

TRANSPOSITIONAL SPACES AND THE PROCESS OF BECOMING-EDUCATOR:
A CARTOGRAPHY OF INTERNATIONAL STUDENT TEACHING EXPERIENCES

A Dissertation
by
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Abstract

TRANSPITIONAL SPACES AND THE PROCESS OF BECOMING-EDUCATOR: A CARTOGRAPHY OF INTERNATIONAL STUDENT TEACHING EXPERIENCES

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This poststructural qualitative study examined the effects of the International Student Teaching experience on student/teacher subjectivity. Using qualitative methods such as interviewing, field observations, student daily audio and written journals, blogs, a/r/tography, arts-based analysis, and social media interactions, this research examined the nomadic shifts and changes in personal and professional subjectivity that American, preservice, international student/teachers experienced based on their participation in a five-week International Student Teaching experience offered at sites in Chennai, India, and San Jose, Costa Rica. As a conceptual framing device, this study engaged the theories of post-humanist philosopher Rosi Braidotti (2006, 2011), exploring her concepts of “nomadic subjectivity,” “transpositions,” and “becomings” in relation to study abroad more generally, and to International Student Teaching specifically. Positioning the international student/teacher as a “nomadic subject” (Braidotti, 2006, 2011) in a *transpositional learning space* in the process of “becoming” (Braidotti, 2006, 2011), this study worked to create a cartographic rendering of a material, affective learning space where participants become *multiple, nomadic, rhizomatic subjects* who experience the world differently in a relational, cultural, embodied, and embedded way.

By engaging a variety of analytical and interpretative tools, the researcher explored what it means to be in the process of *becoming multiple, becoming intercultural, becoming teacher*. This study positioned International Student Teaching as a profound, transformative experience that influenced students' personal and professional subjectivity and prepared student/teachers to affirmatively engage with the diversity of the multicultural, multilingual students and classrooms that they will enter as beginning teachers. By examining study abroad through a different lens, colleges of education can positively promote the experience of International Student Teaching as a dynamic, essential entity within the teacher preparation discourse.

Acknowledgments

It is a strange thing to think that I have come to the end of my doctoral journey, but as I have come to realize with a little help from my friends (and family), while the degree work is finally ending, the journeywork is just beginning. What a crazy-making, wonderous, challenging ride it has been! These past five years I have lived an academic and professional “life on the edge, but not over it” (Braidotti, 2006, p. 163) and I am so thankful that I had all of my traveling companions there to bring me back from the edge over and over again. I couldn’t have done it without you.

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threshold and embrace the rhizome through theory, and in this work. In the Doctoral Program, I would like thank Susan Musilli for her continual guidance, encouragement and friendship. To the faculty and students in the Expressive Arts program, gratitude to you for helping me to find the art in leadership all over again. A special thanks to Corrine Glesne for sharing her qualitative research expertise.

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On a closing note for Rosi Braidotti – thank you for being my theoretical traveling companion and inspiration these many years, and for reminding me that we really are all in this work together.

Dedication

I dedicate this work to all of the children who I have taught over the years, and to my lovely Lilly, the child that I will teach in the years to come. I continue to work in the field of education because of all of you, and for the “love of the world” (Braidotti, 2006, p. 278).

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Foreword

Dear Reader,

I would like to begin by explaining to you why the document you are about to read does not look like a traditional five chapter dissertation. I will use this Foreword in an effort to situate you, the reader, in the creative and theoretically-informed organizational structure of this well-researched and carefully-crafted document. St. Pierre (2011) called for us to imagine research differently when she incited that, “inquiry should be provocative, risky, stunning, astounding. It should take our breath away with its daring. It should challenge our foundational assumptions and transform the world” (p. 623). It is my hope that this theoretically-informed, arts-based dissertation will make your imagination soar and your body hum in provocative, risky and astonishing ways as it works to carry you into the embodied experience of International Student Teaching. Atkins (2012) reminded us that

arts-based dissertations do not look like traditional dissertations...arts-based dissertations typically have included more than the content of the five chapters, though the standard content may not be observable...Often arts-based researchers use evocative metaphorical chapter titles, share detailed and elaborated information about methodology and findings and interweave their literature review with their own conceptual framework. (p. 63)

As an arts-based, postqualitative researcher, I have done exactly what Atkins described and will take a moment now to make these aspects of the dissertation clearly visible.

In addressing the problem of student/teacher subjectivity in the International Student Teaching experience, this dissertation engages the metaphorical idea of cartography, or mapmaking, as a tool to help the readers to follow along with what may sometimes seem like a non-linear organizational structure. This dissertation, like a map, is not linear, but it does provide readers with specific directions and exotic destinations as they accompany the participants and me on a journey through the experience of International Student Teaching. My mapping of the non-traditional aspects of this dissertation begins here. In thinking with Atkins' (2012) attempt description, this arts-based dissertation has ten chapters, not the traditional five. It also begins with a prelude and ends with a postlude, both of which work to artistically guide the reader into, and out of the inquiry. Each of the organizational sections, apart from the prelude and postlude, are metaphorically referred to as Transpositions. The first four Transpositions work to: situate the inquiry in a poststructural theoretical setting; provide a conceptual framework of the project; review multiple bodies of literature; and explain the creative methodology that was implemented. Transpositions five through nine serve as the analytical chapters that explore the theoretically-filtered findings of this research. Finally, the last Transposition talks about what this research does, and can do, as a theoretical, arts-based inquiry. Part of this being an arts-based dissertation, also means that art, poetry, and poetic prose are layered throughout the document as both pieces of the data, and modes of representation. In addition, the theoretical literature is woven throughout the dissertation.

While, Atkins (2012) indicated that each of the traditional sections of a five chapter dissertation may not be immediately observable, they can be found within this document. The traditional introduction section, can be found in Transposition II: Transience. In addition

to stating the research questions in the prelude, the research problem, questions, and significance are revisited in Transposition IV and to conclude in Transposition X. An introduction and review of the theoretical literature is located in Transposition I: Transposing Theory. A review of the traditional literature surrounding study abroad and student/teaching occurs in Transposition III: Translocating Study Abroad and Subjectivity. The methodology is mapped and discussed in depth in Transposition IV: Transdisciplinarity. The type of data collected in this dissertation is discussed in Transposition IV, while the data are integrated throughout the document, but primarily concentrated in the five analytical chapters (Transposition V through IX). The physical data, included throughout the dissertation, take the multiple forms of audio journals, interview transcripts, field logs, written journals, blogposts, original poems, poetic transcriptions, paintings, collages, participant observations, and reflective memos. Transpositions V through IX, the analytical sections, therefore engage the themes, or concepts of Transformation, Transits, Translations, Transactions and Transcendence, that emerge from this profuse data, and use them to describe the findings of this inquiry. Finally, Transposition X: Transmissions operates as the traditional discussion of findings and implications section of the document.

In conclusion, as Atkins (2012) showed, I am not the first doctoral candidate to engage in theoretically-rich, creative inquiry. Others, like Reed (2015) and Voyles (2015), have come before me, and many will come after me, because both the arts and theory offer challenging and exciting ways to experience concepts like International Student Teaching anew. Writing this dissertation has been a journey and I hope that this Foreword will help you navigate the journey, and pause to enjoy the view.

Thank you for reading! Jessica

Prelude: Transpositions



Figure 1. A Paste Painting Entitled “Transpositions - Dancing Dissonance.”
Painted by Jessica Gilway.

Transpositional spaces
liminal middle places
where you leap across an abyss,
zigzag across borders, or
code-switch.

Poem by Jessica Gilway

Researcher Backstory: Jessica, “The Adventures of a Traveling Girl¹”

My previous life experiences in the areas of international travel, and multicultural and cross-cultural interactions and education have provided me a myriad of opportunities for lifelong learning and growth. My adventures as Jessica, the “Traveling Girl,” (Player, 2014) have prompted me to wonder what goes into the process of becoming a world traveler, and

¹ This refers to the children’s book that my daughter reads daily *Lately Lily: The Adventures of a Travelling Girl* (2014) by Micah Player.

have pushed me to explore how one engages in the endeavor of becoming multi-/cross-/inter-cultural. Stemming from a place of deep longing to know and understand the global world, I have always wondered why I do not know more people who have taught abroad, lived abroad, or studied abroad, especially in the field of education. Furthermore, I am curious about why through my own processes of becoming a globally-minded student/citizen, I have been treated as if my overseas experiences were extremely important, highly enviable, admirable, or even to some people detestable.

To be clear, I am thinking of detestable here in two very different ways – either from a position of local-mindedness which espouses the belief that pushing students toward global-mindedness plays into the hyper-capitalistic push to internationalize the field of education, among many other aspects of society; or detestable from the position of nationalistic loyalty, which believes that everyone in the world should revere America and speak English. Either way, I acknowledge that I am treated differently because I have lived, worked, and taught overseas, and I wonder if the predominant research practice of thinking about this experience in terms of developing global or international-mindedness is enough. There is something much deeper and more profound that happens during study abroad that no one seems to talk about and is difficult to put in words.

Faced with many questions about the intense pressure that students today receive to study or intern in another country, and after being ensconced in the neo-liberally leaning globalization discourse (Brown, Lauder, & Ashton, 2011) around study abroad that commodifies cross-cultural or multicultural education, making cultural experiences and exchanges into opportunities that are available for purchase rather than something to be acknowledged as challenging, but also deeply rewarding, I pondered what my broad travel

experiences have had to do with my professional identity as an educator and school leader; and my personal identity as a daughter, wife, mother, explorer, leader, and learner. I found myself wanting to understand how I perceived myself differently after having been pushed to the edge and challenged to grow through the unique opportunity to live, learn, and engage with daily life and schooling in another country. Also, after having myself experienced mostly long-term studying, living, and teaching abroad ranging from four months to three years, I found myself wondering particularly about the potential impact that a short-term study abroad experience, like five weeks of International Student Teaching, could really have on a student's identity and subjectivity.

In order to think critically about these questions bouncing around in my brain, I discovered that what I was desperately lacking was the theoretical language to explain how my subjectivity, the subjective way that I experienced the world, had drastically shifted and changed in the midst of my transformational experiences of living and working internationally. I held a profound desire to speak with and learn alongside students as they experienced living and working abroad to see how it did, or did not, shift or change the subjective way that they experienced the world, the field of education, and the microclimate of K-12 schooling. Therefore, in this dissertation, I explored three burning research questions:

1. In what ways do preservice student/teachers experience International Student Teaching as a transpositional space that produces and affirms participants in their processes of becoming-educators?
2. What educational, social, material, relational and political conditions facilitate transpositions and encourage nomadicism?

3. What possibilities for the emergence of nomadic subjectivity open when student/teachers (preservice education majors) participate in International Student Teaching experiences?

In addition, I explored two thought-provoking methodological questions:

1. How do participants' multiple narrative forms elucidate and articulate the concepts of multiplicity, nomadic subjectivity, and the process becoming-teacher? (with multiple narrative forms being constituted in terms of audio journals, written journals, blogs, social media, storytelling, interviews)
2. What role do a/r/tographic, art-making encounters, and practices play in the emergence of figurations and renderings of nomadic subjectivity and transpositions?

As I circled around these questions, I found myself deeply interested in understanding not just if, but how others had experienced similar changes in their subjectivities as a result of their international educational opportunities. Think about how a student/teacher might go abroad speaking only one language fluently, then come back speaking two; or how a student/teacher might go to another country identifying themselves as American, and come back identifying intimately with the notion of interculturality; or how a student/teacher might go to a foreign country never having experienced being the minority, and come back with a new-found understanding of racial and cultural difference. Having experienced these intense and profound sensations of transformation myself, I believe that the experience of study abroad encourages students', or in the case of this study student/teachers, many different selves (student/teacher/American/English-speaker/White majority/middle class/international student teacher²) to go awry and engage in the process of becoming multiple, nomadic, and

² The use of the oblique (/) here is intended to indicate that a simultaneity and multiplicity. A both/and. In other words, I am at the same a mother and teacher and international traveler. I cannot

rhizomatic (Braidotti, 2006, 2011) because of the multiple ways that they are transposed, or positioned differently, as they follow the transformational path of living and working outside of the United States as part of their educational journey.

In an effort to be pedagogical, I want to take a moment here and briefly situate and contextualize five key concepts that I refer back to throughout the rest of this dissertation: transposition(s), nomadic and nomadicism; rhizome and rhizomatic, becoming(s); and multiple and multiplicity. To begin, I explore what I mean by the idea of transposition, which literally refers to the changing or crossing of positions, like what happens when a study abroad participant walks out of the airport and experiences viscerally the sites, sounds, and smells of a new culture, language, and people. It is in this moment of being smacked in the face by intense newness that they are transposed – they literally cross a border and position themselves anew. Also to clarify, I explain why I used the word *nomadic* here, both as a descriptive word and as a state of being. Think wandering, roaming, being everywhere and nowhere at the same time, living in the middle and occupying liminal, or in-between, space. Imagine people, research subjects, who do not stay firmly in one position but who continually cross borders, or transpose themselves, leaping in a non-linear fashion from subjective, political, embodied location to location.

It is also helpful to explore why I evoke the image of the rhizome and describe myself as *rhizomatic*. Imagine a mass of entangled roots that seems to have no beginning and no ending; heading off in all directions; continually dividing, splitting, and reaching out; or a

separate those subject positions, and it is in the space in-between them created by the oblique, that I am able to understand myself as not just one compartmentalized person. Throughout the dissertation, the oblique (/) is used as threshold, or a doorway, in-between different locations or subject positions, such as in the example of student/teachers, where student/teachers are both students and teachers at the same time. This specific example of student/teachers is explained in depth much further on in the paper.

person, a study abroad participant in this case, who has recently come to realize that they do not know where one iteration of themselves (American/intercultural/bilingual/minority) ends and another begins because as they are immersed in a different language and culture all of their many selves begin to blur together in the midst of their study abroad moment, which holds such potential for in-depth transformation.

Furthermore, thinking with and using the word *becoming(s)*, allows for a focus on the process, or the journey, rather than the end product, or final destination. Envisage a young traveler on a journey for the sake of the travel itself, to experience the process of wandering internationally without a specific end destination or arrival time in mind, in contrast to the tourist with the narrow focus of arriving at a pre-determined, specific destination, or socio-cultural location at fixed time. Finally, when engaging with the word *multiple* or the conceptual notion of *multiplicity*, I conjure an image of many, limitless iterations or variations.

These imaginal wanderings and wonderings led me to ask the guiding questions that informed the development of this study:

1. How does the process of becoming nomadic and rhizomatic; becoming conscious of our multiplicity of subjectivities, or multiple subject-positions; and becoming cognizant of our relational, cultural, social, and political locations through a short-term study abroad International Student Teaching experience, invoke a critique of our own culture, of globalization, and of our teacher preparation practices?
2. How do we enact positive cultural, glocal, and educational change in these areas under critique?

The provocative, evocative, emergent understandings, and conceptual awakenings that emerged as I encountered and entangled myself in these research, methodological and guiding question, through the practices revisiting my own experiences and through doing thorough research and reading, aroused a burning desire and a sense of desperate urgency to engage our future educators in International Student Teaching experiences.

Mapping the Subjectivity of the Researcher

Having lived, worked, studied, and traveled in a number of countries, including Ecuador, England, Bolivia, Costa Rica, Mexico, Thailand, Vietnam, Cambodia, and Laos, I have come to realize that I view the world through an intercultural, multiplicity of subjective lenses. I would argue that these experiences abroad changed my entire being – body, brain, bone, dreams, heart, and soul. The sights, smells, sounds, and textures that emerge when I think about walking the fragrant open-air markets in Bolivia, teaching street children in Ecuador, and the clunky, stammering experience of learning to speak Spanish fluently settle into my being as materially embedded and embodied experiences. I still feel the reverberations of these rich, profound experiences abroad in my daily life as a doctoral student and as an educationally leading-subject (Clark/Keefe & Miller, 2012). Today I speak with confidence about myself as nomadic; a wandering, roaming collection of the multiple subject-positions of teacher, leader, mother, bilingual, woman, etc.; my ethics and politics as sustainable; enduring even in moments when I am stretched to the edge; and my thinking as rhizomatic; following a non-linear, zigzagging pathway toward unforeseen conclusions or emergent understandings. My journey to this place of understanding how I fit into the assemblage of the broader educational system has been, and continues to be one of multiple becomings – becoming-cartographer/artist/researcher/teacher. In thinking with poststructural,

arts-based research methodology of a/r/tography (Irwin & Springgay, 2008), this dissertation project situated me, the researcher, in the process of becoming c/a/r/tographer with each of obliques (/) representing a subject-position (collective cartographer/artist/researcher/teacher) that I occupied throughout this research endeavor. Yet before I became a doctoral student, I did not have the language to think poststructurally or to speak theoretically about transformational international experiences in a way that resonated and reverberated in my mind, my body, and in my academic, relational range of nomadic selves – Jessica, the teacher/leader/woman/Spanish-speaker/doctoral student/parent/international traveler.

When I was introduced to poststructural feminist philosopher Rosi Braidotti's (2006, 2011) work in my doctoral program, her notion of "transpositions" and her figurations, or poetic representation, of the "nomadic subject" brought many of my previous experiences to life using rich, descriptive language such as "nomadism," "rhizome," and "multiplicity." (Braidotti, 2006, 2011). As I searched for images of the rhizome and intuitively explored the notions of becoming nomadic and Braidottian philosophical nomadism (Braidotti, 2006, 2011), I experienced a strong sense of embodied resonance and conceptual relevance. As I voraciously read and engaged with Braidotti (2006, 2011), the sensations and affects that coalesced around my own study abroad experiences; such as the experience of stepping off a plane and being rendered stutteringly incomprehensible by the stark realization that I could not communicate in the Spanish language I had studied so hard, or the tearful, painful moment of being moved deeply and emotionally as I discovered that both of my grandfathers had died in my first weeks abroad; bubbled up, and my fractured sense of singular selfness,

or of myself as one singular person, was diffracted and re-produced using Braidotti's (2006, 2011) material-feminist theoretical concepts as analytical lenses.

So how did I find my way to Braidotti (2006, 2011) in in the first place? This question merits explanation since Braidottian (2006, 2011) nomadic philosophy served as backbone of the conceptual and theoretical framework for this scholarly endeavor.

Serendipitously, two of my professors, Kelly Clark/Keefe and Vachel Miller, were exploring the implications of Braidotti's work at the intersections of educational leadership and doctoral pedagogy, and they invited me to respond to their interpretations and explorations of the Braidottian (2006) notion of "transpositions" (Clark/Keefe & Miller, 2012) using Braidotti's (2006) work and words as theoretical provocations. As I engaged with and responded to Braidotti's (2006, 2011) figurations, and Clark/Keefe and Miller's (2012) translations and applications of Braidotti's (2006) theories, the concepts and rich theoretical language reverberated with me, both personally and professionally, and led me along the zigzagging pathway toward my dissertation topic.

Reading deeply into the theoretical concepts of the "nomadic subject," "transpositions," "politics of location," "figurations," and "horizons of hope" (Braidotti, 2006, 2011), I found the language to speak about what happened to my own subjectivity; the subjective way I viewed and experienced the world; while living, learning, traveling, and teaching internationally. When I thought about myself studying abroad and read Braidotti (2006, 2011), I imagined myself as the nomadic subject, shape-shifting my subjective views on the world as I experienced teaching anew in the study abroad setting. This new location, of being an international student and teacher, that I found myself in was a political one that required negotiation as a part of the process. The Braidottian (2006, 2011) notions of

transpositions and politics of location served as figurations, or theoretical sketches, of my own changing subjectivity as I studied abroad, and I came to realize that what I left the study abroad experience with was a renewed sense of hope for the educational horizons that stretched out before me.

Using Braidotti (2006, 2011) to think my own experiences anew, I was able to better understand and more clearly articulate the nomadic shifts in my own subjectivity and professional identity as an educator, following my participation in an undergraduate study abroad program, and in the subsequent international educational encounters I have had as a traveler and international teacher. Therefore, the goal of this dissertation was to explore the processes of becoming-intercultural, becoming-bilingual, becoming-traveler, becoming-nomadic, becoming-educator, and the multiplicity of other becomings (Braidotti, 2006, 2011) that participants in study abroad programs experience. For the purposes of this dissertation, I chose to focus on one area of study abroad in the field of education, International Student Teaching, an experience that is available for some American undergraduate education majors while they complete their student teaching requirements. I evoked the Braidottian (2006) notion of “transpositions” in this exploration of International Student Teaching because *transpositions*, as the poem at the beginning of the prelude implies, are moments of code-switching, or border-crossing that happen in the spaces in-between oppositional binaries, such as the space in-between the Spanish and English languages that one occupies when they are learning a second language; the space we might colloquially refer to as Spanglish. Emergent language learners using Spanglish as they attempt to communicate in a new language is what I refer to as a transpositional moment. Therefore, for the purposes of this inquiry the space where the transposition, the code-switching between Spanish-English,

occurs is denoted as a transpositional space. In Transposition I below, Transfiguring Theory, I situate and explore in depth the notion of transposition(s) as a framing device for this dissertation project.

Therefore, this poststructural qualitative study of “nomadic subjectivity” situated the “nomadic subject,” the international student/teacher, in a “transpositional space” (Braidotti, 2006, 2011), the International Student Teaching study abroad setting, which theoretically allows for the rhizomatic, non-linear and zigzagging, experience of multiple becomings, which focuses on the journey, rather than the end point. Situated in the transpositional space of International Student Teaching, student/teachers are simultaneously embodied and embedded in the lived experiences and physical bodies of research participants as they complete a portion of their student teaching internationally. Through this dissertation, I worked to explore the sensations, affects, experiences, reflections, observations, and moments of rupture, or fracturing departure, that eight female and one male undergraduate student/teachers experienced while participating in a five-week long, short-term study abroad International Student Teaching experience in Costa Rica and India. In this study, I followed the student/teachers throughout the entirety of their International Student Teaching experiences (orientation, arrival in country, immersion, departure, reorientation in the United States, and college graduation) culminating in an in-depth and intimate exploration of the profound personal and professional reverberations that emerged throughout the experience.

Methodological and Organizational Side Notes

Here I paused the introduction of this project for a moment to offer the reader insight into a few of the distinct and intentional methodological decisions I made as I crafted this dissertation – the use of “ethnographic re-visionings” (Ellis, 2012), a Ronai (1995) layered

account, and an explanation of the etymology of the prefix “trans” leading to an exploration of the multiple transpositions that are used as framing devices throughout the dissertation.

Ethnographic re-visionings. Based on the subjective nature of this inquiry, autoethnography (Ellis, 2009, 2012; Somekh & Lewin, 2005) played a role in this research project. Autoethnographic research (Ellis, 2009, 2012; Somekh & Lewin, 2005) elements, such as the telling of my own story as a component of research, served as both introductory lenses and an informative cartography of the origins of this research project. As Seidman (2006) stated, “Research, like almost everything else in life, has autobiographical roots. It is crucial for interviewers to identify the autobiographical roots of their interest in their topic” (p. 32). My own stories hopefully served to illuminate the “autobiographical roots” of my interest in the topics of “nomadic subjectivity” and International Student Teaching. Bochner (2007) went on to explain that when we, as researchers, share our own stories, “There is no fixed truth of the past to which we can gain access; everything we say and mean and make of the past is a form of revision” (p. 206). In other words, as we tell our stories we are presenting a revision, or seeing anew, of past events. Ellis (2012) took this concept of “revision” and expanded upon it to explain that, “‘revisoning’ a life (Ellis, 2009) is never finished and that each telling has the possibility of uncovering unspoken details, connections, and resonating with new readers”(p. 125). For the purposes of this project, I refer to the autoethnographic vignettes that preface the introductory transpositions as “ethnographic revisionings” (Ellis, 2012) since they are life stories from seventeen years ago that are being “re-visioned,” or seen again, in a new and different contextual light, in an attempt to uncover their intersections with the concepts of Braidotti’s (2006, 2011) theoretical work and their

interactions with the ethnographic interludes, which preface the later analytical chapters, that the participants shared about their own experiences.

Throughout this dissertation, my ethnographic revisionings (Ellis, 2012) of my own personal study abroad experiences in Quito, Ecuador during my junior year in college served as points of departure, arrival and dislocation as I began to explore the theoretical concepts of “nomadic subjectivity,” “transpositions,” and “multiple becomings” (Braidotti, 2006, 2011). Immersion in these complex and rich theoretical concepts helped me to better understand what happened to my identity, my subjectivity, and my sense of self, as I attempted to enact the social change and in-depth transformations that spring forth from this profound and meaningful experience. My revisionings (Ellis, 2012), as well as selected vignettes from the participant’s own revisionings (Ellis, 2012) of their International Student Teaching experiences served as ethnographic interludes throughout the paper, carrying the reader into the affective, visceral experience of studying abroad, and thus helping to illuminate what could or might happen for other college students, specifically student/teachers, as they journey through similar shifts in “nomadic subjectivity,” (Braidotti, 2006, 2011) the shape-shifting way they subjectively interact with and engage with the world.

The interludes, or “revisionings” (Ellis, 2012), that I have included in this dissertation are intended to help bring the reader into the embodied sensations of Braidotti’s (2006) theoretical notions of “transpositions” and “becomings” that will be explored throughout this dissertation. For example, I began the first transposition, *Transfiguring Theory*, with a revisioning (Ellis, 2012) of my own complex departure from the United States when I studied abroad in Ecuador. By sharing this story in the form of a short vignette, I hoped to carry the reader into the experience of what it was like depart of a place of security and familiarity, and

enter into a space of the unknown. Each of the revisionings that followed was intended to serve as a threshold, or a doorway between the conceptual idea of studying abroad and in the embodied, raw experience of living and working internationally.

Layered accounts. As an additional methodological side note, I feel it is important to explain how I have chosen to situate my subjective experiences as a study abroad participant/researcher/teacher/artist/traveler in relation to the dissertation as a whole. I clarified that this project was not intended to serve as a strict autoethnography (Ellis, 2009, 2012; Somekh & Lewin, 2005), where the researcher chooses to “inquire into society and culture through a focus on their own experiences” (Glesne, 2011, p. 16), but rather as an overt acknowledgement of the role that my own political, ethical, cultural and relational subject positions played in the research process and this project. As I struggled to find a space to hold my own study abroad experiences, as well as the poignant vignettes of participants, excerpts from my diffractive field notebook, and the thinking and theorizing that happens in the following sections, I chose to engage in a methodological writing style called a “layered account” (Ronai, 1995). As Ronai explained, the layered account cultivated clarity as the researcher conveyed a story that emerged from the boundaries of identities that “converge, blur and separate as I write” (Ronai, 1995, p. 396). A layered account is a “postmodern ethnographic reporting technique that embodies a theory of consciousness and a method of reporting in one stroke” (Ronai, 1995, p. 396). In this project, I worked as Ronai (1995) explained to both ethnographically explore moments of participants’ theoretical consciousness, such as when they finally understood what it meant to transpose themselves or experience difference differently, and report their ethnographic experiences, by sharing their musings, moments, and vignettes, in the same breath.

As I noted above, I have chosen to entitle the layers of accounts ethnographic revisionings (Ellis, 2012), and diffractive field notes, because at these transpositional moments within the dissertation, the participants and I engaged our memories and social imaginations in order to *re-vision* our experiences, as we collectively stepped back to view experiences again, or in other words we *re-viewed* them through our revised subjective eyes. After the participants and I *re-viewed* our collective and individual International Student Teaching and study abroad experiences, then as the writer, I *re-visited* the narratives and wrote them anew. As multiple iterations of revisionings were enacted, the layers of different subjective experiences were laid down, and peeled back. The layering can be found in each transposition, or section, in italics, with the italics being used to delineate a shift to a different “temporal, spatial, attitudinal realm” (Ronai, 1995, p. 397). In other words, each time the text changes to italics, the voice of the piece shifts to represent an account from a different perspective or view point. As I discussed in the above description of revisionings (Ellis, 2012), layering my own story of departing for Ecuador alongside and over the theoretical framework of this dissertation, and my diffractive log of my experiences as researcher, provided a rich textural, topographical mapping of what it means to departure from some familiar, and to venture through a doorway, or threshold, towards something unknown.

In conclusion, it was my hope and intention that the layered accounts offered a poetic sketch of the concepts being discussed throughout the study, as it handed the readers layers of experiences so they could fill in the gaps and build their own interpretations of the assemblage of International Student Teaching. Ronai (1995) reminded us that in layered accounts, “the readers construct the subject, thus projecting more of themselves into it, and taking more away from it” (p. 396). Therefore, the layered accounts presented in this

disserted created in-between, and/or shifting spaces, “transpositional spaces” (Braidotti, 2006) that caused the reader to pause, and read differently, as they encountered visually italicized text. Through the actual layering and juxtaposing of text, the reader, as Ronai (1995) suggested, is both able to project themselves into the project, and take something away from it as well.

Engaging diffraction. Throughout this dissertation project, I worked to engage the notion of diffractive analyses (Lenz Taguchi, 2012), in the place of reflective practices. I feel it is necessary to pause here and explain what I mean by diffraction. In the etymological sense of the word, the Oxford English Dictionary (Oxford University Press [OUP/OED], 2015) defines diffraction as “breaking in pieces; breakage,” which is appropriate because I employed diffraction, in this dissertation, as a tool to break up this work into pieces. I carefully and thoughtfully inserted the appropriate diffractive musings from a variety of sources throughout the sections of this dissertation and these diffractions were meant to disrupt, interrupt, or rupture the thinking of the reader, in effort to illuminate and elucidate a particular theoretical idea or concept. These diffractive interludes involved an actual breakages of the text through the use of italics, as I once again called upon Ronai (1995) and created a layered account that included these diffractive musings as one layer that added rich and relevant texture to the project.

To explore and explain this concept a bit more, Lenz Taguchi (2012) understood diffractive analysis as an “embodied entanglement with the materiality of research data: a *becoming-with* the data as researcher” (p. 265). She went on to explain that diffractive analyses, in thinking with material-discursivity, “understand the body as a space of transit,” and therefore “constitute transcorporeal engagements with data” (p. 265). This dissertation

worked to think diffractively as it engaged in an entangled way with the c/a/r/tographic, hot-spots in the data. The methodological and analytical practices engaged within this inquiry were intensely, sensationally, and affectively embodied and embedded transcorporeally, for both the researcher, and the research participants. As the researcher, I enacted a “*becoming-with*” (Lenz Taguchi, 2012, p. 265) the data, as I worked to go beyond the ideas of reflexivity and interpretation, through the use of a diffractive field log, diffractive field notes, and diffractive analyses.

The Etymology of Trans-

In her book *Transpositions*, Rosi Braidotti (2006) named each of her book chapters with a word that began with the prefix *trans-*, which according to the Oxford English Dictionary (OUP/OED, 2015) derives from the Latin preposition *trans* meaning “across, to or on the farther side of, beyond, over.” The Oxford English Dictionary (OUP/OED, 2015) goes on to explain that the most common use of *trans-* is to combine it with a Latin derivative or English word such as the word “trans-position” which combines the prefix “trans” with “position.” If we use the etymology to decode the meaning of the word, then a “transposition” is a locating or relocating across from, beyond, or over. A transposition according to the Oxford English dictionary is “a change from one thing into another; a transformation, transmutation, conversion...the move from one place to another; a transfer, shift.”

While Braidotti (2006) selected a trans-word for each of her chapter titles, she does not spend a whole lot of time explaining the reasoning for these titles (except to define transpositions – see below in the Transfiguring Theory section for her definition), but rather she left it up to the reader to interpret what she meant by “Transits,” “Transactions,” or

“Translations.” As a critical reader, I quite appreciated this strategy and saw Braidotti’s (2006) chapter titles almost as metaphors being used to characterize the nature, or situated context of the transpositions or becomings that Braidotti (2006) was addressing in each her chapters. In her book *Transpositions*, each chapter title became clear as you read the chapter and you gradually came to understand why she called that organizational interlude “Transcendence” or “Transmissions.”

While I understand the transpositional interpretive spaces that her chapter titles created, this is a dissertation. While I was intrigued by the notion of leaving it up to the reader to figure out why I chose each derivative of *trans-* for each organizational interlude, I also wanted to give the reader someplace to start; a jumping off place for their own analytical transposition as a critical reader. That is why I have chosen to create a glossary of *trans* terms and the definitions of each that I selected with this project in mind. A glossary of all the *trans-* words that I utilized as organizational markers throughout the paper, as well as theoretical concepts in each of the sections can be found in Appendix H below. Then, if the readers need a place to start, or a “schematic cue” as Jackson and Mazzei (2012) would call it, to orient their thinking in a new direction, they can access this resource, or if they chose to interpret for themselves why I chose to use words such as transfigurations, transmissions, and translocations. This section then provided for the reader a basic scaffolding of the prefix *trans-*, and they can nomadically take it from there.

Cartography of the Dissertation

This dissertation emerged as a non-linear, zigzagging rhizome of the experience of International Student Teaching, therefore I felt it was necessary for me, as the c/a/r/tographer, to provide the reader with a map as they read it. In an effort to foreground the arts-based

research that this study engaged in, each section of the dissertation begins with a provocation in the form a poem and/or an ethnographic revisioning (Ellis, 2012) that helps to lay the groundwork for the themes and concepts reviewed in that specific section.

Prelude. The Prelude at the beginning of this paper served as a poetic introduction to the researcher and the research topic, with methodological notes about the layer accounts (Ronai, 1995), ethnographic revisionings (Ellis, 2012), and diffractive practices (Lenz Taguchi, 2012) that helped set the stage for the organizational flow of the dissertation by introducing the reader to the research and methodological questions, as well as the problem and significance. Transpositions, the Prelude section, concluded by providing an etymology of the *trans*-words that are utilized as framing devices for this dissertation and the organizational map included here which laid out the landscape of the rest of dissertation. The Prelude also explains how each organizational section after the Prelude was assigned a Transposition as cartographic analysis was enacted in a effort to map the theoretical “transpositions” (Braidotti, 2006) that occurred for International Student Teaching participants.

Transposition I: Transfiguring Theory. Because this was both a conceptual and empirical dissertation, I felt it necessary to foreground theory and the accompanying theoretical notions to help the reader better understand the conceptual language being used throughout the dissertation. In Transfiguring Theory, I laid out the theoretical framework for this study. I began by explaining why “nomadic theory” (Braidotti, 2006, 2011) provided a relevant and applicable theoretical framework for the study of in-depth transformations and changes in student/teacher subjectivity during the International Student Teaching experience. Then, in place of the traditional definitions of terms section, I explored a number of

Braidotti's key theoretical concepts and situated them as "schematic cues" (Jackson & Mazzei, 2012, p. 13) that were later used as methodological, analytical, and interpretive framing devices as I "thought with theory" (Jackson & Mazzei, 2012, p. vii) throughout the rest of the dissertation.

Transposition II: Transience – Transposing Researcher. The Transience section works to lay the groundwork that guided the development of this study. In all of the Transpositions that followed, I worked to map my thinking in order to situate how I used the poststructural theories of Braidotti (2006, 2011) and the study abroad/International Student Teaching literature to guide my work. The Transience section provides an overview of the study, the research and methodological questions, and a statement and significance of the problem that this study addressed. Throughout this section, I mapped myself as the transient, nomadic subject becoming-researcher.

Transposition III: Translocating Study Abroad and Subjectivity. The Translocating Study Abroad and Subjectivity section serves as a review of the literature in the fields of international education, study abroad, and International Student Teaching. The review begins with a general overview, which explores the relevant research in the broad and diverse field of undergraduate, college student study abroad experiences. The literature review then examines the critical role that language can play in the study abroad experience. Language emerged as a focal point for student/teacher learning in this study because all of the possible research settings were in countries where English was not the primary spoken language. I conclude this section by focusing on the specific context of International Student Teaching as a study abroad experience and the impact that the experience of doing student teaching internationally can have on student/teacher subjectivity and identity.

Transposition IV: Transdisciplinarity – a Methodological Cartography. The Transdisciplinarity – a Methodological Cartography section serves as a map of the methodological and analytical approaches that I engaged in during data collection, analysis, and interpretation throughout this study. If this section seems like a rhizomatic, nomadic mess upon first glance, and even through a deeper reading, that is because a transdisciplinary jumble is exactly what I intended for it to be. I deliberately utilized a profusion of diverse methodologies and analytical approaches to accomplish what I am calling a cartographic analysis (Braidotti, 2006; Cole, 2014; Deleuze & Guattari, 1987; Lenz Taguchi & Palmer, 2014) (see Transposition I: Transfiguring Theory for a detailed description of this analytical framework) of nomadic subjectivity and a mapping of study abroad as a “transpositional” (Braidotti, 2006) learning space for study participants. I would have been unable to thoroughly traverse the ideas, concepts, and theoretical notions that I explored in this research without each of the methodological and analytical contributions that are engaged in this section. This section begins with a review of qualitative research and the complementary methodologies that I utilized, and then moves on to discuss data collection methods. It then concludes with a thorough explanation of the mildly frenetic, and definitely nomadic, data analysis framework that I chose to engage throughout this dissertation. This transdisciplinary profusion of methodology created a transpositional space for my research to do the work that my poststructural self wanted it to do alongside the more practical and pragmatic work that the field of study abroad needed for me to do.

The rest of the dissertation is organized in analytical sections that are based on the organizational structure of Braidotti’s (2006) book *Transpositions*. Each analytical section

addresses both the transposition and the process of becoming that the participants experience as a result of undergoing that transposition..

Transposition V: Transformations. The Transformations section dives deeply into the experience of one participant, Sol, who traveled to India. Her experiences serve as a methodological and epistemological foreshadowing for the rest of the study, and address my process of becoming-researcher in tandem with the student/teacher's experiences of becoming-research subject.

Transposition VI: Transits. The second analytical section, Transits, explores how audio journals, blogs, and written journals become liminal spaces, or thresholds, where student/teachers can share the sensations and affects of their experiences toward the process of becoming *potentia* (positive power; Braidotti, 2006). The audio journals, blogs, and written journals helped the students to live their International Student Teaching experiences as “life on the edge, but not over it” (Braidotti, 2006, p. 163).

Transposition VII: Translations. The third analytical section, Translations, provides an overview of the arts-based research encounters that both the researcher and the research-subjects participated in throughout the study as they engaged in the process of becoming-a/r/tographer and becoming-artist. This section provides examples of how art-making practices were enacted and experienced by research participants and the role that the arts-based research encounters played in helping to translate, or put images and words, to an experience that can silence participants.

Transposition VIII: Transactions. The fourth analytical interlude was Transactions. This section engages in a deep theoretical discussion of how research participants experienced difference throughout International Student Teaching, with a particular focus on

their encounters as women, cultural/racial others, and linguistic others, and how these encounters fuel them in the process of becoming-activists. This section concludes with a discussion of the coping mechanisms that are engaged to help the research participants process what they experience with regards to difference.

Transposition IX: Transcendence. The final analytical interlude, Transcendence, explores how research subjects experienced and continue to experience themselves anew as both professional and collective entities. This section discusses how student/teachers and the researcher engage in the process of stretching their thresholds of endurance and sustainability in the process of becoming-imperceptible, not easily being perceived as traditional educators, and becoming-resilient, enacting an ethics of sustainability that will allow them to endure within the confines of the traditional educational system.

Transposition X: Transmissions- Becoming-Educator. In the Transmissions section, I brought the rhizome full circle in a discussion of the findings, and final thoughts about the research project. I begin by circling back to the research questions and looking critically at how each research question is explored throughout the dissertation as whole. Then, I discuss how the research participants and I collectively worked and will continue to work as nomadic subjects within the educational system to enact the notion that “We are all in this together” toward “horizons of hope,” (Braidotti, 2006, 2011) and affirmative becomings. The implications in this section were divided into three layers: practical/pragmatic/and programmatic, methodological, and theoretical, with each layer being discussed in terms of the implications for student/teachers, colleges of education, the broader fields of education and study abroad, as well as for the researcher both personally and professionally.

Postlude: Transfigurations. The dissertation ended with a Postlude, called Trans/figurations, which bring this dissertation journey to a poetic pause, rather than a stopping, or ending point, leaving both the researcher and the reader pondering and wondering about what comes next in the journey as nomadic educational subjects.

Transposition I: Transfiguring Theory



Figure 2. A Paste Painting Entitled – “Circling around Spheres.”

A paste painting produced by research participant Sorpresa during one of our arts-based encounters. Photographed by Jessica Gilway.

We Are Many

Poem by Pablo Neruda (2007), Language Translation by Alastair Reid

Of the many men who I am, who we are
I can't find a single one;
they disappear among my clothes,
they've left for another city.

When everything seems to be set
to show me off as intelligent,
the fool I always keep hidden
takes over all that I say.

At other times, I'm asleep
among distinguished people,
and when I look for my brave self,
a coward unknown to me
rushes to cover my skeleton
with a thousand fine excuses.

When a decent house catches fire,
instead of the fireman I summon,
an arsonist bursts on the scene,

and that's me. What can I do?
What can I do to distinguish myself?
How can I pull myself together?

All the books I read
are full of dazzling heroes,
always sure of themselves.
I die with envy of them;
and in films full of wind and bullets,
I goggle at the cowboys,
I even admire the horses.

But when I call for a hero,
out comes my lazy old self;
so I never know who I am,
nor how many I am or will be.
I'd love to be able to touch a bell
and summon the real me,
because if I really need myself,
I mustn't disappear.

While I am writing, I'm far away;
and when I come back, I've gone.
I would like to know if others
go through the same things that I do,
have as many selves as I have,
and see themselves similarly;
and when I've exhausted this problem,
I'm going to study so hard
that when I explain myself
I'll be talking geography.

Ethnographic Revisioning: Departures

Jessica, 2014, October 15, diffractive revisioning

The day before I left for Ecuador, I got in the car and drove down the long hour down to North Canton, Ohio to see my grandfather. My sister drove with me so that we could spend just a few more hours together before I left the next day. My grandmother had passed away just two weeks before after a seven year long battle with cancer and my grandfather was on his own for the first time in 52 years. This 72 year old man was also serving as one of

the caregivers for my seven year old cousin, Lauren. We arrived at his house and he seemed a little tired, but wholly in good spirits. A bag of bread in hand, we loaded grandpa and Lauren into the car and headed for the park to feed the geese. As we sat on a park bench and watched Lauren feed the geese, I explained to grandpa where I was going and what I was doing. He listened intently and asked engaged and interesting question. He told me he was proud of me and that he would be excited to hear the stories of my adventure when I returned just days before our annual family holiday gathering.

We ate lunch together and talked about his heart surgery that was scheduled for the next day. He promised that it would go well. He explained that he was doing this surgery because he wanted to live to see his grandchildren grow-up, get married, and have children. The surgery was part of the reason we visited that day, yet he seemed so good, so right that day that I did not even worry about it. As we were leaving, he slipped me some “spending money” for my trip, his practice for many years. I hugged him goodbye and promised to bring back wonderful stories and gifts in December. As we drove away, my sister and I commented on the sweetness of this day and these special moments we had with my grandfather. The next morning, we woke early and drove to the airport all thinking about grandpa and hoping his surgery went well. My parents put me on a plane to Ecuador knowing my beloved grandfather, I just seen the day before, had died on the operating table when his heart just gave out – their eyes brimmed with tears thinking of two departures that had happened that day. The strength it must have taken to let me go and not say a word.

I left for Ecuador, unaware of the fact that my grandfather had just died. My parents chose not to tell me because they were afraid I would stay and not go on this amazing adventure we had all spent months, even years preparing and saving for. They knew that the

special man I loved, who had just departed this world, would have wanted me to go and so they didn't say word. They watched me walk away in the airport with tears in their eyes making a decision as parents to move me out into the world, rather than to hold me behind. The morning after my evening arrival, I received a phone call from home with the news. I was so angry with them at the time and for years, I didn't understand.

Being a parent myself now, I do. Staying would not have changed his death, but it would have held me back from what I learned from this journey overseas. They knew that. When I talk about my study abroad experience, I often speak of it through the lens of death and departure from this world (and the rebirth of self that comes after a death) because this was my first intercultural lesson. I learned firsthand how another culture deals with, speaks about, handles, and processes death as I experienced my host family's reaction to the my personal form of grieving upon the news of my grandfather's death. Two weeks later, just as I was beginning to settle into my new life in Ecuador, I received another phone call. My paternal grandfather had passed away as well, and my dad was traveling to California to be there. I asked, I pleaded, I begged, but no, I could not come home. I was in this new place, this new space, transposing myself and learning to deal with the reality of these deaths on my own. I had departed the United States a granddaughter and would return without grandparents, a granddaughter only in spirit and in memory. Departures from my grandfathers, from my home country, from my cultural identity, all had become a part of my subjectivity.

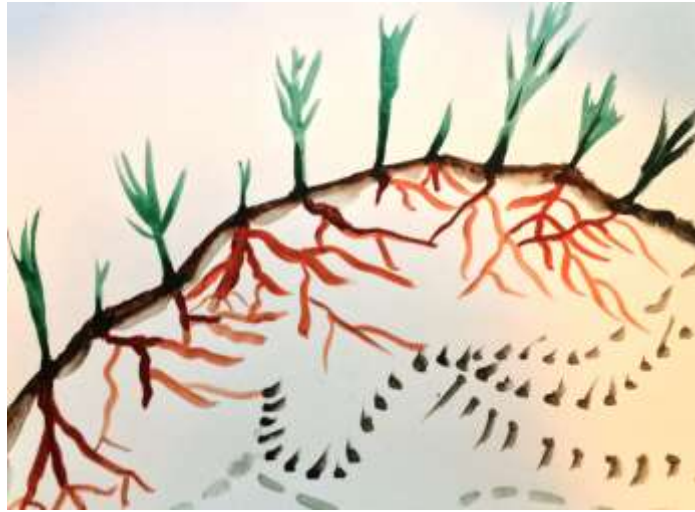
Transposing Theory

In the section that followed these poetic and ethnographic interludes, I explored how this dissertation was a both a theoretical and a physical departure from the norm;

transfiguring the researcher into a cartographer who worked to make the International Student Teaching distinct and unique terrain of this theoretical and conceptual work accessible. The concept of transfiguring oneself into the “nomadic subject” (Braidotti, 2006, 2011) in a transpositional (Braidotti, 2006) space discussed in this dissertation was about making a departure from a familiar and comfortable place of knowing and understanding, and moving toward an emergent, ever-changing place of becoming someone different. Neruda’s poem “We Are Many,” included above, examined how Neruda, the person and the poet, continued to experience departures from, and transfigurations of himself as he envisioned himself as multiple iterations of a man. As Neruda studied the emergence of his nomadic selves, he shared that he felt as if he was continually remapping the geographic landscape of the shape-shifting person he was continually in the process of becoming.

In thinking with the same notion of departures serving as transpositional spaces that evoked multiple transfigurations of the self, I told the story of my own transfigurational departures during my study abroad experience in Ecuador. My interlude included both departures and arrivals, because the transpositional space of study abroad is place where one moves across borders, or through multiple thresholds. As I left the United States, arrived in Ecuador, and experienced death as a I departure, I felt myself moving through a doorway, or a threshold, a space where you are both arriving and departing at the same time. I hoped that this interlude helped to carry the reader into the transpositional space where self, subjectivity, theory, and research are geographically transposed into an assemblage of something emergent, new and different.

Transposing C/a/r/tographic Analysis



*Figure 3. A Cartography of the Rhizome.
A watercolor painted by Jessica Gilway.*

Rosi Braidotti, among other things, identified herself as a Deleuzian philosopher. Much of the language that Braidotti used in her own body of work leaps forth from the philosophical corpus of terms denoted as Deleuzian notions. Concepts such as “the rhizome,” “intensity,” “lines of flight,” “multiplicity,” “subjectivity,” and most of all “difference,” that I referred to throughout this dissertation, originated from and referred back to the many works of Gilles Deleuze. As Braidotti (2006) herself noted in the epilogue of her book *Transpositions*,

This book marks a major stop-over in my long journey across multiple tracks of nomadic subjectivity, which started as I listened – dazed and amazed – to Deleuze, Foucault, and Irigaray in Paris in the late 1970s. I perceived clearly then what I can opaquely think now, namely that non-unitary subjectivity, complexity and multiplicity will have been key terms for the next millennium. As will fear, terror, ethical and political panic as well as staggering technological and cultural advances. Instead of falling back on the sedimented habits of thought... I have proposed a leap

forward into the complexities and paradoxes of our times. The project of creating new concepts and practices of ethical subjectivity at the end of postmodernism, amidst the return of master narratives of...neo-liberalism, is a challenge which projects humanity in-between a future that cannot be guaranteed and a fast rate of progress which demands one. (p. 263)

When I was introduced to Braidotti (2006, 2011) almost five years ago, I was completely enamored with her work. I actually “met” Braidotti through her work long before I went down the Alice’s rabbit hole toward Wonderland (Carroll, 1865), and followed her philosophical roots back to Deleuze. Throughout this dissertation process, people have asked me over and over again why I chose to do a theoretical dissertation and why I specifically chose to bring Braidotti (2006, 2011) and her corpus of work in as my traveling companions on this dissertation job of journeywork. I think she answers this question best in her description of her own encounters with Deleuze and others above.

When I met her through a performative collaboration around *Transpositions*, I found myself “dazed and amazed,” just as she describes herself above as she listened to Deleuze. Therefore it seemed natural and quite synchronistic that her work spoke to me clearly and directly about the data collection I was proposing for my dissertation. So I invited her to come along on this journey with me to help me address the issues around subjectivity, complexity and multiplicity that I found myself encountering as I delved into the world of study abroad, and specially the iteration of study abroad addressed in this project called International Student Teaching. Like Braidotti stated above, I wanted to engage in a project that leaps forward into “the paradoxes and complexities of our times” and attempts in some

small way to address the key concepts of subjectivity, complexity and multiplicity in an ethical and sustainable way.

Initially when I conceptualized this analysis, I was going to include the breadth of Braidotti's work into my cartography of International Student Teaching. I held this analytical intention throughout my fieldwork and data collection events. I even held it as I began to "think with theory" (Jackson & Mazzei, 2012) alongside Braidotti's key works. I was diving into Braidotti's *Nomadic Theory* (2011), then diving into the data, then delving into *Transpositions* (2006), then delving back into the data, then plunging into *The Posthuman* (2013), and so and so forth, swimming around in the theoretical concepts and feeling a bit lost as I harvested "schematic cues" (Jackson & Mazzei, 2012, p. 13) to help me build analytical questions, that I would use to plug the data into the theory, and the theory into the data (Jackson & Mazzei, 2012).

To be honest, I was a little stuck, nomadically wandering around in Braidotti's (2006, 2011) work and searching, waiting for that ah-ha moment when inspiration falls from the sky, hits you on the head, and knocks some sense into you. In order to unstick myself, I went back and listened to a recording of a committee meeting where words like translations, transactions, negotiations, conversions, silence, and transformations bubbled up naturally in conversation as possible chapter titles for the analytical section of my dissertation. Something in those words sounded familiar and resonated with me. I ran to find my copy of *Transpositions*, and there they were waiting for me all along – the transpositions my participants had encountered. I thought to myself, "Thank you, Rosi, my muse!" The table of contents, as outlined below, reflected back at me the emergent ideas and concepts that we had just been discussing and my analytical framework appeared as seen in Table 1 below.

Table 1

Braidotti's (2006) Table of Contents in her text Transpositions

Chapter	Title
Prologue	Transformations
One	Translations: Transposing Moral Debates
Two	Transactions: Transposing Difference
Three	Transplants: Transposing Nature
Four	Transits: Transposing the Subject
Five	Transcendence: Transposing Death
Epilogue	Transmissions, or Transposing the Future

I had found my organizational and analytical framing metaphor for the dissertation.

Braidotti's (2006) text *Transpositions* served as the inspiration for the development of my primary analytical framing devices, the trans-chapters.

As I researched the etymology of trans-words, I organized my own transpositional, organizational interludes (described at the end of the Prelude) into a framework based loosely on the Braidottian table of contents above. Then, once I had established this analytical framework, I found myself the confident cartographer once again – rhizomatically mapping the terrain of International Student Teaching through the co-constitutive interaction of data and theory (see the analytical rhizome below in Figure 4).



Figure 4. The Analytical Rhizome of Transpositions.
 This is the analytical rhizome that I created to cartographically map the experience of International Student Teaching using Braidottian theory.

As I continue to think with theory (Jackson & Mazzei, 2012) cartographically, I have started to realize that this poststructural way of working and thinking generate more questions than answers. It generated more moments of “Hmmm, I wonder?” rather than moments of “Ah-ha! I get it!” As more questions started to pile up and I found myself knee-deep in sensations and affects; think the embodied burning sensation of a blister on your heel and the affective, emotional response to exciting news; rather than clearly defined findings, I kept thinking back on Braidotti’s notion that “‘We’ are all in *this* together” with the ‘We’ being “the community in its relation to singular subjects” and the *this* being the content of

“the norms and values for a political eco-philosophy of sustainability” (Braidotti, 2006, p. 272). The assemblage of philosopher/theory/data/participant/researcher/reader that the research participants and I collectively are in the process of becoming served as the ‘We’ of Braidotti’s community and the *this* that this dissertation project attempted to address were the societal and political norms and values that were enacted sustainably and ethically throughout the experience of International Student Teaching. In looking back at my diffractive field log, I often found myself wondering, “Why am I doing this poststructural stuff?” because it felt like very lonely work.

Diffractive Field Note: Poststructural Stuff

Jessica, 2015, June 6, diffractive field log entry

Why am I doing this poststructural stuff? It is because it actually works for me. It makes sense to me. The language speaks to me in a very visceral way. How does it feel to sit with their stories and think about coding? It feels very strange and reductive. That is why I need to re-read the Maggie McClure article and think about how to find the hot spots in the data that make me wonder, that evoke awe, that make me go ‘Yes!’. When I was talking with a friend yesterday, she mentioned that during her research she was sitting with these women and they would start swearing and cursing and get all worked up. She realized those were moments of wonder, hot spots, in the data as Maggie McClure would call them. This made me thinking of my research participant Flor getting so angry and upset about chauvinism and the gender thing and falling into those gender roles, and then going on ranting and raving. It reminded me that I need to add gender into the mix of the concepts that are at play in my analysis. I see this type of poststructural analysis that I have chosen to engage in as a more gentle analysis – feels more diffractive than deceptively organized. Diffractive because

I shine light through the cracks in my data and see where it bounces or goes to – nomadically wondering where the line of light flight will take me? Wondering to myself, what new direction, or to which new situated, embodied, embedded location I will travel today. Evoking Braidotti's nomad feels right to me.

It is good to be reminded that I am not alone in this work. I am glad to have both theory and data along for the ride.

Theoretical and Analytical Itinerary

I began this analytical process deeply concerned that my analysis would be an oversimplification of the theories of Braidotti. Instead what emerged took the form of a micro-application and elucidation of her theoretical notions of “nomadic subjectivity,” the “nomadic subject” with different and multiple “subject-positions,” and an understanding of how nomadicism began, initiated, took flight in international student/teachers. In doing so, this work situated International Student Teaching as a “transpositional space” where multiple becomings were produced/enacted. The specific transpositions that were explored within this analysis were: transformations, translations, transactions, transits, transcendence, and transmissions. In thinking with and using Braidotti's framework in her book *Transpositions*, that I mentioned above, this work though alongside Braidotti and brought her in as analytical, epistemological, ontological and even methodological traveling companion. While this analysis tried to stay true to Braidottian philosophy, by nature of being nomadic in and of itself; it created and iterated the production of many of Braidotti's concepts and language anew through the micro-production of an alternative figuration of International Student Teaching/student teachers. The deeper I went into the analysis, the more intensely Braidotti's work resonated with me and within me throughout this assemblage that is, even now at the

institutional end, still in the process of becoming a dissertation research project. I worked to hold central our shared quest (Braidotti's and mine) for affirmation and the illumination of "horizons of hope" (Braidotti, 2006, 2011) as I used participant sensations and affects to illuminate sexism, racism, and monolingualism as daily transactions that participants underwent.

