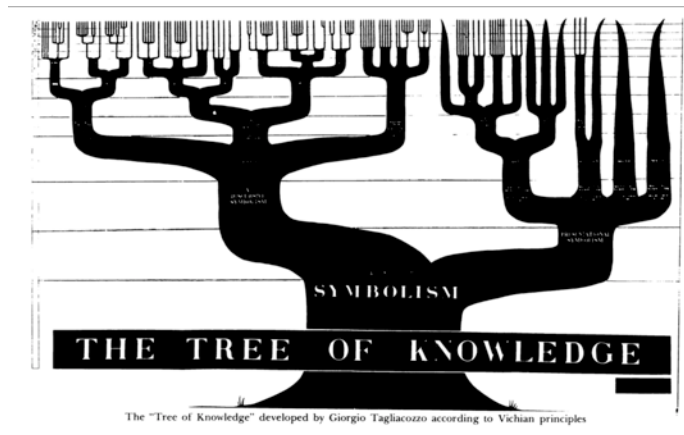[143] (Langer, 1988, p. 65)
[144] See Part IV, *The Great Shift*, Chapters 12-18, (Langer, 1988, pp. 169-282). Like Whitehead, Langer grounds her concept in Aristotle's idea of "logic of substance" in that "direct experience" is substantial not necessarily as material object, but as "*substantia*" (Robinson, 2014). Affective neurosceince is now showing how substantia is neural substrate.

period of riotous imagination, stemming from a chronic overload of emotional

responsiveness" (p. 65).[145]

Langer's (1988) theory of mind is based on her concept *presentational*

abstraction, the idea that original thoughts are produced as acts of feeling that "arise from

a situation" (p. 110). She defines a situation as a "constellation of other acts in progress"

and explains how feelings act as distinguishable dynamic patterns of intuition,

imagination and presentation that form impulses, actualities and affirmations from those

situations (1988, pp. 57-58, 110-113). Her concept of 'thought' as "the formulation of

experience" (p. 28) echoes

Vico's (1744) original

repudiation of Cartesian

doubt, *verum factum*,

anticipates Lakoff &

Johnson's (1980) *conceptual*

SYMBOLISM

THE TREE OF KNOWLEDGE

The "Tree of Knowledge" developed by Giorgio Tagliacozzo according to Vichian principles

metaphor theory and envisages Damasio & Immordino-Yang's (2007; 2011, 2015)

somatic-affective concept of *emotional thought* (Innis, 2009, pp. 228, 168, 199).[146]

Verum Factum

The fundamental similarities of Vico's and Langer's metaphysical monisms

provide ample support for an artistic paradigm of creativity based on storymaking's

processes of knowledge production. Giorgio Tagliacozzo (1960) based *The Tree of*

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[145] Aristotle defined intuition as a priori knowledge see (Aristotle, 1910, pp. 170-171).
[146] Langer did not read Vico. (Black, 1985, p. 113) Damasio hasn't read much of Langer. (Innis, 2002, p. 271)
    However, the compatibility of their ontological and epistemological concepts is well established. For more on the
    Langer/Damasio connection see (Innis, 2002, p. 271). For more on the Langer/Vico connection see (Sebeok, 1995;
    Black, 1985).

Knowledge "on the Cassirer-Langer view of human thought as the creation

and use of symbols. The origins of this view are found in G.B.Vico, and it is shared

today by philosophers, linguists, psychologists, and anthropologists" (p. 6). In addition

to, Johnson's and Lakoff's *Metaphors We Live By*; Gardner's *Frames of Mind* (2011, pp.

26, 97-98), and Geertz's *Interpretation of Cultures* (1973, pp. 89, 91, 250), complete

Tagliacozzo's list of the Vico-Cassirer-Langer epistemological canon. Tagliacozzo,

Littleford and Craig (1976) applied the *Tree* to education as a basis for curriculum

design. The main trunk is labeled *symbolism*, the main branches are *discursive* and

presentational. Tagliacozzo asserted that Vico's *New Science* is the best theory of

unified knowledge and that Vico's "trunk" of "symbolism" was the basis of "poetic

metaphysics" that explained the "poetic science" of *verum factum* that all knowledge is

produced from story-images of lived experience (Tagliacozzo, 1976, pp. 775-776; Black,

1985, p. 116).

David Black (1985) identifies the main Vico/Langer commonalities as myth and

metaphor, childhood, and imagination (pp. 113-114). Langer referred to metaphor as the

extension of "one-word sentences" (1942, p. 114). Vico called metaphors fables in brief.

(Bayer, 2011, p. 538) Black links Cassirer/Langer's discursive and presentational

symbolism in Tagliacozzo's *Tree* to Vico's "intelligible universal" and "imaginative

universal" (p. 115). For Black, the Vichian elements in Langer are likely the influence of

Cassirer, and he makes Cassirer's *finding again*[147] the conceptual hub of Langer's *story-*

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[147] Trans. *Weiderfinden*

image in Tagliacozzo (1976, p. 772) and Vico's *imaginative universal* in their common "quest for a nondiscursive account of poetic consciousness" (Black, 1985, p. 113).

Thomas Sebeok (1995) adds Pierce to the Vico-Cassirer-Langer line "Pierce's insistence that for claims to be true they must have practical consequences is certainly in line with Vico's condensed *verum factum convertuntur* formula—that the truth is in the deed" (p. 160). Robert Innis (2009) adds Dewey and James and shows how Langer unites the American pragmatic tradition with European romanticism of Whitehead, Cassirer, and Vico around a common quest for anti-foundationalism that dials in presentational abstraction's fundamentally ontological processes as "a fusion of symbolic *action*, exemplified in the spontaneous production and systematic elaboration of images, and meaning-making…. (p. 143)

The process generates a matrix of affective activity that Langer positions as the ambient situation of human being*ness* that functions openly and within the various environmental situations it encounters. Langer's "open ambient" is a core concept of affect theory (Gregg & Seigworth, 2010, p. 7). I use it to demonstrate how documentary filmmakers use affective inquiry to understand the potential meaning of possible, actual and presentational experience by situating themselves within the affective ambient of the storyfeeling they are making as it is being formed inside them, by them.

What is Learning?

Anecdotal Comparative : "the movie in my head"[148]

I began my Master's thesis based on a personal experience of how music produced gut feelings, I started this inquiry wondering why I see a movie in my head when I read. I am a binge reader. Historical narratives are still a favourite genre. As a child I had the freedom to read novels in one to two sittings. It was during that period I noticed that when I was tired the movie in my head stopped playing and I started seeing the text on the page in front of my eyes. If I reread the same paragraph a couple of times and the movie did not start up again I knew I was too tired to keep reading.

The first time I remember it as a learning moment happened at the beginning of my undergraduate degree in a Canadian literature survey course. It was my first experience with the rudiments of literary criticism. *There's that dreaded c-word again.* The major paper assignment tasked us for a three thousand word essay on one of the course readings many of which were poems. During the course of the semester, in class and seminars, I found myself naturally gravitating towards the poetry. I enjoyed the exchanges with the other students and wanted to explore further in the paper assignment, but I blocked at the prospect of generating ten pages of original reflection from a source of sometimes only a few stanzas. How could I create something more, from less? How could I create longer from shorter? I tried paraphrasing the poem but that just resulted in hours of blank pageing. I researched what other scholars had said about the poem and, while that did generate content, I could not sustain a narrative with the referentially dense

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[148] I asked this question as an approach to creativity in language arts in a meeting with Dr. Brownen Low in her office Winter 2013.

material. Additionally, while I could appreciate to some extent their

reflections of the work, whenever I tried to present their critiques in my essay I lacked a

sufficient central unifier and my drafts would ultimately fail from a derivative thesis and

internal inconsistency.

I do not remember where or when I had my eureka moment, but I remember quite

clearly what I was reading--and trying to write about--when it did come. Archibald's

Lampman's (1895), *The City of the End of Things*, is a Canadian fin-de-siècle period

poem that describes the increasingly urban landscape of a rapidly developing Canada of

the 1890's that was ravaging the pastoral beauty of the bucolic country villages of

southern Ontario and I knew. I knew what Lampman was describing. I saw what he was

looking at.

I too had grown up in a small Ontario town of cow pastures, train tracks and

grocery stores with sawdust on the floor. I too had dawdled along dusty shoulders of

concession roads in between school and home. I remembered lying on grassy knolls,

blanketed by warm grass on hot summer days, during well-earned breaks from

grasshopper hunting. A hundred years later, I was there with Lampman, on the same

roads, in the same towns, looking at the same landscape. I too had seen the vistas of my

youth destroyed by asphalt, steel and concrete. Lampman and I were one, side by side,

looking at the same reality, separated only by time. I felt what he felt. I saw what he saw

and knew, what he knew. The empathy was loss. The analog was environmental impact.

The *mise-en-situation* was the violence of the urban industrial complex. I argued

Lampman's fin-de-siècle world presented an urban industrial as a pastoral

antithesis, titling it *Archibald Lampman's Antithetical Landscape in The City of the End*

of Things.

Movies are often promoted with claims of authenticity that read *Based on a True*

Story or, *Inspired by Real Events.* The Lampman project made me understand that every

story, ever written, could be headlined, *Based On The True Story Inspired By The Real*

Event Of Watching The Movie in My Head. The experience taught me how to produce

thesis statements by conceptualizing my feelings about what I see in my head. Ideally, I

abstract it to one word I can treat as a metaphor that I unpack as: dialectic, expository,

and central reflection. The dialectic explains how I might have felt otherwise, but didn't.

The expository is a narrative of the endless backstories of how I feel about the situation I

see in my head. The reflection emerges as the way I feel during the process of writing

the other two parts. This triangular process of rhetorical epistemology that Langer breaks

down as impulse, actualization and projection is storymaking's fundamental dynamic that

Syd Field (2005) identified as *content from context* and documentary applies as *mise-en-*

situation that *happens* as experience, *records* as image and *presents* as metaphor.

Lampman's metaphors flashed as images of my rural childhood situated as scenes

of actual moments of lived experience, presented as the movie in my head and produced

as the true story of my experience reading Lampman's poem. In sum, my *show of how it*

felt. *It* refers to reading Lampman's poem. *Felt* refers to the intuitive experience

generated from the analogical possibility that I knew as Lampman knew. *Of* is empathy,

art's productive knowledge. *How* is through the imaginative experience of the movie in

my head. The *show* refers to the presentational experience of affirmation that

forms the affective data into narrative meaning hence objectified, hence projected. The

symbolic projection of felt experience is the creative product. The fundamental language

art symbol is metaphor.

What is Learning?

Outside Comparative : "the making of meaning" [149]

Elbow's answer to the question locates my problem with critical literacy's and

PISA's scientific approach to teaching and evaluating language arts by exposing the fatal

flaw of Freire's approach to language learning.

