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Bricolaging Our Assemblage: Co-Authorship of Arts-Based Interventions and Material Evidence Thereof

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An analysis of potential post-humanistic implications of distributive authorship affected in collaboratively pastiched arts-based research journaling, illustrated through graphic evidence of stakeholders' (college students' and instructor's) multimodal work addressing shared experiences in an American university's year-long service learning course sequence. The study approaches the arts-inquiry reflections through the combined lens of Jane Bennet's (2010) neo-materialist reframing of the assemblage model, and Bronwyn Davies' (2006) collective biography methodology, thus considering the complex intra-action of the service learning students' interventions working at a variety of learning sites in Northern California that had identified themselves as desirous of enhanced arts instruction opportunities for their TK-12 students and clients. Service learning students were encouraged, through their ongoing praxis of visual/verbal journaling, to: account for the independent and distributed dynamics of the institutions observed, paying particular attention to the curriculum and pedagogy already offered by those institutions; to consider the implications of the curriculum that they designed in relation to those dynamics; and to describe their personal, ethnographic experience and metacognition regarding their own burgeoning pedagogical and curricular praxis in relation to their partnerships. Following periods of individual research, students, working in congress with the author/instructor, compared and reflected upon their material output, drafting combinative compositions that defied individualistic ideation of authorship.

References:

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Davies, B., & Gannon, S. (2006). *Doing collective biography: Investigating the production of subjectivity*. Maidenhead, Berkshire [England: Open University Press.