Through the use of cartography as method, and the creation of discursive and a/r/tographic cartographies as analytical itineraries, I worked to chart multiple subject-positions within the transpositional spaces of transposing methodology and epistemology, transposing difference, transposing the subject, transposing a/r/tography and artist, transposing thresholds of endurance and sustainability, and transposing the future, while simultaneously enacting multiple becomings and belongings such as becoming researcher/leadingsubject/researchsubject/artist/activist/other/woman/potentia/resilience/intercultural/educator/teacher. As Braidotti herself identified, "Producing a cartography is a way of embedding critical practice in a specific situated perspective, avoiding universalistic generalization and grounding it so as to make it accountable" (p. 79). As I thought and worked cartographically, nomadically and rhizomatically what emerged was an analysis that attempted to be ethical, mildly political, accountable, and sustainable.

Theory Precedes Methodology

This theoretically grounded overview served the purpose of mapping out a cartographic intrigue into the interplays and points of intersection of the different discourses that emerged in this project. This theoretical framework began with an explanation of nomadic theory. This section transfigured the theoretical framing devices that are utilized throughout the study, in that the intent of this section was to provide a thorough examination

and explanation of the theories and concepts of poststructural, material feminist Rosi Braidotti (2006, 2011) through an exploration of her conceptual notions such as “nomadic subjectivity” and “transpositions.” This theoretical Transposition also began to establish and define the possible applications of Braidotti’s theories to this research project. As St. Pierre (2011) stated, “The study of philosophy should precede the study of research methodology” (p. 614-615). Therefore, the Transposition, Transfiguring Theory laid the theoretical groundwork and Transpositions II through IV moved from a practical overview of the study, to the literature review, conclude with an overview of methods and methodology.

Why Think with Nomadic Theory?

The theories and philosophical musings of Rosi Braidotti were complex and lyrical. They were political, yet hopeful. They stretched brain and resonated deeply in the body. They take the negative connotations that surround the notion of difference and speak of the positivity of difference. MacLure (2010) used the words of Deleuzian Nikolas Rose (1999) to speak about the work, that a body of theory, like Braidotti’s corpus, does. Working with theory was the act of introducing an “awkwardness into the fabric of one’s experience, of interrupting the fluency of the narratives that encode that experience and make them stutter” (Rose, 1999, p. 20). MacLure clarified that “it is through such stutter and obstruction that theory opens – affords glimpses, insights, small chances for action. That’s the theory anyway” (p. 278). My own experiences with the opening that MacLure described were what led me to theory in first place. Furthermore, MacLure advocated for the use of Massumi’s (2002) ‘exemplary method,’ which involves the working of theory through examples (p. 281). In this study, the act of exemplifying Braidotti’s theories using the experiences of

international student/teachers to create a transpositional space for experimentation through the “creative contagion” (Massumi, 2002, p. 19) that happened when theory came to play.

As Braidotti (2011) wrote about a nomadic vision of the subject, and of a non-unitary vision of the self, I imagined a collective assemblage of research participants out in the world immersed in a study abroad experience in the midst of a process of deep and profound personal and professional change. Yet, they were not alone. They were also members of a collective, a community, relationally bound to each other, immersed in the experience together. Even after completing this research project, this image still takes my breath away. I imagined those nomadic subjects coming back together after their lived experiences of study abroad and constructing an artistic, embodied, collective assemblage of what it means to be in the process of becoming multiple, becoming intercultural and becoming educator. This idealize image gave me hope and affirmed for me that we could think of our future as educators differently – as long as we do it together.

Theoretical Framing Devices

The terms below served as theoretical framing devices, or “schematic cues” (Jackson & Mazzei, 2012, p. 13) for the theoretical assemblage of writing, reading, data, participants, theory, researcher, and so on, situating them together in the context of the Braidottian (2006, 2011) theoretical notions used throughout this dissertation project.

Transposition(s). Braidotti (2006) explained that, “the term ‘transpositions’ has a double source of inspiration: from music and from genetics. It indicates an intertextual, cross-boundary or transversal transfer, in the sense a leap from one code, field or axis into another...in the qualitative sense of complex multiplicities” (p. 5). Baraitser (2010) clarified that, “transposition is itself a notion that captures the essence of a leap from one code, field

or axis to another, then to transpose ourselves we need to be prepared to take a leap across this particular abyss” (p. 126).

Also central to the idea of transposition(s) was the notion of material embodiment. According to Braidotti (2006),

transposition is a scientific theory that stresses the experience of creative insight in engendering other, alternative ways of knowing...’transpositions’ refers to mobility and cross-referencing between disciplines and discursive levels...the notion of transposition describes the connection between the text and its social and historical context, in the materially discursive sense of the term. (p. 6-7)

Braidotti imbued the notion of transpositions with transformative, creative force. Therefore, for the purpose of this study, I referred to “transpositional” learning spaces as learning environments like study abroad settings, that elicited the experience of creative, provocative insight and alternative ways of knowing. “Transpositional” learning spaces became spaces that allowed for movement, change, transformation, and conversion of self, experience, and subjectivity.

Traditional notions of subjectivity. As Merriam and Clark (2006) explained in the *Handbook of Adult Development and Learning*, the modern understanding of the self is shaped by humanism and psychology, which implied “the existence of a core or authentic self that is there to be found and assumes that the individual has the power to find it” (p. 33). The notion of “self-actualization” held the “idea of personal agency” as a core concept because it held the “possibility for intentional self-change” (Merriam & Clark, 2006, p. 33). This modern conceptualization of self was considered to be unitary, in that harmony can exist within the core self and conflict comes from outside or from an effort to be other than your

authentic self. This notion of self was very “individualistic in that more power resides in the person than in sociocultural forces” (Merriam & Clark, 2006, p. 34). This is not the notion of self, or subjectivity that this dissertation ascribed to as it worked to use Braidottian (2006, 2011) theories.

The postmodern self and subjectivity. In this postmodern era of thought, the traditional notions of self, defined above, gave way to “nonunitary understanding, a self that is always in process, never fixed, reflecting the shifting realities and multiplying positions of our times” (Merriam & Clark, 2006, p. 34). Merriam and Clark (2006) argued for a multiplicity of selves and also for the notion of a relational self, shifting the focus from individual selves to selves being realized based on how they are in relation to each other (p. 34). This aspect of relationality became a key concept in this study because of the collective nature of the International Student Teaching experience.

Feminist poststructural thinkers also argued for a non-unitary self that began “from the experience of women located as Other within a male-defined culture” (Merriam & Clark, 2006, p. 34). However, feminist poststructuralists, like Braidotti, focused on subjectivity, a subjectivity that was “produced through engaging with contradiction and conflict that comes from being positioned within a patriarchal culture” (Merriam & Clark, 2006, p. 34). In thinking with Weedon’s (1997) notion of subjectivity defined as “the conscious and unconscious thoughts and emotions of the individual her (or his) sense of herself and her ways of understanding her relation to the world,” Merriam and Clark (2006) interrogated the complex role that language played in the producing subjectivity, including the multiplicity of gendered, cultural discourses that we continually find ourselves embedded in, especially in thinking across cultural and national borders (p. 34). Weedon (1997) spoke of

“a subjectivity which is precarious, contradictory and in process, constantly being reconstituted in discourse each time we think or speak” (p. 32). This poststructural conceptualization of subjectivity laid the groundwork for Braidotti’s (2006, 2011) theoretical figuration of the nomadic subject.

Nomadic subjectivity. Essentially nomadic subjectivity can be clarified as subjectivity, as it was defined above, that is rhizomatic, or wandering in nature. This conception of nomadic subjectivity is simultaneously embodied and embedded. Braidotti (2006) stated,

Nomadic subjectivity involves a materialist approach to affectivity and a non-essentialist brand of vitalism...nomadic subjectivity is a contested space of mutations that follow no technological directives and no moral imperatives...non-unitary subjectivity here means a nomadic, dispersed, fragmented vision, which is nonetheless functional, coherent and accountable, mostly because it is embedded and embodied. (p. 4)

Baraitser (2010) further implied that according to Braidotti “notions of self and other and their inter-relation fall away in the face of this de-territorialization of the subject. Instead, subjectivity is understood in terms of variations of intensities of forces that are mutually co-dependent” and Baraitser (2010) went on to speak of the Braidotti’s notion of the body as “radically immanent, the name for a relatively stable special and temporal assemblage of these intensities and passions we call an individual self” (p. 127). This is the definition of nomadic subjectivity that this dissertation espoused and brought to bear in throughout this theoretical analysis.

Subjectivity deconstructed becomes nomadic subjectivity. Setting traditional notions of subjectivity up for deconstruction, Braidotti (2010a) explained that “subjectivity is postulated on the basis of sameness, i.e., as coinciding with the dominant image of thought and representation of the subject” (p. 409). She went on to share a synthesis of the dominant image of the subject in the words of Deleuze and Guattari (1987) as “masculine/white/heterosexual/speaking a standard language/property-owning/urbanized” (p. 409). These dominant subject positions were explored in depth in the Transactions section of the analysis in this dissertation.

St. Pierre (2011) described what happened to her as she engaged in her own poststructural dissertation research on subjectivity. She reflected that she “never knew who/when/where I (she) was during fieldwork” (p. 621). She described what happened to her own subjectivity and the subjectivity of her participants.

It was not simply that I ‘had multiple subjectivities’ or ‘moved among subject positions’ but I was always already a simultaneity of relations with humans and the nonhuman...the ‘women’ (she had researched) and ‘me’ in all times and places; my father, long dead, loving me; the streets and storefronts of the town; all of us cousins catching lightening bugs on a summer evening; Essex county’s red clay tobacco fields; my beloved aunt whose smile saved everyone who met her; all of us, everything, de-individualized, de-identified, *dis-individuated*. A rhizome, assemblage, haecceity, my life. *A life*. Theory produced me differently, and I am not the same. I never was. (p. 621)

Through this dissertation project, theory produced me differently as well. The me, my life, that I have now come to understand more lucidly as a result of my own study abroad

experiences was produced differently using theory and thinking with the Braidottian (2006, 2011) notions of nomadic subjectivity, transpositions, becomings, and multiplicity.

In the study abroad narrative, especially when speaking about student/teachers engaging in international field experiences, the traditional notion of subjectivity can be pervasive and colonial in nature: American/white/middle-class/college-educated/teacher goes to a foreign country to learn from the others (non-American/non-white/poor/uneducated/learners) how to teach others (diverse/non-white/students) in the United States. These thick descriptions of the subjectively lived binaries make the experience into a reductive and negative one.

However, in a more hopeful and affirmative tone poststructural scholars like Braidotti (2011) asserted that subjectivity was not composed of ‘lenses’ that the researcher/subject can put on and remove, but rather each individual lived in the complex and fluid intersections of identity categories such as race, class, gender, sexual orientation, age, wellness, nationality, and so on. For example, in some research situations a person’s gender, may seem more significant; in others, one’s age. Either way, neither the researcher’s nor the participants’ subjectivities are stable; they are nomadic. (Glesne, 2011, p.154). In thinking about these nomadic subjects, it was helpful to envision that “the subject is recast in the nomadic mode of collective assemblages” (Braidotti, 2011, p. 221). Braidotti (2010b) proposed that we used “a cartographic method of accounting for multiple differences with any subject” to remap the power-relations and power-locations that were present in any lived experiences, and I argued were particularly present in a study abroad experience.

Subjectivity, identity, and personality. In her study entitled “Undoing the Knots: Identity transformations in the study abroad programme,” Constance Ellwood (2011) did

some important work to clarify the relationship between subjectivity and identity with regards to her research, and to the broader corpus of study abroad literature. Ellwood (2011) began by pointing out that “the reformation of subjectivities is generally less well theorized” and that few studies have successfully focused “on passage of movement out of or between discursive constructions” (p. 961). She went a step further to point out that “many studies in the area of identity change for study abroad students refer to the individual as autonomous, and as responsible for change and for their own successful adjustment” (p. 963).

For the purposes of her study, Ellwood (2011) defined subjectivity alongside identity; therefore, her conception of identity as “multiple, a site of struggle, and subject to change” (p. 962) aligned with the poststructural notions of subjectivity mentioned in the sections above. In other words, when Ellwood spoke about identity, she also referred to subjectivity in that she espoused a definition of identity that aligned with the poststructural, theoretical Deleuzian and Guattarian (1987) concepts of: the molar, the molecular and lines of flight. For the purposes of this study, I focused solely on subjectivity, and by necessity, as Ellwood did, I also referred to subjectivity and identity similarly or at times interchangeably.

Ellwood (2011) worked to recognize that it could be difficult, if not impossible to disentangle the notions of subjectivity, identity and personality from each other when speaking with research participants. Rather than expending her efforts on this complex disentanglement, Ellwood (2011) engaged in interviews that sought to elicit reflective responses and then used the theoretical concepts of Deleuze and Guattari to describe the movements or shifts in identity, allowing the theory to do some of the descriptive disentanglement for her. I mirrored how Ellwood (2011) did this in her study and used the theoretical concepts of Braidotti to describe the movements in subjectivity that students

experienced during their study abroad experience, and when I spoke about my own study abroad experiences. As a Deleuzian conceptual scheme worked to aid Ellwood (2011) in her analysis, the deployment of a Braidottian conceptual framework of nomadic subjectivity and identity in this study permitted a different kind of reading of subjectivity development and transformation of student/teachers in the study abroad context of International Student Teaching.

The additional elements of Ellwood's (2011) study that I borrowed for the purposes of my work were the use of interview data to examine "the multifaceted and unstable process of identity –processes which shift over time and in interaction with others" and the notion that it was essential to "include the impact of myself as researcher/interviewer on the data as one of the factors in the co-production of the students' identities" (p. 962).

Becoming(s). In the Deleuze Dictionary (Parr, 2005), Stagoll (2005a) explored the Deleuzian notion of becoming,

Deleuze uses the term 'becoming' (*devenir*) to describe the continual production ('or return') of difference immanent within the constitution of events...becoming is a pure movement evident in the changes between particular events...rather than a product, final or interim, becoming is the very dynamism of change, situated between heterogeneous terms and tending toward no particular goal or end-state...becoming is most often conceived by comparing a start-point and an end-point and deducing the set of differences between them. (p. 21)

In thinking with the Deleuzian notion of becomings, Braidotti explained that,

through the theory of nomadic becomings or planes of immanence, the subject is dissolved and re-grounded in an eco-philosophy of multiple belongings. This takes

the form of a strong emphasis on the pre-human or even non-human elements that compose the web of forces, intensities and encounters that contribute to the making of nomadic subjectivity. The subject is an ecological entity. (p. 41)

This positioned the ecological, nomadic subject as a living, breathing, shifting and changing entity situated in the position of continuous becoming. Stagoll went on to explain that, “things and states are *products* of becoming” (p. 22). Finally, Braidotti (2006) made the connection between transpositions and becoming(s),

Transposing is...a style, in the sense of a form of conceptual creativity, like a sliding door, a choreographed slippage, a drifting away that follows a trajectory which can be traced...like a weather map, genetic printing or digital tracking, an account can be made of what will have been...a fluid flowing of becoming. (p. 9)

These figurations of the notions of becoming were what this dissertation meant when it utilized the language of becoming and multiple becomings, such as the overarching idea of becoming-educator through the International Student Teaching experience.

The assemblage of International Student Teaching. Braidotti (2006) referred to assemblages as “webs of interconnection with all that lives” (p. 217). Under this description, International Student Teaching becomes an assemblage of subjects, and their political, relational, social, emotional interconnections with all that lives, all that really exists within the transpositional space of the International Student Teaching experience. Braidotti (2006) also described that “the radically immanent intensive body [of the international student/teacher] is an assemblage of forces, or flows, intensities and passions that solidify in space, and consolidate in time, within the singular confirmation commonly known as an ‘individual’ self” (p. 157).

Furthermore, Jackson and Mazzei (2012) explained that the assemblage “isn’t a thing – it is the *process* of making and unmaking the thing. It is the process of arranging, organizing, fitting together” (p. 1). In thinking with their definition, the assemblage of International Student Teaching is the process of making and unmaking the international student/teacher, and/or the transpositional space that International Student Teaching facilitates. Within this inquiry, the assemblage becomes the method of fitting together theory, data, analysis, and researcher, participants, and so on, that becomes the dissertation process.

Politics of location and figurations. For the purposes of data analysis, the Braidottian notions of the “politics of location” and “figurations” served as analytical tools to help me situate the emergent nature of the “nomadic subjects” in the process of becoming-educators and becoming-*potentia*, the positive power that we so desperately need in education today.

Politics of location. As defined by Braidotti (2011), the “‘politics of locations’ are cartographies of power that go beyond genealogical self-narratives and express a view of subjectivity that is relational and outside directed” (p. 216). Student/teachers find themselves in precarious relational and cultural positions, especially in an international field placement. Their embodied, situated location is political in nature and requires a negotiation within those in power –the principal, the supervising teacher, and even their students. Acknowledging the notion of a “politics of location” has significant implications for the development of their nomadic subjectivity. Braidotti clarified that a “situated politics of locations is the best way to proceed: we need to think globally but act local, in the situated here and now of our lived experience” (p. 20). I utilized this notion of a “politics of location” as a framing device to

help student/teachers understand the political nature of their lived experiences in nomadic subject positions throughout their International Student Teaching.

Figurations. According to Braidotti (2011), conceptual personae or figurations are, “ways of situating and framing the subject position, and its political and epistemological practices, so as to produce an array of creative counterimages of the subject” (p. 216-217). She presented the examples of “feminist/womanist /queer/cyborg/diasporic/native/nomadic – as figurations of the feminist subject positions. These are figurations for specific geopolitical and historical locations” (p. 216-217). One possible figuration for an international student/teacher might be student/novice/educator/foreigner/linguistic other/white/outsider/female. This figuration provokes a moment of pause for the reader as it carries them away from the realm of the theoretical and creates an affective, embodied image of how a student/teacher is transfigured during the experience of International Student Teaching. The figurations that were produced in this dissertation as maps of the multiple subject positions of student/teachers took were provoked during the emergent arts-based methodologies of paste paste painting, c/a/r/tographic collaging, and poetically rendering and transcribing experience.

Furthermore, through the interview and observation process, I elicited responses from my study participants on what figurations emerged for them when they spoke about themselves and their perceptions of the experience. I used this notion of figurations, as Clark/Keefe (2014) did with college art majors, to co-create with the study participants a visual representation of the nomadic subject positions that they occupied as international student/teachers. This allowed for a “materialistic mappings of situated, embedded and embodied positions” (Braidotti, 2011, p. 13) that international student teachers occupy in

a/r/tographic renderings in the form of paste paintings, cartographic collages, and poetic responses. Together we worked to artistically and collectively map the landscape of the International Student Teaching experience as a transpositional space that produces and affirms multiplicity, nomadic subjectivity and other becomings. As Braidotti (2011) explained:

Figurations are ways of expressing different situated subject positions. A figuration renders the nonunitary image of a multilayered subject...A figuration is a living map, a transformative account of the self – it’s no metaphor. It fulfills the purpose of finding suitable situated locations to make the difference between different locations. Being nomadic, homeless, migrant, an exile, a refugee, a tourist, a rape-in-war victim, an itinerant migrant, an illegal immigrant, an expatriate, a mail-order bride, a foreign-caretaker of the young or the elderly of the economically developed world, a global venture financial expert, an humanitarian relief worker in the UN global system, a citizen of a country that no longer exists (Yugoslavia, Czechoslovakia, the Soviet Union) – these are not metaphors, but social locations...Figurations attempt to draw a cartography of power relations in these respective positions. (p. 14)

For the purposes of this project, which is political, global, and cultural in nature, the concept of figurations was a useful analytical tool and an artistic opportunity for a creative rendering of new and emergent understanding about nomadic subjectivity in study abroad programs.

Cartography, rhizomes, and ruptures. Braidotti (2011) defined cartography as a “theoretically-based and politically informed reading of the present” (p. 409). My dissertation study engaged in a form of methodological and analytical cartography described

below that produced a theoretically based reading of the experience of International Student Teaching in the study abroad context.

Cartography, as a research methodology, is not commonly used. The few researchers (Cole, 2014; Deleuze & Guattari, 1987; Lenz Taguchi & Palmer, 2014) who have engaged with cartography as a methodological framework have used it as a way to map out complex understandings of their emergent findings. When I referred to cartography for the purposes of this study, I was engaging it as a methodological tool that loosely held and traced the rhizomatic, nomadic, theoretical and conceptual wanderings and wonderings that this study entailed. A cartographer, by trade, is a mapmaker, the person who maps the uncharted territories being explored. As the researcher, I became the cartographer mapping this research project in a way that future travelers and scholars could find their way through the complex landscape of the intersections between subjectivity, study abroad and International Student Teaching. The map that emerged from this type of cartography was the physical, material, visual representation of what happened analytically when a profusion of different data struggle and fight to make meaning. Lenz Taguchi and Palmer (2014) aimed to set up their map of school girls school related ill/well being in order to “read a multiplicity of different data rhizomatically, into and traversing each other, to see what kinds of differences might emerge in the spaces in between them” (p. 770). This study mapped what happened with international student/teachers’ subjectivities throughout their International Student Teaching.

To take it a step further, a cartographic analysis can also provide a contextualized holding space for the complexity of a study centered on understanding the construction of subjectivities. Lenz Taguchi and Palmer (2014) described how “doing cartographic analysis can help us learn more about these fleeting but sometimes almost completely coagulated

subjectivities and how they, from time to time, might be set free to be transformed” (p. 770). This type of Deleuzio-Guattarian (1987) inspired methodology constituted a decisive shift that situated the researcher as a co-creator of reality along the side the subject in the production of research and knowing.

In her dissertation study, Cole (2014) used “rhizomatic cartography” as an analytical method to explore the relationship between smooth and striated space in the rhizome of discussion in a high school religion class. She described that rhizomatic cartography “involves mapping conditions of experience” (p. 61). In thinking about rhizomes, Cole (2014) referred to watching a potato grow in a water cup (p.19). The visual of a potato growing new eyes and shooting off in all directions looking for something to connect with was a clear representation of the rhizome that everyone could relate to. In this study, the International Student Teaching experience served as transpositional learning space where student/teachers sprouted new subjectivities like the many eyes of the potato.

When I thought of rhizomes, I called to mind an image of the tangled pieces of ginger that you buy at the farmer’s market. In order to get the ginger to the farmer’s market someone had to break apart the entangled network of roots and radicles. Digging up the rhizomatic ginger and dividing it up into sellable chunks created a disconnect; a place of rupture. In thinking about rupture, or *ruptura*, Paulo Freire incited us to remember that “there is not creativity without *ruptura*, without a break from the old, without conflict in which you have to make a decision. I would say there is no human existence without *ruptura*” (Horton, Bell, Gaventia, & Peters, 1990, p. 38). I argued that from this place of rupture, or departure from the rhizome, came the creative tension that fueled further, deeper inquiry. To extrapolate, across multiple points in my data, silence served as a site of rupture, a place

where student/teachers' habitual ways of being understood and communicating were disrupted and interrupted. Finding themselves rendered speechless, immersed in an embodied experience of silence as linguistic others, international student/teachers were forced into a liminal space. A transpositional space where newly realized nomadic subject positions came to life and to the light with cartography providing them with the affective opportunity to create multi-layered renderings and reverberations of their experiences.

Drawing upon the rhizome as a methodological tool, Cole (2014) used this form of cartography as an investigative method that breaks open the spaces in between "current lived experience, past relationships, subjectivities, and discourses" (p. 61). The conditions of experience that she sought to map were the conditions that produced discussion in a religion classroom. Rhizoanalysis and rhizomatic cartography have traditionally been used in research with literature (Hagood, 2004). In the Hagood's work the notion of a figuration showed up. Cole (2014) quoted Hagood (2004) "who explained rhizomatic cartography as a figuration that allows the researcher to 'move beyond coding and categorizing data in order to redescribe and to represent concepts differently'" (p. 61). Cole argued that this methodology allowed her to identify different connections and ruptures that would not have emerged with the use of other analytic tools. According to Hagood (2004) and Deleuze and Guattari (1987) rhizomes are "maps with multiple entryways," allowing the researcher to enter from a number of different analytical directions, never producing exactly the same findings. In her own rhizome mapping, Cole (2014) created three different visual, analytical maps of what discussion look like in her religion classrooms. To create these maps, she utilized easily accessible media: pencil, paper, and Microsoft Word. Cole's (2014) map images provided one possible visual example of what a cartography-based analysis could

look like (p. 68). This type of embodied, material analysis was generative in that it bodily engaged with the concepts and provided fuel for the writing that necessarily follows deep analytical work.

The type of cartography and analysis that I engaged within this dissertation were a/r/tographic in nature. Much as Pablo Neruda (2007) artistically used his poem “We are many,” found in the Stavans’ collection of translated Neruda poems (2007), to map his nomadic subjectivities, or his multiple subject positions, participants in this study were asked to artistically describe and render their own emergent understandings of their nomadic subjectivities in the form of paste paintings and cartographic collages. Describing this artistic, reflective process as mapping gave the research participants an affective, material cue that got their creative juices flowing as they mapped their own experiences and understandings within the context of the International Student Teaching experience. Since the researcher and participants co-create meaning, I also engaged cartography as an analytical method to help me map my own experiences as they converged, diverged and intersected with the experiences of my participants. Deleuze and Guattari (1987) described the map as:

open and connectable in all of its dimension; it is detachable, reversible, susceptible to constant modification. It can be torn, reversed, adapted to any kind of mounting, reworked by an individual, group, or social formation. It can be drawn on a wall, conceived of as a work of art, constructed as a political action or as a meditation. (p. 14)

Deleuze and Guattari’s description that the map can be on a wall and conceived as a piece of art brings me back to the image in *Transposition II* that the dissertation begins with: the map with many pins on the wall of the bedroom. Through this type of analytical mapping moves

beyond the metaphor of map as a generator of future travels to the map as a rhizomatic, nomadic interpretation of the phenomenon of study, in this case, how nomadic subjectivities emerge in the International Student Teaching experience.

Transfiguring Feminist Poststructural Qualitative Research

“Feminist nomadic thought is never negative; on the contrary, it makes an explicit case for affirmative politics” (Braidotti, 2011, p. 13). While engaging in feminist nomadic thought deconstruction happened, however, this deconstruction was done with intention to make way for a horizon of hope and affirmative action. My own brand of feminist nomadic thought enacted in this dissertation opened up theoretical spaces where deconstruction happened, making way for a new hopeful landscape for the field of education. In thinking about doing feminist poststructural qualitative research, Ann Green (2003) reminded me that I carried my nomadic subjectivities forward as travel partners on a zigzagging journey and incorporated them into both my research identity, and my persona of leading subject (Clark/Keefe & Miller, 2012), to not do research *about* people, but rather to do research *with* people. Green stated the distinction between *about* and *with* as “an explicit feminist and multicultural model where the researcher is ‘working *with* others rather than just *for* them,’ where service ‘goes beyond meeting individual needs to empowering others work on their own behalf’” (p. 293). This was the type of the research a culturally responsive researcher would do, which was I tried to be throughout this research project. As Ellen Cushman (1999) and Braidotti (2006) both stated, I did not want to be “an intellectual borne on the back of the common people” but rather I worked to do research on leadership and study abroad where “the researcher and participants engage in openly negotiated, reciprocal, mutually beneficial relationships” (p. 332). In other words, the researcher and participants occupied the roles of

partners, mentors, colleagues, and friends. This was the type of research I was and still am excited to engage in.

Concluding Thoughts on Transfiguring Theory

Transfiguring Theory laid out the theoretical framework for this dissertation study. I began this section by providing the reader with both a poetic and an ethnographic provocation that worked to carry the reader into a transpositional theoretical space where transfigurations of the self occur. Then I continued in this section by explaining why nomadic theory (Braidotti, 2011) provided a relevant and applicable theoretical framework for the study of shifts and changes in student subjectivity during the International Student Teaching study abroad experience. Then, in place of the traditional definitions of terms section, I explored each of Braidotti's theoretical concepts that were used as methodological, analytical, and interpretive framing devices in the analytical transpositions that followed. This section concluded with a detailed description of "rhizomatic cartography," an iteration of the analytical framework that was engaged throughout this dissertation. The final section in this Transposition served as a review of the key characteristics of feminist poststructural qualitative research that I engaged during this project, aspiring toward being the type of researcher that evokes hope and affirmation in the field of education.

Transposition II: Transience



Figure 5. Rhizomatic Journeys – A Watercolor Painting.

"Wide Open Spaces"
(Gibson, 1998)

Who doesn't know what I'm talking about
Who's never left home, who's never struck out
To find a dream and a life of their own
A place in the clouds, a foundation of stone

Many precede and many will follow
A young girl's dream no longer hollow
It takes the shape of a place out west
But what it holds for her, she hasn't yet guessed

[Chorus:]
She needs wide open spaces
Room to make her big mistakes
She needs new faces
She knows the high stakes

She traveled this road as a child
Wide eyed and grinning, she never tired

But now she won't be coming back with the rest
If these are life's lessons, she'll take this test

She knows the high stakes

Ethnographic Revisioning: Big Dreams for A Little Girl

Jessica, 2014, April 15, diffractive revisioning

Ever since I was a young child, I had wanted to travel the world. I wanted to see and experience the exotic otherness of foreign lands. There was allure and mystique surrounding the idea of being a world traveler. No one I knew had traveled the world. The big wide world was contained in the page of the atlas I won in the school geography bee and when no one was looking, I would spin the globe and then put my finger on it. Wherever that finger landed served as the place of my dreams. Having been an educator for almost 15 years, I have come to believe that these dreams of worldly travels are those of many young children.

In high school and into college, I diligently and passionately studied Spanish, and I yearned to go somewhere and immerse myself in the world of another language. For me, traveling abroad and in particular studying abroad simultaneously served as a journey back to my roots and an escape from the constraints of sheltered, small town American life. My father, a first generation immigrant, was born in England and came over to the United States on a boat when he was eight years old; an adventure I had always envied. His family settled in Ohio and he had not left the United States since then. As a result, I grew up in a warm and welcoming household in small town America. No one I knew owned a passport. Lacking the social and cultural capital to see myself as a world traveler, all I could do was dream big.

My first experience “abroad” was when I went on a mission trip to Puerto Rico for a week to build Habitat homes and a community center. To this day, I can close my eyes and remember what it was like purchasing my first book in Spanish in the market in San Juan,

sitting in the yard peeling mangoes and eating them right from the branches, drinking soda with a straw from a zip-lock bag and driving through neighborhoods of houses with cardboard walls and tin roofs. After my first taste of the sensations and affects of another culture, I was addicted. My second overseas sojourn was a month long heritage trip around England; an attempt to better understand my roots. On this trip, I visited the castles where my dad had played as a child and the small English cottage in Coventry where he was born. I tasted the meat and potatoes he grew up eating and visited family members he had not seen since his departure. This experience helped me to better understand my father and the place that he came from.

When I went away to college, I dreamt of the opportunity to study abroad. I had been to Puerto Rico and England but my intellectual curiosity craved a challenge, someplace new and different. My Spanish waited patiently in the nest of my throat to fledge. The stakes were too high for me in this small college town – this was my life and the world was beckoning to me. The study abroad experience served as the journey that carried me away from the suffocating chatter of small town university life out into the world to find my own voice, and to reinvent myself. Using the words of the Dixie Chicks song “Wide Open Spaces,” journeying out into the world provided me with the wide-open spaces I needed to make the big mistakes.

As I contemplated this mysterious and intimidating idea of the study abroad journey as a part of my university studies, I did not want to have just any experience. I wanted an experience that would change me, make me different, one that would rock my sense of self and profoundly change me, the way I viewed the world, and my place in it. As I pondered which program would help me meet my personal, intellectual and academic goals, I had an

encounter with another young woman on campus. She had just returned from a semester abroad in Quito, Ecuador with the organization, The International Partnership for Service Learning. After listening to her speak with reverence about this powerful experience that she was still grappling to understand, I was sold. If I went out on my own and went to Ecuador alone, the experience afforded me the opportunity to study at La Universidad de San Francisco de Quito and to work in two different volunteer positions – one as a teacher in an evening school (una escuela vespertina) for street children and the second as a nurse’s aide in a maternity hospital in the rural outskirts of Quito.

After visiting the study abroad office to gather more information about this service-learning program in Ecuador, I sat down for a long talk with my parents. This sojourn would require significant financial sacrifice and contribution on my part and on theirs so it had to be a joint decision. My heart was in my throat as I looked at my father, waiting to hear the final decision. I was going to Ecuador. In my heart I knew my life would never be the same, and it wasn’t.

Wide Open Spaces as Transient Locations

When I hear the song “Wide Open Spaces,” it carries me back to distinct moments in my life when I embodied the notion of transience – when I got a plane by myself to go study abroad in Ecuador, when I packed up and moved across the country to California on my own, or when I took a job teaching internationally in Bolivia. I chose to include this song at the beginning of this chapter because the “Wide Open Spaces” in my own life have served as transpositional spaces where I became transient, or nomadic in the way that I thought, felt and experienced myself both as a person and a professional. The ethnographic revisioning

that followed the song then carried the reader into the sense of anticipation that came before I took a transpositional leap into life as an international college student/teacher.

Transience as a Transposition



Figure 6. Photograph of the World Map from my Bedroom Wall. Map is a part of the World Traveler Map Series which can be found at www.mapyourtravels/products/personalized-world-traveler-map.

On the wall of my bedroom hangs a world map, a gift from my sister almost a decade ago. The map has colored pins – the red ones indicate where you have traveled, the green ones indicate where you dream of traveling next, and the flag indicates your next destination. The plaque on that map reads, “The World Travels of Jessica and Michael” (Michael is my life partner). This cartographic representation of my life experiences serves as a conversational piece about how my vision of self became non-unitary, multiple and nomadic. Nomad, wanderer, restless – are all words that have been used to describe my sojourns out into the world. I am seen in my family and amongst friends as a “world traveler,” as someone who knows about the world. With all of my travels mapped out on this map, it became clearer how I see myself, feel myself, and am in the process of becoming myself. I have come to realize that the multi-layered rhizomatic cartography of “Life” that resides in me

functioned to produce me differently as a “becoming-leading subject” (Clark/Keefe & Miller, 2012).

“Adequately and Accurately” Mapping the Terrain

As demonstrated by my own experiences discussed in the prelude above, the topic of college student study abroad is a relevant and provocative fixture in our current geopolitical, neoliberal, educational landscape. Study abroad is not only the cool thing to do; it is a profound, and deeply transformative experience. International educational opportunities have become firmly ensconced in mainstream educational discourse promoting global citizenship and intercultural competency. Furthermore, national security and globalization trends are “driving nations to place more importance on developing and recruiting human capital or brain power through international education initiatives” (Knight, 2004, p. 22). Universities also want their graduates to understand the global environment in which they will live and work. As Knight (2004) argued:

The escalating number of national, regional, international, and cultural conflicts is pushing academics to help students understand global issues and international/intercultural relationships. The mobility of the labour market and the increase in cultural diversity of communities and the workplace require that both students and academics have an increased understanding and demonstrated skills to work and live in a culturally diverse or different environment. (p. 26)

A global perspective should be a part of every university student’s education (Lunn, 2008), and study abroad is “one of the instruments that can be deployed as part of a strategy for internationalization of the curriculum” (Beelen & de Witt, 2012, p. 14). In addition, many

believe education abroad is the best way to give students a global perspective (Beelen & de Witt, 2012; Leask, 2004).

Looking at the broad scope of study abroad literature, what emerged was a strong tendency towards the neoliberal discourses of globalization, internationalization of education, and global competition (Brown et al., 2011). From the standpoint of this discourse, one could say that students were being encouraged to go abroad in order to become globally competitive for the sole purpose of marketability and their future jobs prospects. Limited literature in the field of study abroad spoke about the intersections between identity development and overseas learning experiences (Ellwood, 2011). A clear gap that emerged at this node between the study abroad and identity discourses was the lack of research that explored the impact of study abroad on participant subjectivity, with subjectivity being used to refer to the way that student/teachers viewed and experienced the world, and their International Student Teaching experiences, in a way that was influenced by their own personal feelings, opinions, and backgrounds. If I referred to something as a subjective or a participant as a subject, I was referring to their characteristics as an individual being. Due to the transient nature of their position, student/teachers were subjects in the process of formation. The distinct process of subject formation that happened for student/teachers was what I refer to as the process of becoming-educator or becoming-teacher.

Those who spoke about identity with regards to study abroad in general and International Student Teaching experiences specifically (Cushner, 2007; Ellwood, 2011; Phillion, Malewski, Sharma, & Wang, 2009) discussed how the experiences helped to build intercultural competency (Cushner, 2007; Hammer, 2012; Rexeisen, Anderson, Lawton, & Hubbard, 2008; Tang & Choi, 2004;), increased cross-cultural awareness (Malewski,

Sharma, & Phillion, 2012), and encouraged a sense of global citizenship and literacy (Armstrong, 2008). In terms of the impact of International Student Teaching, Cushner (2007), Tang and Choi (2004), Phillion et al. (2009), Armstrong (2008) and Malewski et al. (2012) spoke about the importance of student teachers having intercultural experiences in order to prepare them to teach the diverse, multicultural students they will encounter in today's schools and in their future classrooms. In conclusion, a brief review of the study abroad literature exposed a space for research in two areas with regards to the study abroad/International Student Teaching fields of research: a focus on student subjectivity shifts and changes with in the study abroad experience; and an exploration of study abroad through a poststructural theoretical lens as both a methodological approach and an interpretative analytical lens.

Through engagement with these emergent bodies of research and literature this project worked to productively bring into dialogue schools of thought that have not previously been engaged: a Braidottian (2006, 2011) framework of the nomadic subject; a critique of the neoliberal, hypercapitalistic discourse surrounding study abroad; and an ethnographic exploration of the multiple narratives students told from their nomadic subject positions as they engaged in the transpositional, transformational experience of International Student Teaching. These disparate schools of thought were brought together in a generative, productive way that spoke about hopeful futures for students as becoming-learners, and student/teachers in the process of becoming-educators.

While it seemed that there would already be a poststructural analysis of International Student Teaching as a study abroad experience, this was not the case. There was no literature I found that spoke about student/teachers and becoming-teacher/educator subjectivity that

emerged from participation in International Student Teaching experiences. To take it a step further and explore this gap more specifically, there was no poststructural qualitative research that I found that identified study abroad participants, and/or international student teachers as “nomadic subjects” (Braidotti, 2011) who were in the process of becoming. The notion of study abroad encounters as “transpositional spaces” or even “transpositional learning spaces,” or those spaces in which study abroad participants crossed linguistic or cultural borders, or code-switched between oppositional subject positions such as English-speaker and Spanish-speaker, had also not been explored. These transpositional spaces therefore emerged as affirmative, positive, generative locations for learners and educators alike. Furthermore, thinking methodologically, cartography, cartographic analysis or rhizoanalysis have not been utilized previously as methods to attempt to “adequately and accurately” (Braidotti, 2006) map the terrain of study abroad more generally, and International Student Teaching in the field of education specially. As a definitional point of clarification, in calling them transpositional spaces, I have situated study abroad/ International Student Teaching, in a Braidottian (2006) theoretical framework, as educational locations that produce transpositions as the leaps from one subject position or political location to another occur; such as the leap from teacher to student and back, or from English to Spanish speaker.

Educational Significance of Transpositions and Nomadic Theory

The work of Braidotti (2011) identified the notions of transdisciplinarity and hybridity as a methodological approach called “transpositions.” These transpositions function as situated, embodied and embedded ways of tracking the ontological leaps, or ways of being and becoming in the world that research participants experienced within the International

Student Teaching experience, moving from the generative chaos of their arrival in a foreign country as an international student/teacher to an “intertextual, cross-boundary, or transversal transfer of codes,” or “a leap from one code, field, or axis into another” (Braidotti, 2006, p. 5) as they begin to adapt to and adjust the transpositional conditions in which they will be living through the International Student Teaching experience. These transpositions that the participants experienced, living in-between languages, cultures, and learning environments, have the qualitative sense of complex multiplicities. For example, as I explained in the ethnographic revisioning above about Big Dreams, I tasted the positivity of cultural and linguistic difference within myself during my short stay in Puerto Rico; a variation in my sense of self, and subject formation that created an affirmative slippage in who and how I understood myself to be. This brief taste of the sensation of being transposed differently left me longing to further explore how studying abroad emerged as a transient space that produced me anew in an affirmative way.

As previously discussed, for Braidotti (2006), the use of the theoretical term transposition draws its inspiration from two distinct fields: music and genetics. Used as a term in music, it signals,

variations and shifts of scale in a discontinuous but harmonious pattern. It is thus created as an in-between space of zigzagging and of crossing: non-linear, but not chaotic; nomadic, yet accountable and committed; creative but also cognitively valid; discursive and also materially embedded – it is coherent without falling into instrumental rationality. (p. 5)

My ethnographically revised narrative at the beginning of this section worked to capture what Braidotti (2006) described as the “in-between space of zigzagging and crossing” in a

coherent way that exemplified the type of internal and relational transience that one experiences as they prepare to study abroad. I felt the musical transpositions within myself as I prepared, with anticipation, to transpose myself socially, emotionally, professionally, ethically and politically during my time in Ecuador.

With regard to genetics, Braidotti (2006) adopted Evelyn Fox Keller's argument that transposition referred to,

processes of genetic mutation, or the transferal of genetic information, which occurs in a non linear manner, which is nonetheless random or arbitrary. This is set in opposition to the mainstream scientific vision that tends to define the gene as a steady entity that transmits fixed units of heredity in an autonomous and self-sufficient manner and genetic variation as random events. Transposable moves appear to proceed by leaps and bounds, but are not deprived of their logic, or coherence.

Central to the notion of transpositions is the notion of material embodiment. (p. 5)

The experience of deciding where I would study abroad consisted of what Braidotti (2006) referred to above as "transposable moves" that felt like physical leaps and bounds. Deciding where and how to study abroad was an embodied experience because it was a decision that I made with and within my own body. Experiencing the sights, sounds, smells, and textures of another culture and another language was something that occurs in the whole body, not just in the brain. I knew what I had experienced in Puerto Rico, and I longed to experience the same qualitative shifts in my whole body as a result of my study abroad experience in Ecuador.

In continuing to think with Keller, Braidotti (2006) went on to explain that the key to understanding genetics was the process itself, just like the key to understanding

transpositions was in the act of embracing the process of being transposed, as well as the becomings that were produced in the act of being transposed. The becomings emphasized the inherent flexibility of the subject as the effect of dissociative shifts or leaps, such as when I, in my experience of traveling and studying abroad, found myself standing in the courtyard of the university with an Ecuadorian friend speaking fluently in Spanish without a moment of translation. When I was done speaking, my friend excitedly pointed out the significance of this transpositional moment to me. He said, “You didn’t even take a breath. You just shifted seamlessly from English to Spanish then spewed out a beautiful string of fluent Spanish.” I remember the embodied experience of beaming with pride and realization that I was experiencing an in-depth transformation in myself in the process of becoming bilingual. This was a defining moment of transience for me, the moment that I historically shifted from language learner to fluent language speaker – a transpositional moment that I have remembered for the rest of my life.

Additional elements of the concept of genetic transpositions that were also relevant to this study were that as a scientific theory, transpositions “stresses the creative insight in engendering other, alternative ways of knowing,” as well as “offers a contemplative and creative stance that respects the viable and hidden complexities of the very phenomena it attempts to study” (p. 6). In this case, thinking with the transpositions offered a theoretical stance that explored the “viable and hidden complexities” of the phenomena of the International Student Teaching experience.

I chose to share these definitions and Braidotti’s creative origination of the theoretical notion of transpositions because it was the central thread that I intentionally and nomadically held “steady” throughout the dissertation in an attempt to provide both the hard frame of the

skeleton of this project (thus the chapters were actually identified as transpositions because each section worked to address a specific transpositions that either I, as the researcher, or the research participants experienced), as well as the fleshy embodiedness of tissue, muscle and nerves (see the five analytical transpositions at the end of the dissertation) that made up the myriad of micro-transpositions, such as the daily living of life in-between two languages, that were discussed and explored herein. The exciting and visceral interconnection that I proposed between the International Student Teaching experience and transpositions was a theoretical and methodological transposition in and of itself, “a creative leap that produces a prolific in-between space” (Braidotti, 2005, p. 6).

In this study about International Student Teaching, I thought of transpositions in terms of the sensations and affects; the reverberation of new linguistic tones emanating from their throats or the feeling of profound unfamiliarity of trying to buy groceries in another country; that participants experienced, and learned to navigate and negotiate, in the midst of challenging and overwhelming intercultural and intra-cultural shifts and changes in themselves and relational others in the multiple settings (both public and private) that they encountered throughout their entire International Student Teaching field experience. International student/teachers had to transiently cross multiple borders zigzagging back and forth, and side to side, nomadically between different socioeconomic, linguistic, cultural, gendered, social, ethical, racial, positional (in terms of power relationships), relational (in terms of teacher/learner/educator/cohort-member), and political (American/white/colonial) boundaries.

As they enacted transpositions, and activated their nomadic subjectivity, international student/teachers literally code-switched between a foreign language and their home language,

and more figuratively, they became transient as they switched subject positions between their role as teacher and learner, or between their multiple roles as cultural ambassador, cultural other, and colonial entity. Furthermore, as leading subject who was conducting the research, I experienced this transience alongside the participants and with them, as well as engaged in my own emergent, and quite transient process of becoming researcher.

Cartographically and a/r/tographically “revisioning” (Ellis, 2012) my own and my participants’ collective study abroad experiences, in the form of ethnographic interludes, poetic transcriptions, and a/r/tographic renderings, served as multiple points of arrival and departure, dislocation and relocation, difference and dissonance and immanence, death and rebirth, and painful, hopeful affirmation. These startling and stark moments of subjective awakenings were not often happy, instead evoking what was (and still is) painful and challenging about the experience. It was as if the “me” that I had always known, been, and felt confident in was rupturing, fracturing, breaking apart, and becoming rhizomatic. I was becoming multiple, and in the deafeningly quiet in-between spaces of sensation that burn brightly throughout those moments of awakening, as I transposed myself, I perceived my multiplicity for the first time. I was no longer just Jessica. I was Jessica/English speaker/Spanish speaker/Code-switcher/American/Sister/Woman/Scholar/White person/Daughter of a first generation immigrant and a first generation college student/Teacher/City-dweller/Dissonant dancer/Nomadic wander/traveler. So many subject-positions – so little time.

Linguistic and Grammatical Transience

Punctuation tools. I will dwell here a moment to explain how two different forms of punctuation are grammatically inserted into words throughout this dissertation to convey a

particular meaning. The first is the use of the oblique (/). Reed (2015) referred to the oblique (/), or virgule, otherwise known in computer jargon as the forward slash, as the “typographical oblique” which serves as an “aesthetic, ambiguity generator” (p. 86). What Reed clarified is that the oblique conveys a “layered meaning,” which places two words like student-teacher into the “creative tension of ambiguity” (p. 86). Reed (2015) went on to explain that the oblique can be used to “denote a *both/and* category; as placed between two words it can suggest that whichever word on either side of the mark most pertinent may be chosen to complete the meaning of the text in which they are placed,” as well as be used to “divide paired words in binary oppositions (he/she, up/down, etc.)” (p. 87). Primarily the device of the oblique is utilized herein as the “aesthetic, ambiguity generator” that Reed (2015) so adeptly described. An example of the oblique being used to “create or point to expansive, poetic meaning, including ambiguity and paradox” (Reed, 2015, p. 87) is in the practice of a/r/tography (Springgay, Irwin, & Kind, 2005), which is engaged herein.

Springgay et al. (2005) explained that

the slash is particular in its use, as it is intended to divide or double a word – to make the word mean at least two things, but often more....[where] the slash suggests movement or shifts between the term...the slash makes the terms active, relational, as they reverberate with, in, and through each other. (p. 904)

In thinking with Reed (2015) and Springgay et al. (2005), the participants in this project were intentionally referred to as “student/teachers” rather than student teachers. The use of “student/teachers” or “student/educators” worked to acknowledge the *both/and* of the experience student teaching. The oblique (/) literally created and held a liminal space in-between the words of student and teacher, where multiple selves were simultaneously

acknowledged and valued, and thus avoiding the pull to enter into the binary power relationships that accompany the distinct and often oppositional labels of student and teacher. As Springgay et al. (2005) instructed, the oblique as I have chosen to use in student/teacher “refers to what might appear between two point of orientations, hinting at meaning that is not quite there or unsaid” (p. 904). Sometimes the student/teachers orient themselves as teachers, and at others they orient themselves as students, but more often than not they occupy the middle space of being both students and teachers at the same time.

The binaries that the use of the oblique (/) typically indicated are: man/woman, white/black, White majority/racial minority, etc. In the field of education, the separate words of “student” and “teacher” carry implicit meanings that are laced with power-laden implications. In traditional educational settings, teachers teach and students learn. It is a give and get, uni-directional situation where the knowledge is passed down from teacher to student. Teachers are in charge, while students are not. However, while engaged in student teaching student/teachers are *both* a student learning how to teach *and* a teacher educating, facilitating, and learning alongside their students, cooperating teachers, classmates, and supervisors. Student/teachers are multiple and many; they occupy multiple subject positions at once as transient professionals who nomadically transpose themselves from role to role. Student/Teacher/Student/Teacher. This undecidability of subject position at any given moment situates student/teachers in the process of becoming: becoming educators, becoming students, becoming nomadic. This tension is particularly present for international student/teachers who are often times put in the position of being students of culture, language, pedagogy, etc., at the same time as they are put in the situation of being teachers of culture, language, pedagogy, etc. They live in and operate from both contextualized,

relationally dependent subject positions, so they were referred to as student/teachers throughout this dissertation to honor and acknowledge their multiplicity.

The other piece of punctuation that is used throughout is the hyphen. The hyphen is used in words like “becoming-educator,” which can be found in the title, to show the connection between two words that are working as a unit. The hyphen joins two words like becoming and educator together to make them serve as a singular word with a particular meaning. Another way the that hyphen can be used is with prefixes, which can be found in Transpositions VI: Transits, where the hyphen is used with the non-traditional prefix trans- to refer to the “trans-casts” that the student/teachers produce using the audio journals.

Linguistic tools. In thinking with linguistic deconstruction and for purposes of this study, I referred to the study abroad experience in this particular context of International Student Teaching as an embodied and embedded, material, relational “transpositional learning space” where teacher/learners revisited sensations, affects and experiences from different angles making qualitative leaps of perspective. These leaps international teachers experienced took the “form of a hybrid mixture of codes, genres, or modes of apprehension of the idea, event or phenomenon” of studying abroad (Braidotti, 2011, p. 225). I argued that as international student/teachers entered into transpositional spaces, they engaged in the process of multiple becomings: becoming-educators, becoming-*potentia*, becoming-activist, becoming-resilient, becoming-different, and becoming whatever else came from within the International Student Teaching experience where “becoming has to do with emptying out the self, opening it out to possible encounters with the ‘outside’” (Braidotti, 2011, p. 235). The places and spaces of International Student Teaching activated transpositions and enacted multiple becomings that in turn produced nomadic subjects.

Statement and Significance of the Problem

I began this critical dialogue with the intention to juxtapose the strong neoliberal discourse around study abroad with my own personal and passionate recollections and “revisionings” (Ellis, 2012) of my own life-changing study abroad experience. This juxtaposition worked to create a tension between differing views on how study abroad experiences produce individuals, the community and our collective society/nation/world anew. Situated firmly in my own experiences, sensations and affects, I found myself wondering: Do universities push the study abroad agenda because they believe it is an important and essential experience for students to have in order to become more globally competitive and culturally competent? Or do they want to encourage students to seek out and engage in an enriched experience that “sustains multiple ecologies of belonging” and becoming, and that nurtures “the vision of a collectively assembled, externally related and multilayered subject” (Braidotti, 2010a, p.408-409)? Translating these questions from poststructuralese to program-administrativese, do colleges of education want students to have the study abroad experience because it will look good on their resume and get them a job, or do they want them to experience a powerful activation of their sense of nomadic subjectivity, multiplicity, and their place in an affirmative and hopeful global community? We hope for the second but expect the first.

Because one of my intentions in this project was to bring these two disparate discourses into dialogue: the neoliberal globalized, internalized, educational competition discourse, and the poststructural, material feminist discourse which identifies study abroad as an embodied, political, cultural, relational experience, I attempt to interrogate the impact and implications of participating in a study abroad program in the field of education. The

research question that emerged from the discursive dialogical encounter was, “How might Braidotti’s concept of nomadic subjectivity help me to think about International Student Teaching as a transpositional space that produces and affirms multiplicity and process of becoming educator?”

This research question remained important as I continued to interrogate and make sense of my own study abroad experiences, as well as my participants’ experiences through new theoretical and conceptual understandings that embrace notions such as nomadic subjectivity, becoming, multiplicity, and transpositions. Filtering these experiences through the lens of nomadic theory, as conceptualized by poststructuralist, material feminist Rosi Braidotti (2006, 2011) offered access to new language that facilitated my ability to describe and communicate the sensations and affects that we collectively experiences as we worked and lived abroad. My research was guided by nomadic theory, along with Braidottian-inspired insights into my personal experience as I analytically examined the study abroad experiences of undergraduate college students in student-teaching roles.

Before I studied abroad, I saw myself as Jessica, a unitary subject, a singular me. I had not yet passed through the threshold of dissonance and differences that the study abroad experience produces in participants. This in-depth transformation led me toward an increased understanding and awakening in the process of becoming-nomadic and becoming-multiplicity, enacted within the physical body of Jessica. During my study abroad experience, without yet having the language to describe it, I became aware of my nomadic subjectivity and learned to negotiate my multilayered, non-unitary self as subject-in-becoming. With the world as my classroom, I learned that “identities are not static or fixed but rather are constantly being shaped through experiences and interactions. There are

multiple facets to our identities... (some) facets are more malleable or subject to modification as a result of our experiences” (Cummins, 2001, p.16). My emergences, awakenings, my own processes of becoming nomadic and becoming leading-subject truly began all those years ago.

Distinct moments and encounters from my time in Ecuador stick out to me as awakenings; moments when realization dawned on me that a new part of me was emergent and becoming. These awakenings often occurred during times of challenge such as arrivals, departures, dislocations, etc., which in turn resulted in them producing personal and professional transformation. One purpose of this research was to take what I have learned throughout my own emergent becomings and multiplicity, and complete an in-depth exploration of the study abroad experiences of international student/teachers. I observed and interviewed them, as they were emergent, enveloped in the process of becoming educators.

In the role of researcher, I interacted with student/teachers during their own moments of transience, transposition and transformation. Our interactions began in the liminal spaces in-between the binary of student/teacher, the space where they were both student and teacher. Through in-depth interviews that took place before, during and after their experiences, the examination of blog entries, and the use of audio and written daily journals, I gained an understanding of the specific moments that were awakenings, hot-spots (MacLure, 2013), for them throughout their experiences; the transpositional moments where they felt the unsettling, yet hopeful feeling in their bodies that they were of/in multiple places, multiple communities, multiple subjectivities. These were the moments where their subjectivity became nomadic and identity re-negotiation occurred rhizomatically and nomadically.

Additionally, since I was professionally situated as becoming-educationally leading subject, the teacher/leader/mentor of student/teachers, I wanted to better understand what happened to participants' subjectivity when they study abroad, since these shifts hold the potential for significant professional implications, in addition to the personal implications I have previously discussed. Being an educator who works with future teachers, I also believed it was important to be able to explain the profound impact that International Student Teaching experiences could have on student/teacher subjectivity both in and out of the classroom. These nomadic, subjective shifts have important reverberations for both the subjects in the process of becoming-educators and their diverse body of future students (becoming-learners), in the midst of their own processes of "becoming-educated" (Clark/Keefe, 2014).