> Our sense of reading as the horse and of writing as the cart derives from
>
> the problematic banking metaphor of learning: the deep assumption that
>
> students are vessels to fill. But if we put the real horse forward and
>
> emphasize writing, we extricate ourselves from the banking trap and make
>
> use of a better metaphor: Learning is the making of meaning. … (pp. 9-
>
> 10)

It was Freire who invented the banking metaphor of learning in *Pedagogy of the*

Oppressed as the way the traditional transmission model of education considers students

> adaptable, manageable beings. ... The more completely they accept the
>
> passive role imposed on them, the more they tend simply to adapt to the
>
> world as it is and to the fragmented view of reality deposited in them.
>
> (2000, p. 73)

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[149] (Elbow, 2004, p. 10)

To extend Freire's famous metaphor, words symbolize the reflective content of human creativity. Reading is the consumption of creative content. Critical literacy makes *schools* restaurants where students go to eat someone else's cooking. Writing is confined to critiquing the meal, rather than making new recipes because no one learns how to cook by eating. Yet critical literacy's proposal that language should be taught as reading and critique, suggests that being a restaurant reviewer is the best way to become a chef.[150]

Freire emphasized reading as a necessary narrowing of focus to emancipate disenfranchised sugar cane workers who needed to know how to read in order to vote. His methodology of culture circles was a brilliantly effective approach in a context of third world education. Freire (2005) also said though that "reading the word and learning how to write the word … are preceded by learning how to write the world, that is, having the experience of changing the world and touching the world" (p. 33).

Freire exemplified a more appropriate model for first world language arts pedagogies. Instead of focusing on teaching students to *read the word and read the world* because Freire said so, we should be teaching students to *write the words that change the world* because Freire did so. Freire did not stop at reading. He clearly stated "that creativity needs to be stimulated" and "a critical pedagogy must not repress a students' creativity" " (2005, p. 38) but he misunderstood the process and asserted that to foster creativity "educators should stimulate students to doubt" (2005, p. 38). Freire should have said *educators should stimulate students to make*. In language arts class this

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[150] For more on this idea see Burbules's (1999) argument that "to critical thinking, the critical person is something like a critical consumer" (p. 48).

means making metaphors. Using documentary film to teach writing's creative

processes means making synesthetic metaphors of textual, aural and visual feelings.

Both Damasio and Elbow refer to making movies in our head. Elbow (2004) uses

the concept similar to the way I do to demystify the writing process as reading in reverse

(p. 5). Damasio (2012) explains the conscious human mind is "a sky-wide projection of a

magic movie, part documentary and part fiction" (p. 4) produced from three "dynamic

processes" (p. 11) that subjectify experience as the "protoself … the … core self; and …

the autobiographical self…" (p. 11). The protoself produces feelings from the most

stable "body states" including "felt body states" (pp. 81-99) that precede all other

feelings. The core self emerges from "critical changes" in the protoself caused by

"moment-to-moment engagement[s]" of objective perception that "stand-out" as "body

images" and "*felt* body images" (p. 201) that "*connect*" and "*protagonize*" the protoself

with the event to create ""a feeling of knowing the object"" (pp. 214-215).[151] The

autobiographical self works at both the conscious and unconscious level to subjectify

meaning from the ongoing actions of the core self and the memory of past events.

(Damasio, 2012, pp. 223-227) The perceptual changes in body state as the dynamic

processes of self-production shift phases between proto, core and autobiographical locate

the creative advance of Langer's *acts*, *activities*, *actions* and *tensions* that I conceptualize

as critical feeling.

---

[151] Another example of the fascinating overlap in ideas between Damasio and Langer. The proto-core self dynamic that Damasio describes substantiates Langer's fundamental distinction between the objective impact of spontaneous perception and the subjective action of affective responsiveness.

"What is Critical?"[152]

Anecdotal Comparative : "phase shift"[153]

My career as a producer began in high school when I wrote, directed and produced an original Dickensian theatre event and was part of the design team of a cabaret-themed dinner theatre. I also disc-jockeyed school dances and hosted the lunchtime radio show. Randy Bygrave was the other main dee-jay at the station. His family was from the Caribbean and he setup the turntables with felt cushions and showed me how to cross-fade between two records by cueing up the second one at a precise moment in the song and release it when the live record arrived at another precise moment in it's song to create a new sound he called phase shifting. This was the mid-seventies and rap was just emerging. Randy gave me my first and only lesson in scratching. As a Southern Ontario hoser born and bred on Gordon Lightfoot and Neil Young the hip-hop didn't stick. However, throughout my creative practice, I often thought about phase shifting as the emergence of something new.

The first and "full definition" of critical is, "relating to, or being a turning point or specially important juncture <a *critical* phase>" (Merriam-Webster, 2016). Langer made clear that feeling is best understood as "a phase of physiological processes" the perceptual result of "frequent, though irregular, recurrence of an effective stimulus in a phase sequence of related acts"(Langer, 1988, pp. 9, 257). It is this sense that I mean critical.

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[152] Dr. William Straw in conversation after reading my candidacy papers, Thomson House, McGill University, May 2015.
[153](Bygrave, 1978)

My (1998) lesson/unit plan, *The Moment of Metaphor,* was inspired by the concept of synesthetic phase shifts.[154] Describing metaphor as the transfer of the sense of one thing to another, introduced the writing process as the moments of feeling, seeing, and saying metaphors create. I equated the metaphoric transfer of sense to the shifting of phases from which something new emerged. Imagistic poetry of the twentieth- century made the synesthetic phase shifts between the textual, the aural and the visual fairly obvious and I likened the phase shifting to feeling, seeing and saying processes of empathetic identification. The feeling and the seeing processes were the easiest to teach as aesthetic phase shifts that produced empathy in the reader. Teaching the saying shift was trickier.

My supervising teacher Leland S. Young, whose Master's is in creative writing, assigned his students early on the task of describing their bedroom subjectively in a few hundred words. Very few of the students could maintain the subjective voice longer than a couple of paragraphs before beginning to list the items the room contained objectively. I saw Lee's exercise as a way of demonstrating Aristotelian mimesis and harmony. The imitation of life was the presentation of the subjective experience. The harmony was the ability to actualize the subjective voice while presenting an objective perspective. Doing it means knowing how to use Langer's turning point of objective feelings of impact and subjective feelings of action to create a semblance, a virtual experience of lying on your bed and looking at your room. Lee's assignment is an excellent illustration of Langer's

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[154] That I only knew intuitively, from professional experience, and tacitly, from professional practice.

rhetorical epistemology's co-dependency on the presentational abstraction of subjective voice and the discursive abstraction of objective analysis.[155]

There are three critical phases of experience that make this happen. They line up well with Damasio's three dynamic processes of self-production and documentary's three storymaking processes of script, shoot and edit. The first is the possibilization of potential meaning through intuition. The second is the actualization of possible meaning through imagination. The third is the presentation of actual meaning through affirmation.[156] Between each phase the feeling of the experience shifts. Those shifts are turning points as the feeling changes its affective tone as it emerges from the experience of its situation. Documentary exosomatizes these endosomatic processes in a phase sequence of creative dynamic production processes of scripting, shooting and editing. Each phase makes images of experience in a distinctly different way that can be felt as the ambient dynamic of the storymaking experience.

I developed a way of teaching these creative processes for the Salt film that I tagged: *show, don't tell*. It became our creative mantra, our insider knowledge, and the back of our T-shirts. For the script the student's were tasked to translate their ideas into

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[155] Langer (1942) describes this co-dependant process as "The fact that very few of our words are purely technical, and few of our images purely utilitarian, gives our lives a background of closely woven multiple meanings against which all conscious experiences and interpretations are measured. Every object that emerges into the focus of attention has meaning beyond the "fact" in which it figures. It serves by turns, and sometimes even at once, for insight and theory and behavior, in non-discursive knowledge and discursive reason, in wishful fancy, or as a sign eliciting conditioned-reflex action. But that means that we respond to every new datum with a complex of mental functions. Our perception organizes it, giving it an individual definite Gestalt. Non-discursive intelligence, reading emotive import into the concrete form, meets it with purely sensitive appreciation; and even more promptly, the language-habit causes us to assimilate it to some literal concept and give it a place in discursive thought. Here is a crossing of two activities: for discursive symbolism is always general, and requires application to the concrete datum, whereas non-discursive symbolism is specific, is the "given" itself, and invites us to read the more general meaning out of the case. Hence the exciting back-and-forth of real mental life, of living by symbols. We play on words, explore their connotations, evoke or evade their associations; we identify signs with our symbols and construct the "intelligible world"; we dream our needs and fantasms and construct the "inner world" of unapplied symbols. We impress each other, too, and build a social structure, a world of right and wrong," (p. 232)

[156] The finished film is the fourth phase as the symbolic projection of *assemblance*.

images by producing textual, aural and visual metaphors that they compiled

into zines to show the possible story of their film. For the shoot, they were tasked with

producing *mise-en-situations* from their scripts that showed the camera and soundman

how to actualize the story of their film. For the edit, they were tasked with organizing the

raw material into bins categorized by the shot situations and cutting a scene-by-scene

assembly of the entire shoot.

"What is Critical?"

Outside Comparative : "threshold that separates being from knowing" [157]

Damasio (1999) describes feeling as the next thing that happens after an emotion

and located feeling at the point being and knowing. He "proposed that the term feeling

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should be reserved for the private, mental experience of an emotion,
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while the term emotion should be used to designate the collection of
```

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responses, many of which are publicly observable."
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   (p. 42) This is the

operative sense for my use of critical the way I mean it in my term of critical feeling.

Both Damasio and Langer describe somatic responses of perceptual movement as

emotion enters our consciousness. Both Langer and Damasio distinguish feeling from

emotion as dynamic processes occurring in a phased sequence of perceptibility with

emotion first, as somatic response, and feeling later, as mental experience.[158] A phase

sequence of dynamic processes that connect body awareness to self awareness must have

turning points in the perceptual quality as it moves from somatic to self.

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[157] (Damasio, 1999, p. 43)
[158] Langer uses the terms psychical and mentality.

Massumi (2011) makes this perceptible quality affect[159] and shows

how Damasio's "feeling of what happens" is the neurobiological explanation of Langer's

"semblance" that "presents, in the object, the object's *relation*, to the flow not of action

but of life itself, its dynamic unfolding, the fact that it is always passing through its own

potential" (pp. 44-45). That presentation is what allows the audience to experience a

semblance of the events the documentary filmmaker experienced making the film. That

is why the documentary filmmaker as originary experiencer is always the first viewer,

first audience and first critic of her film. The critical is also judgement[160] but of the

semblance of movement to sense a potential event. Critical feeling is the perceptual

movement of affect. The feeling of what happens is processual dynamic that moves the

story from one affective experience to the next: the moments of wonder, disbelief and

defiance needed to support the suspension a 60-90 minute narrative. That process is what

showrunner Josh Weedon invokes when he tells his writers to "fall in love with moments,

not moves" (Doyle, 2014).

In television writing moves are plot steps and character actions that are strung

together to move a story along. In good television writing moves emanate from a

moment. Similar to how Langer's situational ambient of acts, actions and activities

produce feelings of impulse and action. Weedon explains his preference of moments.

> The philosophy of my room for the writers has always been, fall in love
>
> with moments, not moves. Every show needs to have a separate intent.
>
> What do we need to see? What is the big movie moment? Whether it is

---

[159] He uses the term "vitality affect" that he acknowledges borrowing from Daniel Stern.

[160] To distinguish from the other type that I learned to identify as early onset criticality perhaps terms are needed. The scientific type could be called critical judgment while the artistic type could be called reflexive affirmation.

emotional, whether it is funny, whether it is action. What's

that thing, that we are leading up to, that hits you in the heart? (Doyle,

2014)

Weedon's description explains television writing's practical application of

semblance. What I mean by critical, and through its extension critical feeling in the

turning point of the "move" as it becomes a moment. Then I have something. A real

piece of narrative I can string action and/or dialogue between. Moves plod along. You

can feel the words being written. Moments emerge. They are the scene, the transition

and the plot point all in one. They get you from where you are to where you are going

before you know where those places are. If Weedon could have got Langer in his

writer's room she could have explained to his team how moves are discursive and

moments are presentational.

Weedon and Massumi are describing the same process. What I call the *point of*

feeling, from where creative content can flow the most freely. Getting 'there' when the

'there' doesn't exist yet because you haven't created the moment of 'there' yet and you

will only know <u>it</u> is 'there' and <u>you</u> are 'there' when you 'make' it 'there'.

Senior creators have practical knowledge of its existence because they have

created it thousands of times before. They know how to trust their intuition and

imagination and that doing their process will get them there. Junior artists have to

bounce around more to get 'there.' The better their faculties of presentational abstraction

are, the better they bounce. Denis Villeneuve is that type of filmmaker. His talent was so

obvious right from early on in his career it was like he just got 'there' and was more

comfortable being 'there' --which I mean he questioned <u>what</u> he was seeing

and feeling while there rather than <u>why</u> he was seeing and feeling it—than most of his

peers. Everybody that worked with him from film school on knew he had the it.[161] Now

he has an Oscar-nomination.[162]

End of Act 2

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[161] Based on conversations with colleagues who had direct experience of working with him on *Rewind/FastForward*
(Villeneuve, 1994) and *32 Aôut sur Terre* (Frappier, 1998).
[162] http://www.imdb.com/event/ev0000003/2017/1

ACT 3 : CONVERGENCE

Clear and Present Possibility

Scene 1: *The Practice*

Core Samples

All presentation of the artist's idea—his conception of human feeling—is made through the expressiveness he gives to that virtual space…which he creates and fills with appearance. Based on such abstractions the process of creating an art symbol is entirely different from that of making a model of an object. It is guided by the imagination, and imagination is fed by perception; there lies the reason for all drawing from nature, as for all Aristotle's poetic "imitation." The process itself is a labor of sustained imagination.

Susanne K. Langer, (1967, p. 97)

 …the knower came in steps: the protoself and its primordial feelings; the action-driven core self; and finally the autobiographical self, which incorporates social and spiritual dimensions. But these are dynamic processes, not rigid things…

Antonio Damasio, (2012, p. 11)

Memo

To: Louise, Mr. B., The Salt Girls et al.

from: Peter Wintonick

re: comments postscreening May 25, 2000

just a few off the cuff, impressionistic comments…

you've facilitated and created an important work, for a number of reasons:
important for the NFB to finally allow fresh blood to be drawn, important
as empowerment and education, important and necessary because so few
works are generated from filmmakers of your generation, or if there are
exceptions then they are never seen, certainly not in the mainstream
media. The exceptions being perhaps in nonfictive internet diary form, or
zines or indie short films done by young people in a grass roots, desktop
or bedroom style.

it is fresh and has a vitality and will be very useful for the generation it is
aimed at and for their parents and instructors, and for everyone who has

ever been a teenager in North America, which is a BIG

demographic, I guess…

i think you need a clearer and more honest set up at the very very

beginning…maybe use the graduation ceremony as image flashforward, to

support text…even a simple black card….something that states:

"This filmzine is the result of work of four seventeen year old women who

in their graduating year, made a (series of) documentaries. Their

alternative public school, MIND, places an emphasis on culture and self-

study. The four directors were supported by a team of independent and

professional filmmakers, producers, editors and technicians who acted in

advisory roles, and by the National Film Board of Canada."

…

i must say, as an aside, that personally I was very moved by the bravery of

the whole enterprise (the whole salt project) and the articulate out front

women…I was very moved by the wisdom in the first piece, particularly

because alternative education has always been a pet project or mine since I

was a young teenager…i led a rebellion against dress codes and was

kicked out of high school the first day, we held teach-ins about education

reform, i ran the school newspaper, and I even, when a teen, ran for a seat

on the Ottawa Board of Education….(needless to say, I lost) so the

information that comes thru the first piece is very strong, and

true and right (auf de maur is very articulate on this) and a fitting

opening…Anyways, you should all be proud.

I think it is almost there, with a good sound cut, music mix and some

attention to the fine cut I can see that this will be a very useful, utilitarian

film, with long life and influence-not just as an educational example to

teachers and peers and core audience but, in and of itself, it stands as a

work of creativity and artfulness, all the more impressive because it is an

initial and original effort from four young women who are bound to find a

productive and vocation in filmmaking if they chose.

Peter

Call me if you wish to discuss 287-xxxx

or pw@necessaryillusions.ca

Abstract

Storymaker

Louise Leroux is a product of The National Film Board of Canada's cinema vérité

approach to documentary filmmaking. Her NFB production credits include writing,

directing, producing and editing over a span of twelve years. After supervising the

direction of *Salt*, Leroux was hired by Telefilm Canada as a project analyst specializing

in documentary production. While there, she read hundreds of scripts and oversaw a

hundred productions from script to screen including: documentary, drama, children,

animation and interactive genres. At Shootfilms, Leroux has written, produced, directed

and/or, edited over twenty broadcast, theatrical and interactive documentaries since 2003.

In (2017), Leroux was named one of "Canada's foremost filmmakers" (Telefilm

Canada).

A core sample I used in Act 1, Scene 4 is Leroux's description of her process as

making one story out of three. While editing *Le Compteur Oiseaux*[163] (Boulianne, 2004),

Leroux explained how "A documentary film is made from three stories: the story you feel

in the script; the story you see in the lens; the story you hear when you edit (Leroux,

2004).[164] Leroux calls her approach to documentary *"the art of listening. I am always

creating the silence I need to hear the story I see"* (Leroux, 2017). Leroux's reflection on

her creative process describes the fundamentally perceptive acts of filmmaking and

explains why there is no such thing as a filmteller and why we 'listen to stories' and

'watch movies.' A storyteller describes a virtual space that the listener and reader fill

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[163] Nominated *Best Editing*, Prix Gémeaux; *Best Film* & *Audience Choice*, Portneuf; *Official Competition*, Rendezvous QC.
[164] A pure cinema veritist, Louise writes, shoots and edits all of her own work.

with felt experience. A filmmaker creates a virtual space that he fills it with

image and sound for the viewer to experience. Leroux's three stories of documentary

explains how documentary filmmaking externalizes language art's creative processes as

the story you make, while telling the stories you see.

Backstory

Help Wanted

In early February 2008 my phone rang. It was Francois Macerola. Former head of

Radio-Canada, The National Film Board of Canada, Telefilm Canada and Quebec's

Société de développement des entreprises culturelles, Francois was now Executive

Producer at Cirque du Soleil. I had met him a couple of years back when he invited me to

participate in an industry round table on proposed Canadian content regulations to

documentary production. What he was looking for today was creative, not political.

The Cirque had received first-round development financing from Heritage Canada

to produce a vision of the Canadian pavilion for the 2010 World's Fair in Shanghai.

They had successfully pitched the project and been awarded development financing.

They now had to deliver an overall creative vision and artistic signature in order to

receive production financing. It needed to be more than a *look and feel* but less than a

project schema. The entire production budget was over 50 million dollars and

development financing was only a fraction of that so there was considerable incentive to

pass through to the next round of financing, not to mention national pride.

Francois explained he was looking to add to the key creative team, but wasn't

quite sure the type of creative he was looking for. He knew it had to be some sort of

writer to articulate the vision they had been working towards with Heritage

Canada, but he also wanted a producer's input to reframe the project with the current

creative material. It had to be submitted in two weeks to meet HC's submission deadline.

The project's creative director had presented to Cirque's founder and CEO, Guy Laliberte

earlier that week and it had not gone well. She was now insecure and needed fresh eyes.

My company Shootfilms were those eyes.

After signing the non-disclosure agreement, we were given the hard copy material

and a DVD of a thirty-minute video selfie she had prepared for us as her creative brain

dump of the vision so far. It was a fascinatingly non-linear presentation of spontaneous

intuition. I consider it a unique primary source artefact for my concepts of critical feeling

and radical creativity.[165] Not because of its rawness. This is the type of material we work

with on a daily basis with our creative teams. The uniqueness was the situation that

defined our viewing experience. We were parachuting into a huge project at a critical

moment at a very high altitude for a short time. The "presentational immediacy" of the

"actual occasion" we found ourselves in makes it clear to me now that we were hired to

be *presentational abstractionists.*

There was a core concept of seduction and some other pretty well defined

aesthetic tones, but her presentation of it was so intuitive it was still very much a

"subjective reality." In my terms her vision had lots of intuition but little possibility and

no clear form or structure. We created a "dynamic whole" of our affective experience

with her raw subjective material by making the possibilities clear and present.

---

[165] Of course, I would only create these terms two years and five years later.

We took her material, framed her core theme of seduction with the

other aesthetic qualities she recorded and added what was needed for a complete vision.