Research Significance

In the current geopolitical, hypercapitalistic climate (Braidotti, 2006, 2011) where the push is to globalize and internationalize the educational experiences of all students (Brown et al., 2011), study abroad experiences serve as a flagship experience. Students are being pushed to study abroad because it will make them more "globally competitive," and more competent and proficient in dealing with people from other cultures (Brown et al., 2011). However, this point of view with regards to the study abroad experience more broadly, and the International Student Teaching endeavor more specifically, not only overlooks, but outright ignores the power of the study abroad experience to serve as transformational space where student uncover and/or re-discover who they are both professionally, personally, ethically, socially, and politically. During this inquiry into study abroad experiences, with a particular focus on the short-term experiences of International Student Teaching, I probed to

see if students realized a sense of becoming and multiplicity, as well as experienced ruptures or cracks in their self-perceptions and identifications. I explored how these places of rupture, or transpositional spaces, emerged as in-depth transformations, equal parts painful and joyful, as students lived, learned and taught in spaces that produced them anew in the continual and relational processes of “becoming”: becoming-intercultural, becoming-teacher, becoming-mindfully aware of difference and otherness, and becoming-hopeful, ethical, sustainable educators/human beings.

Immersed in a middle, liminal space between countries, between families, between schools, between cultures and languages, student/teachers learned to cross social, cultural, relational and political borders as they realized their multiplicity and discover that their subjectivity was becoming nomadic. “Becoming nomadic means stepping away from such well-trodden paths, encouraging random, proliferating, and decentered connections to produce rhizomatic ‘lines of flight’ that mesh, transform and overlay one another” (Gough & Price, 2004, p. 31). I argued that in the space of a study abroad experience like International Student Teaching, a college student could be *both/and* as they avoid falling into the binaristic traps of oppositional subject-positions. Student/teachers didn’t need to just be either/or – they could be *both* learner *and* teacher, *both* intercultural *and* intra-cultural, *both* white *and* racial/cultural other, *both* English-speaking *and* bilingual. In the space of International Student Teaching, student/teachers enacted their multiple becomings. Therefore the student/teachers’ culturally, linguistically, socially, and professionally rich study abroad experiences were disrupted, and deconstructed the binaries of their daily lives in the United States as Americans, and pushing them and stretching them as they encountered what it meant to live in a liminal space.

This research would find particular resonance with educators who are responsible for providing orientations to international student/teachers as they prepare to travel overseas to their field placements. Imagining study abroad, and International Student Teaching differently created a space for new and creative insights from the experience to emerge. By de-commodifying the experience of study abroad and “re-visioning” it through a transformational, affirmative lens, teacher educators and educational leaders can begin to change the conversation around study abroad, and change the rationale and reasoning why all college students, and particularly education students, should study abroad, and further explore what we hope they will gain from this potentially life changing experience.

It is important to note and acknowledge that I hesitated to even call International Student Teaching a “study abroad” experience because participants were not actually studying while they are participating in the opportunity. Instead what they were experiencing in the form of a field experience was much more akin to an overseas internship where they were working and living overseas, rather than just studying. This was an important distinction because it helped to distance the experience of International Student Teaching from the type of short-term, or even long-term study abroad that basically amounts to cultural tourism. International Student Teaching was definitely not cultural tourism. One research participant simply and concisely described International Student Teaching as,

Well, the way that student teaching works in North Carolina, it goes for 15 weeks, and it's like your internship teaching. So you usually go for 15 weeks, well, I only did 10 in North Carolina, and then the program, you apply for it, and they place you somewhere abroad, so I did five abroad. (Sorpres, 2015, May 6, final interview)

In other words, International Student Teaching, in the case of this dissertation, was a short-term study abroad program that affords education majors the opportunity to do five weeks (of the required 15 weeks) of their student teaching, living and working as teachers, in a foreign country – this study looked at programs in Costa Rica and India.

The important learning and transformational understandings that came to light in this study held the potential for poetic, personal significance for the participating student/teachers as research subjects, and for me as becoming-researcher. This research had powerful, professional implications for future educators, who were, and maybe even more so who were not, in the process of becoming-intercultural and becoming-educator. Thinking study abroad anew created a generative cartographic image of these emerging educators leaving their safe and warm chrysalis and taking the risk to head out into classrooms to teach and lead diverse children in a wide variety of educational and other professional settings and contexts.

It was and still is my sincerest hope that this project helps to illuminate a different way forward for student/teachers who are emerging from the intensity of their International Student Teaching study abroad experience. I also hope this research encourages colleges of education to invest in the resources and adequate and appropriate support to make these transformative experiences such as International Student Teaching happen for all students in the process of becoming educators. Upon the completion of this project, I find myself brimming with hope that these nomadic “educational leading subjects” (Clark/Keefe & Miller, 2012) will go out into their own schools and classrooms, and create an affirmative and sustainable assemblage of transformational and transpositional learning spaces, where *all* students, are engaged in the process of becoming-learners.

Tranposition III: Translocating Study Abroad and Subjectivity



*Figure 7. Paste Painting Entitled “Many Lines of Flight.”
Painted by Jessica Gilway in Costa Rica.*

Oh, the Places You'll Go!
An excerpt from Dr. Seuss (1990)

Congratulations!
Today is your day.
You're off to Great Places!
You're off and away!

You have brains in your head.
You have feet in your shoes
You can steer yourself
any direction you choose.
You're on your own. And you know what you know.
And YOU are the guy who'll decide where to go.

You'll look up and down streets. Look 'em over with care.
About some you will say, "I don't choose to go there."
With your head full of brains and your shoes full of feet,
you're too smart to go down any not-so-good street.

And you may not find any
you'll want to go down.
In that case, of course,

you'll head straight out of town.

It's opener there
in the wide open air.

Out there things can happen
and frequently do
to people as brainy
and footsy as you.

And when things start to happen,
don't worry. Don't stew.
Just go right along.
You'll start happening too.

Ethnographic Revisioning: Arrivals

Jessica, 2014, October 15, diffractive revisioning

Time stood still during my plane ride to Ecuador – I had entered a liminal space, a transpositional space. I left Cleveland, Ohio as a kid from a small town family who had scrimped and saved for me to have the “adventure of a lifetime.” I had spent the spring and part of the summer working tirelessly – waking at 4:30AM to bake bread then heading to my second job of coaching, lifeguarding and teaching swimming lesson – all to save enough money to pay for my part of this adventure as well. During the plane ride, I sat next to a sweet Ecuadorian couple. Our comfortable conversations helped prime my Spanish for the meeting of my host family. Their parental guidance and explanations helped me get over the shock of my first experience with men armed with machine guns shepherding us off the plane to search for drugs. We searched for my luggage together, they helped me get a “portero,” or in English, luggage porter, and they delivered me into the welcoming arms of my host family, la familia Coca. I walked out of the safe space of the Quito international airport translocating myself into a different world.

As my eyes searched beseechingly for a sign with my name on it, I took in the sights, sounds and smells of the airport. “Senorita, necesitas un taxi...muy barato...precio muy bueno” called the teeming, ebullient crowd of taxistas. “Did I need a taxi, very cheap, at a very good price?” “Chicles, chicles, tres for mil, Chicles, chicles, tres por mil” chimed the street children as they tried to coax the sures out of my pockets and into their wallets. An indigenous woman with a large skirt, blouse, and a shawl squatted in a corner cooking up something that smelled of fried potato goodness and cheese. “No, gracias” I responded, I did not need a taxi, or three packets of gum, or a llapingacho (even though I was starving). I made my way past this barrage of smells, sights and sounds, and spotted a large banner with my name on it written in children’s handwriting, “Bienvenida Srta. Yesica.”

I walked toward these excited, waving strangers, who would be housing me as a member of their family over the next five months, stunned and more than slightly overwhelmed. Tentatively, I approached them bewilderedly realizing I did not know what the appropriate greeting was. My ten year old host sister, Juanita, acted first as she stepped across the cultural barriers with a double kiss on my cheeks, then an American bear hug. Waves of relief crashed over my body and I relaxed back into my body. As the tension and apprehension of greeting my new family receded, and I settled into my physical body, my awareness returned and I recognized they were speaking and I was not understanding. My brain scoured the caverns and crevasses of semesters of Spanish preparation for the appropriate responses only to come up blank. Finally, a few mumbling words of Spanish greeting found their way to my lips and the ice was broken. We gathered my luggage and loaded it into the car. In a haze of exhausted and exhilarating excitement and anticipation, they ushered me into my new home, introduced me to the family members (in Spanish – I

understood a bit more, but still had much to learn), fed me a dinner - arroz con mejillones (a slightly crunchy rice dish with miniature clams in it), and then steeped in the unfamiliarity of being translocated, I drifted off to sleep on my mattress stuffed with paja (straw).

Translocation as a Transposition

When Dr. Seuss (1990) wrote “Oh, the Places You’ll Go,” he was not consciously evoking the image of the nomadic subject translocating themselves, instead, in my interpretation, he was trying to be motivational and inspirational as he encouraged his readers to step outside of their comfort zone into another place. Yet, even though he was not consciously evoking the “nomadic subject” entering the “transpositional” space of going somewhere and “becoming” someone new, a translocation of the self, his words suggested this notion of emergent becomings when he said, “Just go right along. You’ll start happening too” (Seuss, 1990). Dr. Seuss’s poem then described exactly what happened to me in my own translocation as I stepped off the plane in Ecuador and experienced language, culture, family, learning and living anew.

Translocating myself into a semester study abroad program in a non-English speaking country was a precarious act, an effort to live life intensely and differently. The ethnographic interlude above of my arrival in Ecuador provoked the senses and affects that I felt as I encountered so much newness and difference in just a few moments. My arrival in Ecuador was a translocation in that it re-located me within in a new language, a new culture, a new family structure and dynamic, and a new school system, with only vestiges of my familiar previous location reverberating within me, and fading over time. This vignette was designed to situate the reader in an embodied and visceral reading of what study abroad felt like in its first moments. It was then from this newly embodied, sensationally situated position that the

reader could more affectively encounter the literature in the fields of study abroad and student teaching. I intentionally worked at transposing both the reader and the literature in this section as I translocated them in the continually emergent field of poststructural educational research.

Mapping the Landscape of the Literature

This literature review served as a arrival, or a translocation for the reader, as it worked to situate them firmly the study abroad discourse, allowing the reader an informed point of arrival from which to cross over into the theoretical concepts engaged throughout this dissertation. I worked here to expose and then bridge the gaps between the study abroad and International Student Teaching, and poststructural discourses as I mapped the landscape of the literature in each field, then worked to translocate the opportunities for intersection between such disparate discourses. By exploring the way that the study abroad experience broadly, and the international student/teaching experience, specifically, worked to create a “transpositional” (Braidotti, 2006) learning space for student/teachers to nurture and affirm their multiplicity, develop an awareness of their nomadic subjectivity and actively engage in the process of becoming intercultural.

For the purposes of this project, literature with regards to the educational concepts of multicultural education, intercultural understanding and study abroad experiences was investigated, interrogated, and deconstructed. As the general literature surrounding study abroad experiences was reviewed, I attempted to expose the flaws in the argument that students should study abroad only for the reasons that the neoliberal globalization and internationalization of education meta-narrative (Brown et al., 2011) would propose. The project then required a narrowing of the focus of this literature review to explore the topics of

student teacher identity and what the existing research said about the experiences of students who participated in International Student Teaching experiences. With a solid body of literature that spoke about international student/teacher experiences in general, and the limited amount of research that explore the subjectivity and identity shifts, and improved professional preparation that resulted from student participation in International Student Teaching, this research provided an important contribution to the broader body of study abroad literature, and the more specific field of International Student Teaching research. Then, in a final translocational move, I brought two examples of researchers who have previously engaged Braidotti's (2006, 2011) work into the literature dialogue, in an effort to gesture forward toward what type of research methodologies and questions inspired the specific inquiry engaged within this dissertation study. This review of the literature concluded with a re-viewing of the conceptual framework that laid out the important gaps that this study addressed.

Study Abroad Literature

Throughout the literature, the concept of studying abroad was referred to using a variety of terms. Some are more poetic like going on a sojourn. Other namings of this profound experience were more practical, such as study abroad or international educational opportunities or international field experiences. A geographical way to name it was a mobility experience. Still other labels were political in nature such as the globalization and internationalization of higher education experiences. Regardless of what it was called, the idea of studying abroad was not a new concept and the experiences followed the same basic framework.

The specific type of study abroad that was engaged herein happened in the specific field of education. Study abroad in the field of preservice teacher education is referred to in a variety of ways. In the field of business education, a six-week experience overseas is referred to as an overseas internship (Fenech, Fenech, & Birt, 2013; Toncar & Cudmore, 2000). While in teacher education, student teaching experiences in another country are identified as global student teaching (Alfaro, 2008), international field experiences (Malewski & Phillion, 2009), overseas student teaching (Mahon, 2007), or International Student Teaching (Lupi & Turner, 2013). For the purposes of this study, I chose to utilize the term International Student Teaching, because it is the term that best describes the experience in which the student/teachers engaged.

Going back to the notion of study abroad, it can be further defined as an experience that occurs as part of their college educational experience, wherein groups of students or individual students traveled to a foreign country with academic, social, emotional, and linguistic goals in mind. Actually, the internationalization of higher education learning was a concept that had been studied by international organizations for going on a century. The Institute of International Education has conducted an annual census of international study abroad experiences since it was founded in 1919. This census has been known as the *Open Doors Report* since 1954 and it provides data on the flow of students in and out of the United States (U.S.) on an annual basis.

A recent *Open Doors Report 2014* (Institute of International Education, 2014a) indicated that the percentage of all U.S. undergraduates who studied abroad during their degree programs was 9.4% or close to 1/10th of students. This was still a fairly small percentage of all undergraduates in institutions of higher education. This statistic elicited

questions for me about what the benefits of having more students study abroad would be for the students themselves, personally and professionally, for their institutions of higher education, and for their country, the United States of America. This line of thought also provoked the question, “Is increasing the percentage of students studying abroad important, and if so, why is it important and who is it important to?” This is one question that this literature review worked to explore.

While only 9.4% of all undergraduates study abroad as a part of their degree program, in the field of education, the number was even lower. According to the *Open Doors Report “Fast Facts”* 2014 information sheet (Institute of International Education, 2014b), the number of students studying abroad in the field of study of education was only 4% of all undergraduate education students (p. 2). Therefore, for the purposes of this study, it was essential to ask the same questions of education students, “Is it important to increase the number of education students who are studying abroad or student teaching abroad? If so, why and whom is it important to?”

Focusing specifically on study abroad literature, this portion of the review began with an exploration of the general themes found in study abroad literature, with a particular focus on the global competition and intercultural competency narrative. Then, through a translocation of the field study abroad within the educational context, this review focused in on the literature surrounding specific study abroad experiences for students in the field of education, honing in on international field experiences. To answer the questions posed in this study, it was imperative to closely examine the educational literature surrounding International Student Teaching experiences, in an effort to describe and situate the reader and the research participants in the transpositional location where this research occurred creating

an avenue through which to explore the impact these experiences had on student identity, subjectivity, and professional pedagogy. In it is in this space of working to translocate student/teachers and the experience of International Student Teaching, that the study abroad discourse is transposed.

A careful review of the study abroad literature revealed a significant number of studies that indicated that increasing the number of students studying abroad was indeed imperative, essential and important because of the positive effects study abroad had on intercultural learning (Rowan-Kenyon & Niehaus, 2011). The University of Georgia's body of research, called the Georgia Learning Outcomes of Students Studying Abroad Research Initiative, or GLOSSARI project provided evidence that overall students who studied abroad had a 17.8% higher four-year graduation rate. Additionally, students of color who studied abroad had a 17.9% higher four year graduate rate and African American students, who also studied abroad, had a 31.2% higher graduation rate (Sutton & Rubin, 2004). As evidence for the additional benefits of studying abroad, research completed by Chieffo and Griffiths (2003, 2004) on short-term study abroad detailed that 80% of the participants in their short-term study abroad programs reported moderate to high growth in independence, cultural sophistication, awareness of international issues, overall maturity, self-confidence, and flexibility/adaptability. Furthermore, in Table 2 below I summarized how Rowan-Kenyon and Niehaus (2011) effectively and efficiently reviewed the literature stating the positive effects of student participation in study abroad programs in their article examining the influence of short-term study abroad experiences on students.

Table 2

Positive Outcomes of Participation in Study Abroad Experiences

Outcome	Author
Affirmative affects on student psychosocial development including their self-confidence, sense of identity, and personal independence.	Black & Duhon (2006) Hadis (2005)
Higher levels of adaptability, tolerance, and empathy for other cultures.	Bates (1997) Black & Duhon (2006) Williams (2005)
Increased comfort and ability to communicate with people from other cultures, especially non-English speakers.	Drews & Meyer (1996) Hadis (2005)
Greater knowledge and interest in global and intercultural perspectives and affairs.	Carlson, Burn, Useem, & Yachimowicz (1990) Hutchins (1996)
More thorough understanding of host country's political, social, and economic issues.	Hadis (2005) Hutchins (1996)

Note. Adapted from Rowan-Kenyon and Niehaus, 2011.

Language Learning and Study Abroad

Competence in many languages remains important today (Regan, Howard, & Lemee, 2009). When we stepped outside of ourselves and engaged in a travel experience that

required us to communicate in another language, we became distinctly aware of the role that language played in all of the aspects of our daily lives. We used language to eat, find a bathroom, ask for help, to show our gratitude, and so much more. However, language was so much more than words –it included gestures and body language. It had political, social, and cultural implications. Depending on the situation and our level of language competence, we could make ourselves understood or we could engage in a gross cultural misunderstanding. While these misunderstandings could be challenging at the time, they almost always led to important sociolinguistic learning. These were my own experiences as a second language learner myself, and as a teacher of second language learners for almost a decade.

In *Language Crossings*, an edited book by Ogulnick (2000), many of the contributors described language learning or even just attempting to learn another language as an act of transformation. “Second language learning thus becomes a kind of ‘identity work,’ through which the learner becomes a different kind of person to the one who previously had no knowledge of the second language” (Benson, Barkhuizen, Bodycott, & Brown, 2013, p. 19). They spoke about the way that language learners were situated in between two or more different languages and cultures (p. 1). I argue that this is a moment of transposition, the type of linguistic and cultural transaction that was discussed in the section entitled Transactions – Becoming Activist. It is from this transpositional middle space of discomfort, stretched between cultural contexts, that language acquisition emerged. When referring to the movement between two different languages, we normally use the word translation – one translates their lived experiences in their home language into the foreign language in order to be able to communicate about them in the study abroad setting. However, living and learning between two languages also becomes a nomadic translocation of the subject, as the study

abroad participants' subject position flip-flops back and forth from being an English speaker, to a Spanish language learner, and sometimes in the effort to make themselves understood, they code-switch between linguistic locations and speak both languages simultaneously in the form of Spanglish.

Using the theoretical framework of "Introspection," Ogulnick (2000) spoke about how the language learner examined their personal language acquisition experiences in light of the cultural, relational, political and social contexts in which they occurred (p. 2). Introspection referred to the difficult transactions of negotiating self in a multicultural, multilingual world. For some, this introspection could lead to a sense of dislocation, or translocation, which evoked the tensions involved in moving from one linguistic culture to another (Ogulnick, 2000, p. 3). When the language learner tried to shift from one language to another they could get stuck, and that stuck place became the transpositional learning space where the sense of dislocation resonated most deeply, and the language learners were translocated. Ogulnick identified the theme of dislocation, as I did in my own ethnographic revisionings and my participants' audio journals, as one of the most salient themes that emerged from the narratives about language crossings, or linguistic translocations that occurred for the international student/teachers in this study. Both the participants and I found ourselves re-produced differently depending upon the language we were negotiating at the time. As one of the participants, Flor, explained in her final interview (2015, May 6),

It's weird because in Costa Rica, you had to be so on your toes about what was coming up language-wise like is it English, is it Spanish? Okay, if it's Spanish, if it's slow and loud, it's probably for me. If it's really fast, they're not talking to me. It's just this whole thing here.

What Flor explained as a constant language negotiation was what Ogulnick framed as introspection, and what I referred to in this dissertation as a language transaction that involved the continuous translocation of the subject from language to language.

While Ogulnick (2000) spoke about language acquisition more broadly, some researchers focused in on the intersection between language acquisition and study abroad experiences (Benson et al., 2013; Regan et al., 2009). The work of Regan et al. (2009) operated under the assumption that the best way to learn a language was to go to the country where the language was spoken, and immerse yourself in the culture. Their study of sociolinguistic competence in the study abroad context situated study abroad as the ideal context for second language acquisition to occur and touted the linguistic benefits of the study abroad experience (p. 19). The research of Regan et al. (2009) also aimed to establish and demonstrate the link between the acquisition of sociolinguistic competence and the duration of the immersion in another society (p. 2). By positioning the “year abroad,” the academic year study abroad, as the ideal context for acquiring sociolinguistic competence, Regan et al. (2009) clearly established the important role that the duration of the studying abroad could have on the level of language learning. While Regan et al. found that the ideal context for language learning was an academic year abroad, my dissertation research found that even a short-term, five week long immersion experience can produce significant and meaningful opportunities for the development of emerging sociolinguistic competence because it provides participants with the experience of translocating themselves on a daily basis through a variety of personal and professional language transactions.

Benson et al. (2013) were interested in study abroad as “a potentially ‘critical’ experience that opens up second language identities to change” (p. 3). Their work operated

from the observation that a period of study abroad “often transforms students’ views of themselves as learners and users of a second language” (Benson et al., 2013, pp. 2-3), which serves as a moment of translocation where language learners negotiate their emergent identity of becoming-bilingual. To clarify, Benson and colleagues’ (2013) working definition of second language identity referred to “any aspect of a person’s identity that is related to their knowledge and use of a second language” (Benson et al., 2013, p. 17). In their research, they spoke about second language identity from a social view of identity “as a dialectical relationship between the ‘inner’ and ‘outer’ aspects of self, involving our own sense of who are, the ways in which we represent ourselves, and how we are represented and positioned by others” (Benson et al., 2013, p. 2). In this study, these multiple representations, positioning, and understandings of the self were subjective in nature, and occurred in the transpositional space of study abroad where subjects are in ongoing process of becoming-bilingual. This working definition of second language identity implied that second language identity developed over time and was a complex, contextual, and multidimensional construct. Benson et al. (2013) noted that “we have multiple identities, and knowledge of a second language adds to the possibilities for being, or being seen as, a different person in different contexts” (p. 2), hence the use of nomadic and multiplicity in this study to describe participants’ identities and subjectivities with the context of study abroad. In the work by Benson et al. (2013), students studying abroad came to see themselves *both* as English-speakers *and* Spanish-speakers, etc. Having multiple languages opened up the opportunity for students to be two distinct iterations of themselves, as they translocated themselves between two different cultural and linguistic contexts, which was once again one of the implications that

this research explored in the analytical section below entitled Transactions – Becoming Activist.

Benson et al. (2013) looked at the study abroad experience as a transpositional “moment at which students’ language identity development is likely to be observable in students’ narratives of their own experiences.” In other words, students, like the research participant Flor, who studied abroad often shared meaningful stories about their own language learning process. Once again, I refer the reader to the section entitled Becoming-bilingual in Transposition VIII: Transactions – Becoming Activist Teachings found later in the analytical section of this dissertation for the thought-provoking stories from research participants about their language learning processes. Finally, Benson et al. identified study abroad as a new learning context, or the purposes of this dissertation a transpositional space, in which “identity development may be triggered by the need to come to terms with new ways of learning and using languages” (p. 33). As I exemplified in my narrative at the beginning of this section, my own identity development was ushered along by my study abroad experience in Ecuador of learning to translocate myself as I daily negotiated living in-between two languages in my own process of becoming-bilingual.

According to Kinginger’s (2011), there was a body of research, mostly qualitative, ethnography or case studies, that worked to understand the study abroad experience from the perspective of those who participated in it. Kinginger discerned that studies of this type often revealed that “language learning in study abroad is a complex, dialogic, situated affair in which subjectivities of students and hosts are deeply implicated” (p. 64), which explains why I chose to explore the implications that living, learning, and working in a bilingual

environment had on student/teacher subjectivity. Furthermore, the poststructuralist perspectives of language and study abroad

Open up the lived experience of learning a second language – over weeks, months, years – as a field of inquiry for research on identity development. It allows us to see how particular segments of this experience, such as a period of study abroad, may have particular significance for identity development. (Benson et al., 2013, p. 19)

The International Student Teaching experience provided research participants with the lived experience of translocating themselves as second language learners who engaged in the daily transaction of living life in two languages at the same time. As I discuss in the Transactions section of this dissertation, the transpositional moment of code-switching and border crossing between languages had a significant impact on the emergence of student/teachers' nomadic subjectivities within this research study.

Research on the general experiences of language acquisition (Cummins, 2001; Ogulnick, 2000), and on the specific context of language acquisition during study abroad experiences (Benson et al., 2013; Regan et al., 2009) identified the importance of second language learning in today's multilingual, multicultural, globalized world. This was further supported by the fact that the "vast majority of the world's population today is multilingual; the monolingual speaker is in the minority" (Regan et al., 2009, p. 3). The significant body of research that supported the importance of language acquisition elicited questions about the role that language played within specific study abroad contexts such as the one this study focused on: the International Student Teaching experience. There was no research that I found in my translocation of the language learning literature that specifically explored the relationship between short-term international student experiences and language acquisition or

sociolinguistic competence. To further the inquiry around International Student Teaching and language learning, this gap in the literature encouraged questions about the role that language learning should play International Student Teaching. Finally, this line of inquiry begged questions about what influences language learning and acquisition have on student/teacher subjectivity and identity within the specific study abroad context of International Student Teaching.

In conclusion, it was clear that the body of language learning research translocated in this section of the literature showed that language played an important role in student identity development with the study abroad context, however, it was not clear, according the literature reviewed above, what role language could play in the specific study abroad context of short-term study abroad and International Student Teaching. Therefore, the work of Benson et al. (2013), Ogulnick (2000), and Regan et al. (2009) served to provide an empirical foregrounding for this study's more theoretical interpretations of the study abroad context as a transformational, transpositional space for language learning to occur for research subjects. The research presented here situated the study abroad context, in general, as an ideal context for second language acquisition (Regan et al., 2009). Therefore, it makes sense that language played an essential role in the development of a second language identity for student/teachers participating in International Student Teaching in a non-English speaking country. The process of becoming-bilingual that this study's participants experienced is discussed in the Transactions section of this dissertation, which explored how second language acquisition served as a transaction within International Student Teaching, an emergent translocational, transpositional socio-linguistic learning space. The transaction of experiencing the process of becoming-bilingual elicited the type of in-depth transformations

that student/teachers need to experience in order to be able to empathetically and effectively teach second language learners in their own classrooms differently.

International Student Teaching as Study Abroad

Teacher education programs have developed numerous innovative approaches to preparing their preservice teachers to teach culturally and linguistically diverse students. However, as evidenced in the *Open Door Report 2014* (Institute of International Education, 2014a) statistics stated above, and regardless of the many positive benefits and outcomes of study abroad, few preservice student/teachers chose to engage in international field experiences as an innovative and generative option for their student teaching experience. One might argue that this is because many teacher education programs and colleges of education have only recently begun to acknowledge the importance of study abroad in providing preservice teachers with opportunities to experientially prepare for the culturally diverse classrooms they will face in their future teaching assignments (Malewski, Sharma, & Phillion, 2012, p. 37). Upon a review of the literature in the field of International Student Teaching, I created the following literature maps to help map the terrain of the broad scope of research completed on the International Student Teaching experience.

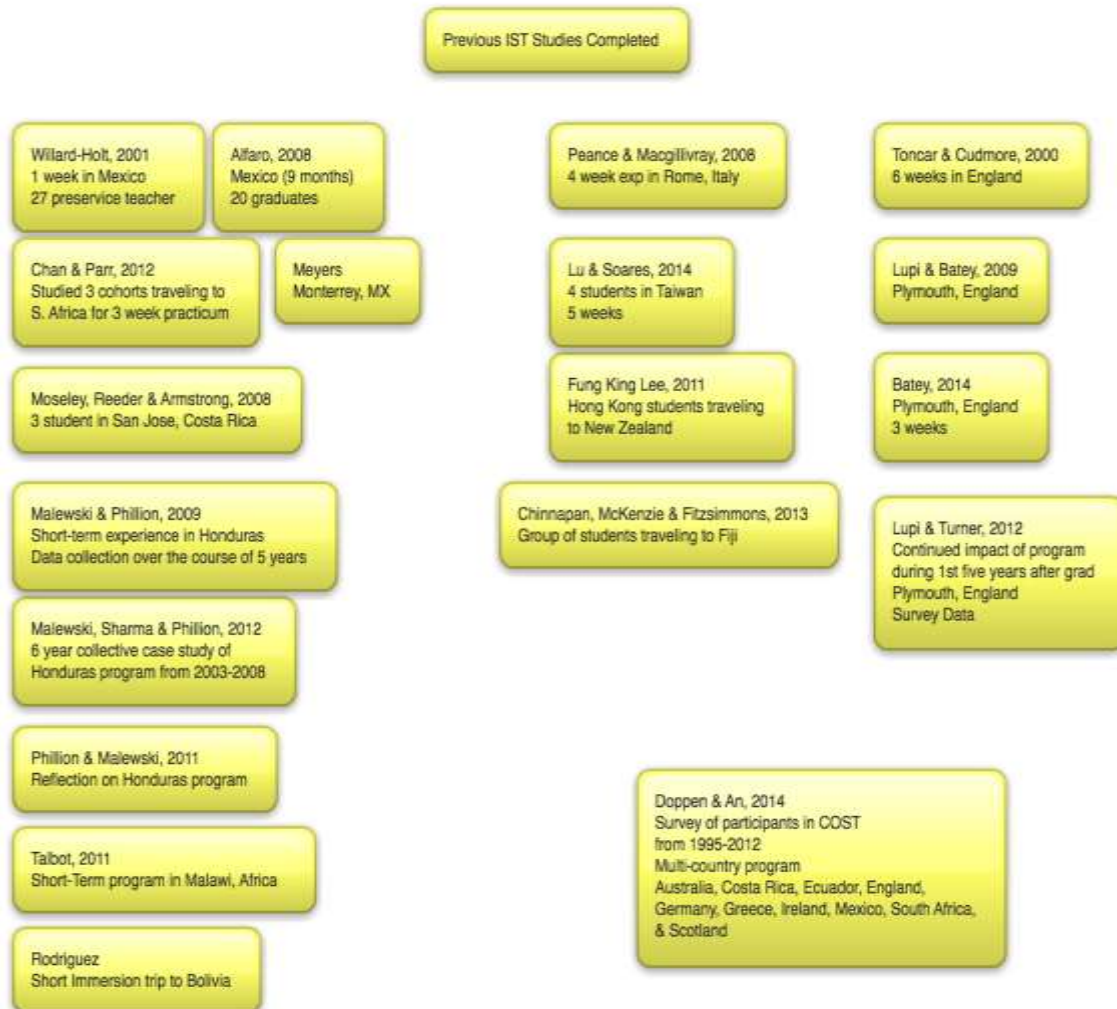


Figure 8. Previous International Student Teaching Studies Completed. A concept map of the previous studies completed in the field of International Student Teaching that I created to demonstrate the breadth and depth of the field.

The literature that I have translocated at the intersections of the dissociated fields of teacher education and study abroad had important implications for teacher education programs and international field experience programs and coordinators, as well as for the development and implementation of this research project. Some of the key findings in this body of literature are summarized below in Table 2.

Table 3

Cross-Cultural Awareness Concerns and How International Field Experience Creates Opportunities for Preservice Teachers

Concern	Opportunity
Lack of cross-cultural awareness and sensitivity and unable to view concepts from the perspective of culturally diverse students (Keengwe, 2010; Nuthall, 2005).	Culturally diverse students relate better to instruction that connects to their background knowledge and prior experiences (Darling-Hammond, 2006; MacPherson, 2010; Nuthall, 2005). Preservice teachers who engage in international field experience develop a deeper understanding of the role of culture and language in teaching and learning, and recognize that cultural background of teachers affects student learning (Marx & Moss, 2011; Willard-Holt, 2001).
Teachers are resistant to change when they are not exposed to diverse cultural settings at the preservice level (Gay & Kirkland, 2003).	Student teachers who participate in international cross-cultural experiences reported deeper awareness of their own cultural knowledge (Roberts, 2007; Walters, Garii, & Walters, 2009). Preservice teachers who engage in international field experience acquire the ability to work in diverse settings (Marx & Moss, 2011; Willard-Holt, 2001).
Teachers are not always aware or concerned about the relationship between their cultural knowledge and teaching practices, and are also not aware that their lack of cross-cultural experience has serious consequences for the learning needs of culturally diverse students (Asher, 2007; Sleeter, 2008).	Stepping outside their own cultural boundaries through cross-cultural immersion can alter a teacher's assumptions about diversity and give preservice teachers deeper insights into the knowledge, skills, and interests of culturally diverse students (Cruz & Patterson, 2005; Valenzuela, 1999).
When teachers lack cross-cultural perspectives, they are unable to help culturally diverse students integrate new knowledge with prior knowledge, which results in a lack of interest in learning and lower academic achievement (Banks, 1995, 2007; Banks & McGee, 2009; Ladson-Billings, 2007).	This lack of cross-cultural perspective can be addressed by introducing all future teachers to cultural diversity through cross-cultural field experiences. Teacher educators have begun to recognize that international field experiences hold great potential for improving future teachers' cross-cultural awareness (Blair, 2002; Cushner, 2007, Stachowski & Mahon, 1998).

Adapted from Malewski, Sharma, and Phillion, 2012.

In their collective case study of international field experiences, Malewski, Sharma & Phillion (2012) found that cross-cultural awareness involved teachers in the process of knowledge development as they challenged, and were challenged by what they were experiencing, in other words the International Student Teaching participants in their study were becoming culturally-responsive educators as they worked to “negotiate, interpret, and

actively participate in the process of becoming culturally sensitive” (p. 34). In addition, Malewski, Sharma & Phillion (2012) made the following conclusions about what they learned from their case study with short-term study abroad student teachers in Honduras:

1. International settings were ideal for developing cross-cultural awareness because they conceivably gave preservice teachers many opportunities to challenge their preconceived notions about cultural diversity and to develop cultural awareness.
2. Living and learning in another linguistic and cross-cultural context allowed preservice teachers to confront and question conventional teaching practices and school knowledge.
3. Experiencing diverse classrooms gave preservice teachers a deeper understanding of themselves and how to teach culturally diverse students.
4. Their study provided evidence that experiential learning through international field experience held promise for preparing teacher education students who did not study abroad to teach culturally diverse students more effectively. (p. 38-39)

Malewski, Sharma and Phillion’s (2012) final conclusion that the study abroad experience held promise for impacting students who did not study abroad to teach culturally diverse students more effectively has powerful implications for the access issues to study abroad experiences that I have struggled with throughout this inquiry process. Based on this conclusion, all fellow education students could experience the ripple effects of the benefit of the international field experience, along as it was completed prior to the completion of their program of study. In thinking with Malewski, Sharma, and Phillion (2012), even though not all students have the resources and interest in undergoing the experience of having an international field experience, they could still benefit because the traveling students returned

to campus and infused their experiences into class discussions, other field experiences, and into their first classrooms as a beginning teachers (p. 39). In conclusion, Malewski, Sharma, and Phillion (2012) argued that the experience not only had an impact for fellow student/teachers and classmates at the university level but that it also had an impact for fellow teachers in the school settings where the participants acquired teaching positions.

When Malewski, Sharma, and Phillion (2012) spoke with past participants in their program who are now teachers, those teachers reported that they “incorporate international perspectives into their curriculum, account for cross-cultural knowledge in their teaching, and hold an awareness of the social, economic and political aspects of learning” (p. 39). These shifts and changes that occurred in the participants’ personal and professional identities during the international field experience positioned them as potential leaders both when they returned to campus, and in the schools where they were teaching. In my final interviews with research participants, many of them expressed the same forward thinking sentiments about the implications of the International Student Teaching experience for their future endeavors as educators as the participants in Malewski, Sharma, and Phillion’s study did. Carrying the experience forward into their future careers as educators served as a professional translocation that emerged from the transpositional space of participating in an international teaching field experience.

To summarize this review of the International Student Teaching literature, the corpus of research completed on student teaching abroad experiences demonstrated many different benefits (Chan & Parr, 2012; Pence & Macgillivray, 2008; Willard-Holt, 2001). Some of the professional benefits that came from participating in an International Student Teaching program were the development of cultural competence (Cushner & Mahon, 2002) and

cultural responsiveness (Lu & Soares, 2014), as well as an increased level of cultural understanding (Lee, 2011) inside and outside of the classroom. Gay (2000) and Villegas and Lucas (2002) spoke about the importance of future teachers carrying the disposition of cultural competence forward into the classroom in the form of culturally responsive teaching that worked to meet the needs of diverse students. The International Student Teaching experience provided student/teachers with access to their own encounters with cultural difference and intercultural understanding or misunderstanding that directly impacted the type of teaching and learning environments they created for a diverse classrooms of students (Phillion, Malewski, Sharma, & Wang, 2009; Quezada, 2004). Furthermore, Howard (2006) touted the importance of student/teachers having to experience first hand what it felt like to be different and uncomfortable, to experience uncertainty, and to be translocated into the position of becoming-minority. As Howard reminded us, student/teachers cannot teach what they do not know or have not experienced themselves, and engaging in International Student Teaching provided them with the translocational, transpositional experience to encounter difference differently. Figure 9 below provides a visual overview of the overall benefits and long-term impacts of participation in an International Student Teaching program.

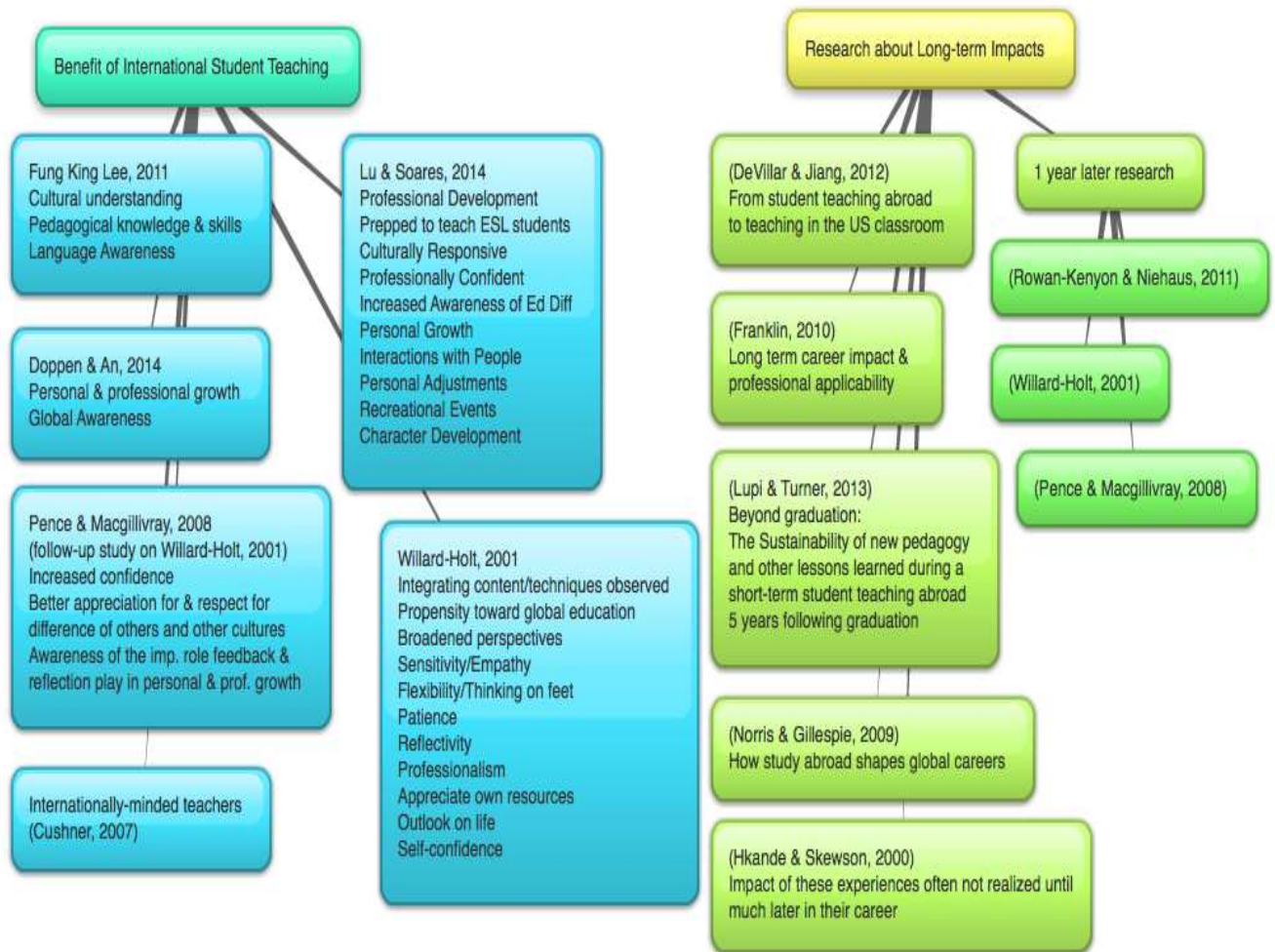


Figure 9. Benefits and Long-term Impacts of International Student Teaching. This diagram charts a review of literature in International Student Teaching that addressed the long-term impacts, as well as immediate benefits, of participating in the International Student Teaching experience.

At this intersection of the study abroad experience and the student teaching experience, the international field experience is translocated in the literature as a place of fertile ground for growth and transformation - an opening rich with possibility for the student/teacher participants who engage in this life-altering experience, and a research field ripe with opportunities for meaningful and impactful research. It was at this site of generative possibility and opportunity at the intersection between study abroad and student teaching that this research project emerged in an effort to harvest the transpositional, translocational

moments that International Student Teaching participants experienced in their daily transits, translations, and transactions in an effort to bring much needed attention to the profound impact of this vital opportunity for social, emotional, psychological, and cultural identity development and ongoing subjectivity formation within student/teachers in the process of becoming-educators.

Short-term study abroad. For the purposes of this dissertation, it was essential to explain what I meant by short-term study abroad. The programs described in the section above, and the program I studied, were both by definition short-term programs. According to the *Open Door Report 2014* (Institute of International Education, 2014a), short-term study abroad was defined as an experience that was 8 weeks or less during the academic year. For the purposes of my dissertation, the words short-term study abroad experiences were used interchangeably with International Student Teaching field experiences. In other words, any time I referred to study abroad in this study, I was referring to a short-term program, unless otherwise indicated. The other possible lengths of programs are semester-long or academic-yearlong programs. According to the *Open Door Report 2014* (Institute of International Education, 2014a), these programs were then designated as long-term experiences. I included this definition at this point in the dissertation in order to be clear about what type of study abroad was being discussed in this specific study because International Student Teaching provided participants with a uniquely intense form of living, learning and working abroad. As Tranquilo, one of the research participants, explained in his final interview (2015, May 7), there was a unique kind of strength to short-term study abroad programs that allowed for an opportunity to see how another place works and see how you, especially, work with a hodgepodge of people that you're pretty much complete strangers with before

you go somewhere. I think that's a big part of any short-term international experience, in general. Unless you've planned it out, you don't really know the people you're going with until you're there. And you better hurry up and get to know them because they're the only people there that at least somewhat understand what you're coming from and things.

In this study, as Tranquilo explained so clearly, the short-term study abroad afforded participants the opportunity to intensely and rapidly translocate themselves in social and relational ways as members of a diverse group of student/teachers experiencing many of the same challenges within a community of teacher/learners, instead of alone.

Student/Teacher Identity and Subjectivity

It was important to distinguish student/teacher identity and subjectivity from that of any other college student. The student/teachers in this study were in a unique position during their student teaching experience in that they were *both/and*, simultaneously a student, learning how to teach, and a teacher, facilitating the education of others. Jackson (2001) exposed the binaries that were unique to the student/teacher role:

In teacher education, the teacher/student, expert/novice binaries are laden with meaning, meaning constructed by those who are situated within the unstable relationships between power, knowledge, experience, and subjectivity. The normative discourse holds that those who have the most experience possess the most power and knowledge, and those who tout this discourse expect novice students to conform and fluidly take up an identity similar to that of their mentor, who is the master teacher. Other, competing discourses vie for the students' subject position, discourses constructed by the values and beliefs of those in power—mainly other teachers,

university people, and administrative personnel who work with student teachers.

Therefore, the discursive field of the student teaching experience offers multiple, conflicting subject positions for novice students. (p. 387)

As Jackson articulately explained, there were times when student/teachers were expected to perform the role of teacher, and others when they were expected to perform the role of students, and many other times when they were both, and their identification as student and teacher were so entangled that they could not be disentangled, teased out or separated.

As Jackson (2001) explained, “Power and discourses that operate within institutions to produce certain subjectivities become exposed in feminist poststructural theories, and the situatedness of experiences and subjectivities become concerns for teacher educators” (p. 396). Student/teachers are in a unique position in schools in that they do not have institutional power, nor do they have complete control of their classroom most of the time. They are being supervised and overseen, while simultaneously being positioned as the teacher in the classroom. In any student teaching environment, power plays an important role, especially with regards to the development of student/teacher subjectivity and identity. Jackson (2001) also shared that

The ‘meanings and bodies’ that get produced in teacher education do have a ‘chance for life’ when feminist poststructural theories of power, discourse, experience, and subjectivity are utilized to problematize the notion of a linear version, or ‘truth,’ to the student teaching experience as well as the assumption of a unified, completed identity that emerges from this experience. (p. 395)

Jackson’s work identified the issues that are inherent in thinking critically about how student/teacher subjectivity was produced during the student teaching experience. In this

study, I worked to bring Jackson's (2001) notions of the emergent, relationally, and politically produced student/teacher subjectivity into dialogue with the study abroad discourse and the Braidottian (2006, 2011) theoretical concept of "nomadic subjectivity" which can be developed with the transpositional space of International Student Teaching. In this study, student/teachers translocated, transited, transacted, translated, and transcended themselves as they engaged in this different iteration of the traditional student teaching experience.

Thinking with Braidotti. Being that this project holds central the Braidottian (2006, 2011) notions of nomadic subjectivity, transpositions, and becomings, and then brings them to bare on the International Student Teaching experience, concluding this section with a discussion of how Braidottian theories have been brought to bare in previous educational research studies seemed both appropriate and necessary. Highlighting these studies helped to elucidate how Braidotti's (2006, 2011) theoretical concepts were brought to life and operationalized by others in the field of qualitative research, therefore laying the groundwork for my own use of Braidotti's corpus of work within this dissertation study.

In my review of the literature, I was able to find two examples of scholars who engaged in research that put Braidotti's theories to work as an analytical framing of their theme or topic. In their article entitled "Living between Borderlands," Roets, Reinaart, and Van Hove (2008) investigated the life story of a single mother with learning disabilities. The authors used the notion of nomadic subjectivity as an analytical tool based on its political process ontology. In their study, the participant "Rosa" re-invented her multiple, nomadic selves to survive with the aim of identifying possible sites and strategies of resistance. They presented nomadism as a "political project in which a new ontological subjectivity is

created” (Roets, Reinaart, and Van Hove, 2008, p. 100). The other study of interest, that used Braidotti’s philosophy of “nomadic subjectivity” as a tool for conceptual framing, was done by Vandebroek, Roets, and Snoek (2009) who analyzed the narratives of three immigrant mothers. Their research on immigrant mothers completed a study of nomadic narratives using life story research. These studies served as theoretical and analytical models as I transitioned from the data collection to the data analysis phase of this study and explored how to generatively engage Braidotti’s (2006, 2011) concepts and “think with theory” (Jackson & Mazzei, 2012). This brief overview translocated and situated Braidottian-inspired literature in direct dialogue with the literature on the thresholds in-between study abroad, International Student Teaching, and subjectivity.

Literature Re-visited

This Translocation of Study Abroad and Subjectivity served as a transposition of the study abroad and student/teacher identity literature. Beginning with a general overview, this literature map explored the relevant research in the broad and diverse field of college student study abroad experiences. Then it examined both the transactional and translocational role that language played in the study abroad experience, especially in the International Student Teaching program studied in this dissertation. The linguistic transactions discussed and explored in this section were particularly relevant for this study because both of the research settings were in foreign countries, which English was not spoken as the home language. Furthermore, this transposition of the existing body of research explored both the more traditional and pragmatic implications of the International Student Teaching experience for student/teachers, as well as the potentiality the experience held for the development of a nomadic subjectivity. As a final translocational maneuver, this section engaged with the

literature that spoke about the potential impacts that participating in International Student Teaching had on student/teacher identity and subjectivity, and explored the transpositional learning spaces that student/teachers found themselves situated in as they re-produced their preservice teacher preparation journey as becoming-educators. In order to transpose this section forward, I concluded it with a brief nod to the small body of educational literature that has previously explored the notion of nomadic subjectivity with in their studies, explaining that the act of bringing Braidotti (2006, 2011), study abroad, subjectivity, and International Student Teaching into dialogue with each other created the transpositional space from which this study was produced and enacted.

Transposition IV: Transdisciplinarity – A Methodological Cartography



Figure 10. A Paste Painting Entitled “Going C/a/r/tographic.”
Painting by Jessica Gilway during our collective c/a/r/tographic,
arts-based research encounter in Costa Rica.

The Journey
By Mary Oliver (1986)

One day you finally knew
what you had to do, and began,
though the voices around you
kept shouting
their bad advice--
though the whole house
began to tremble
and you felt the old tug
at your ankles.
"Mend my life!"
each voice cried.
But you didn't stop.
You knew what you had to do,
though the wind pried
with its stiff fingers
at the very foundations,
though their melancholy
was terrible.
It was already late
enough, and a wild night,

and the road full of fallen
branches and stones.
But little by little,
as you left their voices behind,
the stars began to burn
through the sheets of clouds,
and there was a new voice
which you slowly
recognized as your own,
that kept you company
as you strode deeper and deeper
into the world,
determined to do
the only thing you could do--
determined to save
the only life you could save.

An Ethnographic Revisioning: Dislocations

Jessica, 2014, October 15, diffractive revisioning

To this day, I remember little beyond my first forty-eight hours in Ecuador. My memories are lost in the experience of being culturally and linguistically overwhelmed, grieving for the loss of two grandfathers during my first weeks there, learning to live with a family culturally and structurally different than my own, and negotiating moving my body around this new place (public transport, bus, trolley, train, taxi, university, neighborhoods, etc.) Not only had I never lived in another country, I had never lived in a city before. I had never traveled daily by public transportation. I had never been robbed or pick pocketed. I had never felt so alone in a crowded space or so alive in a spiritual place. I was dislocated - physically, emotionally, and spiritually from my home, from my country, from small town life, from my university, from my family, and from my friends. I was searching for a way to relocate, and translocate, myself into this new place. I was searching for an identity that anchored me firmly in this place as a relocated-dislocated version of myself.

Reflecting back on this experience through a critical, cultural lens, it only makes sense that with all of these feelings of dislocation that my body would take the cue and dislocate one of its parts, my kneecap. This is how my body works – it takes cues from my affect, from my feelings and embodies them. This physical dislocation is my first vivid memory (other than my arrival) of my dislocated life in Ecuador and it taught me so much about life in this new and different place.

Here is what happened (some I remember/some was reconstructed for me by friends later): I went to a welcome party for my cohort at my friend Georgia's house. The host brother of a friend was teaching a group of us how to salsa dance and we had been dancing for hours. One second I was dancing, the next second my kneecap had slid out of place, and relocated itself at the back of my knee. Dislocated, I found myself on the floor screaming in agony. What happened next was one of my first vividly transcultural, transpositional moments. My friend's host family called 911 and an ambulance came. As I lay on the floor, writhing in pain and screaming for someone to help, no one did. The paramedics did NOT put my kneecap back into place, which would have begun to relocate me away from the searing pain of it all, before they moved me down three flights of precarious stairs. In the United States, they would have gently glided my kneecap back into place, then taken me to hospital, but not here (an emotional dislocation). I tried to tell them how much it hurt and asked for help, but my Spanish was not yet good enough and their English was non-existent (A linguistic dislocation). Instead the paramedics carried me down the stairs, still dislocated and in excruciating pain, and loaded me into a hearse (in Ecuador they use retired American hearses as ambulances) to take me to the nearest public hospital (A physical dislocation). Any vestige of Spanish language competence left me with the intensity of the pain (An

affective, sensational dislocation), so a friend who could communicate on my behalf rode along in the hearse with me. When we arrived at the hospital, the host mother of my friend began praying over me. She asked for the Virgin Mary to aid me in my time of suffering (this is when I was first introduced to the cultural concept of marianismo, the gender-based companion of machismo) (A cultural dislocation). This whole time my kneecap was still dislocated – physically embodying the collection of accompanying socio-cultural dislocations that I was experiencing. When the doctor finally came in and relocated my kneecap, it was an incredible relief. This whole of this painful, dislocating experience relocated an emergent me in this new place and allowed me to begin to see this place, these people, and this experience with newly sharpened sight. The embodied experience of actual dislocation allowed me to translocate, or relocate, my process of becoming into the transpositional space of living abroad.

Foregrounding Materiality and Subjectivity

This section is entitled transdisciplinarity because this project followed multiple lines of flight (Deleuze & Guattari, 1987) across different disciplinary traditions, both intentionally and mildly schizophrenically. For me, this theoretical and visceral process of continual re-location, across disciplinary, methodological, and analytical lines, was and still is a process of becoming – being re-located from within the liminal spaces in-between spaces, places, and subjectivities – the space(s) in-between previous locations and my presently emerging locations. As someone who was and really still is undergoing the constant process of becoming dislocated and relocated, theories of nomadic subjectivity resonate with me. The study abroad/living abroad experience for me was about being/becoming multiple, and being both dislocated and relocated at the same time. I speak about this in terms of

physical location, in addition to political, emotional, spiritual, intellectual, and relational location. This process of becoming dislocated was and continues to be an embodied experience, one that is embedded in every cell of my being. Wherein the body, as a container for nerve, lip, bone, and “identity,” is the thing that physically moves into and out of the new spaces in a study abroad experience.

Living and learning in the multiplicity of locations that study abroad produces required the subject (me and the research participants) to undertake “The Journey” that Oliver (1986) so beautifully described in her poem included above. For me, as the researcher in this dissertation, and a former study abroad participant, the journey Oliver (1986) spoke about became about the transdisciplinary way of thinking, learning and being that was required for me to endure and sustain myself in the intense space of studying and doing research abroad. For the research participants, the international student/teachers, the need to cross-disciplines, or become transdisciplinary, came in the multiple methodological, epistemological, and ontological shifts that they experienced throughout their participation in this study, and within the International Student Teaching experience as a whole. In their multiple roles as student/teacher/participants, they continually crossed the borders between differential and disparate educational, political, ethical, social, and psychological disciplines, or branches of knowledge, as they navigated the rugged terrain of their daily encounters abroad. Furthermore, by describing the notion of transdisciplinarity in this section as a multiplicity of disciplinary and discursive dislocations, I was working to be present with the need throughout this journey to nimbly move in and out of disciplinary traditions, methods, and analytical practices, dislocating and then relocating myself over and over again as I moved through multiple methodological thresholds, in order to affectively capture the

complex and messy way that working, living and learning abroad re/produced both student/teacher and researcher subjectivities.