Out of the non-discursive creative material we produced a twenty-five page narrative that

told the story of what the vision was, what it was going to produce and why that was

likely. It was not a technical piece. It was a story of what would happen if this creative

process continued to completion. Both the producer and creative director were overjoyed

when they read it. Francois was happy. It was submitted to Heritage Canada as the core

creative vision. Cirque was awarded the production financing. We were asked to join

the creative team. Heritage Canada got the Pavilion that Cirque built.

What is Language?

Anecdotal Comparison : "the feeling of being there" [166]

The answer to the last question on my nagging door explains the story

components of productionism as creativity's basic social processes of meaning making

that are exposed by the mise-en-situation approach of cinéma vérité documentary

storymaking.

In the first act I described language as a sandwich of experience and possibility

and literacy as the making of the sandwich out of an experiential bottom slice of reading

and a situational top slice of writing. They are associated concepts, not transposable

concepts. When you write a letter an experience is possibilized as a visual sound. Think

A. When you read the letter you reproduce the sound. When you write a word an

experience is actualized as a visual image. Think *Adam*. When you read the word you

---

[166] (Leacock, 1997, p. 11; 2011)

reproduce the image. When you write a story an experience is presented as a

visual situation. Think *Adam and Eve*. When you read the story you reproduce the

situation.

Because school teaches reading first, by the time students start writing stories,

most have forgotten the subjective experience of sounding out letters and associating

images with words. Because school considers students empty vessels to fill, it teaches

writing primarily as the discursive abstraction of a reading experience. With the

exception of the rare creative writing assignment, the stories students tell are ultimately

about the objective impact the visual situations convey. The emergence of subjective

action, rarely occurs, goes unnoticed, or is unrecognizable because the focus is on the

discursive meaning not the presentational making. Documentary filmmaking provides an

antidote.

Documentary requires audio-visual material that has to be made first to tell the

story. The films' narrative meaning is produced from abstract affective data generated by

the *mise-en-situation*. The process breaks Langer's concept of presentational abstraction

down into three separate production phases of affective inquiry. The script uses the mise-

en-situations to possibilize affective data . It creates potential. The shoot uses the mise-

en-situations to actualize affective data. It creates event. The edit uses the mise-en-

situations to presentationalize the affective data. It creates semblance.

Potential: the possibility of being there.

Originators of the Canadian school of documentary filmmaking tradition of *direct*

cinema and how it came to be known to the rest of the world, *cinema vérité*, invented the

technique of *mise-en-situation* to replace on-camera commentary and

voiceover narration by filming subject characters in live action situations that facilitated

spontaneous dialogue to advance the story. (Clandfield & Perrault, 2004, p. 222) The

idea is to film the main characters in the context of a potentially emotional situation so as

to be able to recreate the affective experience of their reality. Framing the mise-en-

situation is what Peter Wintonick, refers to in his (1999) retrospective, *Cinema Vérité,* as

"defining the moment." Recording the affective experience the *mise-en-situation*

produces is what cinema vérité pioneer, Richard Leacock memorializes in his (2011)

autobiography "*The Feeling of Being There*. In, *A Search For the Feeling of Being There*,

(1997) Leacock explains the process in detail.[167]

> In general, when you are making a film you are in a situation where
>
> something you find significant is going on....I hope to be able to create
>
> sequences, that when run together will present aspects of my perception of
>
> what took place in the presence of my camera. To capture spontaneity it
>
> must exist and everything you do is liable to destroy-it... beware!...You are
>
> not going to get "the whole thing", you are lucky to get fragments but they
>
> must be captured in such a way that you can edit….The making of
>
> sequences is, for me, at the heart of film making. (1997)

My *Hunt for Critical Feeling* is the pedagogical equivalent of Leacock's *Search*

for the Feeling of Being There.

---

[167] I named my first act, The Hunt for Critical Feeling, several years prior to finding and reading Leacock's article. The syntactical resonance is telling.

The approach is fundamental to visual storytelling. Field's (2005),

Screenplay: The Foundations of Screenwriting is "the only manual to be taken seriously

by aspiring screenwriters" written by "the most sought-after screenwriting teacher in the

world" (Bill & Hollywood Reporter , as cited in 2005, p. i)[168] Field spent a year studying

visual storytelling as an assistant to Jean Renoir and wrote, produced and directed many

documentaries before becoming Hollywood's most respected story analyst (James L.

Brooks, as cited in Woo, 2013). Fields' description of scene construction "by creating

context, you [the screenwriter] determine dramatic purpose and can build your scene line

by line, action by action. By creating *context*, you establish *content"* echoes the design

and function of the *mise-en-situation*. (2005, p. 167) What Field refers to as how content

emerges from the context of a scene, screenplay and sequence is essentially the same

creative dynamic of *the mise-en-situation*. Field's teaches his first and most important

lesson on the first page of the book in the headquote from Joseph Conrad that clearly

establishes the writer's job as storymaker, rather than storyteller.

<div style="text-align:center;">

TO THE READER :

"My task…is to make you hear, to make you

feel—and, above all, to make you see. That is

all, and it is everything — *Joseph Conrad*

</div>

Field's pedagogy mirrors Elbow's in that storytelling depends on storymaking

like reading depends on writing. The writer is responsible for producing the hearing,

feeling and seeing affects of reader experience. That's Langer's whole point. A story is

---

[168] Tony Bill is an Academy Award Winning producer of *The Sting* (Bill, Robert Crawford Jr, Phillips, Phillips, Brown, & Zanuck, 1973).

an abstraction of sensory experience that is presented with description. In order to be described it has to be felt, seen or heard. Damasio (2012, p. 154)explains how this phenomenon occurs in the brain as a multiplex of "feedforward - feedback loops" of neural processing he calls "convergence-divergence zones that are triggered by dispositions (p. 154). "Dispositions are not words; they are abstract records of potentialities. The basis for the enactment of words or signs also exists as dispositions before they come to life in the form of images or action, as in the production of speech…" (p. 154). Storytelling really refers to the interpretative experience after the storyfeeling exists. Which makes sense when you realize that the story is imagined in the mind's eye before it begins to be told. Damasio locates the imagination process in the *convergence-divergence zones* that produce mental imagery in the form of visual and audio data experienced as sight and sound. He emphasizes that they are <u>not read</u> as "mental descriptions resembling language" (p. 159) but seen and heard "in the mind's eye, upon receiving the appropriate visual stimulus" (p. 158).

Shooting documentary mise-en-situations puts the filmmaker in the affective experience of the story he is making. The context is framed in the lens and the camera records the affective data of being there. The feeling of being there is assembled in the editing process in order to tell the story. Storymaking is the better term to describe the context/content design process of the *mise-en-situation*, as the activity of defining the moment experience becomes meaning. The cinema vérité process produces this in three sub-processes of the *feeling of being there.* I have already identified the first production

process as *potential: the possibility of being* The next two are: *event: the*

actuality of being there and *semblance: the presentation of being there*.

What is Language?

***Outside Comparative : "articulated virtual experience…"*[169]**

The oldest memo in this thesis is from one of my early journals. It assimilates my

experience of artistic process and wilderness exploration with a quote from page six of J.

Monroe Thorington's (1925) travelogue, *The Glittering Mountains of Canada*.

"We were not pioneers ourselves, but we journeyed over old trails that were new

to us, and with hearts open. Who shall distinguish?"

Thorington's three-worder problematizes the affective inquiry of self-production.

Damasio's, *autobiographical self,* is the shortest answer to Thorington's question because

only pioneers, out-qualify participants, but they are rarely available to make the

distinction. (Damasio, 2012, pp. 223-255)

Damasio identifies "jolts" of non-conscious decision-making that he locates as

pre-intutional divergences in the primordial self "produc[ing] the equivalent of an

intuition without the "in-the-moment consciousness of aha acknowledgement, but a

"quiet delivery of the solution" (p. 293). I know what he is talking about as the lean-back

consideration of possibilities when writers stop typing and read; actors stop talking and

listen; and directors stop directing and watch; the affective experience of the work in

progress.[170] The lean-in making and the lean-back doing of artistic production is the

push-pull piston of critical feeling's dynamic process. The lean-in is the ontological

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[169] (Langer, 1953, p. 215)

[170] Video assist is a system used in filmmaking which allows filmmakers to view a video version of a take immediately after it is filmed.

confrontation of being. The lean-back is the methodological consideration of

doing. The lean-in/lean-back process dynamic generates the creative epistemological

tension of knowing. The lean-in feels the intuition. The lean-back sees the imagination.

The push-pull conatus of critical feeling produces the affirmative voice of artistic

knowing that inks the page, paints the canvas and assembles the timeline.

Documentary production is designed as a show and tell process of the lean-in and

lean-back affective experiences that are assembled through affirmation into

presentational abstraction. When scripting the crank of the critical feeling piston is

sparked by readings: alone, aloud and in group. When shooting, the process is sparked

by daily screenings of newly recorded material called *rushes*. Editors spark it every time

they rewind and playback a freshly cut scene.

I equate critical feeling's process and product to Whitehead's (1967a) "affective

tones" of emotional significance that emerge from the presentational immediacy of

perceptual experience (p. 176) and Damasio's (1999) "background feelings" (p. 287) that

he credits[171] to Langer's (1942) "fabric of meaning" (p. 232) and Stern's (1985) "vitality

affects" (p. 156) that affective inquiry uses to realize the potential knowledge produced

during the dynamic processes of self-production.[172] In documentary storymaking, critical

feelings are perceptible as movement in the dynamic ambients of affective experience, in-

between the dynamic processing of virtual experience.

Thorington's question is a recreational version of affective inquiry that

demonstrates how language is articulated virtual experience. Thorington's experiential

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[171] See (Damasio, 1999, p. 363n364)
[172] See (Massumi, 2011, pp. 39-86)

jolt is a critical feeling of protagonization in the primordial self that emerged

as an intuition when the core-self recognized a meaning gap between the actual affect

produced exploring the trails for the first time and the emotional memory produced

knowing that it is not the first time the trails have been hiked. The gap is Langer's

"virtual space" filled by the "primary illusion" the autobiographical self produces as a

story of the virtual experience that defines the moment of emergence. The definition is

the affirmative convergence or the presentational abstraction of the dynamic whole of

Thorington's symbolic projection. Thorington's existential question is the tagline of the

virtual experience his autobiographical self produced to define the moment between his

primordial self triggering genetic memories by hiking those ancient trails for the first

time and his core self knowing he is not the first. Britton (1970) makes this process the

core of his theory of language and learning as the "distinction *of the moment* (p.

116)…by which we organize our representation of the world" (p. 274). I make it the

structural dynamics of affective inquiry's critical feeling process that explains the

creativity of knowledge production.

Storytelling connotes a narrative flow of plot and character developments with a

beginning, middle and end. It reflects more the creative product of language then

language's creative process. Storymaking is the better term for the dynamic processes of

feeling, seeing, and saying that present affective experience in narrative form.

Documentary's storymaking phases expose language's in-between space two ways. The

first are the *production gaps* between the pitch, script, shoot, edit, and screen. All of

which have bridging processes. The second are the *producing gaps* between the

recognition and response processes of affective experience. The rewind-

playback cycle of the edit suites' creative advance when the flow of words, images and

scenes pause as the spectator reviews the participant's responses. Critical feelings are

triggered and the creative advance of feeling and form continues. In practice critical

feeling is the affective data of the creative material's form and content, feeding back

tangible results of affective inquiry's base processes that writes the story of self by asking

what if.

Language is the virtual experience of making an actual experience a

presentational experience that shows us the moment of some thing happening so we can

name what it feels like. Langer did not clearly differentiate between feeling and emotion