Diffraction Qualitative Research

As Creswell (2012) stated, “Qualitative research is best suited to address a research problem in which you do not know the variables and need to explore...you need to learn more from the participants through exploration” (p. 16). What Creswell was speaking about was the emergent nature of qualitative research. All throughout this process my committee continually reminded me that engaging in qualitative research was a “becoming” in and of itself. As I learned throughout this process, everything could change at the drop of a hat – research questions, research participants, research locations, travel arrangements, methodological decisions – could all shift without notice. This was the nomadic nature of qualitative research.

Diffraction Field Note: What a Mess

Jessica, 2015, April 15, Diffraction Field Log

I am so tired. This work we call qualitative research is so tiring. So exhausting. Nothing is static. Nothing holds still or stays the same. It is always moving and I am beginning to have an inkling of why people are encouraged to do quantitative research. To get to tie it up and put a bow and say it's done. Quantitative doesn't stick with you in your bones, in your muscles, in your body – not the same way. I've done it. You don't dream about it, carrying the stories and people and their voices into your sleep. You don't eat it as you realize that the rice and beans you are eating for dinner are evoking thoughts and ideas, sensations and affects, carrying you back to Costa Rica. You don't get a throbbing headache from the stress of thinking it – imagining your participants feeling so alone in a foreign place

without the support that they feel like they need. You don't cry tears of it having been moved so phenomenally by the reflective notes of a young woman saying your research was the most helpful support that she has had throughout this difficult experience. Your eyes don't get tired and incredibly weary from transcribing 27 interviews, and typing, and downloading, and saving, and tracking such a wild profusion of data. You don't go out into the field having no idea what lays ahead - the mystery of it equal parts terrifying and exhilarating. You don't feel so alone because you have numbers, those trusty statistics, to keep you company, to support you, to buoy you and your ideas up. You don't feel so ethically bound to report and share each and everyone of the joys, challenges, sorrows, frustrations, feelings, and emotions of your participants. Qualitative research is such an f-ing exhausting, exhilarating, exciting, elucidating mess!

“Qualitative Researcher-as-Bricoleur”

In effort to describe and clarify the mess that qualitative research can be, Denzin and Lincoln (2011) described qualitative research as “a situated activity that locates the observer in the world” (p. 3). They went on to explain that qualitative research comprises “a set of interpretive, material practices that make the world visible,” and “transform the world...into a series of representations, including fieldnotes, interviews, conversations, photographs, records, and memos to the self” (Denzin & Lincoln, 2011, p. 3-4). Furthermore, qualitative research also involves the thoughtful and creative use and collection of empirical materials such as “case study, personal experience, introspection, life story, interview, artifacts, and cultural texts and productions, along with observational, historical, interactional, and visual texts – that describe routine and problematic moments and meanings in individuals’ lives” (Denzin & Lincoln, 2011, p.3-4). In this study, the multiple texts and stories that emerged

describe the in-depth transformational moments that participants experienced from within the phenomena known as International Student Teaching.

In thinking about the analytical practices that qualitative research employs, Denzin and Lincoln (2011) clarified that qualitative researchers engage a wide-range of interconnected interpretive practices, hoping always to get a better understanding of the subject matter at hand....[where] each practice makes the world visible in a different way. Hence, there is frequently a commitment to using more than one interpretive practice in any study. (p. 4)

The commitment to using more than one interpretive practice to make the world visible in many different ways was one that I intentionally chose to echo in this study, which engaged in ethnographic and narrative data collection practices; post-qualitative, a/r/tographic analytical practices; creative, multi-layered organizational practices; as well as Braidottian theoretical transpositions; in order to create an “adequate and accurate” cartography of the terrain of the international student experience.

As a researcher, I emerge from this eclectic qualitative research experience feeling like the rhizomatic “qualitative researcher-as-bricoleur” (Denzin & Lincoln, 2011, p. 4), where the bricoleur is known as “a person (esp. an artist, writer, etc.) who constructs or creates something from a diverse range of materials or sources” (OUP/OED, 2015), such as an a/r/tographer, collage artist, or creative cartographer – all roles that I assumed throughout this project. Denzin and Lincoln’s bricoleur “uses the aesthetic and material tools of his or her craft, deploying whatever strategies, methods or empirical methods are at hand (p. 4) and the methodological bricolage, or creative construction, that this dissertation produced was a cartographic figuration of the international student/teacher.

Therefore, in reading the description above, one could assume that this dissertation did not engage in “traditional qualitative research,” instead, what this dissertation did, and continues to do, is to engage in an emergent, transpositional form of post-qualitative research. The transposition of the qualitative-researcher-as-bricoleur happens in the nomadic, rhizomatic methodological leaps that occur throughout the research process actively enacting and bring the notion of transdisciplinarity into play. The theoretical notion of transdisciplinary refers to the crossing of disciplinary borders between the traditional, theoretical, and creative, wherein the prefix trans- is used to indicate crossing, and the idea of a discipline refers to a branch or field of knowledge, such as qualitative research more broadly, or narrative inquiry more specifically. The methods and methodology that I engaged herein crossed multiple disciplinary traditions, from traditional qualitative approaches to post-structural approaches to a/r/tographic approaches, in order to, as I mentioned above, affectively capture the messy and creative texture of this research bricolage, the affective assemblage that International Student Teaching produces. In thinking about doing inquiry differently, St. Pierre (2011) reminded us that,

We can now do something different from the beginning. Am I saying ‘anything goes’? Well, anything always goes until someone who has power draws a line...I believe inquiry should be provocative, risky, stunning, astounding. It should take our breath away with its daring. It should challenge our foundational assumptions and transform the world. (p. 623)

In thinking with and using the approaches of more interpretive and ethnographic qualitative data collection (Creswell, 2012; Glesne, 2011), alongside thinking with theory (Jackson & Mazzei, 2012), a/r/tography as living inquiry (Irwin & Springgay, 2008), and hot-

spot/glow/wonder data analysis (MacLure, 2013; Pearce & MacLure, 2009), I have tried to do something provocative, risky, and daring.

Why Paradigm Proliferation?

It was in the writing of this dissertation, in the way that I have designed the inquiry herein, that I was able to be all of my many selves. I could be a teacher, facilitator, activist, scientist, artist, storyteller, advocate, catalyst, questioner, and cartographer. I was able to embrace who I am by doing research that meant something to me,

...my fullest concentration of energy is available to me only when I integrate all the parts of who I am, openly, allowing power from particular sources of my living to flow back and forth freely through all my different selves, without the restriction of externally imposed definition. (Lorde, 1984, pp.120-121 as cited by Dillard, 2006, p.69)

I find energy in the type of proliferation that Dillard and Lorde ascribe to because paradigmatic proliferation, for me, is about saying “yes to the messiness” that is my research identity (Lather, 2006, p. 48). I have come to realize that my researcher subjectivity cannot exclude pieces or parts of who I am becoming. Rather, as a researcher-as-bricoleur, I feel the need to integrate my mind, body, spirit, art, heart and soul in order to reframe my understandings of my own situated position as researcher-as-paradigmatic pluralist. This allows me to engage in an academic life in a transformative way (Dillard, 2006, p. 68). In this dissertation project, aligning myself with just one research paradigm, or being uni-disciplinary, felt limiting and it took the joy out of the journey. As I worked to openly and whole-heartedly embrace this research journey and my own transpositional transdisciplinarity, I sought out the methodological and analytical spaces that allowed me to

pack up all my selves and bring them all along on this inquiry process as I engaged in a different type of research, where “inquiry meant exploration and feeling alive, it meant welcoming the mystery of life, not in order to control it but to more fully participate in it and, to find beauty in the world” (Montuori, 2008, p. 17). Embracing myself as a transdisciplinary paradigmatic pluralist was a critical act for me, as I worked throughout this dissertation process, to say yes to my own messiness, and to make sense of it at the same time.

Reviewing the Purpose Statement and Research Questions

This qualitative research study served as an exploration into the phenomena of nomadic subjectivity following the in-depth transformations that emerged from preservice student/teacher participation in International Student Teaching study abroad programs. I employed a poststructural qualitative method in this study to gain insight into the ways in which student/teacher study abroad experiences served as transpositional learning and living spaces, allowing those student/teachers to be in the process of “becoming” aware of their nomadic subjectivities and conceptualizations of self as multiple and rhizomatic. I used a Braidottian theoretical lens as a “guiding perspective or ideology to provide structure” (Creswell, 2012, p. 505). In *Thinking with Theory*, Jackson and Mazzei (2012) plugged theory and data into each other in order to engage in a theoretically-informed type of post-qualitative research. In the same way, this project worked to bring qualitative data and Braidottian theory to bear onto each other. What emerged in-between the two could be best described as a becoming-postqualitative research encounter.

For the purposes of this poststructural qualitative study, I interviewed and observed nine student/teachers participating in a five-week International Student Teaching experience at field experience sites in Costa Rica and India. In this project, the students wrote or audio-

journalled daily, publically blogged weekly, and engaged three semi-structured interview encounters, in order to process and reflect upon the sensations and affects that they experienced throughout the International Student Teaching experience, and throughout their process of personally and professionally becoming-nomadic subjects.

Research questions: The research questions for this study were:

1. In what ways do preservice student/teachers experience International Student Teaching as a transpositional space that produces and affirms participants in their processes of becoming educators?
2. What educational, social, material, relational and political conditions facilitate transpositions and encourage nomadicism?
3. What possibilities for the emergence of nomadic subjectivity open when student/teachers (preservice education majors) participate in International Student Teaching experiences?

This study also worked to address two pressing methodological questions.

Methodological questions. The methodological questions for this study were:

1. How do participants' multiple narrative forms elucidate and articulate the concepts of multiplicity, nomadic subjectivity, and the process becoming-teacher? (with multiple narrative forms being constituted in terms of audio journals, written journals, blogs, social media, storytelling, interviews)
2. What role do a/r/tographic and art-making encounters and practices play in the emergence of figurations and renderings of nomadic subjectivity and transpositions?

Methodological Tools and Techniques

In this study, I work to bring into dialogue the storied experiences of International Student Teaching participants – both personal and professional – and the theories and concepts of transcontinental philosopher Rosi Braidotti. As researcher-bricoleur, I borrowed from a variety of methodological techniques that honored the stories of the participants, acknowledged the subjectivity of the researcher, and allowed for a thoughtful and thorough exploration of the notions of transpositional learning spaces and nomadic subjectivity. St. Pierre (2011) raised a call for this type of “philosophically informed inquiry accomplished by the inquirers who have read and studied philosophy” (p. 623). Having studied the above-mentioned Braidottian (2006, 2011) theoretical framing devices in-depth, the methodology described here attempted to be a post-inquiry that “remains *unstable* as we create different articulations, assemblages, becomings, mash-ups of inquiry given the entanglement that emerges in our different projects” (St. Pierre, 2011, p. 623). As Denzin and Lincoln (2011) extrapolated, “Qualitative researchers [of even the post-type] use ethnographic prose, historical narratives, first-person accounts, still photographs, life history, fictionalized ‘facts,’ and biographical and autobiographical materials among others” (p. 10) to engage in the type of “provocative, risky, stunning, astounding” inquiry that St. Pierre (2011) mentioned above. This postqualitative project actively worked to engage many of these methods in order to obtain the profusion of data necessary to begin understanding participant subjectivity on a profound and deeply personal level.

Poststructural qualitative research. As Denzin and Lincoln (2011) spoke about the field of qualitative research, they defined it using, “a series of tensions, contradictions and hesitations” that worked back and forth between and among: “(1) the broad, doubting,

postmodern sensibility; (2) the more certain, more traditional positivist, postpositivist, and naturalistic conception of this project; and (3) an increasingly conservative, neoliberal global environment” (p. 15). In their naming of these “tensions, contradictions and hesitations,” Denzin and Lincoln (2011) identified the core issues that poststructural qualitative research attempted to address: the reverberating clash between postmodern thought and theory, more traditional postpositivist theory, and the amplifying practices of neoliberal globalization.

St. Pierre (2011) argued that one of the characteristics of poststructural qualitative research is that it privileges theory as an interpretive framework, which is what I attempted to do with this project. MacLure (2010) contended that “the value of theory lies in its power to get in the way: to offend and interrupt. We need theory to block the reproduction of the bleeding obvious, and thereby, hopefully open new possibilities for thinking and doing” (p. 277). In this project, Braidotti’s theories are used to get in the way of doing a traditional analysis of the experience of International Student Teaching, which would reproduce what MacLure refers to as the bleeding obvious. By thinking the International Student Teaching experience anew using theory, this inquiry avoids reproduction and opens up new creative possibilities for theoretically-informed, arts-based thinking and doing in the form of qualitative research. St. Pierre (2011) went on to explain that the best way to engage in this type of provocative, theoretically-informed poststructural qualitative inquiry was to

go into a study immersed in a field of complex and contradictory theory rich enough to address the complex and contradictory nature of what ever they [researchers] encounter in field and analysis. They [doctoral candidates in this case] desperately need theories, interpretive frameworks for analyzing data rather than more and/or

better methods for collecting it, else they produce poorly conceived and theorized work. (p. 614)

In an effort to produce well-conceived and theorized work, I began this study already having immersed myself deeply in the corpus of Braidotti's (2006, 2011) work through various conference and paper presentations.

St. Pierre (2011) went on to elucidate how postmodern and poststructural analyzes engage in “diverse and contradictory critiques that resist, subvert, and refuse any structural formation” and “announce a radical break with the humanist, modernist, imperialist, representationalist, objectivist, rationalist, epistemological, ontological, and methodological assumptions of Western Enlightenment thought and practice” (p. 615). In other words, poststructural inquiry thinks research anew “in the form of celebration of difference, [which] can lead to multi-culturism, a sort of political relativism” (Benton & Craib, 2011, p.173). Therefore, the type of poststructural qualitative research that this study engaged in affirmed difference, celebrated the path toward multiplicities (of subjects and of cultures), and engaged in politically situated, embodied, and embedded inquiry.

Narrative inquiry. Narrative inquiry seeks to tell the stories of a few individuals. As Creswell (2012) explained, “Narrative research designs are qualitative processes in which researchers describe the lives of individuals, collect and tell stories about these individuals lives, and write narratives about their experiences” (p. 22). In his book *The Call of Stories*, Robert Coles (1989) captured the essence of a story, the essence of honoring people's stories through narrative inquiry. Remembering the wise words of a mentor, he recalled “Their story, yours, mine – it's all we carry with us on this trip we take, and we owe it to each other to respect our stories and learn from them” (p. 30). That was what this research project

intended to do – respect the stories of all the participants, including the researcher, and honor those stories as we learned together from them.

In his seminal work on Qualitative Research, Creswell (2012) identified the major characteristics of narrative research as:

- Centering the experiences of an individual – social and personal interactions;
- Following a chronology of experiences – past, present and future experiences;
- Eliciting and honoring life stories – first-person, oral accounts of actions obtained through field texts (data);
- Restorying (or retelling or developing a metastory) from the field texts;
- Coding the field texts for themes or categories;
- Incorporating the context or place into the story or themes;
- Collaboration between the researcher and the participants in the study, such as negotiating field texts. (p. 507)

This dissertation project picked up on the characteristics of narrative inquiry that Creswell described and utilized them methodologically, while closely examining which of characteristics described how this project engaged in qualitative data collection in the spirit of narrative inquiry. In this research study, the experiences of the individual were honored through in-depth interviewing before, during and after their International Student Teaching study abroad experiences. Those interviews, and student/teacher/researcher observation data from the field, constituted life stories, in that the participants told their own stories to the researcher throughout the experience. The “restorying” that happened after the stories were told, was done using a Braidottian interpretive lens, focusing in on participant accounts that evidenced nomadic subjectivity, transpositions, politics of location, becomings, etc. Finally,

the act of paying attention to the research context or place was an integral part of this study since in a study abroad experience the places/locations set the context for where experience happened – it provided the backdrop for the action of the experience to occur.

Also key to this study were the interactions between the researcher and the participants. The researcher conducted interviews with the students, reviewed their blog narratives with a subjective lens, and completed field research on site in Costa Rica with the participants. Throughout this project, I worked to continually acknowledge my own nomadic subjectivity since I participated in a study abroad experience as a college student and brought that as a part of my subjective lens to the experience. As Glesne (2011) reminded us, “Especially poststructural scholars, have explained that binary opposition, objective/subjective, is not longer useful because no person can get rid of the subjective and thereby achieve objectivity” (p. 152). There was no way that I could listen to the stories of my participants without revisiting (even if it was subconsciously) my own experiences of teaching in Ecuador during my study abroad experience.

As the researcher, I worked to honor and interweave my own study abroad narratives into this work as interludes, or ethnographic revisionings, that brought forward how the conceptual ideas of Braidottian (2006, 2011) theory spoke to just a few of my experiences. As Creswell (2012) pointed out,

Stories might be autobiographical, with the researcher reflecting on his or her own story and interweaving it with the stories of others. Often the role of the researcher in the inquiry process may be central, in which they find themselves in a ‘nested set of stories.’ (p. 508)

I nested my own stories of my emerging nomadic subjectivity and transpositional spaces throughout the project and interwove my own livings, learnings, and diffractive thoughts with the stories of my research participants in the form of ethnographic re-visionings or interludes.

Another narrative component of this project was the use of written and audio journals, by both the researcher and the participants, to collect their storied accounts of the International Student Teaching experience. These journals served as important story collection tools (Creswell, 2012) and took on a variety of formats. One format that the students were required, by their program, to complete was the writing of a weekly blog. In addition, I asked students to keep a daily journal of some form – either using an audio recorder, or a visual/written journal, as well as kept my own daily reflective journal.

Focus group(s). According to Creswell (2012), one of the many types of interviews that researchers can administer was a focus group interview. Creswell defined a focus group interview as “the process of collecting data through interviews with a group of people, typically four to six” (p. 218). Typically, focus groups are used when the interactions between participants will likely yield meaningful information and when the participants are similar to each other and supportive of each other. They are also useful when the data collection window is short and time is limited. Creswell (2012) noted that focus groups could be challenging for the interviewer for a few reasons: it was difficult to take notes while they are occurring, they could lose control of the discussion, or they have difficulty telling who was speaking during the transcription phase. As solutions to these concerns, Creswell suggested audio or video recording the focus group, having all participants talk and take turns, and having the participants say their names before they speak (pp. 218-219).

In this research project, I intended to engage in two focus group interviews with all of the research participants and consent all of the participants separately from the normal interview, as well as review the focus group expectations before facilitating the group. I chose to use a focus group interview as a data collection tool while in Costa Rica for two of the reasons Creswell mentioned: I wanted to observe how participants interacted with and responded to each other, and see what emerged from those socially situated interactions; and I had limited time during my site visit in Costa Rica, so doing a focus group helped me to maximize my time with participants during the last busy days of their study abroad experience. I developed a focus group protocol found in Appendix X that allowed me to effectively facilitate the discussion within the group. I conducted one focus group interview during my site visit to Costa Rica and used the data to help write up the implications of this research, as well as to set the context for the study. I intended to hold a second focus group activity after they returned from Costa Rica in the form of a collective, collaborative art-making activity, however, only four out of the nine participants attended this event because of the busy nature of their schedule prior to graduation. If I were to do this research again in the future, I would try to schedule the arts-based, debriefing, post-trip focus group much further ahead of time so that the participants could plan ahead. Hopefully this would improve participation in this closing activity. Using a focus group interview as a data collection provided me with rich and meaningful data for this study.

Art-based research encounters as transdisciplinary c/a/r/tographies. According to Irwin & Springgay (2008), “A substantial body of literature on arts-based forms of research demonstrates scholars’ recent endeavors to theorize the production of the arts as a mode of scholarly inquiry and as a method of representation” (p. 897). Scholars such as Barone and

Eisner (1997), Cahnmann-Taylor and Siegesmund (2008), Eisner (1991, 2002), Knowles and Cole (2008), Leavy (2015), and McNiff (2013), discussed the use of art, or the arts, in different ways throughout the research process. This research project engaged, as mentioned in the quote above, in the use of the arts as both a tool of inquiry and as a method of representing, or “rendering” (Irwin & Springgay, 2008), the data perceptible.

Participants in this study were engaged in three different arts-based research encounters: an intuitive immersion experience with paste paintings; the creation of c/a/r/tographic (collaborative/artist/researcher/teacher) collages serving as International Student Teaching figurations; and the elicitation of collective and individual visual and poetic responses to the in-depth transformations being experienced throughout the International Student Teaching experience. Each of these encounters was described in detail with photographs in the data collection narrative section below. Within the encounters themselves, the process of making art together served as a tool of living inquiry for the participants and the researcher collectively. What was produced as a result of the encounters, what I am referring to as renderings (Irwin & Springgay, 2008), or figurations (Braidotti, 2006, 2011; Clark/Keefe, 2014), engaged art as a method of representing the data, and/or the research findings.

In thinking with the notion of cartography, the individual pieces of art created as a part of this study served to creatively mapped the terrain of the International Student Teaching experience in an embodied and embedded way. The figurations produced by both the researcher and research subjects were presented and analyzed in the analytical section entitled Translations below, which provided a through discussion of the use of art as a theoretical translational tool within the experience of International Student Teaching. Acting

as the cartographer, it was in the transdisciplinary spaces in-between the more traditional aspects of qualitative research, and the emergent discipline of a/r/tography that this inquiry nomadically and rhizomatically roamed taking up residence in make-shift, temporary disciplinary homes as it worked to render the terrain of the International Student Teaching experience perceptible.

A/r/tography becomes c/a/r/tography. The specific form of arts-based research that was engaged in this project was a/r/tography, which Irwin (2013) defined as a “research methodology, a creative practice, and a performative pedagogy that lives in the rhizomatic practices of the in-between...a/r/tography is concerned with the creative invention of concepts and mapping the intensities experienced in relational, rhizomatic, yet singular events” (Irwin, 2013, p. 198), such as International Student Teaching. In a/r/tography, the oblique is used in between a/r/t to represent that those who engage in a/r/tography do so in the in-between, liminal spaces of artist (a) and researcher (r) and teacher (t), which serves as another example of the use of the oblique to indicate *both/and*, which was also how I utilized it above in my discussion of student/teacher. For the purposes of this study, I added a (c) to the front of a/r/tography to call it c/a/r/tography, with the (c) holding a double meaning that the work was done collectively (c) and in the spirit of cartography (c), or with the researcher as cartographer (c). Because a/r/tography is also relational in nature, which is where the collective (c) came in making it c/a/r/tography, it can be considered inter-relational (between subjects and researcher) and intra-relational (within the researcher themselves) in that “the research conditions of a/r/tography reside in several notions of relationality: relational inquiry, relational aesthetics, and relational learning” (Irwin & Springgay, 2008, p. 115), all of which were engaged within this project.

Springgay, Irwin and Kind (2005) explained that to be engaged in the practice of a/r/tography

means to inquire in the world through a process of art making and writing. It is a process of double imaging that includes the creation of art and words that are not separate or illustrative of each other but instead are interconnected and woven throughout each other to create additional meanings. (p. 899)

This whole dissertation, not just the research study, but also the written document, was designed to be a/r/tographic in nature, where the process of art making and the writing of the dissertation were inextricably interwoven throughout the research process. The way this dissertation was organized and presented through the intentional interweaving of art and writing served as an exemplification of the living inquiry of a/r/tography. Works of art produced by me, as the researcher, and by the research participants were interspersed throughout this dissertation to demonstrate the vital role that the arts played in this project.

The final element of a/r/tography that merited explanation was the concept of “renderings” (Irwin & Springgay, 2008, p. 115). Springgay, Irwin and Kind (2005) identified that renderings

offer possibilities of engagement. To render, to give, to present, to perform, to become – offers action, the opportunity for living inquiry. Research that breathes. Research that listens. Renderings are not methods...Renderings are theoretical spaces through which to explore artistic ways of knowing and being research. They may inform the doing of research, the final representation, and/or the ways in which viewers/readers understand and access an a/r/tographical text. (p. 899)

Because renderings are embedded in the artful inquiry processes, they can take different forms such as music, dance, drama, poetry, and visual arts, as well as writing (Irwin & Springgay, 2008). This study engaged renderings in the form of poetry, the visual arts (painting and collaging), as well as, writing. While a/r/tography describes six possible renderings, for the purposes of this dissertation, I have only chosen to engage three – living inquiry, openings, and reverberations; each of which provided representational way points along the journey in the form of concrete figurations; such as a poetic transcriptions laid alongside a painting or collage evoking the theme of intensity; that were then transposed across the disciplinary, methodological, and analytical thresholds that this project passed through. I have taken a moment to define each of these renderings briefly below.

Living inquiry. The first rendering I included in this project was living inquiry. As Springgay, Irwin, and Kind (2005) explained “in a/r/tography, visual, written, and performative processes are enacted as a living practice of art making, researching, and teaching” wherein the living inquiry is “an aesthetic encounter...an embodied encounter constituted through visual and textual representations” (p. 902). Both the paste painting encounter and the cartographic collaging activity that participants engaged in were aesthetic encounters, and thus living inquiries, because they allowed the participants, as well as me, the researcher, to enter into and linger in a liminal space collectively and relationally, which was where the c/a/r/tographic magic happened. The collective, cartographic form of a/r/tography that I engaged in endeavored to create a transpositional space, where multiple disciplines were engaged and interacted working “to make sense and create meaning out of difficult and complex questions that cannot be answered in straightforward or linear tellings” (Springgay, Irwin, & Kind, 2005, p. 902). Many of the research and analytical questions

engaged within this inquiry were both complex and difficult questions without easy, linear answers. Throughout my own process of living inquiry as a/r/tographer, I worked to “live a life engaged with creative works and to recognize the power of art to transform” (Springgay, Irwin, & Kind, 2005, p. 903) as I created art alongside my writing every day.

Openings. The second rendering that this project engaged in was the concept of openings. As Irwin and Springgay (2008) explained, “One purpose of a/r/tography is to open up conversations and relationships instead of informing others about what has been learned” (p. 118). In this project, I worked to open up conversations with participants by eating lunch with them, doing activities with their after school, through Facebook, and email, as well as through the more formal structures of the research project like the semi-structured interviews, focus groups, and classroom observations. During the time before, during, and after the trip to Costa Rica, I was constantly striving for engagement that was open and porous, engagement in “the process of opening texts, of seeking understanding by continuing to un/ravel and to stitch back in response” (Springgay, Irwin, & Kind, 2005, p. 905). Both the informal focus group that I conducted in Costa Rica with the whole group, and the final, collective debriefing a/r/tographic encounter served as openings that like ruptures, cracks, cuts and tears resisted predictability, and the safety and comfort of knowing something for sure (Irwin & Springgay, 2008, p. 118).

Reverberations. The final rendering that was relevant to this project was the notion of reverberations, where reverberations “call attention to the movement, the quaking, shaking, measure, and rhythm that shifts all other meaning to the surface” (Springgay, Irwin, & Kind, 2005, pp. 906-907), which forced the a/r/tographer, like me, to shift their conceptualization of a phenomena like International Student Teaching. Throughout the data collection and

analysis process, I used art-making to embody the reverberations that changed and deepened the way that I understood the International Student Teaching experience. The vibrations that ensued “allow art making/researching/teaching to sink deeply, to penetrate, and to resonate with echoes of each other” (Springgay, Irwin, & Kind, 2005, p. 907). It was the a/r/tographic reverberations that I continued to feel long after the project was over because they helped to activate openings that “let others’ work and words resonate throughout in a tangled co-laboring” (Springgay, Irwin, & Kind, 2005, p. 907). The work and words of my participants resonated in me as I created the poetic transcriptions that are shared below in the analytical section. Therefore in thinking with the rendering of reverberations, “research, thus, becomes an act of unsettling, an evocation that calls out, asking for a response, a living inquiry, transforming static moments into momentum, multiplying and metamorphosing” (Springgay, Irwin, & Kind, 2005, p. 907). As I shared in the Postlude, Trans/figurations, I/we still continue to feel the reverberations of this c/a/r/tographic (collective/artist/researcher/teacher) experience.

In conclusion, a/r/tography was engaged in this dissertation because it is transdisciplinary in nature in that it works across disciplines “not as a patchwork of different disciplines and methodologies but as a loss, a shift, or a rupture where in absence, new courses of action unfold” (Springgay et al., 2005, p. 898). The new course of methodological and disciplinary action in this case was the use of a/r/tography as a form of data collection, analysis and representation through this project. A/r/tography is in the process of becoming an emergent methodology in its own right that works to “create openings...displace meanings,...and...allow for slippages” (Springgay et al., 2005, p. 898). Therefore it was through the inclusion of a/r/tography in this project, that I worked to “attend to the *process* of

creativity and the means through which one *inquires* into an educational phenomena through artistic and aesthetic means” (Springgay et al., 2005, p. 898). It was in the art-making that that transformations happened.

Autoethnography – Explaining ethnographic “revisionings.” Based on the subjective nature of this inquiry, autoethnography (Ellis, 2009, 2012; Somekh & Lewin, 2005) played a role in this research project. Autoethnographic research elements served as both introductory lenses and an informative cartography of the origins of this research project. As Seidman (2006) stated, “Research, like almost everything else in life, has autobiographical roots. It is crucial for interviewers to identify the autobiographical roots of their interest in their topic” (p. 32). My own stories hopefully served to illuminate the “autobiographical roots” of my interest in the topics of “nomadic subjectivity” and International Student Teaching. Bochner (2007) goes on to explain that when we, as researchers, share our own stories, “There is no fixed truth of the past to which we can gain access; everything we say and mean and make of the past is a form of revision” (p. 206). In other words, as we tell our stories we are presenting a revision of past events. Ellis (2012) took this concept of “revision” and expanded upon it to explain that, “‘revisioning’ a life (Ellis, 2009) is never finished and that each telling has the possibility of uncovering unspoken details, connections, and resonating with new readers”(p. 125). For the purposes of this paper, there are autoethnographic vignettes referred to as “ethnographic revisionings” (Ellis, 2012) since they are life stories from fifteen years ago that are being “re-visioned” in an attempt to uncover their intersections with the concepts of Braidotti’s theoretical work and the “ethnographic interludes” that the participants shared about their own experiences.

These “ethnographic revisionings” were also used as prompts to help elicit rich responses during the interview phase of this project. As Seidman explains, “For the sake of establishing rapport, interviewers sometimes share their own experiences when they think it is relevant to the participant’s” (p. 97). By sharing my own stories with participants, it established that I could relate to their experiences of cultural difference, challenge, and growth, and allow them to feel more comfortable sharing their experiences with me. An example from the field of comes from one of the participant’s Flor, who shared during her onsite interview in Costa Rica (15, April 23), that

I think it has been just great to talk about this and share this with you... somebody who is super willing to listen... I feel like you’re helping me because I don’t think I could have done this without you... Because you know I talk to my parents a lot but neither of my parents have had experiences to compare to this. Like no one in my family has had an experience, and really no one in my friend group has had an experience that directly compares to this, so it’s hard to talk to people about it because they don’t get it.

That is the type of support that sharing your own stories can offer participants – they may come to feel that they are not alone in what they are experiencing, that as Flor says above, someone can relate.

Mapping Data Sources and Locations

In this section, I described the sources of data in this study, including the research sites and their selection process, the interview sites and their selection process, the participant selection process, as well as provided rich participant descriptions based on the information

gathered during the initial interviews in this study. All sites and participants have been assigned pseudonyms in order to protect their confidentiality.

Site selection. Below is a description of the university Stoneybrook State University and the International Student Teaching program at Stoneybrook State, as well as a description of the Costa Rican school of Escuela Religiosa Sabanilla and the Indian International Student Teaching Site of Christian College.

University site selection and description. The research site was a medium size, public university in the Southeastern region of the United States. Stoneybrook State University (a pseudonym) enrolls approximately 18,000 students, with about 15,500 of those students being main campus undergraduate students and more than 90% of them come from within the state. Stoneybrook State is located in a rural setting, employs approximately 920 full-time faculty members, and is classified as a master's degree granting institution. The site was selected because of its focus on global learning in its Quality Enhancement Plan. The goals for the quality enhancement plan at this university aligned with my research agenda and allowed for rich discussion at this institution about the impact of the study abroad programs that their Office of International Education and the Quality Enhance Plan promote. According to the University website, the plan's goals are to: (a) Develop globally competent knowledge; (b) Cultivate intercultural competencies; and (c) Foster globally competent citizenship.

As one of its points of pride, Stoneybrook State University was recognized by the *Open Doors Report 2014* (Institute of International Education, 2014a) as one of the nation's top institutions for the number of students who study abroad, as well as one of the top institutions for the number of students participating in short-term programs academic credit

(such as International Student Teaching). The University has approximately 950 students study abroad each year, which represents a 22% participation rate. All of the research subjects that participated in this study were undergraduate education majors affiliated with Stonybrook State University and they participated in the university sponsored International Student Teaching Program.

International student teaching program description. The International Student Teaching Program at Stonybrook State University is a program that offers preservice teachers an opportunity to do a portion of their student teaching abroad in the countries of Costa Rica, England, Germany, Scotland, India, or South Africa. The International Student Teaching program is housed with the College of Education in the office of field experiences at Stonybrook State University. In the International Student Teaching program, students spend 10 weeks, or two-thirds of their student teaching at an in-state, United States school placement, and five or six weeks, or one-third of their student teaching in an international school placement. For the spring 2015 semester, the semester in which this study took place, approximately 45 education majors were selected to participate in the International Student Teaching program. This study focused on one student who traveled to India during the first five weeks of their student teaching, and 14 students who traveled to Costa Rica during the final five weeks of their student teaching during the spring 2015 semester. It was my intention as the researcher to seek access to participants who participated in the program in Costa Rica or India because these were the sites where English was not spoken as a home language. I believed that being coaxed to engage in language learning, alongside the experience of International Student Teaching would lead participants to experience the

largest amount of difference from their home settings, and to experience a glimpse into the “developing world.”

According to the director of the International Student Teaching program, the goal is for the student/teachers “to have an international experience through which they grow personally and professionally.” He has observed in his time as the director, that International Student Teaching participants “become a more empathetic individual, which translates into more effective teaching.” To be considered for the International Student Teaching program, students are required to have an overall GPA of 3.0, successful clinical and early field experiences, recommendations from their academic advisors and faculty members in their academic area, and a recommendation from the International Student Teaching selection committee.

International student teaching site descriptions. There were two International Student Teaching sites in this study: one in Costa Rica and one in India.

Costa Rica. Escuela Religiosa Sabanilla (pseudonym), where the study took place, is a private school with a primary and second campus located in the Sabanilla de Montes de Oca region of San Jose, Costa Rica. The school was founded by a group of religious leaders with the goal of building a prestigious, comprehensive and bilingual school that would shape Costa Rica’s future leaders. The school houses a pre-Kindergarten program and welcomes students from 1st through 11th grade, which the highest grade-level in the Costa Rican schooling system. Escuela Religiosa Sabanilla offers a bilingual college-preparatory curriculum. This site hosts international student/teachers from Stoneybrook State University during the fall and spring semesters for five weeks. During the spring 2015 semester, they hosted twelve international student teachers in placements ranging from pre-kinder through

high school English and Math, and in pre-Kindergarten through 12th grade physical education and art. Eight of the students at this site were housed with local host families, and four of the students were housed in a separate apartment, next to one of the host family homes. I solicited and received a letter of support for my study from Escuela Religiosa Sabanilla that gave me permission to collect data onsite at their school in Costa Rica. A copy of this letter was provided to the Institutional Review Board as an addendum to my application upon receipt.

Escuela Religiosa is located in San Jose, Costa Rica. San Jose is the capital city of Costa Rica and is located in the province of San Jose, nestled in the Cordillera Central, the central mountain range in Costa Rica. The primarily language spoken in San Jose is Spanish and the city has a population of approximately 290,000 people. San Jose was established as an agricultural center in 1737, where residents farmed fruits, vegetables and coffee. Today, it has grown into a modern, vibrant Central American city, where approximately two-thirds of the country lives (San Jose, 2015).

India. The single student who participated in this study from India participated in a program routed through Christian College (a pseudonym) in Chennai, India. Christian College is a private college that houses approximately 7,000 students, about 220 faculty, and 33 different departments. It is ranked as one of the Top Ten Liberal Arts and Sciences Colleges in India. The university oversaw this student/teacher, in addition to five other student/teachers, as well as provided them with placements in two local schools – a local public school that had a relationship with the university, and a private school that was located on the campus of the university. The India participant held teaching placements at both of those schools, and was housed on the campus of the Christian University in a shared

bedroom in the International Guest House. Because the participant was vocational education major, she also received a placement where she was invited to attend vocational education courses and give a guest lecture in the College of Vocational Education at Christian College (This information has been changed in order to protect the identity of the participant.)

Christian College is located in Chennai, India, which is the 4th largest city in India. Chennai has a population of 6.4 million people and is known as the “Gateway to South India.” Chennai is an industrial city that produces more than 40% of the auto parts and motor vehicles in India. In addition, it houses the largest Information Technology, or IT, park in Asia, which houses the head offices of leading software companies. The official language of Chennai is Tamil, which was the primary language spoken at the public school where the student worked. The private campus school was a bilingual school where both English and Tamil were spoken (Chennai, n.d.).

Acknowledgement of different cultural contexts. I acknowledge that the two different sites where students served their International Student Teaching placements were an important part of the site description. Since context, social, cultural, and political interactions play an important role in the development of participant subjectivity, these descriptions played an essential role in providing a rich, descriptive setting for the shifts and changes that occurred for each individual student/teacher, and for the collective identity of student/teachers that served in both Costa Rica and India.

Interview site selection and descriptions. As a part of this project, the initial site for data collection was wherever the interviews were conducted. The first set of interviews was conducted at a local coffee shop near the university. The second set of interviews was conducted on site in Costa Rica at the location of the participant’s selection. The third set of

interviews was conducted in a quiet office in the College of Education of Stoneybrook State University. In addition, I wrote and received a travel grant so that I was able to travel to Escuela Religiosa Sabanilla and complete onsite observations and in-depth interviews while the students were in the midst of their international field experience. As I mentioned above, I conducted the interviews with the students wherever they were the most comfortable conducting them – on the university campus, in my office, in their home, or at a neutral location of their selection, such as the university library or student union. Selecting a university site near my house as a home base for this international project was appropriate because I wanted to be able to spend time initially in the field conducting interviews and observing the campus, and then be able to return home within a reasonable time frame. I was able to conduct the onsite research in Costa Rica with thanks to the travel grant I received.

Participant selection. In terms of participants, I began this study with 15 participants and concluded the study with nine viable cases. Out of those nine I chose to focus in on the six cases that had the richest and most complete data. By beginning with a larger sample size, I allowed for attrition in the study, without significantly jeopardizing the findings. The selection criteria included the following: female college students who completed a portion of their student teaching requirements in an International Student Teaching placement in either Costa Rica or India during the spring semester of 2015. While I recruited only female participants because I wanted to better understand the gendered nature of the International Student Teaching experience, I did have one male participant who requested to be part of the study, which I allowed. At the beginning of the study, participants were selected using “maximal variation sampling” (Creswell, 2012, p. 207), a purposeful sampling strategy in which the researcher samples a variety of cases to allow for a representation of the multiple

perspectives of individuals to represent the diverse, complex nature of our world. In addition, “theory or concept sampling” (Creswell, 2012, p. 207), were also engaged. This involved selecting a participant sample that would work to generate a theory or to explore a concept (Creswell, 2012, p. 207), with the selected concepts being transpositions, nomadic subjectivity, and becomings (Braidotti, 2006, 2011). I involved a larger sample at the beginning to allow for a more focused sampling as research findings began to emerge.

In this study research participants were positioned as experiential experts on the experiences, sensations, affects and encounters that occurred in the space of International Student Teaching. St. Pierre (2011) reminded us that when we engage in poststructural qualitative research that “participants are not...an object of knowledge – but rather a line of flight that takes us elsewhere - participants as provocateurs” (p. 620). Serving as “provocateurs,” the participants in this study shared their adventures as we engaged in the journey of a lifetime together. The student/teachers/participants in the process of subjectivity formation and multiple becomings served as engaged provocateurs already having committed to expose themselves to a different type of student/teaching experience; one that questioned the accepted model of teaching practices, and pushed beyond them toward a place of transformational personal and professional growth.

Overview of participation in the data collection process. It is important to note that this study originally began with 15 participants: six students who traveled to rural location in Costa Rica, eight students who traveled to San Jose, Costa Rica, and one student who traveled to Chennai, India. The student who traveled to India was included in this study because of the important role that my experience with her played in foregrounding and foreshadowing the methods engaged with the rest of study participants. With regards to the

Costa Rica participants, unfortunately, the six rural site participants returned home early from their placement in Costa Rica due to unforeseen professional circumstances. Due to the discontinuation of their program at two and half weeks, this group only completed initial interviews, final interviews, audio journals (only two weeks worth), and blogs (only two weeks worth). They were not able to participate in any of the a/r/tographic encounters. Due to the incomplete nature of their data, I chose not to include their data in my dissertation. However, I wanted to acknowledge the contributions of the six young women who attended this program and to publicly state my appreciation for the important role that their participation played in the development of my emergent methodology, helping me to hone my interview skills, and towards greatly improving my overall understanding of the experience of International Student Teaching.

After these 6 participants returned home for their placement, I had seven Costa Rica participants and one India participant remaining in the study. Once I arrived in Costa Rica, one student asked if she could complete the study with me even though she had not begun it with me. I allowed her to join and included her in the final components of the study. In addition, to the interview data mentioned above, I also collected audio journal entries, written journal entries, university-assigned blog entries, personal blog entries, and a/r/tographic reflections (renderings) in the form of collages, paste paintings and poetic responses. The data participation matrix below in Table 4 contains a description of what data was completed by what participant.

Table 4

International Student/Teacher Data Collection Participation Information

Pseudonym	Location	Journal Entries		Blog Posts		Poem
		Audio	Written	College	Personal	
Alegria	Costa Rica	17		5		X
Corazon	Costa Rica	3		4		X
Cruz	Costa Rica			5	7	
Esperanza ^a	Costa Rica			5		X
Fe	Costa Rica		34	5		X
Flor	Costa Rica	18		5		X
Sol/Soledad	India	18		5		
Sorpresa	Costa Rica		21	2	10	
Tranquilo	Costa Rica	17		5		X

Note. All participants took part in two Arts Based Research encounters.

^a Participant was unable to complete the final interview. All other participants completed three interviews.

The Data Participation Information matrix found above in Table 3 was used to select which participants had the most complete data profile, and provided me with the information necessary to narrow the participants down to six for the purposes of this analysis. The six participants that I selected for the purposes of analysis, based on their data collection profile, were Alegria, Fe, Flor, Sol, Sorpresa, and Tranquilo. The backstories for these six participants are provided in the participant descriptions section below.

Participant descriptions. Using the initial interview data, as well as other data sources, I worked to carefully craft a descriptive vignette for each participant that captured

some of the salient bits and pieces of their life-stories and perceptions of themselves as they applied to the topics of this study – student/teacher subjectivity and International Student Teaching. As always, the stories provided here are incomplete, partial and relationally produced, but they did serve the purpose of orienting the reader. The pseudonyms selected for each participant emerged in the process of the researching. After completing the transcription of all of the interviews, and journals, I brainstormed Spanish words that glowed for me when I thought about this person as I was getting to know them throughout the time leading up to, during and after their International Student Teaching experiences. Then I assigned these Spanish words/names as their pseudonyms. After I completed the descriptions, I sent the description to each student/teacher and asked them to review both the name descriptor and the actual description for the accuracy of my representation of their backstories. The participants emailed me with any corrections or additions they wanted to add. These descriptions were important because they provided a selective backstory for each of the participants that situated the reader in a place of curiosity, wanting to get to know the participants better as they shared their journeys to Costa Rica and back.

As I was crafting these backstories, similarly to Jackson and Mazzei (2012), I struggled with how much of the participants' life-stories, that I have come to know by heart, to include in their backstories.

After much doubt and debate, we decided to include limited backstories... We thought it only fair to the readers who might desire some inkling of background and we realized that we ourselves held these backstories in our minds as we 'thought with theory.' (Jackson & Mazzei, 2012, p. xi)

Once again, in alignment with Jackson and Mazzei (2012), I too “caution that these backstories do not provide fullness to the data, but serve more as an entrée into some sort of...capture of their lives,” the sort of rhizomatic flow of information about your life that emerges as you are just getting to know someone for the first time over coffee. Included in these backstories were bits and pieces of their lives and anything else they thought it was important to share to about their life before and during college leading them up to the International Student Teaching experience. Using these backstories as a tool to situate the reader in the moment, I worked “to show how their past is ‘insistent’ in the tellings of their present” (Jackson & Mazzei, 2012, p. xii). Next to each pseudonym, I have included the a/r/tographic rendering that I created as an a/r/tographic reverberation that emerged as I entered into an analytical dialogue with their initial interview. Each of these renderings were also shared with the participants during their onsite or final interview and they were given the opportunity to respond them, which in turn created an opening of “conversations and relationship” between me and participants (Irwin & Springgay, 2008, p. 118).



Sol/Soledad's backstory. Sol/Soledad is a 21 year old female, undergraduate college student who traveled to Chennai, India with five other college students in January and February of 2015. She was the only student in the India group who selected to participate in the study. She was a vocational education major and she took half of her classes in the vocational education school and half in the College of Education. She traveled to India for the first weeks of her student teaching, and then she returned to complete her American student teaching in a medium-sized town in the Vocational Education department of a middle school. She is the daughter of two college professors and she was raised in a family that

greatly values education. She is a service-oriented person and was a student leader in service organizations on campus prior to her student teaching semester. She described herself as having some challenges with anxiety but she had developed ways to overcome them. Her previous overseas travel experiences included a trip to the Dominican Republic for three or four weeks with some family friends to work in the Cure International Hospital. When asked to describe herself using words other than teacher, Sol said in her initial interview (2015, January 15),

I would say driven, because whenever I set my mind to something I am going to work hard to get there. Passionate in what I do because I always give it my all and that is especially apparent in all of the different organizations that I've been involved in. As well as reliable. If I say I am going to do something I am going to do. I am going to get it done.

She moved out of state after graduation and was been accepted into an Master of Business Administration Program in the state where her parents live. She deferred graduate school for a year when she was hired as a vocational education teacher at a middle school. Long term, she could see herself becoming a professor. Her living arrangement in India was in International Student Housing on the campus of a Christian college. During her International Student Teaching placement, she spent time in a public school, in a 1st grade classroom in the private school on the campus where she was living, and in the Vocational Education College at the University. She gave a guest lecture to the vocational education students. During the study, she kept an audio journal on a regular basis, and she kept a personal blog that she shared with friends and family.

Her pseudonym is “Soledad,” which was almost always shortened to “Sol” in Spanish as a name, because “Soledad” means alone, but when you use the diminutive, and shorten it to “Sol” it means the sun. While she was in India, Sol described feeling alone in a variety of ways – in the ways she was feeling and reacting to the experience, in that her major was different from others, and in the fact that she was doing this research study; however, in the face of feeling alone, she projected herself as a strong, bright and positive person. Therefore, I felt this was a fitting name to describe her.



Flor’s backstory. Flor is a 21 year old female undergraduate college student. She was an elementary education major. She did her student teaching in a diverse urban area in central North Carolina in a 4th grade classroom and she claimed herself as the proud product of a diverse, large, public, urban school district. Costa Rica was not her first choice of International Student Teaching location – England, South Africa, and Ireland were her preferred locations. The summer before her senior year, Flor did a summer internship with the Department of Young Advocacy and decided that she wants to be lobbyist in the field of education. She has been accepted to law school and decided while she was in Costa Rica that she would not be teaching after graduation, but she would be attending law school instead. She is a middle child and the child of small business owners. She believes in breaking the mold and feels very strongly about women’s rights and empowerment. She described herself as smart, independent, compassionate, determined, warm, and empathetic. In terms of teaching, she described herself as Mary Poppins – fun, someone who makes learning magical, with high expectations that come from a place of love. People tell her that she is going to run the world when she grows up. She is very family focused and very close to her family.

Flor was an exchange student in Denmark for a month when she was in high school. She identified that she hoped that the International Student Teaching experience would prepare her for the transition to adulthood because she would be away from her comfort zone in a place that was different for her. She also hoped that the experience would help her address her students' needs better in terms of giving her real world context for how to deal with other cultures in the classroom. She also felt like the International Student Teaching experience would enlarge her world. She attended the journal-making workshop I offered in December before student teaching. In Costa Rica, she lived with one other student with a family in homestay situation. Her teaching experience at the school was in a 1st grade classroom where many of the students spoke minimal to no English. This summer after graduation, she will work as a legislative intern with the General Assembly in the capital city. She kept an audio journal throughout the International Student Teaching experience.

Her pseudonym was “Flor” because in Spanish it means flower. When she was sharing her collage with me in the final interview, post-travel to Costa Rica, she pointed out that she used flower petals as arrows around her map. The flower petals zigzagged nomadically around the page, and then ended in a blossom. She described that she saw herself blossom during this experience, and that is why I felt that “Flor” was an ideal name for her.



Alegria's backstory. Alegria is a 21 year old female, undergraduate college student. She is an elementary education major and is currently seeking employment in an elementary education classroom. She did her American student teaching in a rural school in a rural county with a 1st grade classroom of 17 students. She kept an audio journal throughout the

International Student Teaching experience. She is from a small town near where she did her student teaching and she is very close to her family. Her father is a pastor, her mother is an educator, and her older sister is in the Peace Corps. She had done quite a bit of international travel previously to places like Germany and Switzerland and she loves traveling. She was nervous about going to Costa Rica because she did not know Spanish, but she was told it would be OK. She described herself as pretty flexible – sometimes. She brings a positive attitude to everything. She said, “I can’t change others, but I can change how I deal with it.” When asked to describe herself, she used words like flexible, open to change, very social, a talker, energetic, patient, excited, happy, positive, and student-centered.

In describing her teaching style, she saw herself as loving and caring with high, strict expectations. She went on to describe herself as a teacher as bubbly, personal, talkative, positive, forgetful, loud, enthusiastic, good facilitator, organized, and happy. She admitted she has had very little exposure to diverse groups of students during her educational training. She said that her education and life have gone as planned, very smoothly. She wanted to shake it up by going to Costa Rica and doing International Student Teaching. She wanted to step outside of herself in this experience. She identified herself as very adaptable and someone who adjusts to other people and new situations easily. Before traveling, she was nervous and anxious about the group, as she did not know anyone. She ended our introduction by saying, “I am a dichotomy,” and she was in that she was both positive and pragmatic, and silly and serious. In Costa Rica, she lived with one other student with a family in homestay situation. Her teaching experience at the school was in a 2nd and 3rd grade English Language Arts and Science classroom where many of the students spoke limited English. This summer after graduation, she searched for a teaching position and found one

teaching 2nd grade. She kept an audio journal throughout the International Student Teaching experience.

Her pseudonym was “Alegria” because it means happiness or joy in Spanish. When I close my eyes and think of this young woman, she is always smiling. She described herself as a positive person, and she was always seeking to find the positive, the silver lining, in every difficult or challenging situation. It was her joy and happiness that helped her to remain positive throughout the experience. I hear the timbre of her laughter over and over again in the audio recordings, peeling out like the ringing of bells – “Alegria,” meaning joy, “Alegria,” meaning happiness.



Tranquilo’s backstory. Tranquillo is a 21 year old male, undergraduate college student. He did his American student teaching in a suburban high school English class with honors English students. He had traveled previously to Italy, Hungary, Austria, and Nicaragua. His trip to Vienna, Austria was a summer study abroad for three weeks, and he had the freedom to explore during that trip. He stayed on in Europe and spent two weeks in Italy and Hungary exploring on his own. He also went to Nicaragua in 7th grade. Tranquillo was the type of person who liked to challenge himself. He wanted to do International Student Teaching in Costa Rica because he wanted to increase his Spanish language skills and said that he loves languages. He also chose to do International Student Teaching because he liked the idea of living with other teachers while going through the International Student Teaching experience because they would be able to figure it out together and there would be opportunities for group processing. He writes poetry and likes to help his students “crack open their brains.” When asked to describe himself, he used the words: goofy, jittery,

outdoorsy or outsideness (a word he made up), collegial, and curious about everything. He plays ultimate Frisbee and this has helped to build his confidence. When he travels he likes to focus on the nuances of a place. What he hoped to get from the International Student Teaching experience was an expanded understanding of different peoples, new friendships, a better knowledge of Spanish, and a new outlook creatively.

Tranquilo frequently engages in deliberate processes of reflection like journaling, so this was not new to him. In Costa Rica, he was assigned to teach in the secondary school with 7th through 11th grade English classes. He worked with five different teachers and rotated among them and the different grade levels on a daily basis. He lived with a host family during his stay as well. He travelled to Norway with his father and his brother after his return from Costa Rica and after graduation. Post-graduation he is spending a year working with AmeriCorps. He kept an audio journal throughout the International Student Teaching experience.

This participant chose the name “Kurt” for himself as a pseudonym, and I used the pseudonym “Tranquilo,” which means calm or peaceful in Spanish. This word seemed to suite him because he is an observer. He sits back and takes in the world around him with calm, watchful eyes, and then when he speaks, you know he was paying attention. Like in many multicultural settings, people use two names to situate themselves slightly differently in each culture. For his American name, I used Kurt and for his Tico (Costa Rican) name I used Tranquilo.



Sorpresa's backstory. She is a 21 year old female, undergraduate college student. She did her American student teaching in a medium size town in North Carolina, and she comes from a medium sized city in the

foothills of the Appalachian Mountains. She was a middle grades education major with a concentration in middle school English language arts and social studies. She did her student teaching in 8th grade English language arts with approximately 120 students. Germany was her first choice for International Student Teaching because she is very interested in World War II history; however, she ended up traveling to Costa Rica. She spoke the most Spanish out of any of the students who were traveling to Costa Rica. During International Student Teaching, she hoped to gain more confidence teaching and work on her Spanish. Her long-term goal in education is to become a school administrator. When asked to describe herself, she chose the words: loud, bouncy, stressed about everything, shopaholic, procrastination but can prioritize. She gets nervous about things and mentioned that she has high levels of anxiety at times.

Sorpresa's previous travels overseas have included cruises to Spanish speaking countries that dip into the cultural aspects of a place for a just a few hours at most. She has a gift for working with inclusion students and explaining topics to them in a specific way that helps them to understand. She felt that the International Student Teaching experience would push her outside of her comfort zone. She kept a personal blog during the duration of her trip in Costa Rica that detailed the moment-to-moment updates on her trip for friends and family. While in Costa Rica, she lived in a close-quartered apartment with three other female program participants. She did not live with a host-family. Instead of choosing to keep an audio journal during the experience, she chose to keep a written journal due to a lack of privacy in her living quarters.

Her pseudonym was "Sorpresa," which means surprise, because she was a constant surprise. I would read her blogs and laugh out loud at her colorful, humorous descriptions of

life as an international student/teacher. She continued to be a wonderful surprise as I got to know her better. For example, when I returned to the school after having been gone for five days, she came up to me, hugged me, and said simply, “I missed you.” It was exactly what I needed to hear at that moment of transition, and she surprised me. She also mentioned in our middle interview that she surprised herself with how well she adjusted to the culture and the language. That is why I chose to call her “Sorpresa,” surprising me at every turn in the most delightful ways.



Fe's backstory. She is a 21 year old female, undergraduate college student. She did her American student teaching in a high school mathematics placement in a rural community. She self identifies as a perfectionist. She was a Teaching Fellow at Stoneybrook State and felt that being a fellow afforded her some unique opportunities as a learner.

For example, Fe got to take an enrichment trip to London one summer. She identifies herself as crazy, creative, collaborative, and an encourager, and she was actively involved in campus ministry. She learned to be independent at a young age and has been on her own for a long time.

When she was twenty years old, she had the opportunity to travel to Brazil for a week and a half. During her trip to Brazil, she visited different care centers, held a vacation bible school, and helped at childcare centers by playing with the neighborhood children. She is very spiritual and spoke about seeing God's heart during a moment in Brazil when all three groups were singing the same religious song in different languages. Fe speaks confidently about the role of her faith in her life. She had three years of Spanish in high school and one of her goals in doing International Student Teaching was to learn and practice the Spanish

language. She loves teaching and already had a high school math teaching job lined up before she went on her International Student Teaching experience. She was placed in high school math class in Costa Rica where instruction was delivered exclusively in Spanish. Her cooperating teacher was a younger male teacher who was just beginning to learn English himself. While in Costa Rica, she lived in a close-quartered apartment with three other female program participants. She did not live with a host family in a homestay. She attended the journal-making workshop I offered in December before she did her student teaching. This summer after she returned from Costa Rica and graduation, Fe served as a counselor at the one of the camps on campus. Then she started teaching this fall. Her long-term goal in education is to enter into school administration possibly with the principal fellows program. Instead of choosing to keep an audio journal during the experience, she chose to keep a written journal due to a lack of privacy in her living quarters.

Her pseudonym was “Fe,” which means faith in Spanish, for her because she continually identified herself as a person of faith in the way she presented herself and in her speaking of God, and his role in her life. I also selected the word “Fe” to represent her because I saw her take a huge leap of faith in her teaching while in Costa Rica. She put herself out there in a challenging situation, and she persevered. That takes faith and courage. I think back to one of the final lines of her reflective poem, “A larger glimpse into who my Creator is once more. Isn’t that what life is for?”

Other participants. There were three additional participants throughout the study. Their pseudonyms are Corazon, Cruz, and Esperanza. While I did not include direct quotes from them in this dissertation, I did include some of their pieces of art as a part of the

collective assemblage of the arts-based research encounters that occurred during the data collection process.

Data Collection Methods

I created the data collection matrix in Figure 11 as a cartographic overview of the data collection process that was enacted during this dissertation project.

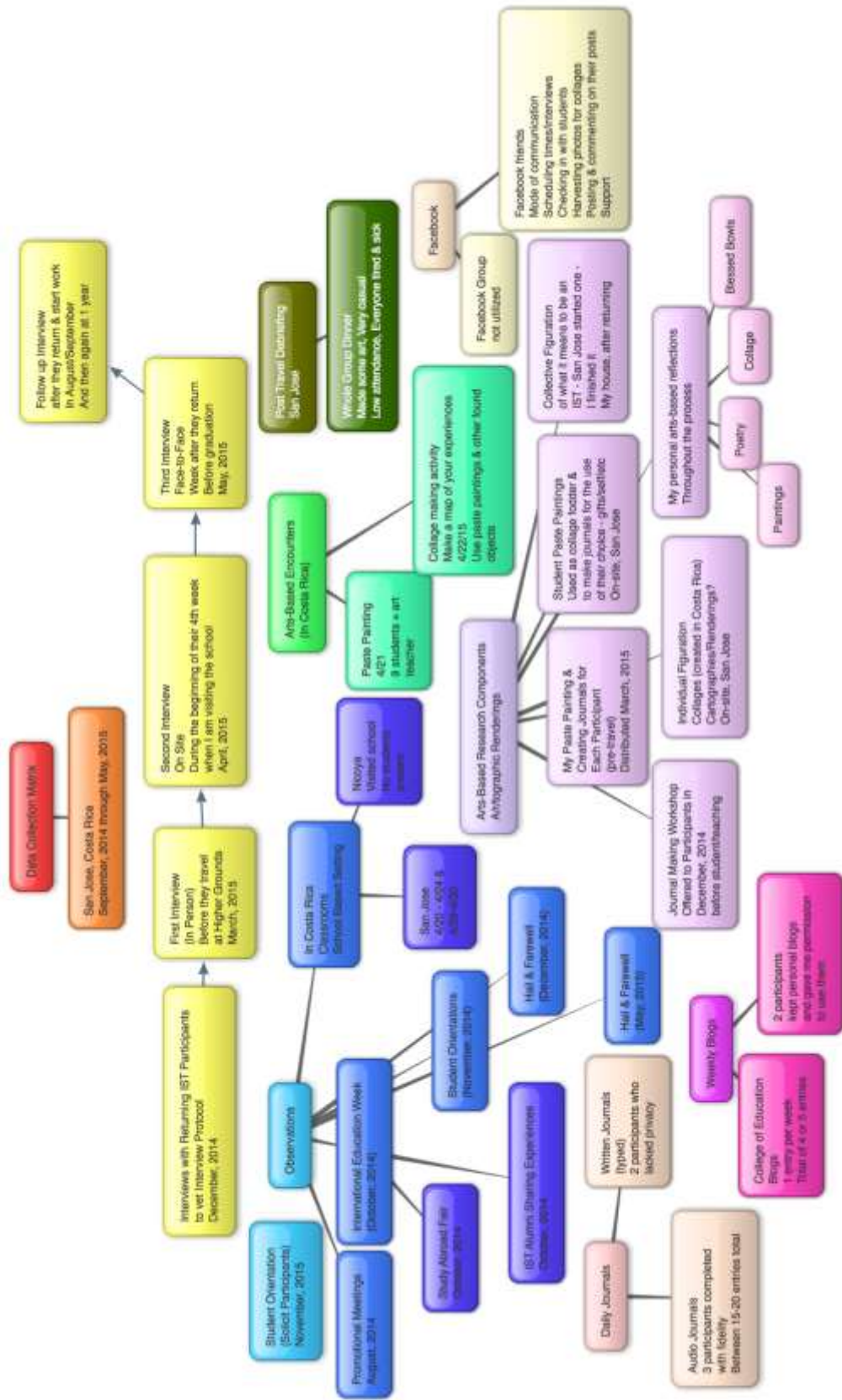


Figure 11. Transdisciplinary Data Collection Matrix.

This Data Collection Matrix mapped out all of the data collected through the project. Each distinct type of data was color coded differently. This map offered a big picture view of the data that was collected. By design, this data collection map was intended to invoke the image of a rhizome.

Field journal. As form of data collection in this project, I utilized a field journal. Glesne (2011) identified the field notebook as the primary recording tool of a qualitative researcher. As she noted, “it becomes filled with descriptions of people, places, events, activities, and conversation, and it becomes a place for ideas, reflections, hunches, and notes about patterns that seem to be emerging” (p. 71). I kept full field notes during the time I spent with the participants/student/teachers in their classroom settings in Costa Rica. Each evening after I observed, I expanded upon my notes with personal reflections. The notes I kept were both descriptive and analytical, which allowed for a multi-layered texture to emerge in the observational field notes. In an act of arts-based research, I painted and sewed my own Coptic stitch field journal using the same technique and materials that I used with the research participants. My field notebook served a dual role as a place to record fieldnotes, and as an a/r/tographic rendering exemplifying living inquiry. See Figure 12 for photographs of the field journal I created and kept.



Figure 12. Four Photographs of My Diffractive Field Log.

Diffraction the researcher's reflective notebook. In addition to keeping a field journal, I also maintained a research diary, or researcher's reflective notebook, which served as a place for "autobiographical notes that create a record of your behavior and emotions throughout the research" (Glesne, 2011, p. 77). Throughout the dissertation I referred to these researcher reflections as diffractive fieldnotes, because they served to break up my experiences, sensations and affects as becoming-researcher into light and dark spaces, just as the literal act of diffraction does with light. As I diffractively shined light through the cracks of my experiences as a researcher, I found some parts of fieldwork that radiated light; like the sensation of warmth I felt when one of my participants ran out of her classroom and embraced me, tears of joy in seeing a familiar streaming down her face; while the dark spaces in fieldwork evoked a strong affective response such as observing a participant being overtly culturally inappropriate and outright rude in a professional setting within the hosting institution. Furthermore, keeping my diffractive notebook helped me to understand and inhabit both the light and dark spaces of how I situated myself as a researcher within the research process, as well as helped me to keep my own subjectivity in check. Writing in my diffractive research diary, in addition to my field notebook, created a separate space for me to think about how "research is co-created among you and research participants; how actions & interactions shape what follows, and where power dynamics lie" (Glesne, 2011, p. 77). Many of the diffractive fieldnotes that I have chosen to include as interludes throughout the dissertation worked to produce the sensation of cognitive diffraction for the reader, in that they explored both the light and dark spaces of the experiences of International Student Teaching and postqualitative research.

Diffraction Fieldnote: Daily Reflective Memos

Jessica's researcher's reflective notebook, 2015, April 15

These daily reflective memos – they are my catharsis. I am the only one that reads them and I'm not sure even how they will serve my research, but I do know that I feel better after I do them. I feel better after I speak these words for five minutes, for 10 minutes, for 15 minutes. In many ways I am the participant observer, and in many ways this is action research. I am experiencing everything with them, alongside them and I am having my own experiences with using a reflective journal, with traveling to do my research, with taking the risk and bringing my husband and daughter along for a potentially rewarding and slightly bumpy ride. I guess it's good that my daughter is starting to learn about other cultures and places and people at a young age. I just know I couldn't leave her. I would've felt too ungrounded, to unhinged. So I need to push myself as I am asking my participant to push themselves. I need to force myself to write/record for at least an hour every night releasing my own thoughts, feelings, emotions, frustrations and exhaustions out into the universe and down onto the page. There is something cathartic about speaking the words and knowing that someone is listening somewhere. That someday you will be heard. That someone is witnessing your life and validating your experiences. That's what this is really about.

In-depth interviews. I conducted three interviews with each research participant - an interview before, during and after their International Student Teaching experience. “At the root of in-depth interviewing is an interest in understanding the lived experience of other people and the meaning they make of that experience” (Seidman, 2006, p. 9). These interviews helped international student/teachers to explore their own lived experiences, and ways they spoke about the sensations and affects that they were intensely experiencing. The

before and the after interviews occurred face-to-face at a location determined by the participants. The middle, or onsite interview occurred face-to-face at the international student teacher placement site in Costa Rica. For the participant in India, her middle interview occurred using FaceTime audio.

As Smith, Flowers, and Larkin (2009) pointed out, the qualitative research interview is often described “as ‘conversation with a purpose’. This purpose is informed, implicitly at least, by a research question...the aim of an interview is largely to facilitate an interaction which permits participants to tell their own stories, in their own words” (p. 57). The purpose of the intimate conversations, or interviews that I conducted, was to inquire deeply into the shifts and changes participants were noticing within themselves throughout their study abroad program. Seidman (2006) clarified that “being equitable in interview research means...valuing the words of the participant because those words are deeply connected to the participant’s sense of worth,” which serves as a form of respecting the dignity of those who are interviewed (p. 110). I worked to honor the stories of my participants and tried to show them that I valued their words as I worked to build rapport with each participant and engage with them respectfully throughout the duration of their study abroad experience. In an effort to make sure I accurately represented their stories, after each interview was transcribed, I sent the participant a copy of the transcript for their records and to review.

Rapport cannot be build without the establishment of a reciprocal relationship. Student/teachers participated in my study and in turn I provided them with a listening ear and a captive audience to help them process through their International Student Teaching experience. As Glesne (2011) extrapolated:

The interviewing process particularly provides an occasion for reciprocity. By listening to participants carefully and seriously, you give them a sense of importance and specialness. By providing the opportunity to reflect on and voice answers to your question, you assist them to better understand some aspect of themselves...by the quality of your listening, you provide context for personal exploration by your interviewees. (p. 178)

According to Glense (2011), this type of careful, serious, and thoughtful listening is a key element in the interviewing process, as it lays the groundwork toward building a positive and trusting relationship with research participants.

In terms of an interview protocol, Seidman (2006) proposed the use of a three interview series, based on the work of Schuman and Dolbeare, as discussed in Schuman (1982), where the first interview focused on life history, the second on the details of the experience, and the third reflected on the meaning of the experiences (pp. 16-19). Seidman (2006) also suggested in thinking with Schuman (1982), the use of the ninety-minute format. This format works best for a variety of reasons, including the fact that it is long enough for participants to feel they are being taken seriously, and it gives enough time for participants to “reconstruct their experience, put it in the context of their lives, and reflect on its meaning” (p. 20). Seidman went on to explain that the framework of three ninety minute interviews was designed to build the context for a relationship between the interviewer and participant that is equitable and leads to a reasonable level of trust between the two (Seidman, 2006, p. 65). I adapted Seidman’s three interview model to work with this project, in that, I conducted a beginning, middle, and after interview with each participants, and each interview was between 60-90 minutes long as Seidman suggested, depending on the participant

information. The first interview focused on their life history and backstory, the second interview focused on the sensations and affects of the International Student Teaching experience from within the experience, and the final interview focused on what they learned from their study abroad journey and noticed about themselves upon their return from International Student Teaching.

This project applied the method of in-depth interviewing to a “sample of participants who all experience similar structural and social conditions [which] gives enormous power to the stories of a relatively few participants” (Seidman, 2006, p. 55). With regards to the interview questions that asked, I also utilized Seidman’s (2006) approach to interviewing including the use of open-ended questions that helped to build upon and explore the participant’s responses to those questions with the intent to help the participant re-construct, or re-vision his or her experience (p. 15).

Interviewer’s notebook. In addition to keeping the field notebook and a researcher’s reflective notebook that I mentioned above, I also kept an interview notebook. Since I am visual learner I have a difficult time processing auditory input. Over time, I have found that if I take extensive notes while I am listening I am much more likely to retain the information. Knowing this about myself, and also wanting to have access to notes about the interviews before I was able to complete the transcriptions, I decided to keep an interviewer’s notebook. I used this notebook for two distinct purposes. First, I used it to record the notes from each of my interviews with participants, which I referred back to as I transcribed their interviews. Second, I used the interview notebook as an opportunity for a/r/tographic rendering. As I mentioned above in the participant descriptions, I created an a/r/tographic “reverberation” after each interview with each participant, and then I shared those renderings with research

participants at the next interview to serve as an “opening” (Irwin & Springgay, 2008, p. 118). The a/r/tographic renderings from the interview notebooks were also used above in the participant descriptions. See the photographs below in Figure 13 for examples of notes and then a/r/tographic rendering excerpts from my interviewer’s journal.



Figure 13. Interviewer’s Journal.

These two photographs show sample pages from my interview notebook.

I did not plan on keeping this journal when I proposed the study, however, it was a helpful methodological and data collection tool throughout the interview process. Keeping this journal helped me to track and remember the interviews better, and it provided me a starting place for each transcription.

Audio and written journals. Each student who participated in the study was asked to keep a daily, or as often as possible journal, that focused specifically on the personal and professional shifts, changes, sensations, affects, challenges, frustrations, that they were experiencing on a daily basis. I provided them with some reflection prompts or probes found in Appendix G to help elicit the type of reflective responses that I was looking for; however, none of the participants chose to use these prompts. Instead, they just spoke, or wrote stream-of-consciousness about what they were experiencing and how they were processing it. The initial idea behind the audio journal was to make the process easier for participants. I wrote and received two student research grants to purchase audio recorders and sent them with the

participants. The participants transferred their audio journal files to me on a weekly basis using a secure file transfer program called Filelocker or through Google Drive. As I mentioned above in the participant selection section, only three of the students in Costa Rica and one student in India ended up keeping the audio journals for the duration of the study. Two students contacted me within the first few days of the experience and asked if they could do typed, written journals instead, and emailed me those on a weekly basis. When asked why she chose to keep a written journal instead of an audio journal, Fe shared in her final interview (2015, May 7) that:

The privacy issue was a big thing...So half of us could hear each other at all times...I'm sure that a lot of vulnerability and openness comes with the recordings.

And so for me that was just – that was such a challenge because...I couldn't do it...I would also know that everyone could hear me doing it.

I felt it was appropriate for Fe and Sorpresa to do written journals instead of audio journals because I wanted each participant to be comfortable with the reflective tool they were using a daily basis. At the end of the experience, I transcribed all of the audio journals and sent the completed transcriptions of the entire journal to the participants a thank-you gift for participating in the study. I also printed out the written journals and sent a complete copy to the students who completed them as a thank you gift for their participation. In thinking about the use of reflective practices with the participants, I also offered a journal-making workshop for participants to make a visual journal to take with them on the trip and to write in if they so chose. Three of the research subjects participated in the workshop and used their journals on the trip. I refer you to Transposition VI - Transits to learn more about participants' experiences with using the audio and reflective journals to create a reflective space.

Document analysis. Three types of documents were analyzed as a part of this data collection effort: the student/teachers' weekly blog posts, their application essay, and the student/teachers' individual blogs (if they chose to keep them).

Blog post analysis. Each student was required by the College of Education to write a weekly public blog as a student teaching assignment for the program. I downloaded each blog post and analyzed them alongside the other forms of data that participants provided. Two students decided to keep individual blogs in addition to their university blog. Upon request, they provided me with consent to use these blogs as part of the data collection and as a supplement to the material that they provided in their shorter, and less detailed university blogs. Flor shared that her experience keeping the blog was like a public performance (onsite interview, 2015, April 23),

I'm trying to be really sunny and cheery in my blog because when I read another student's blog I get embarrassed and I don't want...to come across as ungrateful and I feel like some people's blog posts sounds ungrateful and resentful and so I really try to put, I don't want to say, put on a dog and pony show on my blog, but I'm trying...

Many of the other participants echoed Flor's sentiments about the blog feeling like it was marketing tool for the program, or a public performance. While some of the blogs offered rich data, I was also observed that students used them to provide an alternative "re-visioning" of the experience with a difference audience in mind than for the audio or written journals.

Application materials (information sheet and application essay). I accessed each participant's application materials including their contact information sheet and application essay in order to better understand their initial motives for wanting to participate in an International Student Teaching program. Examining these materials provided me with ideas

for questions to ask during the interview process and it provided me with information for the participant backstories found in the participant description section above.

Participatory observation. Why engage in observation? What did it add to this study? Those were questions I was asked throughout this project. Glesne (2011) explained that in general ethnographic or case study work, “the observer”: first, studies the setting and describes it in words and sketches using all of their senses; then, takes careful note of how the participants are in the research setting; after that they take note of the daily events and happenings within the setting, and amongst the participants in order to look for important acts within those events; and finally, they examine the non-verbal communication that happens in the research setting in the form of gestures and body language (pp. 69-70). “A participant observer consciously observes the research setting; its participants; and the events, acts, and gestures that occur within them” (Glesne, 2011, p. 70). In other words, as the researcher and a participant observer, I attempted to note everything that I saw, heard, felt, and thought, which was what I referred to through this dissertation as the materially embodied notions of sensations and affects.

Participant observation was a huge and slightly overwhelming undertaking, which was aided by two methodological tools. The first tool I used for observational notes was the same tool I asked my participants to use – the audio journal. The second tool that I used was Nuance’s DragonSpeak Naturally program, a voice recognition software tool. I used the audio journal to do reflections that I did not need or want to access immediately because they required transcription, and I used the DragonSpeak program to record when I wanted to access the text immediately, like when I was onsite in Costa Rica. Using my headset, I was able to dictate my observational memos while the observations were still fresh, and then I

could go back to them each evening, review them, and add to them. I found both of these tools to be extremely useful and supportive throughout the participant observation process.

Participant observation was an essential part of this project because being in the process of becoming-researcher was a time of in-depth transformations changes for me as the researcher, as well as for my participants. It was the time when my “research persona emerges with a life of its own” (Glesne, 2011, p. 91). Wearing the hat of my “researcher persona,” I attended the international student/teacher informational meetings and complete my first observations. I also attended the Hail and Farwell events where the students who were returning home from their International Student Teaching experiences presented and the students who were heading off for their experiences asked questions of the returnees, with the intention of the event being that the outgoing participants learning more about where they are going from students who have just returned. I also completed on-site observations of the International Student Teaching experience in San Jose, Costa Rica at Escuela Religiosa Sabanilla. I observed the school to provide context to the study, as well as the student/teachers in their classrooms interacting with each other, their students, their cooperating teachers, and with the cultural, social, and linguistic challenges as a whole. All of these observations provided rich, vibrant fodder for writing this dissertation.

Data Collection Process – A Transdisciplinary Cartography

Because this dissertation traversed the terrain of multiple disciplinary fields, I began this process by spending some time with the broader base of literature around the impacts of study abroad, and the more specific body of literature surrounding the practice of International Student Teaching in colleges of education in order to ascertain what had been said to date about study abroad opportunities for education majors. Then I used what I

learned from this situated and specific literature review to gain some insight into the construction of my interview protocol. As I leapt across multiple diverse disciplinary fields in my review of the literature around International Student Teaching, I uncovered a unique opportunity to enact the notion of transdisciplinarity in the creation of the emergent methodology of cartography that I engaged within this project.

Throughout the data collection process, I applied for and received five research grants and the funds were transformative to what I was able to do with my project. My next step was to prepare Institutional Review Board (IRB) materials for my governing institution, as well as to obtain consent letters from both Costa Rican institution that I intended to visit during the data collection portion of the study. After I obtained IRB approval, which can be found in Appendix A, and the signed letters of consent from the directors of each Costa Rican institution, then I prepared packets of materials, including a student/teacher contact sheet found in Appendix B, a consent form found in Appendix C, and a lay summary found in Appendix D, that I used while I recruited participants from Stoneybrook State University (all of the names of people and institutions that appeared in the data are pseudonyms).

I originally intended to recruit two student/teachers traveling to Germany and two student/teachers traveling to India to serve as methodological and epistemological foreshadowers, or pilots to use the more conventional term, for my larger Costa Rican groups. This would provide me with the opportunity to explore the methodological and epistemological choices I made in the design of this study allowing the methodology would become more emergent and rhizomatic throughout the data collection process.

I recruited student/teachers traveling to Germany and India using purposeful sampling (Creswell, 2012) through emails and a list serve through the Director of International Student

Teaching. Initially, two students, one who would be traveling to India (Sol), and one who would be traveling to Germany, responded and scheduled an initial meeting to sign their consent forms and the initial interview. I completed the initial interview with Sol, the student/teacher who went to India, however, the student/teacher who planned to go to Germany pulled out of my study and the program two days prior to departing which meant I was unable to recruit an additional German participant. Therefore, I was only able to include Sol as a methodological and epistemological foreshadowing, and thus having only one participant to follow in India allowed for a deeper exploration into my interview protocols and data collection procedures with her. Sol was an adventurous spirit who allowed our interactions to be emergent within our collective becoming-research assemblage in the making. Initially, I was discouraged from using the data collected from Sol because the experience in India was so qualitatively different from the experience in Costa Rica, however, upon completion of the data collection process, I realized that she played an essential and central methodological and epistemological role for me as she bravely and intensely foreshadowed the ways of knowing and understanding that I would utilize with my larger group in Costa Rica.

The interview guide I used with the Sol in India can be found in Appendix E. Sol and I completed three interviews – one prior to travel, one while she was in India over FaceTime, and one three days after she returned from India. Each interview lasted anywhere from 45 minutes to two hours and was conducted face-to-face, except for the one while she was India, which was conducted using the FaceTime voice chat feature. She selected the location and date/time of each interview, and I obtained her permission to audio-record each interview and then to transcribe it. I made her aware that I might use a transcription service and agreed that

she would have the opportunity to review all of the transcripts prior to them being used for the dissertation. While in India, Sol kept a daily audio journal on a daily basis and completed 18 audio journal recordings ranging from five minutes to twenty minutes. She also completed the university required weekly blog post and shared these posts with me for the purposes of this study. In addition, Sol chose to keep a personal blog, which she granted me to consent to use as well. Finally, about a month after she had returned from India and begun her domestic student teaching experience, she joined me at my home for a debriefing dinner and a cartographic encounter where we worked together on our cartographic collages mapping ourselves throughout each of our study abroad experiences.

At the same time as I was recruiting participants from India and Germany, I also attended an orientation session for twenty students who planned on traveling to two different sites in Costa Rica. The groups journeying to Costa Rica travelled at the end of March and all of April during the spring semester, which meant that they completed their required 10 weeks of domestic student teaching commitments and requirements prior to departing for their five week stay in Costa Rica. The November orientation began with an overview of the expectations for international student/teachers in general, then the group was divided into two groups – one for each location. At the end of the orientation, the Director of International Student Teaching gave me fifteen minutes to explain my project and to distribute recruitment materials. I encouraged the student/teachers to take the recruitment materials home to take time to review them and then return them to me by mail or by dropping them off in a secure location in the office of the Doctoral Program in the College of Education.

Out of the 20 potential participants, 13 students decided to participate in my dissertation study. Seven people from the group placed in San Jose, Costa Rica and 6 people

from the group placed in a small rural village in Costa Rica. I had one additional student from the group placed in San Jose, Costa Rica request the opportunity to participate in the study after the trip had already begun, I allowed her to do so and completed the data collection that was possible with her. I did not exclude any students from participating who desired to participate in the study. Nor did I exclude any participants based on demographic characteristics or educational concentration, major, or level. Through my natural recruitment efforts, I was able to achieve diversity in the sample of education students in terms of race, ethnicity, state or region of origin, and educational area of concentration and instruction.

At the orientation, I also offered all of student/teachers, regardless on their participation in my study, the opportunity to participate in a free journal-making workshop and three student/teachers attended. See them holding their travel journals in Figure 14 below.



Figure 14. Journal Making Workshop Participants with Their Journals.

Each research participant committed to participate in three interviews – an initial pretravel one, one onsite in Costa Rica, and one upon their return. The three weeks prior to their departure for Costa Rica, I completed the initial interviews with all 13 of the original Costa Rican participants. The semi-structured interview guide I utilized in each of the interview rounds can be found in Appendix E. Each initial interviews lasted anywhere from thirty minutes to two hours and was conducted face-to-face, with the exception of three that were done using FaceTime and Skype due to the distance and schedules at their student

teaching placements. I asked the participants to choose the location and time/day of the interview, and I had their permission to audio-record the interview and to transcribe the interviews. The middle interviews were conducted at the beginning of their fourth week in Costa Rica – as close to the middle of the trip for them as a possible based on the dates of my visit, and spanned between sixty to ninety minutes. For the final interview, I secured a quiet, private room in the College of Education where we could meet easily during finals week and each participant selected the date/time that worked best for them. Each of the final interviews, spanned between sixty and one hundred and fifty minutes depending on how much time each individual participant needed to talk.

In addition, I made each participant aware that I might chose to use a transcription service and I agreed that they would have the opportunity to review all of the transcripts prior to them being used for the dissertation. After the completion of each interview, I completed an a/r/tographic rendering in the form of a reverberation (Irwin & Springgay, 2008, p. 118) that served as an artistic response to their interview and to our encounter. I shared these reverberations with them at their final interview and elicited their responses. I have also chosen to use some of their reverberations next to their names in the participant description section, as well as chapter markers/headers at the beginning of each chapter.

As I was working on the completing the initial interviews with the participants, I did some a/r/tographic renderings – openings and living inquiries (Irwin & Springgay, 2008, pp. 116-118) – in the form of paste paintings. I used the paste painting to capture my affective, embodied, embedded responses to meeting my participants and learning their backstories prior to their departure. I took turns holding each participant in my mind while I painted and completed 15 paste paintings seen in Figure 15 below.



Figure 15. Paste paintings by Jessica Gilway Used for Travel Journal Making for Participants.

Once the paintings dried, I ironed each paste painting, cut it and sewed it into a set of twin travel journals for each research participant. I cut each painting in half and used each half of the painting to create a travel journal for each participant and a reflective journal for me to use as I observed them, responded to them, and analyzed their work on this research journey. The idea was that we would be working in the journals simultaneously in different location, materially connected by the energy, the paint and intention that each set of journals held. I also sewed some extra journals for the student/teachers who would be traveling to Costa Rica, but not participating in my dissertation research. See Figure 16 below for photographs of the journal sets.



Figure 16. Journal Pairs, or Twin Journals.

These were created for use by the researcher and by the participants in tandem.

A week prior to their departure for Costa Rica, I attended and helped to facilitate a final pre-travel question and answer, and orientation session. During this session, I gave the students the opportunity to ask me any questions about traveling, Costa Rica, international money exchange, host family stays, and anything else that might still be lingering for them. I

also used this opportunity to do a final review of the expectations for their participation in the study and I distributed the audio-recorders to the participants. I also distributed the travel journals I described above to each of the research participants and explained to them how the “twin journals” would work.

Other “pieces” of data that entered into this hodgepodge of data collection assemblage were a series of three a/r/tographic encounters. I have introduced each of these encounters here for descriptive purposes. My first day onsite in Costa Rica, I spoke with the art teacher about using her space to do these artistic encounters and invited her to join us for our collaborative, arts-based research encounters. All of the International Student Teaching participants, including the four student/teachers who were not formally enrolled in my study were invited to attend, however, only the research participants chose to attend. Working with input of the art teacher, the curriculum director and the student/teachers we decided that we would hold one event on a Tuesday afternoon after school, and another event on a Wednesday afternoon after school in order to create a flow to the overall art-making experience. Each event began at 2:30 PM once school was dismissed.

The first arts-based research encounter occurred during my second day on site with the students at Escuela Religiosa Sabanilla. All of the student/teachers were invited to participate in a paste painting activity like the one I had completed in order to make travel journals for them. This activity had two purposes – the first purpose being practical and the second more visceral, material and embodied. The first purpose was to create paste paper paintings that the student/teachers could use as fodder for their collage the next day or that they could use to sew journals as thank you gifts for their cooperating teachers, host families, and other people who touched their lives during the experience. The second purpose was to

provide and hold a creative, explorative, nomadic, a/r/tographic space where the student/teachers could explore, in a simultaneously concrete and metaphorically abstract way, the thoughts, feelings and emotions that came to them as they brought to mind the most poignant and pivotal moments of the experience thus far. Since paste painting could be considered a *low-skill, high-sensitivity* (Knill, Levine, & Levine, 2005, p. 97) artistic encounter; meaning that it requires little to no skill, yet affords the artist/student/teacher a high level of sensitivity in way they are able to connect with the art; it allowed for a freedom of expression and emergence without the pressure of having to produce something beautiful. In other words, it allowed for a focus on the level of sensitivity obtained in the process, rather than the beauty of the product produced. The beauty, in this case, became the process of making art in community at the end of a long day of teaching and learning. Each student/teacher created between two and fifteen paste painting during our time together. The workshop lasted three hours in total and most of the participants stayed for approximately two hours. They were given the freedom to make as many paintings as they felt that they needed to make to express and release what they felt they needed to release within the artistic space provide. See the process in Figure 17 below.



Figure 17. The Paste Painting Process.

These images capture the process of paste painting that participants engaged in. The process was intended to be an intuitive, emergent experience.

Some of the finished paste paintings are displayed Figure 18 below.



Figure 18. Paste Paintings Completed by Participants in Costa Rica.

This grouping of four photographs provides examples of the paste paintings that were created by the research participants and the researcher.

These a/r/tographic renderings, in the form of paste paintings, served as openings, reverberations, living inquiries for researcher/participant encounters further on in the data collection process.

The second a/r/tographic encounter was a c/a/r/tographic collaging activity. The student/teachers were asked to bring any artifacts from their trip with them to school that day

that they wanted to include in their cartographic collage, an artistic map, of their International Student Teaching experience. The prompt was, “Make me a map, a cartography, of your experience. Include whatever speaks to you in your figuration of the experience.” The raw materials, or fodder, that I provided for this embodied assemblage that I called c/a/r/tography, were: Bristol boards of varied sizes, decorative scissors, photographs from each person’s Facebook page downloaded and printed out, local newspapers, Spanish magazine clippings, travel magazines, paints, watercolors, Modge Podge, colored pencils, paste paper, scrap paper, scrapbooking glue and more. The participants’ own contributions to the assemblage, to their a/r/tographic, cartographic rendering, were: receipts, stamps, flowers, leaves, petals, ticket stubs, maps, words, phrases, classroom artifacts like post-its and student art, and paste paintings.

Using all of this artistic fodder, the student/teachers were given creative license to produce whatever renderings they felt best texturally, relationally, and materially mapped their experience in Costa Rica. Images of the process of c/a/r/tographically rendering International Student Teaching are found below in Figures 19 and 20. Since these arts-based research encounters were collective in nature and took place on the school the site, they really captured the spirit of the notion of c/a/r/tography because during each research encounter the student/teachers participated in collective art-making activities that situated them simultaneously as members of a cohort/artists/co-researchers/teachers. The power of c/a/r/tography as a data collection method and research methodology in this project was that it created and held the international student/teachers in the liminal space of art-making together.



Figure 19. Use Paste Paintings in the Cartographic Collage Process. A participant using paste paintings as a backdrop for her cartographic figuration of her experiences as an international student/teacher.



Figure 20. The Process of Becoming-Artist and Becoming-Cartographer. These two images represent the process that participants went through during the creation of their International Student Teaching figurations.

Below in Figures 21 and 22 are two examples of the figurations that participants created.



Figure 21. Alegria's Cartographic Collage.
This collage served as a figuration of her International Student Teaching experience. Photographed by Jessica Gilway.



Figure 22. Fe's Figuration, or C/a/r/tographic Rendering.
This collage was altered by Jessica Gilway to protect the identity of included persons.

An assemblage of these c/a/r/tographic (collaborative/artist/teacher/researcher) renderings are presented and described in depth in Transposition VIII: Translations section below. In response to the process of creating their maps, each participant was asked to write a poem, or a poetic prose response that could accompany their image. These poems are also discussed below in the Translations section. In addition, research participants were asked to describe their maps and the process of making the map in the final interview. The thick, rich descriptions that emerged from their descriptions of the artwork and the process were used to create poetic transcriptions that accompanied the images. Once the student/teachers had completed their collages on this a/r/tographic day, they were given the option to sew journals, like the travel journals I had created for them, as thank you gifts or as take-aways from the trip overall. Example of the journals they created are in Figure 23 below.



Figure 23. Sample Journals Made by Participants.

These are examples of the journals that participants created using their their own paste paintings.

The final a/r/tographic encounter occurred the week after the student/teachers and I returned to the United States from Costa Rica. Two nights before the student/teachers' graduation, five out of the eight students joined me at my home for a debriefing dinner and an embodied, a/r/tographic encounter. We laid on the floor and layered tracings of our bodies until the outline of our entangled community was imperceptibly identifiable as a rhizomatic,

mangled, tangled mess of limbs and appendages. Then we laid this assemblage out and worked together on the creation of a figuration that represented the collective assemblage of the experience of International Student Teaching. What was produced was partial and incomplete and I have picked up the artwork where the gathering left off as I continued to work on the assemblage throughout the analysis stages of this dissertation. In addition to all of these a/r/tographic encounters, I continued to use the arts as an analytical, heuristic tools of inquiry for myself as I struggled to find the words for my newly emergent and intense understandings of the experience of International Student Teaching. The integration of the arts throughout the data collection and representation process was just one of the ways that the idea of transdisciplinarity was enacted within this dissertation project.

In April of 2015, I traveled to Costa Rica to visit the student/teachers at Escuela Religiosa Sabanilla for seven school days in total. The first day on campus, I received an orientation and tour of the school and I took copious notes on the history and physical organization and placement of the teachers. Then I had an informal “focus group” with all of the student/teachers to check in with them and ask their feedback and sharing about the experience overall. I took notes from this experience in my field notebook as well. For the first few days on the school site, I observed the environment, met with the administration to learn more about how the school structures and operations, and did basic observations in as many classrooms as possible. This helped set the context for my interviews and for the study as a whole. During my visit, I also used my diffractive field log to complete at least two classroom observations for each of the student/teachers involved in the study, which gave me an opportunity to observe them operating in the formal role of “teacher.” I observed each student/teacher once when they were not lead teaching, and once when they were taking the

head role and teaching the lesson in the classroom. While it was not my formal role, all of the students asked me to discuss my evaluation thoughts of the lesson with them. Despite my attempts to stay out of the subjective role of mentor/supervisor, the research participants firmly situated me in a supervisory role as they asked me for feedback on their lessons. This experience was a good reminder that subject formation for the researcher, as well as the research participants, is a constant nomadic negotiation.

Rather than serving any sort of evaluative purpose, these classroom observations greatly helped me to better understand the participants as teachers, their descriptions of their classrooms in their interview and daily journals, and their relationships and reactions to students in a foreign educational setting. I also had the opportunity to eat lunch with the student/teachers each day and conducted all of the middle interviews of the study during my Costa Rican school visit. Six of the middle interviews were conducted on campus and two were conducted in a local coffee shop close to the school. I used my field notebook to capture my own observations, descriptions, and analytical thoughts about the experience of being in the school in Costa Rica with my student/teacher/research participants. My final observations at the school occurred on Wednesday of their final week of student/teaching when we co-hosted a farewell and appreciation party for the student/teachers and their cooperating teachers. This nomadic, rhizomatic narrative provided a comprehensive overview of the data collection process that I engaged in with the participants throughout the dissertation study.

Reciprocal Relationship of Data Collection in Qualitative Inquiry

During the course of the study, participants spoke about their challenging personal and professional experiences during their domestic student teaching and International Student Teaching experiences. Discussing the experiences that pushed and challenged them was

emotionally difficult for some of the participants, while others found it extremely cathartic and informative. Describing their feelings of being acutely aware of their gender, national identity, cultural differences had the same intense effect on some of the participants. During the data collection process, if participants required any additional support or counseling as a result of something that came up in the interviews, I assisted them in finding the appropriate support.

The participants benefited from this study by having the opportunity to tell their stories about their International Student Teaching experiences and the impact that these experiences had on their professional and personal perceptions of self and subjectivity. As Seidman (2006) stated, “If interviews are done well, just being listened to may be beneficial to participants” (p. 69). Having studied abroad myself, I knew that the participants would find it difficult to return to the United States after studying abroad and not have an authentic listening audience for their stories. When I returned from studying or living abroad, I wanted to share my transformative experiences and new learnings from having lived overseas, but friends and family often asked only for the quick overview of my trip. The participants in this study reported encountering the same sense of isolation and dislocation upon their return from International Student Teaching. As I completed this study, participants shared that they felt participating in this study provided them with an empathetic, genuinely engaged, and interested ear for their stories and remembrances.

Fe shared about her experiences with the 30-second snippet phenomena when she returned from Costa Rica. Upon returning from a study abroad experience, friends and family members ask, “So how was Costa Rica?” Fe commented in her final interview (2015, May 7) that:

People only wanna listen for 30 seconds, and much beyond that, they don't really care, and...you're gonna have your three people that do wanna hear about a lot of the things, but everybody else just wants to hear the brief moment and your fun little story and wrap it up and put a bow on it. So I think the first time – my God sisters were asking me about it because they picked me up from the airport, and that was just really, really hard for me because I had been traveling, I'd been flying, and I didn't wanna talk about it. I was still – I didn't feel like I was back in the United States yet, and it wasn't something that I felt like I could sum up well, just from getting off the plane. So I think, for me, I fumbled over my words real bad on that because I was just kinda like – I mean, it was a really cool opportunity and I'm thankful for it, but I also don't feel like I should be back yet, and it's just like – it's this pendulum feeling where you can't pinpoint what you're trying to communicate, but I think then a couple of days later, people would ask me, so how was Costa Rica, and I'd say, well, it's really hard to sum it up in one sentence or anything like that and I'd love to tell you more about it, but I really enjoyed the teaching opportunity and the traveling and that kind of thing...Most the time people were like, 'Oh, well, that sounds really great!' and then they move on.

A few other research participants commented that the opportunity to do the final interview with me and to talk about the experience for one or two hours provided them with relief from the 30-second snippet phenomena. Just as I had hoped, and as both Flor and Fe mentioned above, the best reciprocity I was able to give my participants was the opportunity to have someone listen who could understand and appreciate them sharing all of their experiences, not just thirty seconds worth.

In this study, I respected the confidentiality of the participants by not discussing the details of what I heard and saw during the interviews and observations with anyone. In order to protect the anonymity of my research participants, each participant and research site was assigned a pseudonym/fictional name, and I changed any identifying descriptive characteristics that they felt would identify them such as physical characteristics, age, (Glesne, 2011, p. 172-3), or even their undergraduate major. When speaking about participants, I removed any identifying demographic information from field notes, research memos, and writing drafts. All consent forms, copies of application materials, and any other documents with identifying information were stored in a locked file cabinet in my home office.

As a final note on institutional reciprocity, it is important to point out that the International Student Teaching program and program director at Stoneybrook State University (also a pseudonym) expressed interest in being able to utilize my research to promote and grow their program. Since they assisted me in gaining access to student participants, I offered to share my general research findings with them upon conclusion of the project, so that they can use my research to speak about the profound impact that an International Student Teaching program can have on student/teacher identity development.

Rendering the Data

Data were recorded using a variety of tools. Interview data were collected through the use of a digital voice recorder. A backup recorder was used for each interview to assure that an accurate recording was obtained. During these interviews, I took limited notes by hand in my interview journal as seen above in Figure 13, just jotting down key words or phrases, and relying mostly on the recorder. This interview method permitted me to more actively engage

with participants during the interview by maintaining eye contact and paying attention to gestures and non-verbal cues and communication. All audio files were downloaded within 24 hours of completing the interview with one copy of the interview being kept on my laptop and the other being backed up on an encrypted hard drive and kept in a locked file cabinet. Interviews were listened to and transcribed within two weeks of their completion.

As noted in the data collection methods section above, data in the form of field notes was kept in a handwritten, field journal initially, and then it was transcribed and cleaned up on a laptop computer at the conclusion of each day of observation. By taking handwritten notes, I was able to be a less obtrusive and distractive presence in the classroom environment. I acknowledged that my presence had an impact on the observations, yet I worked to minimize the attention I drew to myself as I took field notes. Using a computer in classrooms that did not have computers would have drawn unnecessary attention. In addition to a field journal, I will also keep a researcher's reflective journal either in written or typed format that I use during fieldwork to write reflective memos. As data was recorded, all demographic information such as time, date, place, and participant pseudonym was included at the top of notes.

Data Analysis

This dissertation was a transdisciplinary effort to engage in the generative process of developing a data analysis framework specifically designed for this project. As Patton (2002) noted, "Qualitative analysis transforms data into findings. No formula exists for that transformation. Guidance, yes. But no recipe" (p. 432). Creswell (2012) reiterated the open-ended nature of qualitative analysis when he stated, "There is no single approach to analyzing qualitative data, although several guidelines exist for this process...it is an eclectic

process” (p. 238). The framework I describe below helped me to thoughtfully and critically examine the narratives, observations and documents produced from my data collection efforts in a way that allowed whatever emerged nomadically to speak to me personally, bodily, and artistically; to my readers engagingly; and to the broader field of education clearly and meaningfully. The data analysis process and framework I utilized was an emergent and rhizomatic assemblage of the more traditional disciplinary elements of qualitative data analysis tool and techniques alongside a variety of creative analytical practices. While the more traditional aspects of the analysis were grounded in qualitative research practices that worked to create an analysis and interpretation of findings that spoke to multiple audiences across educational discourses, venturing into the realm of alternative notions of data analysis and engagement such as through creative analytical practices worked to engage my heart, soul and head in a playful, exploratory, embodied inquiry that produced the data differently than the more traditional ways of representing data within the discipline of qualitative research.

I began this analytical effort by thinking beyond themes and coding, toward poststructural qualitative data analysis in the form of thinking with theory especially Bradotti’s (2006, 2011) theories, through the use of plugging in (Jackson & Mazzei, 2012), hot-spot/glow/wonder analysis (MacLure, 2013; Pearce & MacLure, 2009), and embodied arts-based analytical methods, such as a/r/tography (Irwin & Springgay, 2008), as well as poetic inquiry (Leggo, 2008) and poetic transcription (Glense, 1997, 2011). These more creative analytical efforts that cut across multiple disciplinary traditions resulted in the creation of researcher/participant artistic renderings, or figurations, as Bradotti (2011) envisioned them, “politically informed image(s) of thought that evoke(s) or express(es) an

alternative vision of subjectivity” (p. 22). I also used the work of Clark/Keefe (2014), who brings the theoretical notion of nomadic subjectivity to life in her paintings, drawings and accompanying poetic prose, as an inspiration to envision the interpretive, artistic analytical work that this project produced.

Then, in an effort to acknowledge the origins of the more interpretive data collection and analysis practices, I briefly nod to the more traditional analytical practices of constant comparative analysis (Charmaz, 2011; Fram, 2013), narrative analysis (Creswell, 2012; Josselson, 2011), and thematic analysis (Creswell, 2012; Glesne, 2011) and explain the role that specific elements of each of these traditions played in the planning and implementation of data collection and analysis. This section also briefly discusses elements of intuitive inquiry (Anderson, 2011) and autographic revisioning (Ellis, 2009, 2012) as supplementary analytical tools. In summary, I bring cartographic analysis to life as I move nimbly across different disciplinary traditions – arts-based analysis, theoretical analysis, discourse analysis, narrative analysis, thematic analysis, and intuitive analysis – in an effort to enact a transpositional, transdisciplinary form of analysis.

A brief qualitative data analysis overview. This introduction provides an overview of the general practices of data analysis that many qualitative researchers utilize. To begin, Marshall and Rossman (2006) divided the typical analytical procedures into seven distinct phases:

- (a) organizing the data; (b) immersion in the data; (c) generating codes and themes;
- (d) coding the data; (e) offering interpretations through analytic memos; (f) searching for alternative understandings; and (g) writing the report or other format for presenting the study. (p. 156)

Likewise, Creswell (2012) identified six steps that are commonly used in analyzing qualitative data, noting that these steps are not always taken in sequence:

preparing and organizing data for analysis; engaging in an initial exploration of the data through the process of coding it; using the codes to develop a more general picture of the data – description and themes; representing the findings through narratives and visual; making an interpretation of the meaning of the results by reflecting personally on the impact of findings and on the literature that might inform the findings; and finally, conducting strategies to validate the accuracy of findings. (p. 237)

Furthermore, Glesne (2011) divided data analysis into early data analysis, and later data analysis: entering the code mines, displaying data, making connections, and evaluating the trustworthiness of your interpretations. Glesne (2011) noted the importance of doing data collection simultaneously with data analysis, allowing the researcher to focus and shape the study as it happens. She argued that, “If you consistently reflect on your data, work to organize them, and try to discover what they have to tell you, your study will be more relevant and possibly more profound than if you view data analysis as a discrete step to be done after data collection” (p. 188). Some of the analytical practices that Glesne (2011) advocated are: memo writing; building analytic files as you collect data; developing rudimentary coding schemes to help develop a more specific focus and more relevant questions; writing monthly reports noting “The Three P’s: Progress, Problems, and Plans” (p.192); and creating a methodological organization system to deal with the excess of data that can occur qualitative (p. 192). What emerged for me analytically from this comprehensive review of the recommended steps in qualitative data analysis were some

common best practices that most analytical frameworks utilized. I engaged these practices as well.

In this project, I also utilized cartography as an analytical tool. As I worked to map the data in a variety of ways, I engaged in an assemblage of data analysis strategies, as they are described on Marshall and Rossman's (2006) continuum of analysis strategies. In the spirit of allowing data interpretations to be emergent, I engaged in "immersion strategies," which depend greatly on the "researcher's intuitive and interpretive capacities," where categories are not prefigured, as well as "editing strategies," where the research searches for chunks of text to "generate and illustrate categories of meaning" (Marshall & Rossman, 2006, p. 155).

As Glesne (2011) recommends, I also engaged in data analysis alongside my data collection. I did this by writing daily reflective memos (Charmaz, 2011; Creswell, 2012; Glesne, 2011) and writing monthly reports for myself and for my committee using Glesne's (2011) three P's framework. Both of these strategies engaged me in "a sustained and successive analysis of (my) emerging categories" (Charmaz, 2011, p. 166). Using a combination of the practices mentioned above, the most basic steps I took in data analysis were: (a) to establish and use an organizational system to organize myself and my data before, during, and after collection; (b) to explore the data thoroughly and repeatedly allowing the hotspots or moments of wonder in the data to glow (MacLure, 2013); (c) to develop some general themes that aligned with Braidotti's theoretical concepts while I was still immersed in the data, and before final data collection concluded, allowing me to redirect my focus or questions if necessary; (d) to take the emergent alignment with Braidottian concepts, and plug the data into the theory and the theory back into the data to allow for a

more thorough “reading” of the data (Jackson & Mazzei, 2012); (e) finally, I worked to re-present the analysis of the data using writing, visual art, and poetry.

Poststructural qualitative data analysis. Having received training in the interpretative framework of coding to establish an analytical framework, I found myself not so nimble with the concepts and ideas surrounding poststructural data analysis. Nevertheless, since this project was a poststructural qualitative inquiry into nomadic subjectivity in the setting of International Student Teaching, poststructural qualitative data analysis needed to be examined and explored as an alternative way to formulate an equally relevant interpretation. Intentionally, this project engaged in initial “traditional coding and thematic, conventional analysis of data, with emphasis on the production of an end or a commodity” (Jackson & Mazzei, 2012, p. 2) in order to allow the findings to speak across the transdisciplinary fields of international education, study abroad, and International Student Teaching, as well as to serve as a foregrounding and foreshadowing of method and research design using Sol’s, the participant who went to India, experiences as the affective and sensational filter. However, once I was done with Sol’s analysis and had firmly established my data collection, organizational system, research design and reflective practices, I moved quickly in the direction of a more post-qualitative approach to analysis. In addition, one of my own methodological goals in this project, was to dive deeply the post-coding discourse that is emerging in poststructural qualitative research circles and to attempt to enact it. It was in this frame of mind that the analytical rhizome of transpositions emerged as a map of poststructural cartographic renderings evolving from my explorations of what postcoding looks like and feels like for me as becoming-researcher.

Arguing for the move beyond coding into the realm of post-coding or post-qualitative analysis, St. Pierre (2011) spoke about coding as reductive and non-generative:

I expect we teach coding because we don't know how to teach thinking. But I will always believe that if one has read and read and read, it's nigh onto impossible *not* to think with what others have thought and written. (If one has not read much, perhaps one needs to code.) I imagine a cacophony of ideas swirling as we think about our topics with all we can muster – with words from theorists, participants, conference audiences, friends and lovers, ghosts who haunt our studies, characters in fiction and film and dream – and with our bodies and all the other bodies and the earth and all the things and objects in our lives – the entire assemblage that is *a life* thinking *and, and, and*....All those data are set to work in our thinking and we think, and we work our way somewhere in thinking. (p. 622)

Jackson and Mazzei (2012) spoke about coding and the formation of themes as “data reduction” and in the place of this traditional analytical tool, they proposed the process of “plugging in” as a “production of new, *the assemblage in formation*” (p. 13). Jackson and Mazzei (2012) positioned this type of knowledge production as emerging as an assemblage; wherein “an assemblage is not a thing, it is the process of making and unmaking the thing...the process of arranging, organizing, fitting together” (p. 13), created from a place of chaos, or a moment of wonder, a hotspot (MacLure, 2013) in the research process.

I envisioned this emergent, rhizomatic assemblage of transdisciplinary, transpositional data as a supple, abundant fountain of knowledge bubbling up in the form of sensations and affects that I can continue to drink from differently each time I visit it. I imagined a linguistic, visual, multidimensional collage, like the ones created by participants

in the Translations section below, that allowed the viewer to enter into the artwork from the middle, from the corner, or from any area that speaks to them. The cartographic figurations of the fountain bubbling over, and the multi-layered, textural collage produce transdisciplinary transpositions. The fountain and the collage provide visual images that evoke the ideas of spilling over, mixing, slippage, profusion, entanglement, and intensity that characterize analyses that live in the threshold in-between disciplines and embodied subject positions.

Plugging theory into data and data into theory. The plugging in that Jackson and Mazzei (2012) described above involves three actions: (a) “putting philosophical concepts to work...showing how they (theory/practice) *constitute or make one another*” (p. 9); (2) being deliberate about what analytical questions they are asking, or how they elicit thinking that emerges in the middle of the process of plugging in; and (3) “working with the same data chunks repeatedly to ‘deform (them), to make (them) groan and protest’ with an overabundance of meaning, which in turn not only creates new knowledge but also shows the *suppleness of each when plugged in*” (Jackson & Mazzei, 2012, p. 5). This project engaged in all three of these maneuvers in the analytical transpositions found in each of the sections that follow. Jackson and Mazzei’s (2012) three moves that indicate plugging in were enacted as I put the philosophical ideas of Braidotti (2006, 2011) to work, asked deliberate analytical questions aimed at eliciting responses from both the data and the theory regarding the impact of International Student Teaching on student/teacher subjectivity, and committed to work with the same data chunks repeatedly, massaging them over and over, until what emerged was new knowledge about the links between nomadic subjectivity, transpositional space, becomings and International Student Teaching. As I worked to create this emergent

assemblage described above, I acknowledged that I alone was not the author of this assemblage, “the research participants and the theorists” inserted themselves in the process as well (Jackson & Mazzei, 2012, p. 2), as we made artistic, a/r/tographic meaning together.

In *Thinking with Theory*, Jackson & Mazzei (2012) presented a map for how to think using theory, or how to do a cartographic analysis (Deleuze & Guattari, 1987; Lenz Taguchi & Palmer, 2014) using “multiple entryways into which readers [and researchers] plug their own thinking with theory” (Jackson & Mazzei, 2012, p. 13) into the analytical framework of the study. St. Pierre (2011) argued that the “words we collect in interviews and observations – data – are always already products of theory” (p. 621). She described her own process of using theory to think about data and data to think about theory:

As I wrote about subjectivity, I realized I was thinking/writing not only with textualized data in interview transcripts and fieldnotes, but also with the data that were not textualized, fixed and visible. I therefore decided to claim and name some of those other data so they might be accounted for...I believed that if participants words about subjectivity in their interview transcripts counted as data, so did the theorists’ words about subjectivity in books I had read...I thought with everyone’s words as I wrote. (p. 621)

This project worked to think with theory as an analytical framework that engaged cartographic analysis as an opportunity to interactively and reciprocally engage with the multi-layered, many textured facets of the data.

Recapping my analytical process - data that glows and hotspots that ache. As I began to enact my own version of thinking with theory, I found myself searching for a mysterious, emergent something in the data. Thinking with theory (Jackson & Mazzei, 2012)

asked me to do more with less, but I needed to find a way to get the “less” from such an entangled mess of data. I did not want to cut it up or code it in the traditional sense of the word. Some might provocatively ask, “Why not code, though? What does coding offend? Why does it offend?” I would argue that coding offends because it reduces and represents. It always already leaves something out. Furthermore, coding does not measure movement, becoming, difference, or according to MacLure (2013) that which exceeds capture by language, and instead it establishes a hierarchy that represents, within the structure of a coding scheme, both the cultural and political significance of the data. MacLure (2013) argued instead for coding “as a particular kind of experimental assemblage, namely the construction of a cabinet of curiosities” (p. 165) which positioned the researcher as a collector of curiosities in the data, where the moments of *wonder* or *disconcertion* that MacLure spoke of are “almost literally hot-spots, experienced by us [the researchers] as intensities of body as well as mind – a kind of glow” (MacLure, 2013, p. 173). I wanted to create an analytical framework that would allow me to dwell in these moments of glow, or hot-spots, and watch them grow as they produced wonder from within the data.

So after fumbling around a bit, I devised a plan to engage with the data three different times; each with a different intention. The first time I listened to the data and made either notes or art with it trying to immerse myself in it, noting what sensations and affects were produced through engagement with participants’ spoken narratives. This initial experience with the data was an embodied one where I would often lose myself in the melodic rhythms of their voices as they drifted out of my computer speakers. The act of listening to the data first was an intentional one, a decision to experience the wonder (MacLure, 2013) of it all alongside them as they cried tears of frustration, squealed shouts of joy, let out peels of

raucous laughter, yelled over barking dogs, and whispered quietly in corners. Listening was a wonderous first step, but then the data needed to be rendered somehow, making it perceptible to me and to the readers of this dissertation thus allowing for the next level of written analysis to begin.