due to the lack of neurobiological data available at the time.[173] Damasio shows that

emotion is always happening. What happens is affect. The perceptible moment it

happens is feeling. Innis (2009) explains that Langer's, "art symbol gives us *knowledge*,

in the form of virtual experience, of what it *means* to act, to suffer, to be or become a self,

to feel the world in a certain way, in various and diverse media." (p. 113) The *mise-en-*

situation is how Griersonian cinema vérité[174] filmmakers produce affective experience

from actual situations that they present in a cinematic form of creative non-fiction:

creative because the narrative meaning is produced from the presentational abstraction of

the audio-visual situations, non-fictional because it records the spontaneous dialogue of

real people experiencing actual events.

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[173] See (Langer, 1988, p. 9)

[174] Cinema vérité is the term coined by Jean Rouch to describe the non-interventionist observational style of long-form narrative documentary invented at the National Film Board of Canada by Michel Brault. Brault found Rouch's term pretentious and referred to the sub-genre as cinema direct. Cinema vérité stuck in Europe and English North America. Only in its birthplace of Québec is it commonly referred to as cinema direct. See (Blackburn, 2011)

The virtual of cinema vérité is the mise-en-situation that is an actual

experience made near by the affective data generated from it in an

ontoepistemethodlogical experiential cocktail cinema vérité pioneer Richard Leacock

(2011) identifies in his autobiography "the feeling of being there." *Being* is the

ontological experience. *There* is the epistemological experience. *Feeling* is the

methodological experience. Swanger explained how the *of* is empathy. Britton's

spectator/participant explains how *the* is the distinction of the moment used to produce

the semblance of the autobiographical self.

   Event: the actuality of being there

    Whatever a camera records is immediately virtualized by the 180° axis of the

lens, the directional pickup pattern of the microphone and the two-dimensional aspect

ratio of the frame. The lens is near the act, in the action and part of the activity. As

Leacock makes clear "...You are not going to get "the whole thing"" because you are part

of it (1997, p. 3). Intuition is the spontaneous acts of being that cinema vérité tries to

capture fragments of. It requires only one qualification to understand it "responsiveness"

(Langer, 1953, p. 396). As art's cinematic form of creative non-fiction, documentary's

primary objective is to formulate "our conceptions of our feelings and our conceptions of

visual, factual, and audible reality together" (Langer, 1953, p. 397). The presentational

immediacy of the conceptual blend of textual, audio and visual technology that produces

the feeling of being there that cinema vérité applies to cinematic narrative is what

exosomatizes the creative processes of "direct aesthetic experience" that Langer says

"gives us forms of imagination and forms of feeling, inseparably; that is to say, it clarifies

and organizes intuition itself. That is why it has the force of revelation and

inspires a feeling of deep intellectual satisfaction, though it elicits no conscious

intellectual work (reasoning)."

As a writer, Britton recognized the powerful innate art force Langer articulated

and formalized his grounded theory of composition in Langer's rhetorical epistemology.

Britton's immense contribution to language learning is his conceptual blend of Langer's

(1953) problematization of "artistic creation" (p. 10) as creative process and his (1970)

interpretation of Piaget's process of "assimilation" (p. 121) as the dynamic tension

between participant and spectator stance of inquiry. He distinguished the dynamic

processes as the participant's "creation of the self-image" (p. 224) from the spectator's

"distinction of the moment" (p. 116) of experience as the "ability to handle the

possibilities of experience, to deal in terms of 'what *might* be', accompanies and

maintains…the ferment of self-questioning" (p. 225). Damasio's somatic self and

Massumi's affect theory demonstrate in remarkable detail that self-questioning is

affective inquiry. My study of critical feeling from the beginning of this thesis as the

place where questions come from is essentially the same point that Britton identifies in

Piaget's concept of assimilation and Langer's concept of affective experience as the

"distinction of the moment." It forms the locus of story.

It does not form the locus of the story, but the locus of story. I call it storypoint.

The same place for reader or writer, but activates a fundamentally different mode of

learning. Immordino-Yang's and Damasio's recognition and response processes they

locate as the source of creativity and equate to Piaget's concepts of "accommodation"

and "assimilation," makes it easier to understand how Britton's participant

spectator roles teach language's creative processes of feeling, seeing and saying. When

we read the writer gives us the storypoints. That's his job. The publisher pays him to

make those points. In film we call them plot points. They are what makes the story

move from moment to moment. We read and receive and if we respond we understand.

As Rosenblatt makes clear it is a transaction (p. 397). Eisner's *apperception* shows how

to improve our responsiveness.

The Productive Mode

Dewey made "artistic attitude" versus "aesthetic experience" a core distinction of

art education that Langer (1953) equated to her "studio" versus "audience" stance as a

core distinction between "creative imagination" and "responsiveness" (p. 397). Both

Langer and Damasio demonstrate clearly how feeling is both a recognition of, and a

response to, emotion. Damasio's as-if body loop explains both the mind's ability to

image actual body state and imagine possible body state in ourselves and others. That is

multiple data streams of felt experience being recognized and responded to both inside

and outside the body, virtually, simultaneously. The virtuality of affective data is

Massumi's whole point that he extrapolates from Langer's "articulated virtual

experience" (1953, p. 215). Affect is the virtual experience between emotion and feeling.

The process that Gregory J. Seigworth & Melissa Gregg (2010) describe as how

affect arises in the midst of *in-between-ness*: in the capacities to act and be

acted upon. Affect is an impingement or extrusion of a momentary or

sometimes more sustained state of relation as well as the passage (and the

duration of passage) of forces or intensities. That is, affect is

found in those intensities that pass body to body (human, nonhuman, part-

body, and otherwise), in those resonances that circulate about, between,

and sometimes stick to bodies and worlds, and in the very passages or

variations between these intensities and resonances themselves." (p. 1).

Affect is Whitehead's drop of experience that is perceptually and conceptually

impossible to consider any other way than dynamic. While emotion and feeling have at

least an implication of stasis, in that they describe a body or dispositional state, affect is

only dynamic. Which is the essential argument of Massumi's affect theory that explains

James's ontological assumption of radical empiricism as how "experience never stops

streaming" (Massumi, 2002b, p. 213).[175]

Britton's concept of participant/spectator helps explain how affective inquiry

works in language art as creativity's dynamic processes of recognition and response that

transforms the subjective reality of emotional experience into perceptual objects of felt

experience aka feelings. Because the transformational experience itself is neither

emotion, nor feeling. The transformation is the virtual experience of affect. The

transformational experience of the production process is the central problem of artistic

creation that Langer identifies in *Mind* (1988) as "presentational abstraction" (p. 70)

breaksdown as "the act concept" (pp. 103-117) and solves with the concept of

"semblance…the image of life…recognized in its artistic projection" . Britton's spectator

immediately recognizes the form of the experience's sensory appearance. Britton's

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[175] See also *The Thinking-Feeling of What Happens: Putting the Radical Back in Empiricism,* in (Massumi, 2011, pp. 39-86)

"participant" responds by backchecking the form against personal experience. Eisner referred to this process as apperception. I like to think of it as learning's creative process of *in-form-ative* self-production, or *backstorying*.

Semblance: the presentation of being there

Writing is the out-forming of experience. Britton's participant/spectator demonstrates how writing processes Damasio's as-if body loop of affect that Massumi asserts is Langer's semblance and explains as "feeling sight…a kind of perception *of* the event of perception *in* the perception" (p. 44). Britton shows how language is how we "live out the perception" by making storypoints, "rather than living it in" (Massumi, 2011, p. 44). As a writer before he became a teacher, Britton understood first hand how stories are written and he recognized that Langer's pre-epistemological world of poetic logic was the *New Key* to teach writing to children as a process of a perception coming to be a conception. "Before speech there is no conception: there is only perception, and a characteristic repertoire of actions, and a readiness to act according to the enticements of the perceived world." (Langer, 1960, p. 125; Britton, 1970, p. 190)

Storytelling begins early. Storymaking earlier. As infants, we name our transitional objects to check that they are still there and get them faster.[176] It quickly becomes a game. Naming becomes talking, talking becomes expressing and all of a sudden little Munros and Hemingways are running around the family room objectifying their subjective experiences into presentational abstractions of language art.

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[176] See Donald Winnicott (1986, pp. 89-97) for an excellent introduction to his theory of transitional objects.

Langer's "characteristic repertoire of actions" is affective inquiry's

matrix of possible, actual and presentational processes that transform perception into

conception. All conceptions are symbolic projections of felt experience. Some are

internalized as intuition, imagination and affirmation. Others are externalized as

potential, event and semblance. The "readiness to act" is the potential reality for

possibility to occur. The internalizations are affective acts of intuition, imagination and

affirmation that documentary exsomatizes as flash, moment and voice. The

externalizations are virtual productions of potential, event and semblance that

documentary realizes as script, shoot and edit. Story makes language's sandwich of

creativity from the processual *recognition of* and *response to* possible, actual and

presentational experience of affective and virtual slices of life.

More Productive Mode

Britton's (1970) writing theory personified, Dewey's distinction between the

artistic and the aesthetic and Langer's studio versus audience standpoint as "participant

and spectator" using Piaget's division between the experience of a moment and the

'whole of experiences' leading up to the moment" (p. 102). Immordino-Yang and

Damasio's (2007; 2015) originary creative processes of *recognition* and *response* provide

a neurobiological and neuropsychological basis of understanding how both modes are

active during writing and reading and how those modes are recognizing and responding

to original experience. Reading is an original experience of reception. Writing is an

original experience of production.

I understand the distinction as the productive and receptive modes of affective inquiry that fill the virtual space of imagination with creative and interpretive originality. The debates between art and science and writing and reading can perhaps be better understood as a continuum of human mentation that runs from the perception of an affective subject to the demonstrability of an effective result. In science the effective result could be considered reproducibility. In reading it could be considered believability. The operative distinction then becomes the making versus the doing. Sometimes, and some, scientists design experiments that demonstrate patterns of reproducible behaviours. Sometimes, and some, scientists conduct experiments to demonstrate patterns of reproducible behaviours. Creative artists, like writers and filmmakers, make moments that present semblances of original experience. Interpretive artists, like actors and musicians, perform moments that present semblances of original experience. When we write we are creating an original work. When we read we are interpreting an original work. Like Elbow, the essence of my bias for the creative over the critical is that the best way to learn to read and write, is to write because when you are writing, you are reading, but not the inverse.

Productionism's Messy Participant.

Langer (1988) locates "prescientific knowledge" the formulation of felt human experience as, and from, instinct, intuition, imagination and presentation based on a more inclusive ontological assumption than Guba's and Lincoln's (p. 23).

> Knowledge begins, then, with the formulation of experience in many
>
> haphazard ways, by the imposition of available images on new

experiences as fast as they arise; it is a process of imagining

not fictitious things, but reality, the making of reality out of impressions

which would otherwise pass without record. (pp. 27-28)

My mashup proposed an ontological assumption of possible divergence, an epistemological assumption of participatory emergence and a methodological assumption of presentational convergence. Because artistic knowledge begins with dynamic realities the traditional ontological, epistemological and methodological based on static modes of inquiry do more to distort rather than demonstrate the true nature of art's process knowledge. "As Brian Massumi (2002) has emphasized, approaches to affect would feel a great deal less like a free fall if our most familiar modes of inquiry had begun with movement rather than stasis, with process always underway rather than position taken" (Gregg & Seigworth, 2010, p. 4).

Britton's 'participation', as the language arts' edition of Langer's 'feeling' and Piaget's 'affectivity', demonstrates how intuition feels the experience, imagination sees the moment and affirmation presents the story.