Then, as I began to transcribe the data (interviews and audio journals), slowly and laboriously, I engaged with the data in a different way, acknowledging as MacLure (2013) called them those:

uncomfortable affects that swarm are supposedly rational arguments – moments of nausea, complacency, disgust, embarrassment, fear, and fascination, that threaten to undo our certainty and our self-certainty by, again, allowing bodily intensities to surge up into thought and the decision making. (p. 172)

When something evoked wonder, surprised me, zinged me, made me laugh, or shocked me (MacLure, 2013), I would highlight it in order to make it both literally and figuratively “glow,” and visually pop-out from the page, creating “hot-spots,” or “moments of productive disconcertion” (MacLure, 2013, p. 172) in the data like brilliant colorful breadcrumbs that I could use to find my way back to it for later analysis.

Diffractive Fieldnote: Hot-Spots and Data That Glows

Jessica, 2015, June 8, diffractive field log

As MacLure speaks about data that “glows” and “hot-spots” in the data, I thought of the data that glows as the stuff that brings about something in the researcher and/or participant that coding cannot capture or define, something that cannot be categorized in a clear and comfortable way, therefore it creates a hot-spot for researcher that aches, almost having been rubbed raw from repeated attempts to fit the data into boxes that are too large,

too small, or that just don't fit. The hot spot emerges in the data throbbing like the blister that forms from feet being squeezed into too many different pairs of new shoes. What do you do with a hot-spot in the process of becoming a blister? Can you ignore it? No! It will scream even louder and more painfully if you ignore. So you attend to it gently and loosely, and do not try to cram it into another tight pair of shoes, or in the case of coding, into another tighter table of themes and interpretations.

Re-encountering the Data – Enter Thinking with Theory

Then, the third time I encountered the data with a different intention. I already knew where the bits and pieces of data that glowed were - hot-spots of wonder in a sea of data. But what did they mean? And what should I do with them? I certainly could not use all of them. This is where the thinking with theory (Jackson & Mazzei, 2012) came in. First, I read the theory (Braidotti, 2006, 2011), then I read MacLure (2013) and Pearce and MacLure (2009), and finally I went back to *Thinking with Theory* (Jackson and Mazzei, 2012). I used these texts together to create an analytical framework that I transposed alongside the a/r/tographic renderings I had been producing throughout the entire data collection and analysis process. First, I started with a list of sensations, affects, and words, drawn from that texts (Braidotti, 2006, 2011; Jackson & Mazzei, 2012; MacLure, 2013; Pearce & MacLure, 2009) above that answered my own evocative questions, “What does this type of analysis feel like, look like, etc? What happens in the body (think sensations and affects) as I analyze?” Figure 25 below is an example of the wonderlist that hung on the wall of my office space.

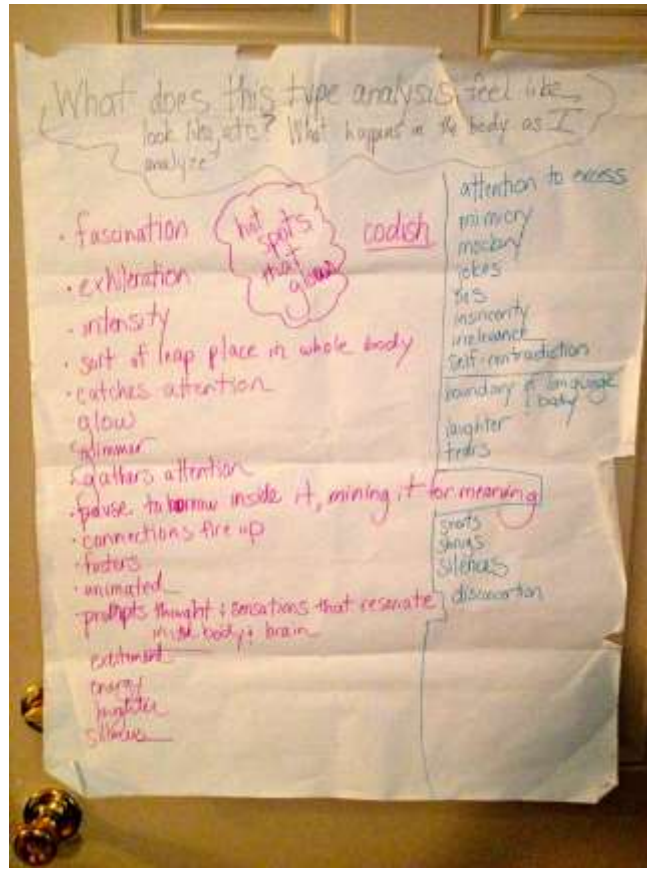


Figure 24. Wonderlist on the Back of my Office Door.

This wonderlist, inspired by MacLure’s (2013) notion of finding wonder in the data, helped me to identify what specific moments in the hot-spots of data that I should pay attention in order to capture the sensations and affects that were produced during the International Student Teaching experience. Then I used Braidotti (2006, 2011) and *Thinking with Theory* (Jackson & Mazzei, 2012) to come up with a conceptual wonderlist that I used to carefully craft the analytical questions that would guide my “plugging-in.”

The conceptual wonderlist included notions like subject-positions (embedded, embodied, multiple), in-depth transformations, difference, affect, assemblage, nomadic subjectivity, rhizomatic, becomings, figurations, lines of flight, “life on the edge, but not over it” (Braidotti, 2006, p. 163), “whatever gets you through the day” (Braidotti, 2006, p. 205), “just do it!” (Braidotti, 2006, p. 260), endurance, sustainability, negative into positive

passions, horizons of hope, and “‘We’ are all in *this* together” (Braidotti, 2006, p. 16), just to name a few. Then I created a list of analytical questions for each of the analytical transpositions found below. The analytical questions were discussed in Table 5 below.

Table 5

Transpositions and Their Associated Analytical Questions

Transpositions	Associated Analytical Questions
Transformations	Under what conditions do transpositions produce learning and living spaces where research participants experience in-depth transformations?
Translations	How do research subjects create and produce cartographies that “adequately and accurately” map the terrain of their embedded and embodied subject-positions?
Transactions	How do global gender politics and racialized difference function to produce nomadic subjectivity and multiplicity/multiple becomings in research participants? How do the transpositions of becoming-woman and becoming other serve as productive and generative sites of powerful and alternative subject-positions and transformations?
Transits	How do research participants experience International Student Teaching as “life on the edge, but not over it,” as a deeply compassionate, ethical and political experience? How does <i>potentia</i> , positive power, serve as a way of stretching research subjects to the outer boundaries of their capacity to endure, pushing them to open so that they turn into thresholds of becoming? How do they experience these in-depth transformations or metamorphoses?
Transcendence	Within the International Student Teaching setting, how do research participants work through the paralyzing effects of personal, emotional, social and cultural pain and challenge toward the transformation of negative into positive passions? Toward the process of becoming teachers/educators? Within the International Student Teaching experience, how do research subjects engage in the process of stretching their thresholds of endurance and sustainability?
Transmissions	How do research participants produce/enable/enact Braidotti’s notion of horizons of hope? Notion that “‘We’ are in all in <i>this</i> together”? How do multiple permutations of transpositions such as translations, transactions, transits, and transcendence produce (and affirm) nomadic subjectivity, multiplicity, and becomings?
Methodological	How do daily audio journals and written journals serve as transpositional spaces where research subjects harvest their thoughts as a gesture of hopeful endurance and affirmative sustainability?

Now that I knew what I was looking for based on the wonderlist and the analytical questions, I went back to the hot-spots (MacLure, 2013; Pearce & MacLure, 2009) in the data and began the process of plugging-in (Jackson & Mazzei, 2012). I felt more than a little schizophrenic at times, “working within/against interpretivism” (Jackson & Mazzei, 2012, p. vii), bouncing back forth between reading the data and gathering objects, ideas, etc., for my research assemblage, or cabinet-of-curiosities (MacClure, 2013), of diffractive thinking, and then reading Braidottian theory collecting conceptual moments of connection, illumination, elucidation, and wonder that were being evoked in form of powerful reverberations of sensations and affects. What emerged from all this conceptual and analytical crazy-making, as one of my committee members referred to it as, was the series of analytical transposition found in the section below, my own version of a cartographic cabinet of research curiosities.

Art-based and a/r/tographic analysis. As an embodied anchor point, I utilized an arts-based research analytical approach to help me come to a different understanding of the data. This transdisciplinary mode of data analysis accompanied me throughout the process and served two purposes. First, it served as a creative outlet that allowed me express my questions, interpretations, and new understandings without having to use language or words. Engaging in a/r/tographic analysis, as explained in the methodology introduction above, also provided the participants and I with the collective opportunity to engage in an embodied, reflective artistic response to the International Student Teaching experience as we engaged with and in the renderings of living inquiry, openings and reverberations. The physicality and materiality of using art materials, actually picking up the glue stick, or box of oil pastels, and creating visual imagery, produced understanding differently, and offered alternative modes of representing the sensations and affects of international student/teachers, so much differently

than what could be achieved with words. The use of arts-based research methods and artistic encounters in this study, as forms of data, analysis and interpretation, ruptured the notion of “science as usual” (Clark/Keefe, Gilway & Miller, 2013), in thinking with the belief that “arts-based forms of research empower and change the way through which research is conducted, created, and understood” (Springgay, Irwin & Kind, 2005, p. 897).

The artistic form that I called up for my own analytical practices, as well as those of the participants was a/r/tography (see Irwin & Spriggay’s chapter in Cahnmann-Taylor & Siegesmund, 2008, for an example of a/r/tography as a research mode). Irwin and Springgay (2008) explained that a/r/tography is:

A research methodology that entangles and performs what Gilles Deleuze and Felix Guattari (1987) refer to as a rhizome. A rhizome is an assemblage that moves and flows in dynamic momentum. The rhizome operates in variations, perverse mutations, and flows of intensities that penetrate meaning...it is an interstitial space, open and vulnerable where meanings and understandings are interrogated and rupture...theory [in a/r/tography] is understood as the critical exchange that is reflective, responsive, and relational, which is reconstruction and becoming something altogether. As such theory *as* practice becomes an embodied, living space of inquiry...in turn, rhizomes activate the *in-between*; an invitation to explore the interstitial spaces of art making, research, and teaching. (p. 106)

A/r/tography as described above dovetailed perfectly with the rhizo-analytical efforts I made to bring theory and practice into threshold, a liminal in-between space, together. For me, a/r/tography, or what I referred to as c/a/r/tography above, became as Irwin and Springgay described it “an embodied, living space of inquiry” where I enacted the multiple subject

positions of artist, researcher, and teacher (a/r/t in a/r/tography). Throughout the research study, a/r/tography served as a way into the data as I worked to artistically render figurations (see Clark/Keefe, 2014 for an example of artistic renderings of figurations) that embodied the nomadic subjectivity that research participants experienced, the becomings they encountered, and the transpositions that were produced throughout the experience, for each individual research participant, and for the collective assemblage of international student/teachers and becoming-educators. Wilshire (2006) validated engaging in artistic creative efforts as analytical tools stating that, “Artistic creation, in its many forms, is an indispensable mode of being aware and of knowing. The impetus to create artistically holds an immense moment of dilation of awareness and of receptivity” (p.110). An in-depth analysis of the artistic creations that were produced within this study can be found below in the analytical section entitled Translations.

Poetry & poetic transcription. There are poems littered throughout this dissertation. They begin and end each transposition, or pop up in the middle of section. The poems of others and my own poetry are intentionally integrated throughout the dissertation in order to create a pause or to provoke the reader to take breath and thinking differently. The poems, in their nonlinear style of formatting, disrupt the natural flow of the document and create a temporary liminal space that momentarily carries the reader out of the academic and into the artistic. As Leggo (2008) discussed his use of poetry in research, he explained:

I live in the world as a poet. The word poetry is derived from poiein, ‘to make.’ As a researcher I am a poet or a maker. I do not stand outside experience and observe experience like a video camera recording objective reality. Instead I seek to enter lived experiences with an imaginative openness to the people and activities and

dynamics at work and play. I seek to make story in collaborative dialogue with others, always aware that the story is one of many stories, one of many versions of the story.

(p. 90)

Like Leggo (2008), I engaged in the writing of poetry as a creative analytical practice as a translational tool. As I would read theory, encounter an interview transcript, or engage with a participant in a way that inspired me, then I would craft a poem. Writing poetry throughout as I experienced the research process, allowed me, in the words of Leggo, to encounter the participants with an imaginative openness to their experiences as international student/teachers, and to create a poetic version of their stories, alongside my own.

In addition to writing poetry of my own throughout this project, I also engaged an arts-based analytical technique called poetic transcription. Glense (1997) exemplified poetic transcription as way of re-presenting research artistically. Glesne (2011) described what happens when a researcher creates a poetic transcription from an existing interview transcript in order to render the experience of the participant anew in a differently digestible format such as that of a poem. Glesne (2011) shared,

In poetic transcriptions, the researcher fashions poem-like pieces from the words of interviewees. The writer aspires to get at the essence of what's said, the emotions expressed, and the rhythm of speaking. The process involves word reduction while illuminating the wholeness and interconnectedness of thoughts. Through shaping the presentation of words of an interviewee, the researcher creates a third voice that is neither the interviewee's nor the researcher's but is a combination of both. This third voice disintegrates any appearance of separation between observer and observed. (p. 250)

In the poetic transcriptions that I rendered throughout my analytical process, I followed Glesne's processes utilizing word reduction in order to distill the essence of the interview, and seeking to create a third voice that combines both the research subjects' and researcher's voices together. As I worked to create a new voice, the poetic transcriptions that emerged attempt to speak from threshold of interaction and intergration of the subject/researcher. When I have utilized this technique, I have carefully labeled these poems as poetic transcriptions so that the reader knows how they were created and who they emerged from. Integrating both my own poems and poetic transcriptions into the text adds additional layers of richness and depth to the already multi-layered texture and terrain of this cartography of International Student Teaching.

Engaging Analytical Practices of Traditional Qualitative Research

This section of the analysis briefly reviews the tools and techniques of more traditional qualitative analytical practices that were engaged within this study. Each type of data analysis discussed within this section was not implemented completely or with fidelity but rather aspects and elements of each that were appropriate and applicable to this project were utilized and are discussed below.

Dipping into constant comparative analysis. One of the analytical tools that I utilized in this data collection and analysis effort was constant comparative analysis (Charmaz, 2011; Fram, 2013; Glesne, 2011; O'Connor, Netting, & Thomas, 2008). This strategy was engaged primarily with Sol; the participant who went to India alone and was not part of the cohesive group in Costa Rica (see Sol's data analysis in the Transformations section below for a more thorough example of how methodological foreshadowing was enacted within this project.) As Fram (2013) pointed out the Constant Comparative Analysis

(CCA) Method appears to be synonymous with Grounded Theory. However, as O'Connor et al. (2008) stated,

It must be clear that constant comparison, the data analysis method, does not in and of itself constitute a grounded theory design...Simply put, constant comparison assures that all data are systematically compared to all other data in the data set. This assures that all data produced will be analyzed rather than potentially disregarded on thematic grounds. (p. 41)

Fram (2013) wrote about how CCA can be used outside of grounded theory analysis and provided an overview of how she put CCA to work in her own research. Glesne (2011) also noted that, “researchers who do not call their work ‘grounded theory,’ however, find many of the concepts and practices used by grounded theorists useful for their own work in thematic analysis” (p. 187).

Charmaz (2011) indicated that as grounded theory has gained credibility as a research methodology “several of its key strategies, particularly coding and memo writing, have become part of the broader lexicon of qualitative inquiry” (p. 165). Since I engaged in both memo-writing throughout the project, and thematic coding (with Sol’s data only), it was also helpful and informative to understand the analytical origins of these practices and to examine how they were used within a structured framework. Charmaz explained that grounded theorists used coding to “summarize, synthesize, and sort our data,” as well as, used codes “as conceptual tools (1) to fragment data and thus take them apart; (2) define processes in the data; and 3) to make comparisons between data” (p. 165). Coding then leads to the writing of memos, or detailed notes, which discuss and analyze the codes or categories that are emerging, as well as, helps the researcher to reflect on what kinds of additional data might be

needed to fill in noticeable gaps. This is where the foreshadowing comes in. I used Sol's data as a foreshadowing tool that helped me reflect upon what type of additional data needed to be collected with the participants in Costa Rica in order to fill in gaps that were emerging through the data collection and analytical frameworks.

Other elements of CCA that I borrowed from for the purposes of this data analysis effort were: the initial line-by-line coding which helped to elucidate processes and problems in the interview data and personal accounts (Charmaz, 2011, p. 172); and the iterative and inductive nature of the process of examining the data through constant recoding, reflecting and comparison between participant's experiences (as recorded in transcripts) along with the experiences of the researcher (Fram, 2013). Once again, I would like to reiterate that I only did this type of coding for Sol's data, which as I mentioned previously is discussed in the Transformations section as a methodological foreshadowing tool.

Borrowing from thematic analysis. An integral part of thematic analysis that I utilized in my data analysis framework was the use of diffractive journaling, noting in this journal when I felt "jarred, confronted or contradicted in the research process" (Glesne, 2011, p. 188) or when I experienced "hot-spots," "glow," or "moments of wonder" (MacLure, 2013). I used this journal to note about my own perspectives and how they compared or intersected with the perspectives of others – be they my participants or other researchers. Another element of thematic analysis that I engaged in was the use of analytic files throughout the research process. This was how I organized the analytical transpositions that I conceptualized. As Glesne (2011) suggested, I began with files organized by research questions, analytical questions and Braidottian concepts – such as Transits or Transcendence. Then as my data and research experiences grew, I created files and an overarching analytical

outline based what emerging at the intersections of nomadic subjectivity, identity shifts and changes, and other in-depth transformations that were occurring for participants in the International Student Teaching experience. Also in alignment with the practices Glesne described, I maintained reflexivity, title, introduction, conclusion, theory and literature quotation files that I added to throughout the data collection and analysis processes.

Throughout the data analysis process, I used Wolcott's (1994) notions of description, analysis, and interpretation to write up my findings. In thinking with some of Wolcott's strategies for data interpretation, I used Braidotti's theories to provide structure to my findings; connected the findings with my own experiences; and engaged in alternate means of presenting the data through visual arts, poetic transcription and poetic inquiry. By utilizing these strategies, I was able to bring the theory, and the salient and powerful elucidations of the theory, to life as they emerged from this thick, descriptive, interpretive analysis.

Thinking narrative analysis anew with theory. Since much of the data I collected was narrative in nature, it was important to consider what narrative analysis had to contribute to this project. Analysis in the narrative tradition was described as:

One of piecing together data, making the invisible apparent, deciding what is significant and insignificant, and linking seemingly unrelated facets of experience together. Analysis is a creative process of organizing data so that the analytic scheme will emerge. Texts are read multiple times in a hermeneutic circle, considering how the whole illuminates the parts, and how the parts in turn offer a fuller more complex picture of the whole, which then leads to a better understanding of the parts.

(Josselson, 2011, p. 227)

Being that this was a study focusing on subjectivity and identity, a powerful contribution that narrative analysis had to offer this particular project was the conception of the “self” that it holds central; the notion of narratives emerging from the events and experiences of a “multivoiced self” (Josselson, 2011). The polyvocal, or many-voiced, self that narrative analysis evoked in this project, moved nomadically across, in and around transdisciplinary, transpositional analytical spaces.

This project worked to hold central this notion of multiplicity with regards to subjectivity and identity, therefore it was salient and relevant that narrative analysis holds central a notion of self that is “regarded as multiple, as different voices in dialogue with other another” with the narrative being conceived as a “multiplicity of ‘I’ positions where each ‘I’ is an author with its own story to tell in relation to the other ‘I’s” (Josselson, 2011, p. 227).

As Josselson explained, narrative inquiry approaches recognized that

narrators are constructing ordered accounts from the chaos of internal experience and that these accounts will likely be multivocal and dialogical in that aspects of self will appear in conversation with or juxtaposed again other aspects. There is never a single self-representation. (p. 226)

Narrative analysis focuses on how the story being shared reflects the current internal world of the storyteller as well as the relational facets of the social world in which she or he lives. This was particularly relevant in this project because the storytellers were student/teachers immersed in a different socio-relational setting with the multitude of challenging aspects that emerged within the social realities of living, working and learning abroad. In other words, they had many stories to tell that provided rich fodder for in-depth analysis.

Narrative research, just like Braidotti's theories, pays close attention to the personal, social, political, and historical conditions that mediate the stories being told. As Josselson (2011) pointed out, while narrative research relies on thematic analysis and other analytical frameworks, what makes it unique is that it "endeavors to explore the whole account rather than fragmenting it into discursive units or thematic categories" which results in a narrative analysis that works to "re-present the participant's narrative and also take interpretive authority for going beyond, in carefully documented ways, its literal and conscious meanings" (p. 226). In other words, rather than just identifying and describing themes, narrative analysis works to comprehend concepts, like Braidotti's (2006, 2011) theoretical constructs of nomadic subjectivity, becomings, and transpositions, in relation to one another as a whole, or as an assemblage. Therefore, narrative analysis works to discover both "the themes that unify the story and the disparate voices that carry, comment on, and disrupt the main themes" (Josselson, 2011, p. 226). Here I chose to substitute concepts for themes and think narrative anew using Braidottian theoretical constructs.

What narrative analysis had to offer to this project was a way to take a narrative and engage in a systematic distillation of interview data from which nomadic subjectivity and a deeper understanding of the Braidottian concepts of multiplicity and becomings emerged. According to Josselson (2011), narrative analysis involves engaging the "hermeneutic circle," which involves gaining an overall sense of the meaning from your narratives, then digging into the parts of the narrative in the relation to whole, which in turn changes the researcher's understanding of the whole. In other words, the researcher engaging in narrative analysis begins by doing an overall reading of the interview to get sense of how it is structured and what general themes. To me, this felt a lot like what emerged when I plugged

theory into data and data into theory (Jackson & Mazzei, 2012). This iterative reading of the theory and the data occurred multiple times, which allowed different voices, going back that notion of multivoiced-self, and locations of the interviewee's subject-positions to emerge and enter into dialogue with each other. This reading between theory and data continued until the theoretical concepts that emerged coalesced into coherent, yet nomadic unity for purposes of this analytical effort. As new conceptual creativity emerged with clarity, the analytical work then entered into conversation with the broader body of theoretical literature allowing me, as the researcher, to remain sensitive to the subtle nuances of sensation and affect that emerged from the analysis (Josselson, 2011, p. 228).

Intuitive inquiry – a diffractive analytical practice. While I did not engage in intuitive inquiry as the primary analytical framework for this dissertation project, there were two of the five iterative cycles of analysis and interpretation that define intuitive inquiry that spoke to me, and that brought insight into my methodological process. According to Anderson (2011), intuitive inquiry is a hermeneutical research process where the first cycle of analysis clarifies the research topic using a creative process, and the second cycle requires the inquirer to reflect upon “her or his own pre-understandings of the topic in light of relevant texts and findings found in the literature and prepares a list of preliminary interpretative lenses” (p. 252). I engaged in both of these steps as a part of my own personal research process and now I have a name to call them: elements of intuitive inquiry. Anderson (2011) described the first step, her creative process of clarifying the research topic in detail:

to clarify and refine a topic, the intuitive inquirer selects a text or image that repeatedly attracts or claims his attention in relationship to his research topic or interests [for me this was Braidotti's texts and images of rhizomes]...texts and

images...may include photographs, paintings, sketches, symbols, sculptures, song lyrics, movies, poems, sacred texts or scripture, interview transcripts, recorded dreams, and/or accounts of a meaningful transformative experience. (p. 250)

Once the text; which for me was Braidottian theory (2006, 2011) and images of the rhizome; that attracted the researcher is selected, then they engage with it for at least 20 minutes daily recording their insights until they feel they have reached a place of clarity. Before I began my data collection and analysis, I engaged in a diffractive approach (Lenz Taguchi, 2012) similar to Anderson's process (2011). First, I played with Braidotti and rhizomes as texts to explore. Then I collected all of my own artifacts and journals from own study abroad experience, as they have been calling me as I have been writing this paper. Then, I engaged in a diffractive, theoretically-rich dialogue with Braidotti, the rhizome images, and my own study abroad experiences, to see what they had to say to me about my research topic, questions and inclinations. This dialogical process then bled into the arts-based, a/r/tographic renderings, and diffractive journal practices that I engaged in throughout the data collection and analysis process, producing a threshold that my own subjective musings, wonderings and understandings passed through both nomadically and iteratively.

Anderson's (2011) second iterative cycle, which entailed engaging with selected literature through an imaginal dialogue, is also a diffractive approach (Lenz Taguchi, 2012) that I explored. I engaged the theoretical texts that spoke about nomadicism, nomadic subjectivity, becomings, rhizomes, and transpositions in a dialogue that produced both written and artistic responses, or renderings, that helped to elucidate my understanding of these concepts as I used them as analytical and interpretive lenses in this analysis. Many of the paintings that were included in the dissertation emerged in the threshold of this iterative,

imaginal dialogue with Braidotti's (2006, 2011) texts. As Anderson indicated both of these cycles were intended to be inward looking, subjectively exploratory, and reflective (or diffractive in the case of this study), and should be used to clarify the researcher's pre-understanding (or subjective schema) of their topic, in this case the threshold, or doorway in between, International Student Teaching and subjectivity. Ideally, these cycles happen prior to data collection. The two images that emerged in this process for me are found in Figure 24.



Figure 25. Intuitive Inquiry Images.

These intuitively produced images emerged from thinking with Braidotti and rhizomes.

Therefore, my discovery of intuitive inquiry was serendipitous as it provided me with a nomadic, diffractive approach to analysis that I was able to engage prior to plunging into the intensity of data collection. Using intuitive inquiry as an analytical tool intentionally took me outside of myself as the nomadic subject in a transpositional space that allowed me to focus on the experiences of my research participants with their own emergent nomadic subjectivities. These particular elements of intuitive inquiry played an essential role in my project as a diffractive analytical tool (Lenz Taguchi, 2012) that I employed prior to and throughout to the data collection process.

Layering theoretical and autoethnographic analytical lenses. Using two core concepts as analytical tools: the philosophical concepts of Rosi Braidotti and my own conceptual framing notions that emerged from my “ethnographic revisionings,” I

acknowledge that as I analyzed the data I subjectively engaged with it. To begin, I used my own experiences of arrivals, departures, dislocations, and dreaming, as filters to explore the nomadic, subjective emergences of the storied experiences of each participant. I also utilized Braidotti's notions of "nomadic subjectivity," "transpositions," and "becomings" as data analysis tools. Using Braidotti's (2006, 2011) theory to read the data and using the data to read Braidotti's theory helped distill what emerged from this "plugging in" (Jackson & Mazzei, 2012, p. 1), and then I wrote about what emerged from this reciprocal, iterative process. St. Pierre (2011) said that analysis is "the thinking that writing enables" (p. 621). She clarified that, "When one must bring to bear on writing, in writing, what one has read and lived, that is thinking that cannot be taught. *That is analysis*" (St. Pierre, 2011, p. 621), the type of analysis which presented a strong argument for reading, collecting, analyzing and writing all at the same time; which turned out to be an ambitious, yet significantly generative and profound research process. In conclusion, in this section, my analytical efforts worked to bring to bear in writing what the research participants and I collectively experienced, and in doing so this creative analysis worked to capture and render perceptible the deep and profound thinking that occurs in the midst of in-depth and transformational analytical practices.

Review of Analytical Tools

To review, the data analysis process and framework utilized here was an emergent and rhizomatic assemblage of analytical tools. I began this section with an overview of the general analytical practices in qualitative research. Then, I explained how I engaged in alternative notions of data analysis and interpretation, which invoked "heart/soul/head" in a playful, exploratory, embodied inquiry. I initiated the creative components of this analytical effort by thinking beyond themes and coding, toward poststructural qualitative data analysis

in the form of thinking with theory, through the use of plugging in (Jackson & Mazzei, 2012), the search for hotspots/wonder/glow (MacLure, 2013; Pearce & MacLure, 2009); and embodied arts-based analytical methods, such as a/r/tography (Irwin & Springgay, 2008), and poetic transcription (Glesne, 1997, 2011). Then, to conclude, this framework utilized selected tools from constant comparative analysis (Charmaz, 2011; Fram, 2013), narrative analysis (Creswell, 2012; Josselson, 2011), and thematic analysis (Creswell, 2012; Glesne, 2011). Finally, this section mentions elements of intuitive inquiry (Anderson, 2011) and autographic revisioning (Ellis, 2009, 2012) that were utilized as supplementary analytical tools. These more traditional qualitative analytical efforts and tools helped to create an initial figuration of the findings that spoke to both the language of the educational and study abroad discourses, as well as foreshadowed and foregrounded the research design and methodology that were used with the participants in Costa Rica. It was my intention and hope that the methodological and analytical map that emerged from this assemblage approach to data analysis and interpretation revealed affirmative, hopeful findings with significant implications for the future of International Student Teaching and the field of education. I was not disappointed!

Trustworthiness and Credibility

Researcher subjectivity. Throughout the research process, I was aware that my nomadic subjectivity as a researcher, and former study abroad program participant, needed to be acknowledged. Since nomadic subjectivity in no way can be monitored, I attempted throughout the dissertation to indicate and situate the different nomadic subject-positions that I occupied throughout the inquiry. As Glesne (2011) pointed out “subjectivity, in terms of personal history and passions, could contribute to research” (p. 152). Believing that my own

nomadic subjectivity was a significant contributing factor to the research process and project, I have toiled to make explicit and as visible as possible the different ways in which I was materially, relationally, socially, and politically present in my own research (Glesne, 2011, p. 152).

Diffraction Field Note: Shape-shifting Researching

Jessica, 2015, April 15, Diffraction Field Log

I have found myself throughout this research process realizing that I am looking at everything with new eyes and with a subjective observer lenses. It is incredibly emotionally draining to listen to their audio journals. To hear the struggle and strain and homesickness in their quavering voices. Even as I write this it brings emotion into my own voice. And I am glad they are not there alone. What does adequate preparation look like in this case? Can I change what they got? No not at this point. However what I can change, what I can speak to, is a way forward. I can turn the negative passion, angst, anger, frustration, difficulty, and challenges into positive, affirmative passions. This is what transpositions are all about. But how? These moments of overwhelm and quavering voices are the moment when their subjectivity goes nomadic, when they become acutely aware of their difference. When they become acutely aware of themselves as nomadic border crossers who are both teachers and learners, who are both American and foreign, who are English speakers and non-Spanish speakers and even some Spanish speakers, who are choosing to spend six weeks of their lives living in a liminal space. They are brave. They are strong. That is why it is so hard to sit and listen to the homesickness in their voices and to listen to them say that they feel alone, overwhelmed, unable to process, and that the main support they feel like they are getting is from me through this study and the use of the recorders. They are getting support from their

friends and from their peers and that is also part of what this experience is about. It is about learning to be independent, alone, different and reliant on someone other than your family.

Researcher's journal. In this study, I kept a researcher's reflective journal as a way to track the rhizomatic pathways that my nomadic subjectivity took as explored the impact that my own multiple subjectivities had on the process and the project. Because this whole dissertation was about subjectivity and I worked overtly throughout the dissertation to acknowledge the research participants' and my own research subjectivities, I did not feel it was necessary to craft a specific researcher's subjectivity statement. Realistically, the whole research project became a diffractive assemblage of subjectivity statements.

In addition, since I used some of my own experiences as framing devices that helped to introduce key theoretical concepts and emergences throughout the paper, it was particularly important that I diffracted in my researcher's journal on the specific points of intersection and departure, the light and dark spaces, that emerged between my own experiences and the experiences of the participants. Diffracting my nomadic subjectivity took the form of written or typed notes, artistic renderings and reflections, and/or diffractive memos. The use of these methods allowed me to closely monitor and diffractively examine the impact of my own subjectivity on the research process (Maxwell, 2005).

Addressing research credibility. In order to address more traditional qualitative concerns that might have emerged about the credibility of my research, I engaged in member checking and triangulation (Creswell, 2012; Glesne, 2011). In order to address any possible ethical issues of representation, I allowed research participants to read, observe, and engage with any written or artistic representations that were produced from the interviews and I discussed the renderings or interpretations with them before presenting the information

(Glesne, 2011, p. 180). This helped to make sure that I was representing them and their ideas accurately and adequately. In thinking with the notion of transdisciplinarity as the conceptual thread of this chapter, the multiple data-collection methods and multiple sources – observation, document analysis, and in-depth interviews (Glesne, 2011, p. 49) – that I engaged within this project served, in terms of more traditional qualitative research, as a form of triangulation.

Study Limitations

First of all, the study sample size was limited by the small number of student/teachers, 20 student/teachers possible, who were traveling to Costa Rica, for International Student Teaching during one semester, or only six possible student/teachers as participants who traveled to India during one semester. These small numbers to begin with limited the final sample size to only nine student/teacher participants. In addition, singularly focusing in on one small group of student/teachers, from one university in Western North Carolina, and in only one or two countries (Costa Rica and India) also served as a limiting factor in this study. In addition, having only one participant from the program in India started out as a limitation but became an opportunity for methodological experimentation and risk taking. While the small number of participants was a limitation, the sample size also provided significant benefits such as more individualized attention for each participant, and in-depth responses from the researcher to each participant's journals and blogs. Furthermore, small sample sizes in both Costa Rica and India allowed me to get to know each participant well and allowed me to go deeper rather than broader into the data for each research subject. The university site where the research was conducted had programs that traveled to a variety of other countries, and due to the nature of different cultural settings and understandings it

was too difficult to generalize findings from program to program at that university. Even including one student from India and 8 students from Costa Rica was a limiting factor because the cultural contexts and setting were different. However, in conducting the research, I came to realize that many of the same concepts and themes applied across the cultural contexts, with the sensations and affects in India being higher in the level of intensity. Also, due to the small sample size and two country focus, this study did not lend itself to generalizability. Rather, the intention of this study was to begin to illuminate how Braidotti's (2006, 2011) concepts of "nomadic subjectivity" and "transpositions" and "becoming" were simultaneously brought to life by and illuminate by what happened to student/teacher subjectivity throughout their experience as international student/teachers.

Concluding Transdisciplinary Thoughts

This section proposed a cartographic data analysis process and framework that said "yes to the messiness" (Lather, 2006, p. 48), as it worked across, around, and between multiple disciplinary, methodological, and analytical schools of thought. The analysis enacted here was an emergent and rhizomatic assemblage of the more traditional qualitative research fields, including elements of constant comparative analysis (Charmaz, 2011; Fram, 2013), narrative analysis (Creswell, 2012; Josselson, 2011) and thematic analysis (Creswell, 2012; Glesne, 2011). The efforts explained in this part of the section worked to create an analysis and interpretation of the findings and implications that spoke to the more traditional situated educational and study abroad discourses, as well as nourish the body/mind/soul of the researcher and research subjects.

Then, in this methodological and theoretical interlude, I explained how I ventured into the realm of alternative notions of data analysis and engagement, while synchronously

working to hold central and steady the more traditional methodological techniques and tools mentioned above. Creative efforts toward analytical work that engaged my heart, soul and brain in a playful, exploratory, embodied inquiry produced transdisciplinary discourse differently with regards to study abroad for student/teachers. In addition, this secondary level of analysis entailed an effort toward thinking beyond themes and coding, toward poststructural qualitative data analysis in the form of thinking with theory through the use of plugging in (Jackson & Mazzei, 2012), and embodied arts-based analytical methods, such as a/r/tography (Irwin & Springgay, 2008) and poetic transcription (Glense, 1997, 2011). Furthermore, the researcher and participants co-created artistic renderings, or figurations of the international student/teacher.

Transposition V: Transformations - Becoming Researcher/Research Subject

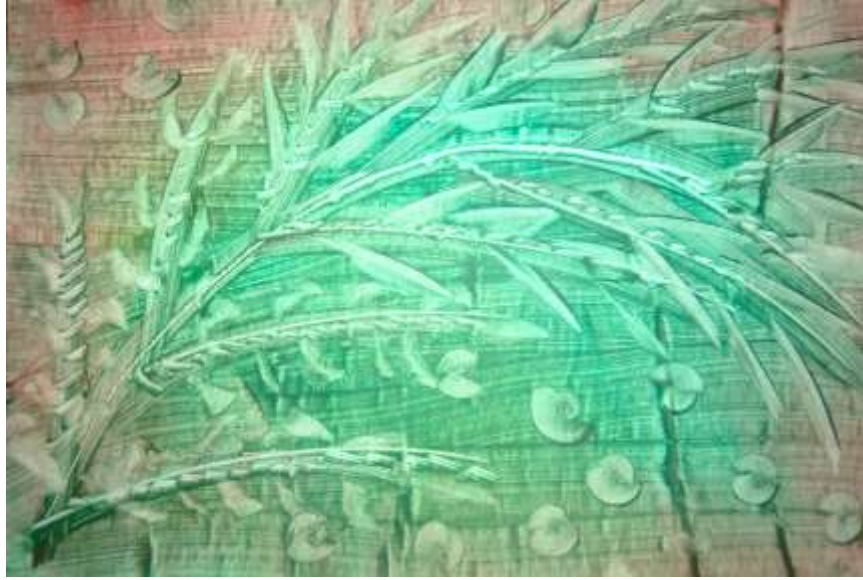


Figure 26. A Paste Painting Entitled "Growth."
Painted by Jessica Gilway in Costa Rica.

"Life on the edge, but not over it" (Braidotti, 2006, p. 163)

Written on 2015, July 21 by Jessica Gilway
Poetic Transcription of Sol's Interview Data

Different

*completely different
cultures*

So Different

*Everything
so different it's scary.*

Shower

with a bucket and a cup

Handwash

clothes, same bucket

No bathrooms

*There's a hole,
hole in the ground,
you know it's for going to the bathroom
And one hundred mosquito bites
Dirty, poverty*

*trash in the streets
sewage smells
my stomach upset.*

*People
touching, so many people.*

*So loud,
Everybody
stares, takes pictures.*

*Starving animals
A guy on a motorbike
had chickens hanging off of his handlebars.
Tied around the legs,
transporting them,
they were alive.*

*Students
don't have desks
Just sit on the floor.*

*Different
completely different
cultures*

*So Different
Everything
so different it's scary.*

*Not, like, home.
Dumplings in the morning
for dipping in your food
no silverware here
just hands.*

*Breakfast is not breakfast.
Breakfast is lunch and dinner
food.*

*Open train, open doors
Climb in, packed,
Squeezed in there like sardines,*

*Someone
sitting on me
a kid's head in my armpit.*

*Fluid time,
Communication difficult.
What is expected of me?
It's been a lot.
A lot to take in,
a lot to process.
Just really stressful,
Anxiety
The signal so weak here*

A lot.

Different
completely different
cultures

So Different
Everything
so different it's scary.

Not, like, home.
Really ready to be
home.

The poem above is a poetic transcription of Sol's middle trip and final interviews about her experiences International Student Teaching in India. All of the words in the poem are taken directly from Sol's interview transcripts. Then, in the spirit of poetic inquiry utilizing the technique of poetic transcription (Glesne, 1997, 2011), I have taken poetic license with her words and utilized them to convey the sensational and affective transformations that occur within the experience of living "life on the edge, but not over it" (Braidotti, 2006, p. 163) during student/teaching in India. The structure of the poem as it zigzags and roams all over the page is meant to evoke a sense of stuttering, stammering, and jarring intensity as the reader's eyes are forced to simultaneously jump all over the page and make sense of the words at the same time. This diffractive poetic structure evokes the same sensation of intense, rhizomatic dislocation that Sol felt and described in her interview transcripts. The poem leaves the reader wondering what happened to Sol once she arrived home, and hoping that she was able to find transformation and growth from within this intense place of difference.

Forshadowing and Foregrounding

I used the liminal space of foregrounding and foreshadowing in this section, which is not quite an introduction to the analysis chapters, but also not quite a methodology chapter,

and also not even quite analysis, to explore what happened when I enacted the emergent methodology described in the methodological cartography in Transposition IV with Sol/Soledad in India. As I began to think about her experience and what it meant for my project as a whole, I asked myself the question, “What transformations did the project undergo as a result of Sol’s participation and what conditions were revealed or elucidated that produce transpositions, thus becoming spaces where in-depth transformations occur?” Asking this question helped me formulate the analytical question that I held central throughout this exploration of Sol’s International Student Teaching experience in India: Under what conditions do transpositions produce learning and living spaces where research participants experience in-depth transformations? In thinking with the rhizome, I considered this question, just like the other analytical questions, a Braidottian node of inquiry in a broader effort toward rhizo-analysis (Deleuze & Guattari, 1987; Hofsess & Sonenberg, 2013; Masney, 2013), what I am referring to as cartographic analysis in this inquiry.

What does it mean to foreshadow? To cast a shadow forth, forward, into the non-linear future. Sol’s experiences cast forth a methodological shadow, which impacted both the study as a whole, and the direct experiences of the research participants. I did things differently because of the significant foreshadowing that occurred as I worked to both analyze and honor Sol’s contributions to this project.

Initially it was my intention to use Sol’s transformational experience in India as a traditional qualitative research pilot for my larger study that would take place in Costa Rica ten weeks later. However, as I began to design and develop my research protocol alongside Sol, I realized that her experience in this poststructural dissertation study was not just a pilot. Instead, as we worked together throughout her International Student Teaching encounter, her

experiences illuminated and elucidated the way forward for me with regards to the rest of study. Calling her International Student Teaching journey a pilot did not do it justice, nor did it do justice to the methods I enacted with her, in terms of the continual development and metamorphosis of my research design based on her emergent experiences.

Due to the emergent and exploratory nature of the poststructural qualitative methodology I enacted with Sol in India, I felt it more appropriate to identify this section as both methodological and epistemological foreshadowing, rather than just calling it a pilot. My work with Sol foreshadowed method and methodological decisions, as well as the ways of knowing I ascribed throughout this study. Sol's transformative experiences also provided foreshadowing for many of the research lessons to be learned that lay ahead. Sol and I experimented together, almost co-researchers. We experienced the in-depth transformations together, just as Braidotti (2006) explicates:

processes of transformation of the self [occur] through another who triggers processes of metamorphosis of the self. That is precisely the point... What happens is really a relocation of the function of the subject through the joining of memory and the imagination into propelling a vital force that aims at transformation. (p. 200)

Braidotti is explaining what Sol and I went to together as we triggered metamorphoses of the self in each other through the sharing of our international teaching experience. Sol was always willing to “play” with me throughout the experience as we learned, grew and experienced methodological, epistemological and even ontological transformations side-by-side.

My research encounters with Sol provided me with thinking, theorizing, and art-making play spaces, providing the context for where transpositions occurred for me in process of becoming-researcher, and for Sol as student/teacher/participant in the process of becoming-educator. Using her data, I was able to explore poetic transcription and art-making protocols that I planned to enact with my participants in Costa Rica. Also with Sol, I was able to foreshadow the transformational experience of keeping the audio journal and receiving, listening to, transcribing, and analyzing the audio journal entries over the course of five weeks. It was with the help of Sol that I realized what a powerful tool the audio journals would become for my research participants in Costa Rica, which helped me to reframe the audio journal as a trans-cast, a projecting forth (discussed further in Transposition VI – Transits)_of the sensations and affects that were being produced in the International Student Teaching experience. The power of the audio journal, or methodology of trans-casting, that Sol prefigured was that the “capacity to endure is collective, it is to be shared. It is held together by narratives, stories, exchanges, shared emotions and affects... It is a moment in a process of becoming” (Braidotti, 2011, p. 199). Sol’s transformative experience using the audio journal foreshadowed the intimate access into the minutia of daily life as an international student/teacher that I would be granted by the recipients as they spoke to their grey and black boxes daily, and shared their emotions, affects, and stories with me.

Also born of her foreshadowing was my awareness of the level of intensity and difficulty that could and would be experienced by the research participants in Costa Rica. Sol struggled and faced many of the same exact challenges the participants would face in Costa Rica, only her experience was more amplified in terms of the level of intensity of the experience and the endurance required to sustain it. It was her experiences that foreshadowed

the analytical theoretical framework I was just waiting to find. She helped bring transpositions to life for me as a researcher, as over and over again her experience led me back to the theory to make sense of the transpositions she was encountering. It was here in the space in between theory and Sol's experiences where I re-discovered Braidotti's own organization of her text into the following chapters: transformations, translations, transactions, transplants, transits, transcendence and transmissions. These conceptual notions for each of chapters resonated deeply with what I was finding as I journeyed methodologically alongside Sol. Through the methodological foreshadowing that her experience provided, I was able to see my way forward toward my own sustainable future, and the successful presentation of a theoretical, poststructural dissertation.

As I began to receive data from Sol, I started with an emergent form of coding mentioned above in the style of constant comparative coding (Charmaz, 2011). It was my intention in coding her data to use what emerged within the data to help clarify my interview, audio journal, blog, arts-based inquiry, and a/r/tographic rendering protocols based on Sol's experiences with each research encounter and her honest feedback. The emergent coding that I engaged in with Sol's data was what led me back to Braidotti (2006), and back to the emergent analytical framework I described in the section entitled Transdisciplinarity. What I was finding, as I coded Sol's multiple data sources, directly aligned with what I was revealing when I invited Braidotti's theories to think with me (Jackson & Mazzei, 2012) about Sol's experiences as participant, and my own encounters as researcher. I began to realize that Sol and I together, as Bradotti describes above, were in the process of becoming collective, contiguous parts of the assemblage of International Student Teaching.

As I was immersed in Sol's data, a friend brought MacLure's (2013) concept of data that glows and hotspots to my attention, and in thinking with MacLure (2013) I began to think coding anew, as I massaged and kneaded Sol's data until it groaned with the ache of it. So what did I find as I coded my diffractive memos alongside Sol's stories, affects, and emotions? What themes or topics glowed in her data and my diffractions, illuminating and elucidating the analytical questions for me? As I read Braidotti's work, I felt so much of it applied to my own research project, but using Sol's experience as a theoretical diffractive lens helped to provide an essential and much appreciated filter for the thick, dense, and rich body of data that this study's research design provided. As MacLure (2013) would say, I gathered what I learned from my ongoing journey with Sol and scuttled it away in the nooks and crannies of my researcher's cabinet of curiosities. As I headed into my experience with the Costa Rica group, I found myself frequently peaking back into the assemblage, the cabinet of curiosities that Sol and I co-created, and asking questions of its' contents. Figure 27 provides a glimpse of the assemblage that I found as I peaked inside.



Figure 27. Sol's Experiential Collage.

These photographs are a glimpse into the cabinet of curiosities that coding Sol's data became for me. The collective assemblage of Sol's data included the data production tools, the final products, the process of art-making and data production, my own diffractive practice in the form of cartographic collages, as well as a body drawing that traced the sensations and affects I was experiencing throughout my experiences with Sol.

The photographic collage (Figure 27) attempts to portray the assemblage found in my researcher's cabinet of curiosities capturing the creative process and the emergent themes of: intensity, difference, challenge and difficulty; negative into positive passions through the activation of professional implications; endurance, sustainability, thresholds, limits, life on the edge, but not over it (Braidotti, 2006, p. 163); the materiality, affectivity and embodied nature of the experience; pain, saturation, affirmation, and hope; gendered, cultural, and linguistic otherness, and the technological coping mechanisms that served as mediators of difference; and in-depth transformation and change. It enacts an artistic, c/a/r/tographic rendering of what came before our arts-based encounter, and foreshadowed the important role that arts-based research encounters would assume in this dissertation study. This assemblage serves simultaneously as a exemplification of the a/r/tographic renderings (Irwing & Springgay, 2008) of living inquiries within, and openings into conversations with Sol about her experiences, while the reverberations of her experience and the creation of this assemblage vibrated and rippled across the next few pages.

The multiple becomings, subjectivification, and nomadic subject-positions captured in this photographic collage, and more generally through the collective making of art, emerged from engagement in the process in an embodied and embedded way, without concern for what the end product would be. Therefore, a liminality (Turner, 1964), or liminal space emerges from the middle of, betwixt and between the cracks of, in the midst of the assemblage produced above of:

artistresearcher/studentteachersubject/transpositionalartspaces/heartspace.³ This collective rendering of the process of experimental a/r/tography (Irwin & Springgay, 2008) provided a momentary snap shot into a different way of coming understand and elucidate what it means to be in the transformative process of becoming.

Foreshadowing leaves traces of reverberations that are felt both forward and backward. I had five weeks between my final interview with Sol and when I met with the Costa Rica participants to feel the aftershocks and continuing vibrational effects of the methodological and epistemological reverberations of Sol's experience on the project as a whole. Reverberations are also what I experienced in Sol's data and representations as she was laid alongside the theories of Braidotti (2006, 2011), as drawn primarily from Braidotti's (2006) text *Transpositions*. As Sol showed me, transpositions really do occur in International Student Teaching, with everyday being a conglomeration of moments that serve as micro-transpositions in the daily life of a student/teacher abroad. The work of bringing Braidotti (2006, 2011) into a relational, affective, embodied journey alongside my research participants felt more than a little like crazy-making at times. However, Sol helped me to realize that it was the crazy-making that created the context for the collective, in-depth type of transformations that we experienced together, far above and beyond what I would have expected from a five week International Student Teaching experience.

Throughout my analytical experiences with this dissertation project, people kept asking me why I was keeping Sol in the project. It felt magnetic, as I kept being drawn back to her transformative experiences and then immersed in them as they carried me forward

³ I mashed the words like artist and researcher together here because in the intense moments of transformation that an experience like International Student Teaching produces is it impossible to find a middle, or transitional space, to think from. In these moments of intensity one is always thinking from the subject position of artist and researcher, without the ability to distinguish which subject position they are operating from in any particular moment.

toward some “ah-ha” or profound realization about Costa Rica. Some people argued that the contexts of India and Costa Rica were too different. Others argued that her singular experience, rather than capturing a collective experience had little to offer as well. Even as I was writing up my encounters with her, using her experiences as an initial filtering and sifting device, I felt the external pressure to remove Sol from the dissertation. Some said, “Save it for later, her experiences do not serve you here.” I disagreed. They guided me early on the process, and they still do today. Over and over again Sol’s experiences have informed me, and this project as a whole. I felt compelled to, I really had to, include Sol in my final write up because this project would not have been this project with her in midst of her intense experience, and me on my own journey of becoming-researcher. I firmly assert that I would not have learned as much, or grown as much from this research experience, without the opportunity to work with Sol. Therefore, I put her and her experience in their rightful place, foreshadowing the transformation that was yet to come. It was almost as if, by keeping her experience in, I was able to render myself imperceptible as I faded into the background of the project over and over again.

Sketching an Initial Map of International Student Teaching

Braidotti (2006) asks the question about “which forces, desires or aspirations are likely to propel us out traditional habits, so that one is actually yearning for changes in a positive and creative manner” (p. 9). The context of International Student Teaching produces desires and aspirations that propel international student/teachers, like Sol, out of their traditional life and professional habits provoking them in a desire for transformational change. Due to the condensed, intense nature of the International Student Teaching program, Sol described experiencing what Braidotti (2006) might refer to as a transpositional,

transformational moment, a “qualitative or creative leap [that] takes the form of a change of culture: a transformation not only of our schemes of thought, but also of our ways of inhabiting the world” (p. 8). Sol inhabits the world differently after her experiences in India, and I inhabit the role of researcher differently having worked with Sol.

In this section, I have explored some of the assertions that I learned from Sol’s experiences. I began a diffractive discussion just 48 hours after she returned from India by asking her, “Do you feel like you got enough out of it with it only being five weeks?” Sol responded,

I definitely do. Because I went in to such a different place with so many new things and just, you know, I just feel like I got so much out of a short time because everything was so different. There was not a minute that I wasn’t learning something.

(Sol, 2015, February 13, final interview)

When I probed further into the intensity of the experience that she described, Sol spoke of her experiences on the threshold, and the encounters that required significant endurance,

There were some times that were like really hard that I was like, I’m not – you know, can I really do all of this. Because even in the United States, you’re going to have students that have really sad backgrounds and sad stories, and I think can I handle it, can I be a good teacher for them. There were some questions where I asked myself why did I choose India, why did I pick this, you know, why did I put it on my list?...There were a lot of those times. Just in some of the hard moments that I was questioning that. But even then I feel like I’m in the right career, there’s no question about it. Yeah, by the end of the time it was definitely affirming for me choosing an education future. (Sol, 2015, February 13, final interview)

While it was a challenging experience for Sol, it was also one that embodied the notion of professional transcendence for her. It helped her to think herself anew as she pondered her hopeful future as becoming-educator. Sol's clear and vivid descriptions of the intense nature of the International Student Teaching experience, and the transformations she experienced within that transpositional space, helped to set the context for my inquiries with the students in Costa Rica.

Another example of how Sol informed the analytical chapters, that follow this section, was when she described her experience of being the minority, of being the cultural other, which is a concept discussed using the data from Costa Rica participants in the Transactions section below. As her voice trembled, Sol explained,

It was hard. I mean it was definitely a relief to like walk back into the Chicago airport and not be the center of attention. Like just kind of blend into the crowd. It's just...like having my picture taken all the time, it just makes me uncomfortable, I just feel uncomfortable all the time. And it's just unpleasant to just be stared at or someone's to follow you with eyes while you walk, you know, the whole time. So I would say it made me feel uncomfortable most of the time. I started to get more used to it even though it was frustrating towards the end than I was at the beginning, but it wasn't like a comforting thing." (Sol, 2015, February 13, final interview)

What I take away from Sol's experience as cultural other is the intense sensation of discomfort and overwhelm that comes from being the "other," which enacted in her the Braidottian (2006) theoretical notion of experiencing difference differently.

In thinking with Braidotti's (2006) notions of the threshold and endurance, Sol was asked about the experiences that challenged her and pushed her to the edge of her comfort

zone. In her audio journals, as well as in the final interview, Sol mentioned a very uncomfortable incident that pushed her beyond her comfort zone that she asked me not to share in my dissertation. Her description of the incident haunts me to this day as it brought into focus for me what an intensely gendered experience International Student Teaching was for Sol, foreshadowing what would be an profoundly gendered encounter for the female participants in Costa Rica as well.

Braidotti (2006) spoke about the idea of living “life on the edge, but not over it” (p. 163). Some of the encounters that Sol had pushed her to the edge, while others such as the one I mentioned above, pushed her over the edge. One example of being pushed to the edge was Sol’s description of what it was like to be a gendered other in India. As Sol openly shared her understanding of the gendered nature of her time as a young woman in India, she said,

Yeah, I mean women are definitely viewed differently there. I saw that even in some of the college – in the classes I was in, in the college when they would make comments about women. Or arranged marriages but directed towards women. It was just – I would see a lot of that and like, because that’s definitely different here, you know. But it’s just the way I was looked at. And the way the other girls were looked at. I mean the guys were stared at too, but they weren’t looked at in some of the same ways as we were. And that part was really noticeable. So that was uncomfortable, you know, not something that I enjoyed. (Sol, 2015, February 13, final interview)

Once again, Sol mentioned the pain that she experienced viscerally in being different, othered, gendered, objectified and rendered extremely uncomfortable on a daily basis. This required of her a significant amount of endurance and developed in her an ethics of personal

and professional sustainability that she indicated transformed her both personally and professionally.