Damasio's (2012) core concept of "Self Comes To Mind" explains the neurological basis of Leroux's creative process. Leroux's three stories are the dynamic processes of the proto-self, core-self and autobiographical self, making stories that define them*selves* from their experience. They recognize an affective entity in an actual occasion and respond to it with an imagistic shimmer of proto-self that they protagonize into an autobiographical feeling. What they are experiencing are emotions, affect and feelings all the time. The body-mind maps these various affective data streams and by

way of the central nervous and endocrinal systems sends them to various parts

of the brain so a mind can be produced to make sense of the data. The body is the source

of the affective data stream. The brain handles most of the central processing and the

mind is produced from these dynamic creative processes of self-production that

understand what happened, what is happening and what might happen if.

The Consideration of Possibility

In an early memo presented and discussed in seminar at the outset of this

investigation I conceptualized my practical knowledge of creativity as "the consideration

of possibility." (p. 4) Act 1 presented two main considerations of possibility. The first

considered the possibility that critical feeling fosters creativity by teaching affective

inquiry as storytelling's affirmative methods of feeling, seeing and saying. The second

considered the possibility that documentary's storymaking practices of scripting, shooting

and editing exosomatize feeling, seeing and saying as creative sub-processes of

storytelling.[177] These considerations produced a third possibility that storymaking is

language art's paradigm of affective inquiry. I call that possibility *productionism* and

conceptualize its affirmative knowledge process as clear and present possibility as what

feeling does to possibility that makes story.

The art part of productionism comes from Aristotle's concept of artistic

knowledge as production in *Nicomachean Ethics.*

> …all Art has to do with Production, and contrivance, and seeing how any
>
> of those things may be produced which may either be or not be, and the

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[177] Cued by Lubart's (2000) conclusion that "Theories of the creative process need to specify in much greater detail how the subprocesses can be sequenced to yield creative productions. This issue should be central to any model of the creative process" (2000, p. 305).

origination of which rests with the maker and not with the

thing made. (1953)

The education part of productionism comes from Papert's constructionism as

learning-by-making that embraces two learning styles inherent in documentary

storymaking: *bricolage* and *closeness to objects*. Massumi's (2002b) productivist

proposal of affective inquiry sticks the two parts together by showing how emergence is

creativity's fundamental dynamic, essential in art and

> precisely the focus of the various science-derived theories that converge
>
> around the notion of self- organization (the spontaneous production of a
>
> level of reality having its own rules of formation and order of connection).
>
> Affect…is akin to what is called a critical point, or a bifurcation point, or
>
> singular point, in chaos theory and the theory of dissipative structures.
>
> This is the turning point at which a physical system paradoxically
>
> embodies multiple and normally mutually exclusive potentials, only one of
>
> which is ''selected.'' ''Phase space'' could be seen as a diagrammatic
>
> rendering of the dimension of the virtual. The organization of multiple
>
> levels that have divergent logics and temporal organizations, but are
>
> locked in resonance with each other and recapitulate the same event in
>
> divergent ways, recalls the fractal ontology and nonlinear causality
>
> underlying theories of complexity. (pp. 32-33)

Bricolage.

In the same interview that Leroux explained in her three-story concept of

documentary storymaking, she refers her editing process as "bricolage" as the method of

finding the story in the recorded material by placing clips of audio-visual affective data

next to each other in a timeline. (2004).[178] She explains it as "the art of listening to how

the material feels and looking at how it sounds" (2017). The practice she is describing is

synaesthetic and her narrative application of it is a clear example of how feeling ideas,

ideaesthesia, produces "phenomenal experience" that produces additional phenomenal

experience in order to "effectively combine an insight with feeling"(Nikolic, 2016).

Nikolic's explains ideaesthesia as the operative distinction between art and entertainment

in that "entertainment runs on emotions" and carries "little meaning" while "the

sensations of an art piece are combined with insights…[that] may help us learn

something about real life [and] often…make sense of emotions" (Nikolic, 2016) The

editing process is divided into logging, assembly, rough and fine cuts that progressively

affirm the affective data into a narrative semblance of what happened as a virtual event.

Papert (1986) shows how bricolage was an alternative to analytical methodology

that Levi-Strauss first proposed as a "science of the concrete" (p. 168). "Bricoleurs

construct theories by arranging and rearranging, by negotiating and renegotiating with a

set of well known materials" (p. 169).   Documentary filmmakers commonly write and

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[178] Lousie Leroux is a French mother tongue and English second language speaker. The interviews were conducted in a 70/30 mix of English and French. What tended to determine the use of French was the level of difficulty to find an accurate translation for the noun, verb, or object she was describing. Bricolage, mise-en-situation and assemblage are the untranslated French-language concepts from Leroux's interviews that I use here denotatively.

edit and even shoot their own films.[179] By the time they get to the edit room

they know their material extremely well. Screening of rushes, logging the footage and

assembling the selects are all built in design phases to get to know the material well

enough to use the bricolage process of documentary production.

Closeness to the object.

Using the same example that Schön (1992) uses to describe how Dewey's

"reflective conversation with the situation" works in "the production of artifacts" (pp.

126-127), Papert (1986) quotes geneticist Barbara McClintock who describes her

personal process epistemology as one of "proximity" rather than "distance" (p. 176).

> "For McClintock the practice of science was essentially a conversation
>
> with her materials. "Over and over again," says Keller, McClintock "tells
>
> us one must have the time to look, the patience to 'hear what the material
>
> has to say to you,' the openness to 'let it come to you.' Above all one must
>
> have a 'feeling for the organism '""

There is little to distinguish McClintock's 'science of conversation' from

Leroux's 'art of listening'. The fact that living organisms are both women's foci of

inquiry is more correlation than coincidence.

The Confrontation of Possibility

The more I studied the concept of critical feeling it became clear that the

consideration of possibility had a relatively short shelf life and that it must be catalyzed

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[179] Cinema Veritists almost always do.

with other types of experience to maintain what I call a processual creative

dynamic.[180] The common everyday manifestation of creative confrontation is the writer's

page, the sculptor's clay and the actor's character. Creativity is the process of producing

that starts with nothing and ends with something. The way artists get from nothing to

something is by confronting the various possibilities, actualities and presentations glaring

back at them in the empty form. That confrontation is ultimately self versus self.

Damasio breaks it down as the proto-self, the core-self and the autobiographical self. The

ideaesthesia of presentational abstraction clearly describes creativity's confrontational

process. The context of the confrontation is ultimately Do I matter, if so, how?

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[180] Damasio makes reference to a similar discovery regarding divergent thinking that many people confuse for creativity.

Scene 2: *The Paradigm*

Core Samples

…if I doubt whether I am nor not, I doubt of my true being.

Giambattista Vico, (2009, p. 180)

The primary word is not a straightforward symbol for a concept but rather

an image, a picture, a mental sketch of a short concept, a short tale about

it—indeed a small work of art.

Lev Vygotsky, (1962, p. 75)

The symbolic transformation…operating spontaneously and involuntarily

at a mental level of sheer perception is precisely the projection of

feeling—vital, sensory and emotive--… this sort of emotive import is a

natural propensity of…childhood experience. It…persists in some

people's mature mentality; and there becomes a source of artistic vision,

the quality to be abstracted by the creation of forms so articulated as to

emphasize their import and suppress any practical appeal they would

normally make. This is the just ground for the frequent assertion that an

artist must see and feel as a child.

Susanne K. Langer, (1988, pp. 75-76)

The adolescent is the individual who commits himself to

possibilities.…adolescence is the metaphysical age *par excellence…*

Bäbel Inhelder & Jean Piaget, (1958, pp. 339-340)

Memo

The Matrix of Affective Inquiry

The Affective Ambients	Intuitive	Imaginative	Affirmative
Documentary Storymaking	Script_*in development*	Shoot_*in production*	Edit_*in postproduction*
Basic Social Processes	Feeling	Seeing	Saying

Dynamic Reality of Response & Recognition

	virtual feeling	potential	event	semblance
Experience	affective confrontation	possibility	actuality	presentation
	emotional situation	intuition	imagination	affirmation

Core Categories of the Formal Grounded Theory	Radical Creativity	Affective Inquiry
Core Category of the Substantive Grounded Theory	Critical Feeling	

The Creative Advance of Self Production	Proto Self	Core Self	Autobiographical Self

Data	activity	analog	a suspension (bridge)	an image (artefact)	a bricolage (assembly)
	action	projection	the apperception	the apprehension	the assembly
	act	impulse	flash of divergence	moment of emergence	voice of convergence
	situation	tension	catch and allow	be and see	look and listen

The Presentational Immediacy of a Dynamic Whole	Occasion	Truth	Certainty

Ancient Ideas	Noesis	Poesis	Conatus

Productionism

Productionism is art's process knowledge of *coming into being* that makes meaning from experiential acts of self-production. It involves three ambient experiences of creativity's dynamic processes that correspond to ontological, epistemological and methodological assumptions distinguished by what feeling does to experience to make it clear and present within an ambient dynamic.[181] The dynamic processes of feeling experience that Langer's act concept identifies, generate ambients of creative activity that produce categories of perceptual reality. The ambients form as affective reenactments of an emotion to the point they are perceived as divergence, emergence and convergence. It begins by responding to an impulse that is recognized intuitively, imaginatively, and presentationally. The ambients's perceptual forms flow along a dynamic process reality of being possible, to being actual, to being presentable, to being projectible.

General Note on Creativity's Dynamic Reality

All three reality experiences exist within each ambient. That's the openness of Langer's "open ambient…of protoplasmic response to stimuli" (1988, pp. 391, 396). The inbetweeness of: potential possibilizing more potential; eventfulness actualizing more events; semblance presenting more semblances. Documentary's substantive example of the open inbetweenness of creativty's affective experiencing are the flashes, moments, and voices that emerge while scripting, shooting and editing. What makes documentary's storymaking model so effective in teaching creativity is that it emulates the processual flow of the creative advance in that flashes are more frequent during scripting; shooting is

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[181] See Langer's "dynamic whole" (1988, p. 108).

designed to produce moments; and editing is conducive to responding to the

voices that emerge from the material.

Jargon Notes

To grounded theorists

(1) critical feeling is a core variable of creativity's basic social processes[182] of

feeling, seeing and saying in a substantive grounded theory of documentary storymaking

by considering how artists confront possibilities as dynamic somatic realities of an

endosomatic impulses and an exosomatic tensions that must be formed into potential

realities to be known. The core category in the substantive data that supports this is how

the *mise-en-situation* is used to define the moment that documentary filmmakers refer to

as the feeling of being there. (Wintonick et al., 1999; Leacock, 2011)

(2) clear and present possibility is the core variable of art's basic social processes

of intuition, imagination and affirmation in a formal grounded theory of *productionism*

by considering what feeling, seeing and saying do to experience that transforms

possibility into actuality so as to present an affirmative truth. The core category that

supports this in the substantive data is *the feeling of being there* as how documentary

storymaking externalizes the ontological, epistemological and methodological processes

of presentational abstraction in Langer's theory of mind.

To epistemologists

(1) *productionism* is the name I propose for an artistic knowledge paradigm

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[182] I do not argue that feeling, seeing and saying are basic social processes. I assume the rather obvious position that they are the basic social processes of human beingness . For a more empirical perspective at the leading edge of educational research, Immordino-Yang's and Singh's (2015), *Perspectives from Social and Affective Neuroscience on the Design of Digital Learning Technologies*, is well argued and leaves little doubt that feeling, seeing and saying are social processes of human consciousness.

(2) *radical creativity* is my name for productionism's ontoepistemic[183] assumption of *divergence*, as in a way of <u>being to know **of**</u> the dynamic processes by which reality comes to be. The ontological processual experience I call, *being to know*, enacts a dynamic creative tension of *catch* and *allow*.