As we spoke about the social issues that she observed and encountered during her time in India, Sol shared that her experiences with the poverty and the caste system shocked and transformed her. In her audio journals, the refrain, “I just can’t process this. I am having trouble processing this,” can be heard over and over again. The moments when Sol had difficulty processing was when her nomadic subjectivity was being activated, and she discovered, not initially but over the duration, that she was in the process of becoming-educator in an affirmative and hopeful way. Sol shared specifically about her challenges in one of the schools,

In any culture where someone or kid can think that they’re so much less than someone else because of some system that’s been put in place, you know, telling them that they’re worthless. That’s just awful to me, because they feel like they can’t do – they feel like they can’t dream, they can’t have desires, they can’t have wants, they can’t go out and do things because they’re not worthy of it or they’re not good enough. And that’s really, really hard to see. It was really sad. (Sol, 2015, February 13, final interview)

As the nomadic subject, Sol struggled to process the pain, sadness, and frustration, and yet she continually worked to transform the negative sensations and affects she was experiencing on a daily basis into positive, hopeful affirmations for herself as becoming-educator.

One example of Sol enactment of the nomadic was when she was asked about how her perceptions of herself as teacher had changed, Sol responded,

I wouldn't say that they've changed, other than they've just been – what's the word? They've been – affirmed... you know, all kids are different and that they all have talents and they all have things they are good at and things they can accomplish and they just need the encouragement, you know, and support of teachers and not someone that's going to make them feel like they can't do anything, they can't accomplish something. So just having someone that is a cheerleader for them and that really wants the best for them, but also challenges them and helps them to think critically. But also, you know, to make sure that I am as diverse in my classroom as I can be to make all of my students feel comfortable and have prepared material that each of them can benefit from. (Sol, 2015, February 13, final interview)

This was a moment when Braidotti's (2006) theoretical notion of transcendence glowed in Sol's data. As she described the in-depth transformations India produced in her, Sol spoke of the lasting impacts she felt this experience would have on her as a teacher and on her future classrooms of the students. This was the moment when she was able to transform all of the negative sensations and affects described in her poem at the beginning of this section, into her positive, affirmative passion for being a teacher and working with children.

In speaking about the embodied and embedded nature of the International Student Teaching experience, Sol shared about the intensity that she experienced, and the in-depth transformation she experienced from within the threshold of intensity. Sol reflected,

It would just be nice if I had, you know, a settled stomach for once since I've been here, but I'm just gonna have to accept that's really not gonna happen because everything I've done has been nerve racking and new and different, definitely different. So yeah, I'm just yammering on here trying to get my thoughts out. There's

just so much that goes on, and there's so much to talk about. I find I have all this stuff racing through my mind, and then when I sit down to actually write or talk, I can't really find all of the words I'm looking for. And I don't know if that's because I'm still processing everything. It's hard; it's hard. It's definitely been the hardest thing I've ever done. But I know that I'm becoming a stronger person for it. So I guess I'm taking it day by day, and I'm enjoying growing. And know I will enjoy very much getting back into the States and home. That's really exciting for me that that time is getting closer because this has been long for me. But I'm learning a lot, and that's what matters. (Sol, 2015, January 25, audio journal)

This journal entry exemplified the transcendent moments of psychic shift that occurred for Sol over the duration of the experience. She came to realize that she was no longer being held painfully in the threshold, but rather beginning to pass through it on her way toward becoming-educator.

This acknowledgement indicated a mental shift for Sol – she was finally able to find affirmative positivity and a tiny bit of cautious optimism in the experience. Even though, in the description above, Sol was still being pushed and stretched to Braidotti's (2006) "life on the edge," (p. 163) teetering at the precipice, I could see that edge was getting further and further away from her over the duration of the experience. She was building up her endurance and I would argue that what Sol was experiencing in this moment of transformation was a nomadic ethics of sustainability.

In reading Sol's reflection above, the comment about her "enjoying growing" glows, a hot-spot (MacLure, 2013) of false performativity, or what could be perceived as cliché positivity, was really just a modest helping of positive-talk and a moment of attempted self-

affirmation. Either way, Sol's vignette served as such a vivid description of the embodied experience of International Student Teaching in India. In thinking with phrases like "a settled stomach for once," you can hear her stomach burbling and gurgling from anxiety; or a phrase like "I'm just yammering," and you can hear her voice stuttering, stammering and shuttering as she tries to form a coherent thought and then force the words out of her mouth; or descriptions like "racing through my mind" and "can't really find all the words," and you can imagine her stunned silent with the inability to transfer her multitude of thoughts into a coherent written or spoken vignette. Then at the end of all of this intensity and affectivity, you can picture Sol straightening up and standing taller, a bit more confident than before and saying but "I'm becoming a stronger person for it," with this being another moment when Sol enacts Braidotti's (2006) notion of transformation.

This exploration of Sol's transformative experiences in India foreshadowed many of the concepts and notions explored in the analytical transpositions to come. As Sol describes her last moments of International Student Teaching in India, the transformative nature of the methodology and analysis enacted in this inquiry, glowed brightly for me as the researcher. Sol's words shone brightly, as hot-spots in the data, for me as she closed our experience together,

Today is my last day in India. There are so many different thoughts and emotions running through my mind right now that I am not even entirely sure where I should start this blog post. It definitely has felt like 5 weeks, I wouldn't say that the time flew by just because of everything that I have seen, done, smelled, and had to process during my five weeks here. However, it has been a once in a lifetime, life-changing experience in so many different ways. To start, I traveled 8,000 miles across the

world with 5 other people that I only met when we were told we were going to India. For those of you who know me and know what a homebody I am, this was definitely something on the completely other side of my comfort zone. In fact, nothing that I did while I was here in India was inside my comfort zone, and I wouldn't change a thing. I learned more about the person that I am during these 5 weeks than I have over the 4 years I have spent at Stoneybrook State University. Don't get me wrong, Stoneybrook State is a wonderful school and it is because of Stoneybrook State that I got to have this experience. But something in me changed while I was here. I developed an entirely new perspective of the world, one that I really had only ever pictured in my imagination. I learned that I am a strong, self-sufficient individual who can make a difference, and will make a difference. But most importantly I learned that with a little love, encouragement and some smiles I can make a difference in a child's life. (Sol, 2015, February 12, International Student Teaching program blog post)

This blog post evoked the sensation of Sol standing in the threshold between India and her future as becoming-educator. She takes a moment to glance back, shocked at where she has been, and then from this in-between space in the threshold, she leans forward toward the horizon of her future; a collectively foreshadowed future; more hopeful, affirmed and prepared to enact in-depth transformation, difference, and change.

A Poetic Interlude: Endurance - Toward a Nomadic Ethics of Sustainability

This diffractive interlude is taken from Sol's audio journal entry on 1/22/15 insert to diffract both the light and dark spaces intensity in the International Student Teaching experience, for the research participant, Sol, and I as we engage in the research journey together.

So I'm not really sure what's going to come of any of this. All I can think about right now is going home and wishing I had picked some other placement and I know that sounds bad. I'm not trying to make it sound bad. It's just that this one is not like what the others are experiencing. It's so hard and it's so painful to see things and it's so hard to process things and there's so much going on and so many smells and it's just I don't know how to get through it and I talked to my parents and that's great, but the more I talk to my parents too the more I miss home.

So I'm just kind of a mess and I don't feel like I'm really – I feel like I might be sort of alone in this. Nobody else has talked like this. So I kind of have to keep this opinion to myself, but I'm just definitely having a hard time, definitely ready to get home and really get into my teaching because I feel like right now I don't even – I mean I know I'm learning a lot. I'm learning so much and it's like everything is a constant learning experience and I know that I'm going to have this new global outlook on life when I get back.

It's just that there's so much going on around me and so much going through my mind every second that I just can't relax. I can't be comfortable where I am. I can't be happy. I can't do so many things because there's so much going on and that's just become inherently difficult for me I guess. Really it's just a lot and I feel like I'm just babbling right now, but it's like when I come home or come here and I'm trying to process things, I can't. That's why this is so broken up because I'm so – I can't even tell you what I'm thinking right now because my mind is so messed up. My mind is so scrambled and racing through so many different things that it's just so challenging and it's just a lot. So I don't really know. I've just got to take some deep breaths and relax I guess, but it's hard for me to because I can't relax. I'm hoping that I can do my job and do my job well. I just I feel like I'm failing because of

this communication barrier and because everyone's confused with what my major is and so I'm not being placed in the most beneficial places and I just – I'm so exhausted mentally right now.

I'm hoping that things are going to start speeding up for me because right now I feel like these days drag on and on and on and I'm like counting the seconds until I get on that plane and go home because everything's so much for me to handle and I feel like I've been here for two months already, but that's because I've seen so much I guess and so much has happened and so it just feels like I've been here a lot longer than I have, but I'm just hoping that this will somewhat pass so that I can enjoy my time or get through it.

Transposition VI: Transits – Becoming *Potentia*



Figure 28. A Triptych of the Nomadic Subject.
Painted by Jessica Gilway to represent the transits of the nomadic subject.

Transits

A poem written by Jessica Gilway

Life on the edge, but not over it,

Politics,

Host Family/Host Country Interactions (?)

Ethics (sustainability?)

Stretching research subjects to outer boundaries of their capacity to endure

Push, Pull

Comfort zone (outside, beyond)

Open/turn into thresholds of becoming

In-depth transformation/Metamorphoses

Potentia

A LOT

Overwhelming

Homesickness/Culture shock

I don't know

Home.

Subjected, positioned as
student

student/teacher
international/intra-cultural/student/teacher/traveler/language learner/cultural
other/privileged minority/adult?
Producing multiplicity, rhizomatic tendencies, nomadic moments,
affirming TEACHER
graduation then celebration
teacher?
Becoming Leading Subject!
Subjected, positioned as
Student
Relational/Sensational/Affective
Traveler/student/young woman
International/student/teacher/nurse/adventurer/female
Teacher/student/learner/bilingual being/emergent leader
International teacher/leader/traveler/volunteer/life partner
Teacher/Student/Leader/Administrator/Mother
Student/teacher/Leader/Researcher/mentor/Mother/Spanish-
speaker/Experienced traveler/listener/Arctographer
Finding home in the permission to roam,
A hopeful nomad.

Becoming many,
Iterations of me,
Becoming collective, community, we,
Becoming materiality.

Ethnographic Interlude: The Blindfold Has Slipped

Blog Posted by: Tranquilo on 2015, April 25

Well here we are, one week left in Costa Rica. It only just dawned on me that I have four school days left at Escuela Sabanilla, and I'm not sure if I'm happy or sad about it.

Long trips to other countries always seem to end like this.

Around the four week mark fatigue sets in in a way that is difficult to describe. It's a kind of fatigue that has nothing to do with how much sleep you get. At this point, poems of ordinary scenes back home appear magically in my head. They're the sort of poems that I would never think of while sitting in my comfy chair overlooking the pond from my room. The

best poems come from a deep rooted sense of longing, when even the beige lamp that has sat next to your bed for years has a song waiting to come out of it.

When I'm first enamored with another country, fresh off the plane, and ready to explore, I can barely remember the color of my bedsheets back home. But, as the new car smell starts fading, vivid visions of the crusty old rose vine or the smell of the giant gardenia bush in the backyard break into my consciousness without warning. At the same time that these peeks of life at home start coming back, the full painting of the trip begins to come into focus like an impressionist painting. All the seemingly unrelated events, thoughts, and experiences of the trip start to make vague shapes on the canvas as the memories move from short term to long term storage. This is when the urge to write cheesy cliché blog posts like this one hits like a freight train.

The act of writing one of these is a bizarre form of sharing. It's like writing a diary for yourself, then leaving it open to particular pages on the dining room table where your little brother can see it. If you're conscious of the fact that it will be public, you can't say what needs to be said. However, if you keep it to yourself, other people can't learn from your experiences (and you can't pass student teaching either).

So here I am, feeling hopelessly cliché while trying to talk about how profound of a change traveling Costa Rica has created. In a way, I feel like I'm writing a testimonial ad for the next batch of doe eyed Americans who jump into this experience with their purse half full. But, to be honest, I don't think I could write that. This experience has been challenging in ways I would never have expected, and easy in the ways that it should have been hard. During this trip, I've learned more about people than culture. I didn't have that aha moment from the movies where the naïve American finally understands their place in the world and

takes to calling the US “the states” (which everyone does). What I have learned is how differently I see the world from people who go to the same school and have the same major.

Yes, this has been a good experience. It might not be the experience that was described to me, but I don't think I would have learned as much if it had been that way. The most I would have gotten out of that would be Spanish better than it is now. Instead, I learned the way the world really seems to work. The blindfold slipped a bit, and I saw some of what I expected I might see. But I also saw bonding that doesn't happen under perfect circumstances and people and teachers who truly care and understand their own shortcomings. Besides, if nothing else, at least I have more material for writing about.

Capturing Multiple Subjective Transits

The poem and Tranquilo's blog entry that begin this section were positioned here to show, rather than tell, the reader what the multiple transits that both the international student/teacher/participants, and the researcher experienced within this inquiry. The poem captured my jolting transits between theory and practice, method and analysis, as the participants and I collectively enacted the emergent methodology of trans-casting described within this section. Tranquilo's blog post captures the multiple subjective transits that he experienced and shared in the form of audio journal entries and blogs throughout the five weeks of his International Student Teaching experience. Reading Tranquilo's blog helps the reader to realize that he is the “subject...[in] ‘trans’, or in transit, that is to say no longer one, whole, unified and in control, but rather fluid, in process and hybrid?” (Braidotti, 2006, p. 9). What Tranquilo's blogpost and my poem attempted to capture were our collective transits as we worked to endure the experiences of becoming-research-subject, and becoming-researcher together.

“Life on the Edge, But Not Over It”

Braidotti (2006) spoke of living life on the edge, but not over it. She evokes the image of standing on the edge of the abyss, needing to either leap over the abyss thus transposing oneself, or to recede from the edge with the help or assistance of the collective community. Braidotti (2006) reminded us that the “capacity to endure [these moments on the edge] is collective, it is to be shared. It is held together by narratives, stories, exchanges, shared emotions and affects... It is a moment in a process of becoming” (p. 199). The transits are the journeys to the edge of the cliff, sometimes over the cliff, sometimes across the cliff hurling toward the other side, and sometimes slow descending or drawing back from the edge. All of these transits are transpositions; moments of *potentia*, described by Braidotti (2006) as positive power and potential, making space for becomings. Transits of this nature, and at this level of intensity, require the collective endurance Braidotti (2006) spoke of above. Transits, like International Student Teaching, are not for the faint, or weak of heart, for sure. By nature of the fact that they endured five weeks of International Student Teaching in a foreign country, the participants in this study showed that they are made of some tough stuff. As nomadic subjects, they weathered the multiplicity of transits that one experiences in the day-to-day life of living, working, and learning in another country, another culture, another language, another location, and in relation to so many others.

In thinking with the notion of transits in International Student Teaching, a few questions arise, “What are the transits that international student/teachers experience? How do they speak about these transits, and what sensations or affects are produced by or from within these transits? How are these transits held, processed, or documented by research participants – or in other words, what modes of transportation do they use as they transit them?” The

answers to these questions surprised me – this analysis of transits became not about the product; which would explore what occurrences or experiences produced the transit, what was the product of the transit, or what happened to participants upon having experienced a transit. Instead, the transits became about the process, the act of transportation, the transiting across time, space, and relationships, overseas, and with theoretical undertones.

From the data emerged a glowing analysis of how audio journals (trans-casts), blogs (liminal projections), and written journals (vented containers) evocatively captured the sensations and affects of International Student Teaching in vibrant, brilliant colors. The multiple data collections of daily audio journals, written journals, and weekly blogposts became so much more than data collection methods. Instead they became representations of the transits that the participants experienced as they engaged with these methods. As participants used the audio journals, they trans-cast, or projected themselves forward; the blogs became projections liminally caught betwixt and between (Turner, 1964) their obligations as students and their experiences as teachers; and the written journals became leaking, fluid containers that provided contextual space for the International Student Teaching experience. These uncommon modes of transportation, facilitated the transpositioning of multiple transits throughout International Student Teaching, and took on lives of their own and became so much more than method. The trans-casts, liminal projections, and vented containers became, and are still in the process of becoming as this analysis comes to bear, thresholds, liminal spaces, and contexts where *potentia*, participant's positive power, is activated and initiated. A little black and grey box with a micro phone attached, a Drupal university website serving as a blog portal, and a word document. Those images are the hardware and software of the assemblage of transits that produced multiple

transpositions of the subject, and the process of becoming *potentia* within this dissertation project.

Thinking with Theory in the Threshold

How do hardware and software become a threshold? Through the interaction of theory and data. As I engaged in “thinking with theory” (Jackson & Mazzei, 2012) in this analytical section, I worked to bring my traveling companion Rosi Braidotti to bear on the notion of transits in the experience of International Student Teaching. Repeatedly combing through Braidotti’s (2006) theoretical provocations, in her chapter entitled “Transits” in her book *Transpositions*, evoked the following Braidottian Nodes of Inquiry, otherwise known as analytical questions: How do research participants experience International Student Teaching as “life on the edge, but not over it,” (Braidotti, 2006, p. 163) as a deeply compassionate, ethical and political experience? As well as, how does *potentia*, or positive power, serve as a way of stretching research subjects to the outer boundaries of their capacity to endure, pushing them to open so that they turn into thresholds of becoming? How do they experience these in-depth transformations or metamorphoses?

This process of thinking with theory using analytical questions required the plugging in of data into theory and theory into data (Jackson & Mazzei, 2012). As these Braidottian analytical nodes of inquiry emerged, I plugged them into the experiences of the International Student Teaching participants, and then found myself plugging the experiences of the International Student Teaching participants back into the theory. The cartography of transits that emerged from this plugging in produced a conceptually creative figuration of the nomadic-subject-ethically-and-politically-in-transit.

As I began this analysis, I found myself skeptical of the technology that produced, as well as captured, such sensational intensity, think back to Sol's descriptions of her vividly and viscerally intense experiences in India, and affective potentiality, once again think back to Sol's aspirations toward a hopeful future as becoming-educator. I began by inquiring suspiciously, "Do audio journals, written journals, and blogs facilitate transits and activate *potentia*?" The answer was a resounding "Yes!" But how do they facilitate the transits and activate *potentia*? The trans-casts, liminal projections, and vented containers captured moments of intense sensation and affect – moments of laughter, crying, ranting, silliness, frustration, overwhelmedness, inappropriateness (Reed, 2015), etc. In other words, they transposed the art of living intensely. Which begs yet another question - What type of subject engages in the art of living intensely, in 'life on the edge, but not over it?' (Braidotti, 2006, p. 163) – and the theoretical situated answer is Braidotti's nomadic subject – or in the case of this inquiry, the international student/teacher. Braidotti (2006) describe this subject as, "bent upon enduring in space and time," then goes on to describe the nomadic subject, of International Student Teaching in this case, as "structurally not-One, dynamic and driven to empowerment (*potentia*): she or he is on the go, following tracks or sounds or lines which she or he may never have seen before, yet whose consistency is anything but coincidental" (p. 176).

International Student Teaching participants endure the intensity of these transits throughout the experience. In thinking back to Tranquilo's poetic interlude that began this section, we are reminded,

That these random patterns and the mobility of flows and affects are the real motor of nomadic subjectivity. To describe these forces as 'hidden' is ironical at best, because

they are self-evident and easily accessible, on the surface of things. The only difficulty is the process of learning how to sustain them: how to compose them in a manner that allows the subject to express the best of him- or herself, stretching to the limit, without snapping. Negotiating thresholds of sustainability is what is at stake in nomadic processes of the becoming. (Braidotti, 2006, p. 176)

In thinking about Braidotti's (2006) notion of "the edge," participants described the International Student Teaching experience as difficult, frustrating, overwhelming, tough, hard, a lot, etc. As they were pushed to the edge over and over again, they acknowledged the precarity of standing at an abyss, and then by acknowledging it, the abyss below did not seem quite so perilous,

I feel like in the end there's going to be so many things that I'm going to be able to take away from this experience that help me, um, better understand myself personally and professionally, so I'm – that in the end, it'll all be worth it. I hope so, because right now, it is just, it's pretty tough...it's just a very tough situation. (Alegria, 2015, April 9, audio journal)

Why think with the notion of transits? What is the purpose and function of the transit tools that are engaged in this section? Audio journals, blogs, written journals – they are all about cartography - about mapping the metamorphoses and transformations; capturing the moments when the negative are transformed into positive passions; affirming pathways that activate *potentia*; and charting courses toward new becomings.

Reconceptualizing Reflective Practices as Diffraction

When I first envisioned the idea of having the student/teachers keep a reflective journal, I thought of having them do it in writing. I even received advice that I should have

them do their reflections in writing because it would be easier for me later – I would not have to transcribe their reflective responses. However, I could not get past the ethical concern of adding too much to the student/teachers’ plate during their busiest and most stressful time of year – student/teaching. As I imagined other ways for student/teachers to be reflective, my mind jumped to thoughts of Skype and I imagined them keeping a video diary. However, the video diary felt almost too intimate and personal, and the flip cameras themselves were too expensive for me purchase them. Then inspiration struck. In an informal conversation with one of my committee members, the idea of having participants keep a daily audio journal using a digital voice recorder came to me. She mentioned that when she was doing her student/teaching she could not imagine adding one more thing onto what she was already required to do, and recommended that whatever I had them do as a daily reflection should something really easy, almost intuitive, or natural for them to complete. Also at this point in the development of this inquiry, I had come to realize that I was asking a lot of my participants in terms of time and data production, therefore, it was ethically important to me to be considerate of the research participants, enacting an ethics of sustainability in not wanting to unduly burden them, or make extra meaningless work for them.

Using digital voice recorders to keep daily audio journals was the best solution to the complex problem of finding a sustainable daily reflective practice for preservice educators. An in-depth inquiry into the literature surrounding student/teacher digital media usage and reflective practices revealed no evidence that reflective audio journals had been used before in this way or for this purpose. This was “conceptual creativity” (Braidotti, 2006, p. 202) enacted. Even more pragmatically, the recorders themselves were affordable and the file transfer was easy. While I wouldn’t be able to see the participants face to face each day, I

was able to hear their voices and engage with them in an affective, embodied way throughout the experience.

For purposes of this discussion, I want that clarify that I used the word embodied, and engaged with the notion of embodiment as explained in Braidotti's (2006, 2011) description of feminist, poststructural embodiment; "the mutual interdependence of bodies and technologies (that) creates a new symbiotic relationship between them" (p. 37). The "cyborgs, or techno-bodies" that Braidotti (2006) described as she spoke about embodiment are subjects in a "complex web of dynamic and technologically mediated social relations" that inaugurated "new ecologies of belonging" (p. 37). For the purposes of this study, the new symbiotic relationship between the recorder and the research participant is best described by one participant when she says, "Oh my gosh, I just accidentally kissed my recorder – ewh!" (Flor, 2015, April 13, trans-cast). She was holding the recorder so the close (symbiosis) that they accidentally shared an intimate, yet unintended kiss.

The cyborg, or techno-bodies (Braidotti, 2006) become the research participants as they produced their daily audio recordings – one participant even said he felt like "Captain Spock, or Captain Kirk" from Star Trek as he sat around and talked to his recorder. He even went so far as in his final audio journal entry to begin by saying "Captain's Log – Final Entry" (Tranquillo, 2015, May 7, trans-cast).⁴ The technologically mediated relationship (Braidotti, 2006) I speak of is the one that emerged in the digital, liminal spaces betwixt and between researcher/research participant/audio recorder/audio recording. As one research participant mentioned,

⁴ For the reader who did not grow up watching the series Star Trek, this was the way that Star Trek ended most episodes with Captain Kirk sitting in the Captain's quarters and completing his captain's log. I remember vividly how Captain Kirk would lounge in his captain's chair, press into a button, and speak into something that resembled the recorders that the participants used in this study.

It felt like we were saying stuff, and someone – it felt like I was talking on the phone to you because I knew what you would say to the things I was saying... so it was just nice because it felt like we were talking, and somebody was listening. (Flor, 2015, May 7, final interview)

I would argue that the audio recorders inaugurated Braidotti's (2006) new ecologies of belonging for both the researcher and research participants collectively. Talking about embodiment as a transit for research participants is important because the use of the recorders as a transformative experience emerged organically. The audio recorders were a solution not born out of careful consideration of the literature, but instead out of the pragmatic and practical respect for cost, logistics, impact on participants time and energy, and ease of organization and implementation. In other words, I had no idea what an embodied experience this emergent methodology would become.

Pragmatically, my next step was to recruit participants and write a grant to purchase the recorders. After I had written and received the grants for the recorders, solicited participants, and purchased the recorders, I made a transit back to literature again, and reviewed the bodies of literature that speak about reflective practices for preservice educators during field experiences, and about the use of digital technology to facilitate those reflective practices. (Billingsley & Scheuermann, 2014; Elkins & Hickerson, 1964; Hixon & So, 2009). An in-depth inquiry into the literature surrounding student/teacher digital media usage and reflective practices revealed no previous evidence of reflective audio journals having been used as diffractive tools in this way or for this purpose. This careful review of the literature therefore indicated that the proposed method of reflective data collection was an innovative, albeit labor intensive (I will offer a suggestion later in this section on how to make it less

labor intensive), approach that opened up a transpositional space for international student/teachers to actively engage in regular, reflective practices, or transits, with regards to both their personal (Heydon & Hibbert, 2010; Schoffner, 2009) and professional experiences overseas. Each day the student/teachers would engage in a diffractive transit, transporting themselves across the digital airwaves and into my computer, as they either recorded an audio journal, or wrote an entry into their written, then sent it along to me. Each week they enacted a more public and permative transit back into the educational world of being a student to post their required university blogpost.

Digital Voice Recording as Methodology, Becoming “Trans-casting”

With the profusion of digital media we have available to use in terms of low-cost mp3 recorders, and voice recognition software such as Dragon Naturally Speaking, using a simple audio recorder as a reflective tool feels antiquated or almost obsolete. With all of the social media, blogs, dictation software, etc., at our fingertips, it is almost difficult to think about going back to the use of the tape recorder, or a digital audio/voice recorder, as a meaningful and reflective tool in teacher education, particularly in the unique, liminal space of International Student Teaching. Yet if we make a transit back in time, Elkins and Hickerson (1964) spoke about the important role of the tape recorder, the historical iteration of the modern mp3 player, in teacher education. Digital voice recorders are the modern version of the 1964 tape recorder, but much more portable. Elkins and Hickerson (1964) spoke about how the tape recorder could be used as a professional reflection tool in the classroom. In their study, teachers were given the recorders for a whole semester and they could use them as they saw fit. Teachers could playback their tapes and listen to themselves and learn from what they heard, which was surprising similar to the way that my participants came to use the

digital video recorders in this study. Using the almost antiquated techno-transit of voice recording proved to be surprising useful, supportive and generative.

Bruntz (1958) also argued that there was value for a teacher to “hear yourself [themselves] as others hear you [them],” which was enacted by teachers listening back to the tapes of themselves teaching. All of the research participants in this study acknowledged that they did go back and listen to themselves, and they were surprised at what they heard. As Bruntz (1958) argued, there is something powerful and uncomfortable about having to listen to yourself as other hear you. Nowadays, the literature indicated that teacher educators preferred to use video recordings or audio recordings in a very structured way to allow for teachers, or student/teachers, to receive professional feedback about their lessons, or teacher educators engaged in the practice of having teachers complete a video or audio recording of themselves teaching, review it, and then evaluate it using specific criteria for the effective implementation of pedagogy, classroom management, etc. (See Hixon & So, 2009 for a literature review of current technology-based reflective practices being used with preservice teachers). While the practice of audio and video review can serve as a form of professional critical reflective practice, that was not the purpose of the recorders in this study.

As I mentioned above, the most common and typical use of digital voice recorders in educational research, and particularly within field experiences, is recording the audio of what happens within in the classroom, and playing it back, allowing for structured pedagogical reflection and evaluation (Hixon & So, 2009). Furthermore, within the broader body of educational literature, the closest thing I could find that was similar in nature to process which I enacted with the audio journals and participants were the ideas of “process recording” (Graybeal & Ruff, 1995), “digital-storytelling” (Robin, 2008), and

“audioblogging” or “podcasting” (Huann & Thong, 2006). All of these reflective practices had similar qualities in that they were employing digital technologies in an educational setting with preservice teachers for documentation purposes. “Process-recording” is a verbatim report using a voice recorder of the transaction between worker and client from the point of view of the worker (Graybeal & Ruff, 1995). I could stretch and say that in this study I had students engage in a form of reverse process recording where they gave me a verbatim report of their multiple transits as subjects between students/teachers/group members/etc. However, this audio methodology did not quite fit that description. I also explored the generous body of literature surrounding “digital-storytelling,” which can be defined as a teaching and learning tool that employs audio and visual digital technologies to capture the multi-media stories of researchers/participants/students (Robin, 2008). While the instructional use of student-generated voice recordings in K-12 classrooms is a common way for audio recordings to contribute to digital-storytelling projects, this project did not really set the intention forth, as digital storytelling does, to tell a story using both the audio and visual digital media.

Finally, “audioblogging” is “formed by combining ‘audio’ with ‘blogging.’ Audioblogging is an extension of blogging, where bloggers substitute the bulk of the text posts with voice recordings” (Huann & Thong, 2006, p. 1) and “podcasting,” which combines “iPod” and “broadcasting” refers to digital audio media being distributed publically via the Internet or Rich Site Summary, or RSS, feeds (Huann & Thong, 2006, p. 2). While this study did not engage a pure version of either audioblogging, or podcasting, what I enacted with participants within this study was a combination of “audioblogging” where the participants created daily “posts” using video recorders, and “podcasting” where

they shared their newly created digital media with an audience of one – me, the researcher. In a way, what the participants were doing was audio-casting.

However, based on the fact that I was investigating subjectivity in this study, I scaffolded student/teacher reflections to capture moment of transpositions and becoming, and to offer a partial glimpse into International Student Teaching as a liminal, or middle, space, where subjects undergo transits betwixt and between (Turner, 1964) the multiplicity of subject-positions (student/teacher/research participant/cultural other/linguistic other/gendered other/) that they occupy throughout their experience abroad. Therefore, I decided to call what the student/teachers did with their audio journal reflections about self and school *trans-casts*, because student/teachers broadcasted projections of “self” out across space (hence the trans) to me, their intended audience, in an act of *transit*.

The notion of a “trans-cast” aligned with the poststructural notion of the non-unitary subject (Braidotti, 2006), as it provided a glimpse of a partially formed subject occupying multiple subject-positions simultaneously within the artificially created space of a 15 voice minute recording. In order to provide an example of the non-unitariness of the partially formed subject, I return to Sol’s audio journal recording on endurance from 2015, January 22, that concluded Transposition V..In that vignette, Sol explained,

It’s just that there’s so much going on around me and so much going through my mind every second that I just can’t relax. I can’t be comfortable where I am. I can’t be happy. I can’t do so many things because there’s so much going on and that’s just become inherently difficult for me I guess. Really it’s just a lot and I feel like I’m just babbling right now, but it’s like when I come home or come here and I’m trying to process things, I can’t. That’s why this is so broken up because I’m so – I can’t even

tell you what I'm thinking right now because my mind is so messed up. My mind is so scrambled and racing through so many different things that it's just so challenging and it's just a lot. So I don't really know. I've just got to take some deep breaths and relax I guess, but it's hard for me to because I can't relax. I'm hoping that I can do my job and do my job well. I just I feel like I'm failing because of this communication barrier and because everyone's confused with what my major is and so I'm not being placed in the most beneficial places and I just – I'm so exhausted mentally right now. (Sol, 2015, January 22, audio journal)

Just encountering and reading Sol's trans-cast of her plea for help and understanding, from across the miles, is emotionally exhausting. The power of the student/teaching experience that produces this moment of transposition pulsates and pounds like the rhythm of an intensely beating heart. As Sol trans-casts here and in the vignette above, she captures the rhizomatic, nomadic transits that she experienced on a daily basis as she worked to navigate and negotiated difficult difference and intensity while International Student Teaching in India. After the participants recorded, like Sol did above, then they offered their "trans-casts" up to me, across the Internet, as a snapshot of their imperceptible selves in that moment, immersed in the experience.

The Emergent Methodology of "Trans-casting"

My reflective concept engaged within this student was that student/teacher/participants would use the digital voice recorder, a little hand-held Olympus, model number VN-722PC, with about 130 hours of memory stored on a microSD card, to keep a daily audio journal of their personal and professional reflections throughout the experience. I requested that they record, or "trans-cast" everyday, if possible, and if not, as

often as possible. Because my project engaged the theoretical notion of subjectivity and how it was produced differently within the International Student Teaching experience, I asked student/teachers to reflect on whatever they felt was relevant or pertinent at the moment that they were recording. I intentionally left the space open for student/teachers to include personal and professional reflections of their selection, and did not provide them with a script or prompts. I really just wanted them to let their minds go free and use the diffractive context of the audio journal as a space to explore their feelings, emotions, whatever came to them from within the experience of doing International Student Teaching. While I did not deliberately scaffold it, it was my sincere hope that they would do some cultural processing, some professional processing, personal processing, and so on.

After receiving their audio journals, a few of the students were intimidated by the openness of the reflective space, so they asked for prompts. I provided them with some very open-ended prompts found in Appendix G, and as they admitted in our interviews none of them ended up using the prompts, instead they learned to just talk to the recorder. After the student/teachers got past the weirdness of talking to a little box, they had plenty to say, and their recordings became a surprisingly natural one-sided conversation, which is exactly what I was looking for and hoping for. I wanted them to talk to me as if I was in the room, as if we were sitting and having coffee together, and I told them that I would sit on the other end with a mug of coffee/tea, and listen once I received the recordings. I shared with them that my goal was to listen to their recordings within three days of receiving them and most of the time I was able to honor this agreement. The only time it took longer was when technology issues delayed them in sending the recordings to me due to slow Internet and uploads.

My original intention was for the student/teacher/participants to record between ten and twenty minutes a day, but that was honestly a somewhat arbitrary amount of time that I selected based on my own efforts to maintain a daily journal practice for 15-20 minutes a day. I remember thinking after I listened to one of the few twenty-minute recordings that I should have tested it out and recorded myself before I set those parameters because twenty minutes was both a very long time to record, and a very long time to listen. As one of the participants noted

these recorder things are nice, in a way, it is like almost an excuse, um, a good reason to have to be alone and just kind of like think about stuff and like how things are going which I really appreciate and it's nice being able to talk, because I'm much better at rambling when I speak than when I write. So I feel like I am probably getting more out than if I would if I was just writing this all down (Yawn. Big Yawn).

(Tranquillo, 2015, March 30, audio journal)

As Tranquillo explained the responsibility of having to record created a space where the act of taking time to engage in self-reflection was privileged. He also spoke about how it was easier for him to just ramble and speak, and he felt that he was getting more out because he was able to speak out his thoughts, emotions, ideas, and reflections, and have them held materially, as a transit through the physical, liminal space of the audio recorder. Tranquillo spoke of the trans-casts, as a techno-transit, as he explored the technology-human entanglement, thinking with the idea that the technology and the participants co-created the space for reflection, which became a deeply affective, embodied space.

“Trans-casting” as a Threshold

As I listened to the audio journal recordings, I began to realize that while my original intent was to open up an emergent reflective space for the participants, something much more, both richer and deeper, had happened. Through the use of this methodology, the results of which were both exciting and unexpected, beautiful and unintended, participants produced a daily account of their transits as an international student/teacher. The production of a “Trans-cast,” rather than a podcast, as a method to render their experiences momentarily perceptible, created an opportunity for a bearing-witness to multiple lines of flight and nomadic becomings (Braidotti, 2006). These “trans-casts” created an in-between space, of liminality and marginality, that held both the personal and professional dialogue that we traditionally call “reflective practice.”

The practice of keeping a daily audio journal and casting it forth, like a fisherwoman with a reel and hook being cast out into the lake and shared with the fish, held student/teacher/research subject and researcher/listener/confidant in a liminal space betwixt and between the threshold. When I think about the threshold and “trans-casting,” I think of fishing because once the line is cast, you are held in liminal space, until you either decide to reel it in and cast again, or a fish bites the line making a startling and exhilarating relational connection across the distance. Mazzei and Jackson (2012), in thinking with Gale and Wyatt’s (2009) *Between the Two*, speak about this figuration of the threshold as “producing...between-the-two” because in the threshold “we meet in that in-between space, a space of shared deterritorialization in which we constitute one another” (p. 449). The fish and fisherwoman constitute each other in the shared space of the cast.

In continuing to think with thresholds and liminality, Wood's (2012) discussion of the use of blogs as "liminal space" where student/teachers are situated at the "threshold" was directly applicable to this project, because as I came to realize, in those first days of listening to their daily audio journal trans-casts, the audio journal/recordings/recorders were in assemblage with each other, situated in liminal space, where student/teachers found themselves located in a threshold. In this study, the shared deterritorialized space in-between the nomadic subject positions of student, teacher, and/or research participant was the space created through the daily practice of student/teacher/research subjects recording their reflective monologues on a small, hand-held Olympus digital voice recorder. Then as those recordings were broadcast forth through the use of various data sharing platforms such as Filelocker, Dropbox, Google Drive, and even email when all else failed, I also experienced a transit as I entered into the liminal digital space/digital threshold where the trans-casts were being temporarily held, and actively engaged with them from my subject-positions as researcher/listener/confidant/former international student/teacher.

Being in the threshold together, the participants and I engage in the process of becoming, producing ourselves anew through our shared experience with the temporary trans-cast. Therefore the audio journal recordings became a shared, deterritorialized space. A shared digital space where we were held together both somewhere and nowhere at the same time, suspended in the threshold, in a passageway betwixt and between our different subject-locations (reflected above as teacher/student/research subject/researcher, etc), our different geopolitical locations (Costa Rica, India, North Carolina, cyberspace), and the physical, materially embodied locations of speaking, listening, sending, downloading, and transcribing. So many transits – transits all the time.

As one of the participants, Tranquilo, mentioned above, the audio journals created a very different space than the more mundane, and common practice of keeping a written journal. Most educators are aware of what happens in terms of the metacognition that comes with a written journal or a blog – the writer carefully agonizes over every word they will include in the journal entry or post, knowing that someday other eyes will see it. As a juxtaposition, the audio journal allowed participants to just pour out whatever they were thinking or feeling, which created a very different space for reflection – a diffractive, liminal, in between space.

One participant, Flor, also mentioned in her final trans-cast how the audio journal created a qualitatively different reflective space,

I've always wanted to be one of the people that can journal and write beautiful things in a journal but after this audio recording experience, I'm definitely considering keeping some kind of journal or like diary because I do think this is a really good way for me and even like a professional development type thing, developing my reflective practice [said in a poetic, inspired voice], ummm, I definitely think this is a good way for me to check in with myself really and see how I'm doing, see what kinds of things I'm picking up, and I think I'd be more frank with myself on an audio recorder than in a journal. Because I feel like journal writing should be a really romanticized picture of life. And my voice changes, like, my words, my choice of words change from when I speak to when I write um cuz when I write I feel like somebody else is gonna read it and when I talk I don't feel like anyone else is going to read it. (Flor, 2015, May 5, trans-cast)

Just as Flor so eloquently explained, first we think about something, then we think about how we are going to write about it, and formulate the words in our head, and then as we finally write about it we censor, we hold back, and we contain our thoughts. We think to ourselves, “I can say that. That sounds good!” or “Oh, I can’t say that at all. Can’t write that!” As both Flor and Tranquillo mentioned, this type of censor did not happen the same way as they cataloged their daily transiting using the audio journal, trans-casting all the way. The audio journal instead captured rich and vivid tidbits from that particular moment of their experience allowing me, the researcher, to hear everything in the detailed minutiae of daily life - a cell phone charging, dogs barking, someone walking out of the shower naked into the room and gasping in surprise to find the room occupied by another student holding a recorder, all of the many moments of wonder (MacLure, 2013) in everyday life living, learning, and teaching abroad. I would argue that the deeply affective experience of audio-recording, or trans-casting, and listening allowed for a more embodied, material exchange in the threshold between the researcher and research subject/ international student/teacher. In looking back on one of my own diffractive memos, as I tried to work out the implementation of this methodology and played with own use as researcher of the digital voice recorder, I mused in one of my own diffractive memos,

When we are talking with someone, a colleague, a friend, a little black and grey box, we will say anything. We spill the beans. At first it feels a little weird, however, with Siri and other voice recognition technology we have become accustomed to speaking to our technology as if it were another human (cyborgs).

Looking back on my own reflections about the production of the “trans-casts,” I realized that in the transit that is trans-casting, it becomes as if there is another person, me as

the absent/present researcher, in the room listening and silently engaging with the participants daily reflective monologues. These “trans-casts” became incredibly productive sites of emergence, becoming and release. At the same time, our feedback loops of listening, speaking, transcribing, sending, downloading, uploading, and responding became rhizomatically entangled in our shared liminal digital space as our invisible, silent multiple missives passed each other, and/or missed, grazed or collided with each other out cyberspace. Daily digital transpositional transits.

The Materiality of “Trans-casting”

Because of the sensitivity of the microphone on the digital voice recorders, the shared recordings became a site of embodiment, or affect. There is irony in the fact that we refer to it as a digital “voice” recorder because the highly sensitive microphone picks up so much more than just the voice, more than just words. Dogs barking. The vibrational hum that occurs when you plug your cell phone into a charger in the wall and it begins charging. The tinny sound of someone taking care of business in the bathroom, tinkle, tinkle, tinkle. The sounds of whispers, sighs, stammers, stutters, choked-back sobs, laughter and other iterations of the unintentional noisy release of breath from the body, all echoing and reverberating between us. An explosion of confusion, yelling crashes and laughter passes between us as a participant explains that the hot water has been turned off by their host-family and their roommate just came crashing naked out of the bathroom incensed by the lack of warm water, not realizing that they had pressed the little red record button and captured it all in the digital liminal space. All to be trans-casted. It is in these hotspots of intensity (MacLure, 2013) that listening to these audio recordings is like tentatively, with anticipation, opening and peaking

inside one of the drawers of MacLure's (2013) cabinet of curiosities and experiencing anew the wonders found tucked safely inside.

The audio-recording, or trans-casting, process opens up a deeply personal and intimate space. The recordings really do become a casting of multiple selves, which allows both space and a spaciousness for unfocused, rhizomatic, nomadic reflections to happen, and follow multiple lines of flight, going wherever, whenever, the participant needs for it go in the moment. Each trans-cast simultaneously provides a snapshot of the daily minutiae of International Student Teaching, and in the same instant it opens up an expansive, intentional space for in-depth reflection from the multiple, embodied and embedded subject-positions of teacher/homestayer-guest/cultural other/research subject/emerging adult/etc. As they spoke or didn't speak, participants were literally and figuratively all over the place, constantly in transit. They bounced, unaware, betwixt and between reflections about their teaching that day, to group or cohort dynamics and drama, to sweet or comical host family interactions, to hard-earned cultural lessons, back to an ah-ha moment with a student, and over to a rant about the lack of program support, back to a quiet admission of homesickness, voice quavering, and then onto an ebullient signing-off or good-bye-for-now, as they imagined themselves forward to the next day, or to the next time they would find themselves face-to-face with the tiny Olympus digital recorder that cradles them in the threshold, and produces connections across space and time.

There was and still is a strange sense of timelessness to their recordings. They can be listened to in chronological order creating the illusion of linearity to the experience based on the dates and times that the original recordings occurred, yet the minute the recordings themselves are cast forth and projected across the miles, the firm sense of linear time and

structure seemed to evaporate, and we found ourselves together again “in between-the-two” (Jackson & Mazzei, 2012) in the threshold of our digital collaboration. A liminal place out of time and space. As the intended “consumer” of their recordings, the recipient of their casting forth, I could listen to the trans-casts in any order, bounce around or feign linearity. I could stop them and start them. I could go back and listen to one section over and over again. And by the end of all of this, I have listened to them so much that I know their voices by heart – the recording clicks on and we recognize each other instantly. It is like when you are standing in a room and you hear a familiar voice behind you, and you just know, before you even turn around to greet them, that it is your old friend. You slowly turn around, smiling warmly as you greet each other, and then embrace. That is what happened every time, I, as researcher/listener/confidant/fellow traveler/teacher, clicked on an audio file and began to listen again. Their stories, held out of space and time, and across miles, still echo in my brain. I can hear them and see them sitting in their little shared room at their host family’s house in Costa Rica. I open the file, click, and begin to listen over and over, and it takes me there, to that moment, out of time and space, that in-between moment that was created in the action of recording. The audio journal, their trans-casts, becoming a liminal space where I encounter international student/teachers/research subjects in the threshold.

This shared space was a special space, a sacred space; a silent, loud, painful, uncomfortable place. It was a private place, and sometimes even a public place. It was a place of intense listening and witnessing, where we continually transposed ourselves as we worked to collaboratively map the rugged and uneven terrain of the International Student Teaching experience.

Re-producing Teaching as a Personal Act

One of the major implications of the audio journal was that it captured much more than the professional reflections of the student/teachers. It captured the affectivity, materiality, and deeply personal nature of experiencing becoming-educator within the context of the International Student Teaching experience, and in doing reinforced the notion that the study abroad experience of student/teaching abroad becomes about so much more than teaching. Sometimes, in listening to their reflections, it was almost as if the teaching aspect of the experience fell away as they conveyed their personal ruminations.. Much of the research that talked about the use of technology such as blogs, video and audio reflections, review and feedback, all wrote about the development of a professional identity. The personal aspect of teacher identity was almost completely overlooked. Heydon and Hibbert (2010) spoke about the importance of relocating the personal as an avenue to engender critically reflective practices in preservice teachers, which is exactly what the emergent methodology of trans-casting attempted to do. Schoffner (2009) also wrote about the place of the personal in teacher preparation reflective practices, and encouraged teacher educators to “consider the place of the affective domain in preservice teacher preparation” because “emotion and emotional states play an important role in learning to teach” (p. 783). What the act of trans-casting does is create a contextualized space where the deeply personal affects and sensations of teaching, learning, and living abroad, are captured and conveyed in all of their intensity.

“Trans-casting” as a Transposition

In the act of trans-casting daily offered research participants entered into a transpositional space where they rendered their daily transits as nomadic subject perceptible. When asked,

“Tell me about the experience of keeping the audio journal. How was it?” Sol responded, “There were a couple of days that I forgot or I was really busy, but other than that when I had it, it was actually a relief for me, because it kind of – I mean I wasn’t talking to someone, but I kind of felt like I was” (Sol, 2015, February 11, final interview). I reassured her, with a laugh between us, that she actually had been talking to someone, “You were talking to me, I was just listening later.” Sol went on to expand on what the audio journal offered her,

I was like letting it out, I was just able to process it and really talk things through that were just running through my head that I couldn’t get out, because we weren’t talking as a group really that much. So it was more of a relief to me to have that, to..., because it helped me to process. Like my journal and my blog and stuff. So I enjoyed it. (Sol, 2015, February 11, final interview)

On her first night in India, Sol commented that she appreciated having the audio recorder because,

Having this recorder to come and talk to has been nice because I can’t talk to anybody else right now since we don’t have Wi-Fi, so this is giving me something to talk to like I have a connection with another person, even though it’s not direct. So this is nice. (Sol, 2015, January 11, audio journal)

As I received Sol’s trans-cast and listened to it, she carried me into the affective, embodied experience of being an international student/teacher in India.

Furthermore, in her trans-cast the day after our mid-trip interview, Sol mentioned again the important role and profound impact that the recorder had served for her in the experience thus far,

Also, having this recorder has been a great way for me to kind of talk and process things. Because for me, being an extrovert, talking out loud and actually saying the words helps me process things as well. So again, I apologize if you hear a lot of different recordings that seem to be a little whiny, or anything like that, because I'm really just trying to process everything. I think that doing this with you has actually helped me a lot, more than I ever could have hoped for because it's given me a way to process things that I didn't think that I was going to have. (Sol, 2015, January 23, audio journal)

Throughout the audio journal process, Sol had to stop and start her journal because she shared a living space with two other girls. She shared a picture on Facebook with me of the three beds jammed closely together. Because this type of in-depth, reflective processing can be personal and intense, ideally the person doing the reflecting would have a more private space to do the reflection in. However, in the case of Sol, and most of the Costa Rica research participants, she did not have enough private space to record, which became one of the few limitation aspects of this methodology. For example, on one day Sol recorded multiple times, and then explained herself to me,

I am recording again. I stopped when my roommates came in. I was trying to allow them to talk and move around. It is kind of hard to get peace and quiet here anywhere. I am a homebody, struggling to get peace and quiet. Being at home brings me peace, quiet, comfort. So being this far is difficult. (Sol, 2015, January 14 – 2nd entry, audio journal)

The audio journals became a safe place, a momentary step through the threshold that was International Student Teaching. The process of doing the trans-cast activated the *potentia*,

positive power (Braidotti, 2006), of the participants as they stretched the outer boundaries of their capacity to endure. The activation happened in the momentary break, or release of intensity, that the process of trans-casting provided. The intensity in Sol's voice was almost palpable when she recorded. Her voice quavered and cracked, and you could feel that she was on the verge of cracking as well. Yet the participants did not crack, crumble, or fall over the edge. They endured, as the audio journals held space for them, while they were pushed into a place of openness and vulnerability. Then, from this precarious place, they turned into the threshold of becoming-educator, and becoming-research-subject. As the negative sensations, emotions, and feels were affectively released into the little grey and black box being held in their hand, *potentia* grows wings to fly.

Diffraction Fieldnote: Clutter

Jessica, 2015, May 11, researcher's reflective notebook.

The clutter that is this house is the same as my mind. I look around my living room and I see toys and crayons and book scattered all over the place. My mind feels the same way. It is totally disorganized right now. With no rhyme or reason to it. No way to make sense of any of the bits and pieces of interviews and observations and transcriptions and audio journals all floating around and about, crashing, tripping, bumping into things. I need to write everyday. At least 15 minutes a day. Maybe this will help me minimize the mental clutter if I have some place to put it all. I have been holding it all in for so long. Need to get grades done. Check. They are done. Need to send feedback for evidence cluster. Check that is done. I need to apply for a few principal jobs, check that is done too. Ok. Now back to dissertation writing. I need to make a schedule that allows for time and space and give me a chance to step away. I wish I had a place without such a fucking clutter of mental space. A

place where I could beat my exhaustion and feel slightly human. I think the mental space would do me wonders as well. If I could just clear the clutter, how would I feel and work differently? How might my body and mind be different? And I fell asleep while I was dictating into this recorder...I think even the thought of public performance at this moment is exhausting because I can't speak. I have lost my voice. I saw a friend today and he said that your voice is what you use to project out into the world so the work you need to do is your inner work of writing and reflecting and he is correct. That is big work and I need to declutter my inside a little bit to be able to do that type of work.

Activating Participant *Potentia*

For me, the audio journal, and my DragonSpeak dictation software, helped me to declutter, as they pushed me to open as I turned into the threshold of becoming-researcher. The audio journal trans-casts captured participants' transits to the edge of overwhelmed, homesickness, frustration, unfamiliarity and discomfort, and in doing so activated their *potentia* by providing them with a "techno-friend" or "techno-body" (Braidotti, 2006) that would talk them down from the ledge. As Flor shared,

It felt like we were saying stuff, and someone – it felt like I was talking on the phone to you because I knew what you would say to the things I was saying. If I said something, I knew Jessica would think this is funny. If I said something, Jessica would probably make eye contact with me at this point and really nod. Because I've had that interview and that previous experience with you, and so it was just nice because it felt like we were talking, and somebody was listening. (Flor, 2015, May 5, final interview)

The student/teacher/participants stand on the edge, trembling, and speak into the journal, and in the release that is sharing ones' experience, they are transformed. They voice their transits, and a metamorphosis occurs in the act of becoming *potentia* (Braidotti, 2006).

Vented Containers and Liminal Projections

Vented containers. Two of the student/teachers in this study chose not to use the recorder. The reason was because their housing placement was not with a host family. They were placed with three other student/teachers in a small studio apartment, so they had no personal space and time. They felt that they could not find the privacy necessary to do the audio journal, and to really be honest and authentic in their recordings. As Fe shared,

The privacy issue was a big thing...(the audio journals) surely use a lot of vulnerability and openness that comes with recording. And so for me that was just such a challenge because I was just kinda like well, I couldn't do it, but I would also know that everybody could hear me doing it so. (Fe, 2015, May 7, final interview)

I thought back to my own time overseas and remembered that I was never alone – I was either teaching at school, spending time with the host family, sharing a room with someone, or walking to or from somewhere with other cohort members. In the final interviews, all of the participants mentioned that they struggled with the lack of privacy or alone time that they were afforded within their study abroad working and living arrangements. The lack of privacy was something that I did not remember, and was not cognizant of in the methodological design of this component of the project.

So, instead of using the audio journal, these two participants decided to keep type-written journals. Each day, they opened the word document and vented about the day. Some entries were cleaner and more curated than others. As I mentioned before in the methodology

section, when we write we curate. We stop to think about what we are writing down.

Therefore, in a way, the written journals became vented containers for Fe and Sorpresa, or private, confidential liminal spaces where they projected what happened, how it happened, what they thought, and how they were feeling. Fe said, “I also feel it was important for you to have me journal because I’m gonna remember” (Fe, 2015, May 7, final interview).

Sorpresa established the written journal as a liminal space in her first entry,

Hi Jessica! So writing works for me, and I’m going to record all of this when I have some privacy. But I’m just going to pretend like I’m talking to you because that seems to work for me. It will kind of be like a diary, so I’m sorry if I say anything awkward. But I think this is just going to be like the unfiltered, word vomit of how my day went. (Sorpresa, 2015, March 29, written journal)

The written journals, while not as rich, in-depth or unfiltered as the audio journals, still provided the student/teachers with a transpositional space for their transits, as they were pushed and stretched once again to the boundaries of their capacities to endure.

In one example of the written journals, Sorpresa shared about the transposition she was experiencing,

So it's Sunday afternoon and I'm really irritated. I still feel like crap and everyone is sitting on our patio having a party. I asked them to leave the apartment so I could nap since I didn't feel well, and they just packed up the beer and the music to go outside. I'm so frustrated, because I went outside and asked them AGAIN if I could have some privacy. They told me they really didn't have anywhere else to go so they'd be quieter. They aren't. Like I understand we don't have a common space. But the apartment where I live shouldn't be the common space, I live here and I don't even have priority

over the space. How is it rude for me to ask them to leave? Because they're making me feel like an idiot for wanting some space. I feel ridiculous because I think they're being rude, but they obviously don't think they are. This lack of privacy, and more importantly respect, is killing me. I just feel so disrespected. Especially when lets be honest, I'm a vital member of the group, as I'm the only one who can speak enough Spanish to communicate with the locals and the people in general just in the country. They always look to me to communicate for them, but I can't have an afternoon to relax when I feel so sick? I'm sorry about the rant/bitch fest. I'm just irritated and Fe isn't here to validate my point, she's at church. And the other girl isn't here with her sweet little self to calm me down and make me feel better. So I'm writing it because I feel like I need to say it and no one is here to listen who cares. So I'm trying to chill out but it's definitely not working. I'm hoping that once we get into a more scheduled routine, everything will work out better. I just hate feeling disrespected. Like I'm a teacher, we don't do disrespect from students - you'd think we'd know how to be respectful of our peers. I am just so frustrated and I have no idea what to do.

(Sorpresa, 2015, April 5, vented container)

Sorpresa wrote because she had no other way to process being in the threshold, as she was being pushed to the outer edge of her capacity to endure, and she needed someone to listen. In this way, the written journal created a safe space, a liminal space, serving as a vented container, where challenges slipped through the cracks and crevasses, and activated *potentia*. While doing the written journal did not capture the same level of intensity from the experience as the trans-cast did, it still served as a valuable reflective, yet not quite diffractive, tool.