(3) *affective inquiry* is how I describe productionism's epigenetic[184] assumption of *emergence*, as in a way of <u>knowing to be **of**</u> the relational dynamics of affective data inbetween the felt experience of knower, knowers, subject, subjects and knower/s as subject/s. The epistemological processual experience I call, *knowing to be* enacts a dynamic creative tension of *be* and *see*.

(4) *critical feeling* is how I describe productionism's ontomethodic[185] assumption of *convergence*, as a way of <u>doing to be **of**</u> the recreational dynamics of presentational voice emerging from the material of the actual experiences of knower/s subject/s as it is affirmed. The methodological processual experience I call, *doing to be,* enacts a dynamic creative tension of *look* and *listen*.

The bolding of the word **of** in each of the underlined ambient dynamics indicates arts' knowledge *of,* empathetic identification. (White, 2014)

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[183] My term for a way of potentializing intuitive possibility by being part of the reality and part of the nature of the reality to be known.

[184] My term for a way of actualizing potential reality as a hyper-affective awareness, or the hyperaffectivity of genetic unconsciousness that produces an artefact of the experience. See Damasio Self loc. 4074) for his explanation of how the genomic unconscious substantiates the genetic unconscious.

[185] My term for a way of affirming truth from actual situations as a presentational abstraction that produces a semblance of reality.

Basic Beliefs

1.   Art is the knowledge of producing symbolic forms of human feeling.[186]

2.   Creativity is the response and recognition processes of self-production.[187]

3.   Human feeling is a dynamic ambient reality of affective experience perceptible as divergence, emergence and convergence.[188]

4.   Affective inquiry is art's process ontology of critical feeling.[189]

The Making Of Self

If the knowledge of art is production and the origins of creativity lie in the response and recognition processes of self-consciousness then the ontological, epistemological and methodological dimensions of a productionist paradigm of artistic knowing must be self-processing, or self-processual in that they are inherently more ontomethodological than epistemological. Producing the feelings of being your self—proto, core and autobiographical--is prerequisite to knowing how your self feels. The epistemological stance of inquiry that establishes the I/Thou can only be incremental as the sense of self is <u>being</u> <u>done</u>. A *productionist* stance of inquiry is more an ontological/methodological hybrid with only brief moments of epistemological focus. What Damasio (1999) identifies as the "feeling of knowing" that emerges intermittently from self-production's dynamic processes (p. 26). I conceptualize them as three dynamic

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[186] Core samples (Aristotle, 1869, pp. 186-187; Langer, 1953, p. 40)
[187] Core samples (Immordino-Yang & Damasio, 2007, pp. 7-8; Stengers, 2008, p. 103)
[188] Core samples (Damasio, 2012, pp. 151-163; Massumi, 2002b, pp. 1-21)
[189] Inspirational sources of Langer's epistemology as process ontology (Dryden, 2016, pp. 1-6) Vico's idea of *literality* as the preepistemological sense of reality he attributed to the metaphors of the prehistoric poesis as a historical basis of critical feeling. (Luft, 1993, p. 78)

ambient experiences; perceptible as, divergence, emergence and convergence

of self-production: produced by three distinct forms of creative activity: radical creativity,

affective inquiry and critical feeling.

Radical Creativity

Ontoepistemic Ambient

Ontoepistemic is my term for a way of potentializing intuitive possibility by being

part of the reality and part of the nature of the reality to be known. The ontoepistemic

assumption is that divergence is a dynamic reality's way of being possible as it becomes

potential. It refers to the knower's sense of protoself to apperceive the intuitive

spontaneity of the situation as instinctual reflexive. The dynamic process is, or will be,

divergent. The response is impulsive. The recognition is intuitive. The ambient dynamic

reality is radical creativity; my conceptualization of storymaking's primordial form of

knowledge production based on Vico's principle of *verum factum*.

Not as an ancient example of a proto-constructivist epistemology of meaning

making, but as originary form of radical creativity the prehistoric poet-makers used to

invent their world by storying their experiences. It is the prelogical creative process

ontology of Vico's "true Homer" that Luft (1993) identifies as "ontological creativity"

and Marshall (2010) describes as the "iteration of possibility" that produces truth in the

form of affirmative empiricism to generate the amount of intuitive possibilities required

to make a potential reality.

Substantive examples of radical creativity include (1) automatic and semi-

automatic writing exercises that writers use to generate flow, (2) "Italian" readings and

rehearsals the actors use to embody their lines and blocking, (3) the assembly

cut documentary filmmakers use to screen all the logged material in one session. Most

types of brainstorming exercises intend to create an intuitive ambient of radical creativity.

We taught this process of inquiry in Salt, based on the idea of scrapbooking's

non-linear, mixed-media imagistic aesthetic. Instead of scripts, I had the Salt girls

produce *zines* for their films by generating textual, aural and visual metaphors that

presented the various ideas they intended to explore in their films. Those zines were

presented as the primary pre-production creative material to the NFB executives who

greenlit the project for production. The zines contained the divergent originary creative

impulses the girls responded to that formed the possibility of a potential youth-directed

documentary that the NFB commissioned. Years later in a professional television

writer's workshop in Los Angeles, I was introduced to an exercise called the 50/50, 20/20

designed to produce an over-abundance of flashes and moments to generate what this

particular method called "special affects" (Gordon, 2009).[190] The zines scrapbooked the

special affects of each girls' film.

Affective Inquiry

Epigenetic Ambient

Epigenetic is my use of the term for a way of actualizing potential reality by

knowing where and how to be part of the original reality event. The epigenetic

assumption is that emergence is a dynamic reality's way of being actual as it becomes

event. It refers to the knower's sense of core self to apprehend an actual image of the

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[190] Defined as the process of making character and characterization "decisions by degrees" (Gordon, 2009, p. 36).

situation as an affectual perspective. The dynamic process is, or will be, emergent. The response is affective. The recognition is imaginative. The ambient dynamic reality is affective inquiry; my conceptualization of storymaking's core creative process dynamic based Langer's act concept that art produces its symbolic forms of felt life from situational images of affective experience. (Langer, 1988, p. 26; 1942, p. 194)

The epigenetic stance of affective inquiry is substantiated every time a cinema vérité filmmaker puts a camera on their shoulder and looks through the lens. There is an epistemological shift from the possible to the actual, from the personal to the cultural, from development to production, as the meaning maker starts recording the affective data that Langer details as the "visual,…gestic, kinesthetic, verbal…situational…materials of imagination" (p. 26). The relationship between the knower and the reality to be known is affective. The participatory stance of inquiry is in the line of affective fire.

We taught this process of inquiry in Salt by pairing the girls together in a Director/Assistant Director configuration. The assistant director's primary role was as the creative guardian of the director's artistic vision. The AD's second role was B-Roll camera operator of a *making of* account of the process. The pedagogical design thinking behind the dual mandate was (1) the collective vision of two younger directorial voices would be harder for an older crew of experienced film professionals to ignore, and (2) the more time the directors had looking down a camera lens the better they would be at communicating their vision in terms of visual storytelling. In terms of knowledge production while the Director was busy being and doing director things, the Assistant Director produced the empathetic knowledge of the Director's situation. In terms of film

production, cinema vérité took the camera off the tripod and put it onto the

maker's shoulder to gain better access to the affective experience. In Salt, we took the

camera off the shoulder of the cameraman and put in on the shoulder of the subject to

gain better access to the learning experience. The student director's epistemology flipped

from spectator/receiver to participant/producer.

Critical Feeling

Ontomethodic Ambient

Ontomethodic is my term for a way of presenting affirmative truth in a semblance

of actual events. The ontomethodic assumption is that convergence is a dynamic reality's

way of being present as it becomes a semblance. It refers to the knower's sense of

autobiographical self to assemble the presentational immediacy of the situation as

symbolic projection. The dynamic process is, or will be, convergent. The response is

empathetic. The recognition is affirmative. The ambient dynamic is critical feeling, my

conceptualization of storymaking's primary assemblage of empathetic identification is

based on Damasio's (1999) concept of "wordless knowledge" (p. 26).

The ontomethodic process of critical feeling is substantiated every time a cinema

vérité filmmaker sits down in front of the screens of their edit suite. The epistemology

shifts again from the actual to the present, from the cultural to the social, from production

to post-production. What the knower has to do, and not do, to

> (1) keep the flashes of possibility active

> (2) and the moments of actuality vital

> (3) while looking and listening for the affirmative voices of semblance

(4) as the affective data clusters converge

(5) to form felt experience.

We taught this inquiry process in Salt by providing each director two weeks of individual editing time with their supervising director Louise Leroux. This decision was specific to this production. We had originally gone with a professional editor as per standard NFB practice, but it was soon apparent that this did not fit Salt's unique creative process of participant learner we had established over the last year of development and production. The pairing of Director/Assistant Director that worked extremely well in the shooting process to foster authorial self was also necessary in the editing. Each girl received basic training on the edit suite and the time to edit a narrative look and feel of their raw footage with Leroux who by that time was their most trusted facilitative co-creator.

It was this creative situation that externalized the inherent empathy of productionism's ontomethodic ambient processes. In addition to substantiating Swanger's and White's epistemological category of art's education, it distinguishes writing's reflexive response process of presentational abstraction from reading's reflective response of discursive abstraction. This explains how a great reader can be a lousy writer, but not the inverse. It is the basis of my contention that storymaking's creative processes of presentational abstraction is the foundational epistemology of language arts learning that should be taught in the natural order they occur: first.

The Matrix

Each one of my core samples in this scene refer to the way children naturally produce knowledge using creativity's basic social processes of feeling, seeing and saying. Each of the quoted authors asserts that children learn differently than adults, the fundamental difference in learning style is creative versus critical and that creativity's learning style is fundamentally the production of narrative imagery. (Vico, 1965; Vygotsky, 1998, pp. 151-166; Langer, 1942, pp. 83-116; Piaget, 1977, pp. 103-105, 483-507) *The Matrix of Affective Inquiry* is my assemblage of how the substantive and formal theoretical samplings of documentary storymaking externalize creativity's basic social processes in three ambient dimensions of affective experience.

Langer's (1988) "dynamic matrix of life" (p. 116) provides a biological basis of how art produces knowledge using "symbolic or symbolically transformed ambient[s], with endosomatic and exosomatic dimensions" produced from creative processes of acts, actions and activities generated from responding to and recognizing environmental situations (Innis, 2009, p. 6). Documentary storymaking teaches creativity's process knowledge of production by replicating affective inquiry's process phases and imposing their natural sequencing. One small, but essential, edit to Immordino-Yang and Damasio's (2007) description of creativity's originary dynamics in their model of emotional thought illustrates the point.

Ambient Dynamics of Response & Recognition

They point out "that the chief purpose of education is to cultivate children's building of repertoires of cognitive and behavioral strategies and options, helping them to

recognize the complexity of situations and to respond in increasingly flexible,

sophisticated, and creative ways" (p. 7). They go on to describe how "out of these

processes of recognizing and responding, the very proceses that form the interface

between cognition and emotion, emerge the origins of creativity" (p. 7). Later they state

"the processes of recognizing and responding to complex situations, which we suggest

hold the origins of creativity, are fundamentally emotional and social" (p. 7). Grounded

in Damasio's (1994) somatic-marker theory they describe an evidence-based framework

for emotional thought in essentially the same way Langer describes the dynamic matrix

of her act concept.

> Emotions entail the perception of an emotionally competent trigger, a
>
> situation either real or imagined that has the power to induce an emotion,
>
> as well as a chain of physiological events that will enable changes in both
>
> the body and mind.(p. 7)

They locate a "domain of emotional thought that creativity plays out through

increasingly nuanced recognition of complex dilemmas and situations and through the

invention of correspondingly flexible and innovative responses" (p. 8). They note that

"both the recognition and response aspects of creativity can be informed by rational

thought and high reason" (p. 8). And propose "In our model, recognition and response

processes are much like the concepts of assimilation and accommodation proposed by

Piaget" (p. 8).

While, they do not state explicitly that the origins of creativity lie in a perceptual

sequence of recognizing and responding to emotional situations, by repeatedly describing

creativity's originary processes as "recognition and response" they imply an

order of operations (pp. 7-8) that is either, the opposite of, or incomplete in comparison to

Langer's act concept of an open ambient dynamic matrix. Both models of creativity are

based on emotional perception and both Langer and Damasio distinguish emotions from

feeling as a processual dynamic that Massumi identifies as affective responsiveness.

Langer's perception-fed, imagination-guided processes of presentational

abstraction fit the processual ambient dynamics of documentary storymaking's

production model of critical feeling's feel, see, say circuit the case for which Langer

(1988) makes by defining "feeling [as] a verbal noun—a noun made out of a verb, that

psychologically makes an entity out of a process (p. 7). For Langer, this processual

dynamic "is what is *felt as impact* and what is *felt as action.* The existence of these two

fundamental modes of feeling rests on the nature of vitality itself. The pattern of stimulus

and response, the guiding principle of most psychological techniques…" (1988, p. 9).

Langer's stimulus / response sequence better represents creativity's process ontology of

human being*ness*.

Britton's participant spectator dynamic also fit the storymaking model of filling

an empty form—Langer identifies "form" as "action" with intuitive perception. Because

feelings are recognized by back checking them with remembered experiences, placing

recognition before response suggests that we remember the feeling we are having before

we have it. "Repertoires of cognitive and behaviorial strategies" and "the interface

between cognition and emotion" suggest the same. Langer's dynamic ambient model

shows how creativity's critical feeling processes produce meaning from a steady flow of

stimulative-formative-affirmative experience. Damasio's (1994) original

description "of behaviour and mind" sequence of processes as, "actions spontaneously, or

in response to stimuli in the environment; that is, they produce behaviour", matches

Langer's presentational, Britton's participatory, and Massumi's affective inquiry stances

(p. 89).

Immordino-Yang's sequence of creative processes reflects the pervasiveness of

scientific demonstration in education as its' default epistemology of *seeing is believing*.

What the fields of creativity, affective inquiry and consciousness/mind theory tend to

agree on is that a significant amount of human mentation is preconscious and pre-

reflective. Damasio explains the correct feeling/thinking, affect/cognition ratio in his

assertion that rather than considering the human mind a thinking machine that feels, it is

more accurately described as a feeling machine that thinks.[191] Documentary storymaking

offers a practical model of teaching creativity as affective inquiry by reproducing and

externalizing creativity's emotional, affective and social processes in what I suggest is

their natural order of occurrence as intuition, imagination and affirmation. It is

fundamentally an ontological *being is feeling* stance of inquiry. Damasio (1999) locates

it at the threshold of knowing (p. 43) Documentary practice substantiates it as "defining

the moment" of "the feeling of being there" (Wintonick et al., 1999; Leacock, 1997,

2011). The professional paradigm fits Britton's Langerian/Piagetian theoretical

framework of experiential perceptual distinction. Documentary storymaking's dynamic

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[191]   See (Damasio, 2010b) What Role Do Emotions Play in Consciouness? *Self Comes to Mind*. Retrieved from
https://www.youtube.com/watch?v=Aw2yaozi0Gg

matrix of affective inquiry I am proposing externalizes these basic creative processes in three ambient dimensions of affective experience.

In Sum

Research Answers

So, how can creativity be fostered through affective inquiry as storytelling in the English language arts? By distinguishing storytelling, as art's process knowledge of distribution, from storymaking, as art's process knowledge of production.

The easiest way to do this is by understanding that when you are reading you are telling yourself a story. When you are writing, you are making your self a story. The story is the sandwich of possibility from the clear and present feelings of being your self. The possibility is ultimately, radically, and always, …you.

And, how can the creative processes of documentary filmmaking offer a practical model of affective inquiry as storytelling in the English language arts? By exposing storymaking's affective edge between being and knowing and immersing the inquirer in a process ontology of artistic expression that exosomatizes creativity's basic social processes of self-production.

Documentary's production phase sequence of scripting intuition, recording imagination and assembling affirmation is a biomimetic externalization of creativity's basic social processes of feeling, seeing and saying. As a teachable model of creativity's dynamic processes of affective inquiry documentary promotes responsible criticality in language arts learning by remaining within a paradigm of artistic knowledge that

replicates knowledge production's natural phase sequence of creative

perception precedent to critical reflection.

By distinguishing storymaking, from storytelling, documentary redefines writing

from reading by clearly delineating the productive participant from the receptive

spectator and illustrates the fundamental differences in the structural dynamics of

Langer's concept of symbolic projection as what art does, and presentational abstraction,

as how art is made. This distinction is perhaps the most important safeguard against

further categorical errors of epistemology that the political socioeconomic processes of

curricular design activate. If not the most important distinction, Aristotle's assertion that

making art and doing art are two different things in Book 6 of *Nicomachean Ethics*

certainly makes it the oldest. That fact alone should be understood as a precaution to

social scientists who wish to contribute to the source code of language learning.

Epilogue : *The Basis for Research*

> **Substantive**

I am funded to design a proof of concept for a digital interactive online learning

platform of cinema vérité storymaking. The project allows me to apply my concept of

critical feeling to a longitudinal research project that will gather the data necessary to

further substantiate and formalize the grounded theories presented here. The research

design includes an expert system of artificial intelligence that will collect and code the

data necessary to fully saturate the core categories. Once that data set is stable I want to

employ the use of magnetic resonance imaging and magnetoencephalography

technologies to build an empirical set of neurological data to test my biomimetic

hypothesis with the intention of proposing a basis of research for a grounded

theory of creativity.

Formal

Radical creativity and affective inquiry were only introduced here as first

impressions of an ontology and epistemology of artistic inquiry in order to try and

formalize the concept of critical feeling as a methodology of productionism. Starting

from a study of critical feeling as art's core methodology I want to study the concept of

radical creativity as a process ontology and the concept of affective inquiry as a process

epistemology of artistic knowledge.

In particular, I mention here that each one of documentary storymaking's

production phases is connected to the next by a bridging process that I refer to with

Gregg's & Seigworth's (2010) term of *"in-between-ness"* (p. 1). The concept of

inbetweenness has great potential and I would like to look into it as a teachable concept

of Vico's *conatus*[192] and Csikszentmihalyi's *flow*.[193]

General

The idea of clear and present possibility intrigues me as a way to conceptualize a

general theory of creativity. I plan on using the substantive data from my research project

and the formalization of the concepts introduced here to write a general theory of creative

pedagogy based on grounded concepts of artistic inquiry.

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[192] See (Vico, 1988, pp. 172-174)
[193] See (Csikszentmihalyi, 1990)

The End

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Endnotes

[i] **Theoretical sampling** is the process of data collection for generating theory whereby the analyst jointly collects, codes, and analyzes his data and decides what data to collect next and where to find them in order to develop his theory as it emerges.   The process of data collection is *controlled* by the emerging theory, whether substantive or formal. (Glaser, 1978, p. 36)

[ii] The core stage in the process of generating theory, the bedrock of theory generation, its true product is the writing of **theoretical memos**.   If the analysts skips this stage by going directly from coding to sorting or to writing—he is not doing grounded theory.   Memos are the theorizing write-up of ideas about the codes and their relationships as they strike the analyst while coding.   Memos lead naturally to abstraction or ideation.   Memoing is a constant process that begins when first coding data, and continues through reading memos or literature, sorting and writing papers or monograph to the very end.   Memo-writing continually captures the "frontier of the analyst's thinking" as he goes through either his data, codes, sorts or writes. (Glaser, 1978, p. 83)

[iii] While ideational memos are the fund of grounded theory, the **theoretical sorting** of memos is the key to formulating the theory for presentation to others whether in words or writing….It consists of setting up the memoes in a theoretical outline in preparation for the writing stage.

Writing grounded theory requires a "write-up" of the theoretical sorting of memos. So goes the sort, so goes the paper or book. (Glaser, 1978, p. 116)

[iv] **Creative pedagogy** is the science and art of creative teaching….If pedagogy in general is defined as the study of the process of teaching, then creative pedagogy is defined as the science and art of creative teaching (Aleinikov 1989). Creative pedagogy is a branch of pedagogy that emphasizes the leading role of creativity for successful learning. In its essence, creative pedagogy teaches learners how to learn creatively and become creators of themselves and creators of their future.

The functional definition of creative pedagogy is longer and more complex. The founding work on creative pedagogy gives a definition in the form of a formula of invention – a strict word pattern used to describe inventions for patenting:

> Creative pedagogy that includes educational influence on the learner for acquisition of certain study material (subject) [as pedagogy in general] and differing from the above by the fact that in order to achieve higher efficiency of learning, the pedagogical influence is provided on the background of centrifugal above-the-criticism mutual activity in which the learner is raised from the object of [pedagogical] influence to the rank of a creative person,

> while the traditional (basic) study material is transformed
> from the subject to learn into the means of achieving some
> creative goal, and the extra study material includes the
> description and demonstration of the heuristic methods and
> techniques. (Aleinikov 1989) as cited in (Amabile, 1983,
> p. 366)

…In the field of education, creative pedagogy is opposed to critical

pedagogy, just as creative thinking is opposed to critical thinking. While

critical pedagogy calls for criticism (Giroux 2010) and actually aims at

growing the number of political radicals (Searle 1990), creative pedagogy

offers the philosophy, theory and methodology of constructive (creative)

development for individual and society. (Aleinikov, 2013, pp. 327-329)

[v] In **method assemblage** two forms of absence are distinguished.

Manifest absence is that which is absent, but recognised as relevant to, or

represented in, presence. Absence as Otherness is that which is absent

because it is enacted by presence as irrelevant, impossible, or repressed.

(Law, 2004, p. 157)

[vi] As defined by (Ennis, 1962) :

Twelve aspects of critical thinking are:

1. Grasping the meaning of a statement.

2. Judging whether there is ambiguity in a line of reasoning.

3. Judging whether certain statements contradict each other.

4. Judging whether a conclusion follows necessarily.

5. Judging whether a statement is specific enough.

6. Judging whether a statement is actually the application of a certain principle.

7. Judging whether an observation statement is reliable.

8. Judging whether an inductive conclusion is warranted.

9.   Judging whether the problem has been identified.

10. Judging whether something is an assumption.

11. Judging whether a definition is adequate.

12. Judging whether a statement made by an alleged authority is acceptable. (p. 84)

[vii] As defined by (McLaughlin & DeVoogd, 2005) :

What is Critical Literacy?

Critical literacy views readers as active participants in the reading process and invites them to move beyond passively accepting the text's message to question, examine, or dispute the power relations that exist between readers and authors. It focuses on issues of power and promotes reflection, transformation, and action.

The Principles of Critical Literacy

The Principles of Critical Literacy (McLaughlin & DeVoogd, 2004) include a number of essential understandings and beliefs about the power

relationship that exists between the reader and the author.   The four principles follow:

[1.] Critical literacy focuses on issues of power and promotes reflection, transformation, and action. (p. 14)

[2.] Critical literacy focuses on the problem and its complexity. (p. 15)

[3.] Critical literacy strategies are dynamic and adapt to the contexts in which they are used. (p. 15)

[4.] Critical literacy disrupts the commonplace by examining it from multiple perspectives. (p. 16)