Liminal projections. Some of the participants in this study kept audio journals, and others kept written journals based on their living arrangement and privacy requirements. However, all of the students in the program were required to keep a blog on a university-sponsored Drupal site. The only assignment that they were given was to post once a week, for a total of five posts. The blogs were shared publically and located on the International Student Teaching website for public consumption. Tranquilo's interlude about the blindfold slipping is an example of one of the blogposts that students produced on a weekly basis. Some of the blogs were like the audio journals, in that they provided a categorical, linear, day-by-day accounting of the experience, while other blogs, like Tranquilo's asserted profound and in-depth transformation. In Wood's (2012) study on the use of blogs as liminal spaces with student teachers at the threshold, he posited that, "the blogs acted as pivotal spaces for the students to develop creative ideas for later use in teaching, and were important in their transitions from subject specialists to teachers" (p. 85). Like Wood, I found that the university blogs were a liminal space for some, but not all, of the research participants, as seen in Tranquilo's interlude above. Other students saw the blogs as a requirement, an assignment, or even a required performance as Flor mentioned in the discussion of blogs as a data collection tool in Transposition IV.

Three of the participations, Sol, Cruz, and Sorpresa chose to keep personal blogs, and this differential reflective space seemed to consistently serve as a liminal space, whereas Wood (2012) described it, "the concept of liminality is used to demonstrate how the students can be identified as having crossed an important threshold in their own intial practies and in their own identities" (p. 85). The sometimes-liminal space of the university blog inconsistently activated the *potentia* of the research participants. While the personal blogs

seemed to consistently activate *potentia*, as a way to engage positive power of participants, because they served as a creative communication tool that participants used to interact with their families while they were gone, the university blogs seemed almost to inhibit *potentia* for some of the participants not aiding along, but rather stifling flows and processes of becoming. In many ways, the blogs served as a public, curated projection of what it means to live and work in the liminal space of International Student Teaching.

Transits through Thresholds

The student/teachers in this study were constantly in a threshold as they experienced the multiple transits in the process of becoming-educator. First, they lived the threshold throughout their domestic student teaching because it was condensed down from fifteen to ten weeks with the same required assignments; then, throughout their International Student Teaching experience because they were being exposed to a new culture, a new language, a new school structures, and so on; and finally, they passed through a threshold as they returned home from International Student Teaching, and headed straight into graduation, moving, and starting their first teaching jobs. As they enacted these multiple transits, the student/teacher/participants passed from threshold to threshold, which required the tools to help them navigate between the glut, or wild profusion of liminal spaces, they simultaneously occupied. The audio journals, written journals, university and personal blogs served as techno-transit tools that helped student/teachers to capture, catalogue, and communicate their physical, philosophical, relational, ethical, social and emotional transits as they moved back, forth, and through these multiple thresholds.

Diffraction Fieldnote: Poetic Musings
Written by Jessica Gilway

The art of living intensely provokes desire,

evoking memories and imagination of
unfolding affects of
techno-bodies-in-time.
Testing out temporality and endurance,
through continuous unfoldings.
By memory/by heart
transports of joy
ride on the wings
of positive passions
toward becoming-potentia.

Transposition VII: Translations – Becoming A/r/tographer/Artist



Figure 29. The Process of C/a/r/tography.

This triptych of photographs captures the processes of a/r/tography that are enacted as translations of the International Student Teaching experience, and figurations of the international student/teacher.

A Poetic Rendering of Time And Place

Poetically transcribed from Tranquilo's 2015, April 9 blog

Crafted by Jessica Gilway on 2015, August 21

What a world.

Always

struck by the beauty

of clouds

spilling over the mountains like a broken dam,

trying to reach the city,

then being vaporized

by the wonder of the place.

Like learning about

dry ice

on a grand scale,

Still awed

by the little pieces of mysterious beauty.

The sun,

low in the eastern sky,

sears sleep out of my eyes
as I make the walk
to school.
Today I was treated to dark clouds shading my path.

Such is the nature of Costa Rica,
where forecasters don't even bother
to change the forecast from day to day:
Blazing and hot.
A broken clock is right twice a day,
and meteorologists are right slightly less of the time.

The city spreads out in a haze
where the skyscrapers are dwarfed
by the massive ridges
that surround the central valley,
clouds still spilling over their peaks.

I created this poetic transcription of Tranquilo's blogpost with the intention of it serving as an arts-based translation, that worked to transposition the reader from the language of traditional narrative inquiry and document analysis into the mysterious, poetic place of a/r/tographic inquiry (Irwin & Springgay, 2008). Tranquilo's poetically rendered description of the setting of his International Student Teaching experience served a dual purpose: it provided a poetic map of the transpositional space that the international student/teachers occupied in Costa Rica; and it situated me as the c/a/r/tographer (collective/artist/researcher/teacher) charged with the translational task of mapping the experience of International Student Teaching using arts-based encounters and through a/r/tographic analytical practices. In this section, I worked to discuss and demonstrate what happened for me, as becoming-a/r/tographer, and the researcher participants, as becoming-artists, as we c/a/r/tographically rendered our study abroad experiences.

Enacting C/a/r/tography

This c/a/r/tography, a collective/artist/researcher/teacher inquiry, worked to produce “adequate and accurately” (Braidotti, 2006) map the terrain of the International Student Teaching experience through the integration of the transdisciplinary arts-based research methods described in Transposition IV. It important to note, at the beginning of this section, that the research subjects did not enter into this arts-based journeywork alone, the a/r/tography (the creation of the maps and renderings), and the a/r/tographer (me the researcher), in and of themselves, were an intentional part of the methodological assemblage that I, as the artist/researcher, chose to engage in. I elected this methodological modality, because as I said in one of my dissertation meetings with my committee,

This (art) is my own way of translating, it fits because art is how I process, I use art as a translation. I use it as a way to translate my thinking and so this is how I think...so when I make the art, that’s a translation for me, that’s the transposition. (Jessica, 2015, August 5, transcription of committee meeting)

The rhizomatic becoming that ensued from this transpositional, translational space was the process of becoming-artist for research participants, and becoming-a/r/tographer for me.

Furthermore, this analytical section of the dissertation is entitled “Translations” because as I explained in the quote above, as an artist and arts-based researcher I engage art, as a transpositional translation, in all aspects of my life including my research and teaching. In other words, I use the language of art-making to translate my experiences, understandings, and affective responses into a visual or poetic renderings that others can interact with and respond to. When words fail me or provide me with inadequate representations of what I am feeling, thinking and understanding, I make art – I write poems, I dance, I paint, I play with

clay, and I write creatively. In the spirit of collective inquiry, I invited the research participants to enact these arts-based translations along with me. Moreover, in thinking with Braidotti (2006, 2011), and the notion of transpositions that this project engaged, this analytical a/r/tographic interlude (Transposition VII) served as a space where multiple nomadic translations occurred for me, as the researcher, for the research participants, and the artistic renderings that were produced throughout this dissertation. All three (researcher/researcher subjects/art) were brought together in this section. I wholeheartedly invite the reader to enter into this rhizomatic International Student Teaching artistic assemblage with open arms, and a gentle heart, to experience the translations alongside us.

Mapping Arts-Based Research Practices

In thinking with methodology and analytical practices, the research subjects in this inquiry created and produced visual, discursive, poetic cartographies that mapped the terrain of their embedded and embodied subject positions (Braidotti, 2006) throughout the experience of International Student Teaching. This dissertation dabbled in the use of arts-based research (Cahnmann-Taylor & Siegesmund, 2008; Leavy, 2015; McNiff, 2013), artistic encounters as “liminal spaces” (Turner, 1964), poetic inquiry (Leggo, 2008) and poetic transcription (Glense, 1997, 2011), collages (Holbrook & Pourchier, 2014), assemblages (Jackson & Mazzei, 2012), hand sewn travel journals, paste painting (which I learned from my dear friend Katrina Plato in a Therapeutic Writing class), and the suitcase as a cabinet of curiosities (MacLure, 2013; Pearse & MacLure, 2009). All of these arts-based research elements came together here to serve as a/r/tographic (Irwin & Springgay, 2008) assemblages producing renderings of the International Student Teaching experience (Please refer to the methodological section above for a thorough and complete discussion of

a/r/tography as data collection, analysis, and representational tool). Furthermore, this living inquiry worked to create openings, expose excess, and feel the reverberations (Irwing & Springgay, 2008) of the profound transformations that occurred throughout this short-term study abroad experience with the use of the variety of arts-based modalities (Springgay, Irwin & Kind, 2005) mentioned above.

Glesne (2011) acknowledged that use of nonverbal “re-presentations” in terms of creative analytic practices (Richardson, 2000a, 2000b) can be seen as taking a risk. For me, as a fledgling arts-based researcher, it definitely felt risky and more than just a little precarious to bring multiple modalities of the arts into my research practice. Glesne (2011) gives examples of researchers such as Blumenfeld-Jones (1995), Clark (1999), Clark/Keefe (2002), Ronai (1995), and Richardson (2000a, 2000b) who have taken creative risks in their research and reaped the benefits their research being “more deeply reflective on the emotional quality” of participants’ words, experiences, and own artistic renderings (Glesne, 2011, p. 260-261). Engaging in a/r/tography evokes both deep reflections and profound transformations in the researcher, and in the research participants.

Situating Arts-Based Research as a Translation

According to the Oxford English Dictionary (OUP/OED, 2015), translation is defined as “a carrying across, removal, transporting; transfer of meaning, literal: rendering of a text from one language to another.” In thinking with the notion of translations, Braidotti (2006) did not discuss what she meant by the term specifically, instead she exemplified the type of translations that nomadic subjects enact. In this project, translations are enacted and thought through the poetry in the form of poetic inquiry and poetic transcriptions, paste painting(s), cartographic collages, and journal making.

Engaging in this type of a/r/tographic inquiry is precarious and creative, as well as risky and necessary. There are many ways that the nomadic subject, as an international student/teacher, can transpose moral, ethical, political, social, cultural and educational debates. Within this study, I have chosen to engage these debates through the arts. To clarify, Braidotti's (2006) chapter in her book *Transpositions* speaks solely about moral debates, but here I work with participants to map, using art, all of the 'debates' (Braidotti, 2006) – ethical, political, emotional, social, philosophical, and so on - that participants experience throughout the International Student Teaching experience, including the micro-debates that they perform on a daily basis during their time abroad.

The more traditional type of translations, linguistic and cultural, that occur in the spaces in-between and throughout conversations, technological communications, and critical reflections, such as the audio-journals and the written journals, were discussed more critically in the Transits and Transactions sections of the dissertation. Once again, in an effort to clarify, while this section of the inquiry acknowledges that linguistic and cultural translational challenges are inherent in an International Student Teaching experience, those types of translations are not what is being discussed here. Instead, the purpose of this analytical section was to focus in on how the process of producing art together through a series of loosely framed arts-based encounters created a transpositional space where research subjects and the researcher collectively translated their experiences in the form of the visual and poetic maps found below.

The analytical question that I used to think these a/r/tographic renderings anew through the filter of Braidottian (2006) theory was: How do research subjects create and produce cartographies that “adequately and accurately” map the terrain of their embedded

and embodied subject-positions? Mapping the landscape of participants' and the researcher's embodied and embedded subjects-positions was the c/a/r/tographic effort that was utilized throughout this project. I believe that art produces a translational space for embodied and embedded, material and affective intensities to emerge, as well as a transpositional space where lines of flight spiderweb across the surface of the International Student Teaching experience in many different directions. The c/a/r/tographic (collective/artist/researcher/teacher) renderings produced herein served as translational guides taking the artistic form of maps that provided a more "adequate and accurate" rendering of the terrain of the embodied and embedded subjects-positions that are experienced by international student/teachers.

A Brief Poststructural Discussion of Art

Being that Braidotti is a Deleuzian, it is helpful to begin with a brief theoretical discussion at the intersection of theory and art. The Deleuzian definition of art is that "art is the practice of creating sensations (percepts and affects)" and he believes that "individual works of art are blocs or compounds of such sensations" (Conway, 2014, p. 13). So for Deleuze, and for Braidotti by extension, the individual works of art produced in this study, either in form of a/r/tographic renderings (Irwin & Springgay, 2008) or Braidottian figurations (Clark/Keefe, 2014), engage the practice of creating sensations. In other words, the making of the art was really about the process and the sensations experienced throughout the process, rather than the final products, which ironically is all that can be included in the flat medium of a written dissertation.

Furthermore, Calgano (2014) introduces his book on *Intensities and Lines of Flight* with a quote from Deleuze about art,

What is an essence, as revealed in the work of art? Is it a difference, the absolute and ultimate Difference. Difference is what constitutes being, what makes us conceive being. This is why art, insofar as it manifests essences, is alone capable of giving us what we sought in vain from Life. (Calgano, 2014, p. 1 quoting Deleuze, 1972, p. 41)

Calgano goes on to speak about how Deleuze sees works of art as “individuated subjects” and the essence of an artwork as “its very individuation, concretized in sensation and by its giving to us that which cannot be given by Life alone” which therefore manifests “the work of art as a unique or different being” (p. 1). This analysis also attempted to assert the artworks presented below (created by both the research participants and the researcher) as “individuated subjects” that manifest, if only briefly and momentarily, the essence of “Life” as an international student/teacher. Art, in the Deleuzian sense, allows for intensity, therefore, art works to capture the sensations and affects that produce intensity, rendering them a/r/tographically perceptible. Therefore, what is enacted here is a collective a/r/tography, or c/a/r/tography, created through the shared experiences of the artful encounters and assemblages that are produced in the acts of becoming-artist and becoming-a/r/tographer. Therefore, it was through these collective encounters that we used art to translate the intangible and sometimes unspeakable sensations, affects, stories, and embodied experiences of international student/teachers into new and conceptually creative figurations and a/r/tographic renderings.

Cartographic Renderings and Braidottian Figurations

Art making is a vulnerable practice. It feels even more precarious to share your artwork with others and offer it up for judgment, discussion or even critique. I would like to take a moment here to clarify that the purpose of this analysis was not in anyway the critique

or comparison of artworks. The quintessential elementary school teacher who gives everyone a gold star, I wanted to include all of the participants' artwork in the dissertation, so as to honor their vulnerability or risk taking, rather than picking and choosing. So, I will take this moment to clarify the criteria that I utilized to select the a/r/tographic renderings and Braidottian figurations that I sprinkled throughout the dissertation as c/a/r/tographic translations of the International Student Teaching experience. I did not play favorites in my selections, instead I brought the theory and artwork into dialogue with each other, allowing them to translate each other, in an effort to see what would emerge. Then, in thinking with Braidotti (2006, 2011), I carefully and thoughtfully selected the renderings and figurations that most accurately and adequately mapped the terrain of the embedded and embodied subject positions that student/teachers occupied throughout their International Student Teaching experience.

Renderings and figurations. In this section, whenever possible, I allowed the participants words to describe their own renderings, and I interjected with discussion of how the artworks became Braidottian figurations. In thinking with Deleuze, Braidotti (2006) argued that, "learning to think philosophically is like learning to use colours in painting...philosophy today can only be the creation of concepts, i.e. creativity, not truth, is the issue at stake" (p. 20). According to Braidotti thinking philosophically in the style of Deleuze, which was what I attempted to do here, "assumes a nomadic, i.e. non-unitary, vision of the subject as a multi-layered, dynamic entity" with philosophy being "the construction of immanent singular subjects and of perceptions, concepts and figurations that would do justice to their complexity" (p. 20). The figurations in this analysis worked to think both a/r/tographically and philosophically simultaneously.

Cartographic collages, poetic responses, and paste paintings. In the sub-section that follows, I use Bradotti's (2006) theoretical concepts to help the reader navigate through the cartographic collages, poetic responses, poetic transcriptions, and paste paintings that the participants and I created during our collective arts-based encounters in Costa Rica, and at my home. These a/r/tographic renderings helped international student/teachers to translate their experiences as they went about their daily lives in International Student Teaching. Engaging in the arts-based researcher encounters within this study allowed them experience themselves as nomadic subjects in the process of becoming-artists.

Cartographic collages and poetic responses. I began this analysis of participants' a/r/tographic translations by sharing and discussing a few of the participants' c/a/r/tographic collages and the accompanying poetic responses. One example of the collages that the participants, Tranquilo, created is found in Figure 30 below.



Figure 30. Cartographic Collage Created by Tranquilo on 2015, April 22.

Flowers the Only Constant
(Tranquilo, 2015, April 29, poetic response to cartographic collage above)

I still don't know
which way is up.
Direction set clearly
spheres hold the world
gravitational pull

Decay only natural
a glaze to remember
A base to roll on

Mountains always
coughing ash
burning eyes
to grey circles
and a world turned

sideways curves
interrupted by blank

space orbits without a center

different groups with different characters
flowers, the only constant.

Tranquilo's cartographic collage and the accompanying poetic response to the collage serve as c/a/r/tographic renderings, or translations of his International Student Teaching experience into artistic representations that move beyond words, as they allow the viewers to glimpse sensations and affects that words struggle to capture. In our final interview together, Tranquilo took a moment to narrate his cartographic collage and describe how this map of his experience began to emerge,

The first thing I noticed about Costa Rica, and I didn't think about it much after, was their whole sphere thing, and I loved that. I don't know what it is, but circles, curves, that sort of organic shape, I really enjoy...In that map thing, I put the circles in there

and circles of the picture of the mountains in general and seeing things from a different way because I don't think we really think circularly here (as in United States, clarification mine). It's more of a linear thing. So, seeing that experience in terms of every day, you do the same thing in a similar way. Obviously, not all the spheres are the same, but they all have their own little nicks or not quite perfection. And that was also something I really like about them. They got them as close to a sphere as I feel like they could, but they didn't try to make it perfect. It's the blemishes that make things more interesting to look at. And then other stuff like the fact that there're flowers, it seems, year-round was confusing to me. I was trying to ask people, "Are there biennials, perennials, all that sort of stuff?" There was one bush that had purple flowers the entire time that we were there. And there were tons of them. "What does this mean? What is this?" I tried to put the flowers on there. If I see a flower, I pick one and just stick it in my journal for a while. And I thought it was really interesting that there, the humidity, they don't dry in the same way. They all kind of got this brown tinge to the side of them. Then it was broken up and blemished. I think that worked out symbolically. Everything seemed kind of scattered and not fully unified in my mind. Going to school and being at home were very different things for me. And the in-between when we were hanging out at the apartments or that sort of thing. What else? This past semester I went to a Miro show and Kandinsky, and both those guys are very simple, shapes and geometric stuff, which I like anyway, so I figured I'd give that a shot. I think it all came together in that sense, but I knew I didn't wanna put a bunch of pictures on there and go in that direction. I could do that anywhere. Because I do poetry all the time in the same way

of kind of doing it and where it feels right and then looking at it afterward and being, 'Okay, I see what this is about now.' (Tranquilo, 2015, May 7, final interview)

In his description, Tranquilo seemed pleased by the way his artworks represented what at times was a "kind of scattered and no fully unified" experience. He explained how he began by intuitively making the collage, and then act of writing poetry about the collage allowed him to remap and re-iterate, or translate both the collage and his experience as a whole. Also in our interview, Tranquilo went on to speak about the arts-based encounters being an escape,

Doing the couple art things was also nice. It broke up the routine I'd fallen into, in a way. And doing something that's kind of more what I'm doing right now and not thinking about 'What am I gonna do when I get home?' instead the art had me thinking, 'I wonder what I'm gonna do tomorrow?' and the answer was 'for an hour or two play with a paintbrush and paint.' (Tranquilo, 2015, May 7, final interview)

This was exactly the intention of the arts-based encounters – to provide loosely structured collective opportunities for international student/teachers to play with art as mode of experiential interpretation, and to see what emerged from the process. Often times, like Tranquilo, they discovered they were in the process of becoming-artists.

After an intense service learning, cultural experience with her students, another research participant named Fe returned to school, deeply lost in thought as she processed what was for a her a profound intercultural learning experience. In her daily journal, she reflected that, "When I returned to school (after the field trip), I went to the art room to paste paint with Jessica for our collages that we are making later this week. I found this EXTREMELY therapeutic!!" (Fe, 2015, January 21, written journal) Fe echoed Tranquilo's

sentiments that the arts-based research encounters became something to look forward to because they offered a collective space for the therapeutic creation of artistic renderings of an profoundly intense and sensational experience.

It's the People
A/r/tographic Rendering of Fe's reflective poem responding to her
Cartographic Collage
Written by Fe on 2015, April 29,
Poetically transcribed by Jessica Gilway

If only emotions could flow like putting pen to paper,
I see the beauty of the land, the beauty of learning,
the beauty of the people
I write, I reflect, but I am always in awe,
The world is much greater than a simple piece of paper,
no matter how big or small
It's the people that make the culture,
it's the people that make the place
if only I could remember each and every face.
An imprint forever on my heart,
Until next time, this place has created quite the work of art.

Fe's poem elegantly and eloquently invokes the power of poetry to express complex feeling and emotions in just a few words. Using poetry to translate her complex and emergent sentiments, Fe captures the essence of what the International Student Teaching experience was about for her as she described the beautiful people as as work of art.

Another participant, Alegria, spoke about the difficulty and self-frustration that she experienced while making the cartographic collage. She shared,

I might like this better. But since I know that everyone else's is in my opinion better than that, I was like the whole time after I got started and I started seeing everyone else's finished products I thought, I hate it. And so once I got into that mood where I didn't like it, I was so done with it. So that's what I see whenever I see this. This is a hot mess because I wanted to add some color but I – that's why I

don't like it...like comparison is the death of all joy or something like that. And that is so true. That's how I feel whenever I see this. If I had been doing this project on my own in a room by myself... (Alegria, 2015, May 5, final interview)

For Alegria, the act of creating art collectively was challenging because she found herself focusing on the quality of the final product, rather than the process of mapping of her experience. Because she felt the need to compare her collage with the other participants, Alegria shared that she felt dissatisfied with her collage. However, in the same breath, Alegria was also able to articulate the process that she engaged as she created her collage, and in doing so she translate her experiences both poetically and artistically. She started with positivity,

I feel like the themes on this thing are like my whole outlook on the program, just positive like I'm smiling in this because I climbed a tree and I was super excited. I was really excited for the trip. Purple is my favorite color. Flowers and butterflies and food and coffee, that's all happy to me. And me jumping off that boat, even though this is like what I cut out and taped on there, that was like a really exciting experience. Everything on this collage are like things that were just really positive from the trip. (Alegria, 2015, May 5, final interview)

Then Alegria shared about how much the trip cost, and how it was a stretch for her family to send her, so she felt like she needed to represent her family's sacrifice and cost of the trip in the artwork,

And seeing all the receipts on there reminds me that the trip cost a lot. And it just is another thing for me to say my mom and dad put so much money into this, this is why I was positive. This is why I need to take the experience and make it okay because

looking at all this, if I looked – these aren't all the receipts that I had but if I totaled up everything, the cost of all of these would just be so great. And so it's like the reason that I'm smiling in all of these pictures, the reason that everything is colorful and exciting is because it was an expensive trip. It was a great trip. It was worth being happy for. It was worth taking something out of...It's like all of that stuff, I feel like everything on this page just shows how amazing the experience was, how lucky I was to get to go. And like behind it was a lot of money but from that came a lot of fruitful experiences that I'll always have...(Alegria, 2015, May 5, final interview)

However, even though Alegria is able to use the artwork as a translation tool to bring both the affirmativeness of the trip and the money together, she still expresses not being quite happy with this piece of artwork as an accurate and adequate cartography (Braidotti, 2006) of her International Student Teaching experience. Alegria explained,

This is just like a tiny little snippet of the cool things that I did. So many cool things happened I would just add more pictures to show that because it was amazing. It was an amazing experience. So I feel like this is kind of like white. And it being so white and there being so few pictures on it, I think that it shortchanges how many cool experiences that there were... That's a colorful trip to me and I feel like that deserves a lot of color. It wasn't a bland trip. It wasn't a white trip. It wasn't a neutral. It was a colorful, crazy experience and that's why I would just splash color over this whole thing because that's what it was. It was crazy. It was an experience! It was something that I wouldn't have at home because that's kinda what it tells me...I would see this being crazier...because the trip was crazy. The trip was crazy but it was awesome... I don't feel like this does it justice. (Alegria, 2015, May 5, final interview)

Alegria felt like a more accurate and adequate translation of her experience would have been more comprehensive, colorful, and crazy. While she was left feeling dissatisfied with this work because it didn't do the experience justice, the process of creating the collage and explaining illuminated and elucidated the terrain of her International Student Teaching experience.

Flor's c/a/r/tographic collage displayed in Figure 31 below is another example of how the participants used art to translate their experiences. Instead of writing a poetic response, Flor wrote a narrative about her collage that I poetically transcribed and included below.

Follow the Flowers Every Day

A/r/tographic rendering of Flor's narrative of her c/a/r/tographic collage written on 2015, April 27

Poetically transcribed by Jessica Gilway

Ups and downs
adventures along the way.
Follow the petals, and
see how I have grown,
through the scary trail,
up the stairs, then
down the halls,
to "blossom" –
confident and flexible
Teacher.



Figure 31. Cartographic Collage of Flor's Experience.

In speaking about the creation of her collage, Flor shared how she experienced the a/r/tographic encounter of cartographically rendering the whole of her International Student Teaching experience.

The collage was really cool. And the collage is like one of the first times in recent history that I can remember where I made an art pieces and at the end of everybody making their art pieces, I was like, I think mine's my favorite. I think I like mine the best. Not that that matters, but comparison is the thief of joy. And I was having some serious paste paper envy. Hey wait, why is everyone's so much cooler than mine? And I was like after the collage I was like, 'Pshhh. Mine's my favorite' and it was just really nice, and then you got to reminisce a little bit, I was like, oh my receipt from my first trip to the grocery store. Like Mas por Menos 1, Flor zero, but hey I did it, so it was nice to go through my stuff and think about all the memories and then it was just cool to see that things, like how much more Spanish I understand than I did

before, like I really understand a lot more Spanish than I did before and at the beginning when the clerk at Mas por Menos started speaking to me in Spanish, I felt panicked like I had to understand it. I had to understand now but now they start speaking to me in Spanish and I'm just like Buenos and then I know, now that I know how it goes, like if you use your debit card you gotta have your ID and then you just get the stuff and you just put it, now that I'm used to it and it's all kind of comfortable, it was just exciting to see how things that were terrifying to me like when we first got here are now staring to peter out a little bit. So I've enjoyed that. (Flor, 2015, April 23, mid-trip interview)

Researcher's Diffractive Fieldnote: Collages

Jessica, 2015, April 23, diffractive field log

Collages – beautiful cartographies or maps of themselves in this experience – each person interpreted this exercise differently. Anna laid down a bottom layer of receipts and she covered them up. Tranquilo's collage was minimal, but I feel deeply meaningful to him. I actually observed him standing on the table looking down at it...he must have seen something or been looking for something. Cruz looked very concerned the whole time that she was doing her collage – I wonder what it was bringing up for her. Esperanza was absorbed in the power of the words that she was experiencing. Corazon decided to glue all of her paintings together into a beautiful and amazing book and I found myself thinking that this is really what I should have had them do. I couldn't keep it. I had to let her leave with it. She kept saying that she would keep this forever. I commented to her that many months ago when we first made journals together she said she was not an artist and she had never taken an art class, but I commented that her art was beautiful. Her book of herself with photographs and

paste paintings and collage was breathtaking. It was really a work of art. Her response, “You brought out the art in me.” This comment touched me to my soul. Sorpresa decided that she would take all 12 of her paste paintings home and use them to create a scrap book for all of her photographs from Costa Rica. I cannot wait to see how that turns out. She said that she would probably use all of the paste paintings as backdrops to her photographs for her scrap book. Flor’s collage was so colorful and she incorporated so many different elements into it. Many of them decide to modpodge the Buganvilla flowers onto their collage. Fe was quietly absorbed into her artwork and then she made beautiful journals.

There is something so special about the power of making art in community. Something unique and different emerges when art is made together. We tried to put on music, but actually the silence we held together had power. It had energy and we experienced flow. I looked at the clock and was shocked to see it was 4:30, then 5:00, then 5:30 when the final girls left. There was something powerful about doing the experiences back to back, two days in a row. It helped them really get absorbed into the artwork and into the art making process. I could see how tired they were on Tuesday and then on Wednesday they started out energized and concluded the activity equal parts hungry and satisfied. I actually think it was really hard for them to leave their collage behind with me to carry in the portfolio. It was hard for them to walk away from the draw of making art in community. It is so alluring and enticing.

Paste painting – an embodied translation. Another arts-based encounter that that we collectively engaged in, as I mentioned above in this section and in the methodology section, was the creation of paste paintings as foundational fodder for the collages, and as embodied works of art in and of themselves. Interestingly enough, when the participants commented on

the experience of paste painting, they primarily referred to how it made them feel, or what it did to their body, and/or their state of being. For example, Alegria spoke about the paste painting encounter was opening and freeing,

I wasn't thinking about anyone else. I was just doing paste painting. And the paste painting was so different from anything that I've done. And the paste painting, you can't have just clean lines on there. Like on this [the collage], you could have perfect clean lines like I really like. With a paste painting, like, you were painting, you're in the zone painting the whole time. When I was collaging I was picking pictures and I was like, oh, I don't like this. And so when I'm not – in the paste painting I was focused on that thing. I did not talk the whole paste painting because I was so focused on doing it. And so I didn't have time to look at anyone else's. And I really like the ones that I made. But with this [the collage] I was picking pictures and I was cutting. And in the process of that picking pictures and cutting doesn't take as much concentration. (Alegria, 2015, May 5, final interview)

For Alegria, the visceral, embodied experience of paste painting, which carried her into the zone, or what I would call a transpositional space, was qualitatively different than the making of the cartographic collage, and the paste painting emerged as a more adequate medium for Alegria to use as she worked to artistically translate, and then render her International Student Teaching experiences.

Flor also spoke about how the experience of paste painting created an opportunity for her to escape and process a difficult encounter. She described her day, after a very rough afternoon with her class on her own, as being “So overwhelming!” and then she went on talk

about how the arts-based research encounter of paste painting shifted her negative state of being into an affirmative transpositional process of becoming-artist,

After school we had our reflective activity with you and I really enjoyed that because it was nice not to have to talk to anybody. I could just paint and relax and it was funny cuz I could tell once I relaxed my painting, my paper got better, my very first one I was real on edge and so my paper kind of sucked and then when I relaxed and forgot and stopped thinking about how bad my first graders had been, my paintings got better. So I thought that was really interesting. Like I got better and better and I was more satisfied with my work as I relaxed so I really enjoyed that. (Flor, 2015, April 21, audio journal)

For Flor, just like Alegria, bringing the paints, the water, the paper, the table, and her day all together in this arts-based encounter was an incredible material, and affective experience.

She describes actually feeling her body release as she relaxed into the process, which allowed the paste painting to become a translational extension of her physical transformation. In this moment, the art created a temporary space where Flor transposed herself in the process of a/r/tographically rendering her day.

Because it was such a powerful experience for her, Flor poetically articulated what happened for her during the experience of creating paste paper, and how it allowed her to translate herself, and her day, artistically in an embodied and embedded way:

The paste paper was actually like that whole activity was just such a reflection of my day that day... That was that horrible, frustrating lesson. I couldn't stand it. That was that horrible class, and so I started out – because remember I started out with that red paper. I was real tense, so I used way too much paint... It was all on the edges, and it

was like I couldn't even talk I was so frustrated. Have you ever had one of those kinda days where it's like, 'I swear if any of these people ask me how my day goes, I will cry.' Because I just need to simmer before I can even begin to process my emotions. Then it was like I had paint everywhere. The art teacher was staring at me. I was like, 'Uh, I can't do it.' I'm like, 'Oh, this sucks, I wanna go home.' But then I took a deep breath, got back to my soul color roots: green, purple and blue. And then it was like I was rocking and rolling, and everything was really working out for me. I thought it was just that whole process of the papermaking was such a perfect description of my day. Real tense and it's turning out not the way I want it, and then I just relax, stay true to myself, and so I think that's a good life lesson there, too. Just take a deep breath. It's gonna be okay. (Flor, 2015, May 6, final interview)

The paste painting became a very material, visceral experience for Flor that allowed her to release the intensity of here day into the art – allowing space for translation, transposition and transformation.

C/a/r/tography as a translational tool. In her personal blog post entitled “Awkward doesn't translate well,” Sorpresa shared about her experiences with writing and professional discomfort. She blogged,

If you've been reading this blog for the past few weeks, you know I write rather awkwardly. Well imagine that awkwardness in front of a group of 20 fifth and sixth grade students: that was what happened all day yesterday. My teacher was in a fender bender on her way to school in the morning, so about 10 minutes into class, I was informed that she wouldn't be coming... (Sorpresa, 2015, April 23, personal blog)

This is the type of day Sorpresa had as she headed into the arts-based research encounters of

paste painting and cartographic collaging; hectic, awkward, and chaotic. Sorpresa went on in her blogpost to introduce me, the a/r/togrpher, to her readers, and then shared publically about her experiences with making the paste paper, and the collage, or “me-map” as she called it. Sorpresa then harnessed the power of art as a translational instrument, and took it a step beyond translating the experience for herself. As she shared her artworks on the blog, she translated and contextualized her International Student Teaching experience for her blog readers. Sorpresa publically described her arts-based experiences with me, like the collage she created in Figure 32 and paste paintings she created in Figure 33, as so:

Jessica Gilway is a student from the graduate program, who is currently working on her dissertation for her doctorate degree. She is writing her dissertation on how teaching abroad through the program I am participating in, can lead to both personal and professional growth. Jessica does a lot of arts based learning and self-expression activities. So she came to Costa Rica with a TON of craft supplies, including a bag of (white rice) flour, which TSA did not like. But we've been spending the past few days after school making paste paper and collages! So it's been a good activity, because crafting is definitely one of the things I do to de-stress. Not that I'm stressed out necessarily, but I graduate from college in less than two weeks. That's kind of a big deal. But these are some of the things that I made! (Sorpresa, 2015, April 23, personal blog)



Figure 32. Sorpresa's Cartographic Collage.
She shared this on her collage a part of her April 23rd blog post.



Figure 33. Sorpresa's Favorite Paste Paintings.
Sorpresa identified these two as her favorite paste paintings and shared them on her personal blog site.

[Sorpresa's post continues here after she included the collage and her paintings as part of the post text.] My two favorite pieces of paste paper, and my 'me map' collage. If you know me, you know I love the arts and crafts. So I was perfectly in my element this week. I made like 12 sheets of paste paper with different designs and colors, so I'm going to use the paper for a scrapbook when I get home with all of my pictures and receipts from the trip - I'm excited about the crafting potential. (Sorpresa,

2015, April 23, personal blog entry)

Sorpresa blog explained to me, as the researcher, and her blog readers, her friends and family, about how she used art to help her translate her experiences throughout a stressful day in the process of becoming-educator.

Becoming A/r/tographer

The renderings included in this section are intended to capture how as the researcher, I engaged the a/r/tographic renderings of living inquiry, openings, and reverberations as I encountered and translated my experiences as researcher into works of art. I have also included here some the arts-based memos, or conceptually creative figurations, that emerged as I interacted with and theorized alongside the participants' experiences and artwork. I did not include my artworks here to show off my artistic talent, but rather I incorporated them as examples of my own processes of embodied, artistic risking taking that occurred alongside my participants. The first artographic rendering of my own that I will share is found in Figure 34 below.



Figure 34. Paste Painting Entitled “Transposition – Dancing Dissonance.”
Painted by Jessica Gilway.

“Transposition – Dancing Dissonance,” in Figure 34, is a paste painting that emerged while I was creating journals for my participants. It is also included at the beginning of the dissertation because it is what I see when I close my eyes and think of the notion of transpositions. When I painted this I was drawing on the image of a transposition as a leap across codes, or across the abyss (Braidotti, 2006). I imagined this woman, it could be or one of the participants, hair flying behind her, leaping, and then sailing over the abyss toward the horizons of hope off in the distance. The echoes of her transposition emanate from her body as she translates herself in a different culture and different language over and over again. The painting is meant to evoke the sensation of movement and reverberations. It is an opening that I used to describe what the process of becoming-nomadic-subject feels like.



Figure 35. Photograph Entitled “Maker-work.”
This the set of handmade journals I created for each participant.

The photograph above in Figure 35 shows the “twin journals” that I paste painted and hand-sewed for each of the research participants. I began with an intuitive process of paste painting, holding key theoretical notions of Rosi Braidotti (2006, 2011), such as “nomadic subject,” “politics of location,” “becoming,” “transpositions,” etc., in my bodymind. Then, I

produced a variety of paste paintings from this process, which I cut in half in order to make twin journals. I used one journal for my reflections on that participant, and the other journal was given to the participants for them to use as a travel journal throughout their experience. Each journal was hand-sewn, and thus rendered a space for living inquiry, using a simple bookbinding stitch. This whole process served as a series of renderings that were both a living inquiry, and an act of opening up a simultaneous written conversation between the participants and I through the journaling process. See Figure 36 below for another example of the a/r/tographic renderings created throughout this process.



Figure 36. Painting Entitled “Serious Play.”

My two-year old daughter has been my constant traveling companion throughout this project and my dissertation writing process. She sees me making art, and often times decides to join me to create her own figurations. The painting seen in Figure 36 above, entitled “Serious Play,” is a figuration that Lilly and I co-created after one of the arts-based encounters in Costa Rica. For me, this is a figuration of the process of becoming-researcher alongside the ever present, embodied experience of becoming-mother. I called it “Serious Play” because that is what I feel like Lilly and I do everyday, as we co-create and negotiate

as the assemblage of mother/daughter/researcher/artist/playmates. Below in Figure 37, I included a piece of art that I created on my last day in Costa Rica.



Figure 37. Painting Entitled “Traversing.”
This is a watercolor that I created on my last day in Costa Rica.

The painting entitled “Traversing,” found in Figure 37 above, was intended to be a cartography: a mapping of the terrain that I navigated as becoming-arts-based-researcher in Costa Rica. Each of the blobs of color at the top was intended to be a political location, or nomadic subject position (Braidotti, 2006) that I occupied throughout the research experience. The squiggling lines represented the reverberations that I felt as I traversed the rugged terrain of the process of becoming-international-researcher in Costa Rica. I included a photograph of the rugged terrain and my own experiences navigating in Figure 38 below.



Figure 38. Photograph Entitled “Becoming is Movement.”

I have a tradition of taking a picture of my feet wherever I travel. This spontaneous photograph of my feet is meant to offer a snapshot or a glimpse into the process of becoming. I took it as I walked down a slippery staircase in Costa Rica. The process of becoming is about movement, and about slippages in the self, and the feet are the primary way that we move our bodies forward in space. This photograph became symbolic of the slippages that occur as we attempt to firmly plant ourselves on the moving ground of our subjectivity. Because of the slippages, the experience of navigating experience as a nomadic subject/researcher can be intense, which is exemplified in the poem and painting found in Figure 39 below.



Figure 39. Poetic Collage Entitled “Becoming Intensity.”

Intensity – A “Techno-transit” at 3 AM
Schematic Poem by Jessica Gilway

Intensity
Becoming otherness
One is not relevant
The multiple otherness
All of it together
Assemblage of othereds
As a category
Privilege makes you other in places
Daily reminder of other spaces
Othereds
Gendered women, Linguistic others, Privileged Minorities
Gratitude

Transformations
Providing context for
Which/where things could glow/go

Transits
Going to the edge and back
Thresholds
I’ve come back...with you here...
In the space of an audio journal
A place along a transit
Teetering on the edge
Of *potential*
Positive capacity to handle or endure the intensity
Building up tolerance for endurance
Transits to the edge
Where the edge gets further & further away

Transcendence
Intensity
Culture shock
Pain
Not prepared
For it all.

I wrote this poem as a translational, schematic mapping exercise, typed furiously, in the dark, at 3AM, into the notes section of iPhone, in order to help me map the terrain of Braidottian concepts (2006) that I was grappling with as I worked to apply them in the

analysis that occurred that day. The next morning, I emailed myself this 3 AM translation of the intensity of analytical work, printed it out, and then painted it in an effort to artistically render what the sensations of the theoretical intensity that I was experiencing felt like as I entangled myself in an in-depth Braidottian analysis. Entangling oneself in this intense type of entangled experience requires an openness to experiencing the growth and transformation that I representationally painted in Figure 40.



Figure 40. Entitled “Growth & Transformations
– Art as Translation.”

“Growth & Transformations,” found in Figure 40, was one of a series of paintings that I completed literally on top of my data, rendering it differently. This page began as a transcription, then it became an analytical document with marginalia and scribbles all over it, and then finally, was yet another translational gesture, I altered it further by painting a tree of life symbol on it, which symbolizes for me the ideas of growth and transformation. Just as the piece of paper underwent an in-depth transformation, as it was translated over and over again, so did I as I engaged in the process of conducting arts-based research. Being trained as a

bilingual educator for much of my career, I always used to think of translation as the switching of linguistic codes or registers from English to Spanish and back. While that type of translation was quite relevant within the context of this project, that was not how I used the word translation, the act of translating, throughout this analytical section. Instead, here I carefully examined how a/r/tographic renderings and Braidottian figurations could create and produce adequate and accurate cartographies of the terrain of the International Student Teaching experience, and in doing so, I chose to evoke Braidotti's poststructural conceptualization of translations where the process of art-making provides the context of transpositional space for subjects in the process of becoming artists/or becoming a/r/tographer.

As a concluding subjective side note, I chose to revisit the fact that I am a maker, the daughter of a skilled craftsman. I was an artist first, long before I became a researcher. I see and process the world through my eyes and my hands. First, I see something, then my mind takes a picture of it, and then I make something in response to what I see, feel and experience in the world and in myself. This is my process. For me, art becomes a translation – it is my own liminal version of Google translate. I already speak Spanish fluently. So, rather than rather than picking up my iPhone to help me translate words linguistically, I deferred to my artistic transpositional travel companions (painting, collaging, poetry, journal-making) to help me navigate and negotiate life, and to aid me in my effort to map the rugged, uneven terrain of my own, and the research participants', nomadic subject-positions as traversed across experience together. My multiple subject-positions of artist/researcher/teacher, as well as, the additional locations that came into play throughout this journey, mother/partner/daughter/Spanish-speaker/mentor/administrator/translator, became the

collective assemblage of a rich, translational, and profoundly transformational experience that produced multiple becomings within me and from me - becoming a/r/tographer, becoming cartographer, becoming intensity. And in the spirit of art-based inquiry, it seemed only fitting to close this section with a poem I wrote entitled “Living Translations.”

Living Translations

Poem written by Jessica Gilway

White/Black/Shades of Brown

English/Spanish/Language Learner/Linguistic Other/Empathetic Listener

Discipline/Structure/Support/Freedom/Independence/Pura Vida

Schooling is.../Learning is.../Teaching is.../Leadership is.../

Innovation is.../Inspiration is...

Female/Male/Gendered other/Object of
admiration/Objectification/Justification

Privileged/White/Male/Female/Middle-Upper Class

Racism/Sexism/Classism/Identification

American/Costa Rican/Foreigner/Cultural Other/Tourist/Local/National

Identity/International/Intercultural/Intra-cultural

Artist/Researcher/Teacher – A/r/tographer/Cartographer

Researcher/Researched/

Becoming-Nomadic Subject.

Transposition VIII: Transactions – Becoming Activist



Figure 41. Silencio – A C/a/r/tographic Collage. By Jessica Gilway.
This collage was blurred to obscure any copyrighted or confidential information.

Transactions

Poem written by Jessica Gilway

Arrivals/Departures/Travels

Conversions – colones/dollars/credit cards/ATMs/exchange

National difference/sameness/in-betweeness

Global/Local/Glocal

Transposing difference...

Racialized difference (becoming other)

Beyond cultural difference (the obvious)

Beyond classroom difference & disciplinary differences

Recognizing power

And becoming minority/empathy/

Evoking empathic response

Gender politics (becoming woman)

Hooping and hollering,

Then an Assault (goes over the edge)

Personal safety questioned

Language barriers/exchanges

Mis/communications
(becoming multilingual/linguistic other)
Westernized/American – an escape!
(becoming American/national identity/inter-cultural?)
Malls, Movie theaters, PF Chang's – situated locations of advanced capitalism
'merica girls day – mall & movie & some Chinese food
(Cinderella? – really?)
Travel nurse George – lives in a jungle
Administrator Jorge – lives in Disney World
Reality falls somewhere in-between
Multiplicity/Multiple Becomings/Multiple Subject Positions
(becoming-multiple)
Evoking Nomadic Subjectivity
(becoming nomadic subject/nomadic subjects-in-becoming)
Difference transposed.

Ethnographic Interlude: Becoming-Activist Educator

Alegria, 2015, May 5, final interview

They asked what the culture was like. I told them about how men hoot and holler at you on the side of the street, and all that. I was telling mom how we went to McDonald's yesterday. I walked in, and there was a bunch of people in there. I felt so happy to be back in a place where I don't get stared at because I'm blonde, or because I'm speaking English. So, just being back in public places where everyone else is the same, and I'm not sticking out like a sore thumb. So, I've told people about that, too.

That felt really awkward. I felt like I needed to put my hair up, or speak more quietly. That makes me realize that the people standing outside the Dollar General in a cluster after they've just gotten off work mowing for the Hispanics – they probably feel the same way. I took classes in Sparta, and after dance we would always go next door to the Dollar General and get some water. There was always a group of Hispanics standing outside, and we always felt really weird, like they were staring at us. Now that I'm back I wonder how they feel that they're surrounded by people who don't look like them; who don't speak the same language.

It's weird being the fish out of water. When you're the minority, it's so obvious, and it feels so awkward. So, I definitely have more compassion for people who are not native to America, or native English speakers. Even if you just look different, you just get stared at, and it doesn't feel good at all. You just want to fit in and be able to go to the grocery store and buy something without people turning their head. So, I feel grateful that I'm back to a place where I don't feel like that anymore because I really didn't like it. But, it makes me feel more compassion who those who might go home at night and think of all of those Americans staring at them.

I feel like that is going to transfer over into the classroom. Yeah. Obviously there are going to be kids who if they come from a different ethnicity or a different background – Most moms send like sandwiches and chips, but someone's mom who is Hispanic might send rice and beans, or send something different. Or, they might be dressed differently, or they might have a different backpack. Or, they come in and their mom can't speak English. A student whose parents can't speak English – how could that make them feel? They probably feel embarrassed that everyone else's moms and dads can come into parent teacher conferences and speak just fine. But, then they have to sit and help translate for their mom and dad.

It makes you feel dumb. It makes you feel awkward. It makes you feel like you don't fit in. In school, kids so desperately want to feel like they fit in. If you're the one who's always getting stared at; if you're the one who looks different; if you're the one who speaks differently – it just feels awkward. It doesn't feel good. It doesn't make you feel confident about yourself. You're constantly wanting to morph yourself into what everyone else is. That can be really hard on a kid. That was really hard on me.

Yeah. I had tons of people around me who were feeling the same way. What if you were the only kid in the classroom who was going through that? What if you don't have anyone to support you? I feel like I have so much more compassion and understanding for students and regular individuals that I see on the street. Like I said, I've never really been in a diverse situation before. But, I very well could move to an area where there are more diverse populations, or I could be here and there could be one student in my class who is not American. So, I feel like I'll be able to navigate that situation with more grace than I would have before; more understanding. I hope so.

I feel like that is invaluable because teachers around here, especially in my area, they're the same as me. They've never experienced diversity. They don't know what it feels like. I feel like that's something that I bring to the table that others might not have. Not that it's bad for them, or that they're less of a teacher, but that's just something different that I have about myself that I feel like I will have a better understanding and more compassion. I may be able to relate to the student more.

Transposing Difference

Both Alegria's interlude, and the poem above attempt to embody the jolting, jarring, startling, stuttering act of transposing difference in the form of the micro-transactions that international student/teachers experience on a daily basis. These transactions, with 'trans' meaning "across, to or on the farther side of, beyond, over" (OUP/OED, 2015) and the act referring to "a physical operation, action, or process" (OUP/OED, 2015), take many different forms – gendered transactions, linguistic transactions, monetary transactions, cultural transactions, etc. The sensations and affects that are evoked by the poetic and narrative interludes at the beginning of this section are produced from transactions across, beyond,

over, and even beneath difference in the terms of gender, race, and language. My intention in sharing the interlude and the poem was to bring the you, the reader, into the embodied, material space of difference so that you may read this analysis with that particular tint, and hopefully find it reverberating throughout your own body.

It is important to begin any poststructural discussion of difference by defining it. In the Deleuze Dictionary edited by Parr (2005), Stagoll's (2005b) entry defining difference explained that for Deleuze:

Every aspect of reality evidences difference, and there is nothing 'behind' such difference; difference is not grounded in anything else...he means the particularity or 'singularity' of each individual thing, moment, perception or conception, [whereby] such difference is *internal* to a thing or event. (Stagoll, 2005b, p. 73)

In his definition, Deleuze attempted to "release difference from domination by identity and sameness" (pp. 72-73). A final helpful clarification that Stagoll made in his Deleuzian definition was that "To think in terms of difference-in-itself means to set the concept aside and focus instead on the singular, and the unique circumstances of its production" (p. 73). Deleuzian difference really focuses on under what circumstances becomings are being produced – in this case, International Student Teaching circumstances.

Braidotti (2011), in a discussion about what it means to "Transpose Difference," begins by clarifying what she means when she speaks about difference:

Advanced capitalism is a difference engine in that it promotes the marketing of pluralistic differences and the commodification of the existence, the culture, the discourses of 'others,' for the purpose of consumerism...These 'differences' have

been turned...into and constructed as marketable, consumable, and often disposable
'others.' (p. 25)

In other words, in thinking with Braidotti's (2006) "difference engine," woman is different because she not the same as man (privileging the male majority), 'racial-Others' are different because they are not white, and linguistic-Others are different because they do not speak English (as their dominant language). Deleuze echoed this "in stating that racism functions by assigning the Norm to White Man and distributing difference negatively across a multitude of marginalized others" (Deleuze & Guattari, 1987, as cited in Braidotti, 2011, p. 28). Braidotti (2011) identified "Man as the privileged referent of subjectivity, the standard-bearer of the norm/law/logos, represents the majority" (p. 36), and so for the purposes of this analysis, I extrapolated that "White" and "English-Speaker" also served as privileged referents of subjectivity because they represented the Standard, Western, Norm that is oppositionally positioned against their respective other – Man/woman, White/racial-other, English-speaker/linguistic-other. Please note the differential use of the forward slash here to actually designate opposition, rather than having it signify both/and. As Braidotti (2006) emphasized, "Deleuzian becomings emphasize the generative powers of complex and multiple states of transition between, beneath, and beyond the metaphysical anchoring points that are masculine and feminine" (p. 37). Therefore, in thinking with Braidotti and Deleuze, it was the moving beyond, beneath and between the binaristic oppositional transaction of Man versus woman, and so on, that created spaces for international student/teachers to experience transpositions and undergo in-depth transformations.

Braidotti's (2011) language of nomadic subjectivity expressed both the "crisis of the majority and the patterns of becoming of the minorities" as she analyzed the phenomenon of

difference in terms of distance or displacement from the main lines, or axes, of “becoming.” Therefore, for Braidotti (2011) “the process of becoming-woman refers to the differential axis of sexualization” and “the becoming-other of racialization” (p. 29), to which I would add that the process of becoming-bilingual refers to the differential axis of mono-lingualism, with English as the dominant language. Braidotti instead argued for a distinction between the “reactive, profit-oriented differences” mentioned above, and the “affirmative empowerment of alternative differences” proposed in this analysis, thinking with the idea that the “various empirical minorities (women, children, blacks, natives, animals, plants, seeds, and molecules, etc.) are a privileged starting point for active and empowering processes of becoming” (p. 29-30). The “multiple locations of devalued difference” such as woman, linguistic minority and racialized other can also serve, within the International Student Teaching experience, as “positive sites for the redefinition of subjectivity” (Braidotti, 2011, p. 30). I believe that Braidotti is arguing for the active deterritorialization of the transactional, binaristic thinking that defines the subject singularly, or unitarily, as Man/woman, White/racial-Other, English-speaker/linguistic-other. This deterritorialization therefore allows space for an in-between existence that produces nomadic subjectivity, which is what I attempt to do in this analysis, as well as in this project as I focus in on the International Student Teaching experience.

Through the act of transposing difference, this deterritorialization focuses on “the transpositions occurring on two modes of becoming: woman and other” (Braidotti, 2006, p. 43), and once again, for the purposes of this analysis, I add the further distinction of linguistic-other to the discussion. I agree with Braidotti (2011) that it is in the “worst possible conceptual taste to even think about being able to separate out the becoming-woman from the other unfolding and deploying of multiple becomings” (p. 36), however, for the sake of this

discussion, and also to help the reader follow this argument, I have separated out the categories of woman, racial-other, and linguistic-other, and addressed them as separate instances of becoming. I point this out because the process of becoming-nomadic is not a linear one, rather it is characterized by a zigzagging route starting from “becoming-woman” through the different thresholds of “becoming-minoritarian,” toward “becoming-bilingual,” and finally crossing through to “becoming-imperceptible” and beyond (Braidotti, 2011, p. 36).

Furthermore, if we engage a politics of location, the multiple modes of becoming that this analysis engaged in, becoming-woman/racial-other/linguistic-other, map out the situated locations of the subject-positions of what used to be the “constitutive others” – specifically marking the “the sexualized bodies of women,” the “racialized bodies of ethnic or native others,” (Braidotti, 2006, p. 43) and the silenced bodies of non-English speakers, on the terrain of the ethical, nomadic subject. This project attempted to produce an “accurate and adequate” cartography of the “sites of powerful and alternative subject-positions” (Braidotti, 2006, p. 43) that international student/teachers encountered throughout their own situated experiences as women, racial-other, and linguistic-other. This analysis also worked to illuminate the political and ethical locations, such as an International Student Teaching program, where the bodies of others can become “decisive agents for political and ethical transformation” (Braidotti, 2006, p. 44). Yet, it is both ethical and essential to note that this inquiry project and analytical work did not attempt or intend to negate the research participants’ experiences as objectified, “disposable commodities” (Braidotti, 2006, p. 41), but rather it created a transpositional space for the affirmative transformations of the nomadic subjects-in-becoming because “the process of becoming-nomad (-minority, -woman) is

internally differentiated, and it depends largely on where one starts from” therefore, “the politics of location is crucial” (Braidotti, 2011, p. 41).

As I began to listen to the intense, visceral trans-casted, or audio-recorded, experiences of the research participants as they began to encounter difference differently, I became acutely aware of the politics that were inherent in their multiple subjective locations as teacher/learner/linguistic-other/cultural-other/gendered-other, and my many subject positions, as researcher/listener/woman/mother/mentor. In other words, what sharply came to my attention was a newfound understanding of the politics of location. What emerged from moment of awakening for me was a diffractive memo, or fieldnote, that served as a line of flight that explore what the politics of location meant for the assemblage of International Student Teaching within this inquiry.

Diffractive Fieldnote: Politics of Location

Jessica, 2015, March 31, analytical memo

I find myself filled with questions. How is student teaching a political act? What are the politics of student teaching? What political notions are at play or implicit within the construct of student teaching? What is the history of the construct of our current iteration of student teaching? What are the origins of it? What theoretical background did it emerge from? Language – student teaching, preservice teacher, field experience – what discourse do all of these emerge from? Are students prepared for the political nature of International Student Teaching? What is the political nature of International Student Teaching? What local, social, school politics did you observe during your International Student Teaching? How did they affect you? What were the implications of these politics? How did they play out? Braidotti talks about the politics of location and I need to use her notion to think

through student teaching and teaching in general as a political act....What type of politics are being promoted in the classroom through the actions and behaviors of the teacher? The issues and injuries of racism, sexism, and classism that we face in today's classrooms are political constructs of the system in which we are educating our children...how are preservice teachers prepared to address these systemic issues and their implication for individual children? How did the International Student Teaching experience challenge or trouble your own political leanings or understanding? What did you see? Feel? Observe that make you ask questions? Think twice? What bothered you? What are my own politics of location as researcher? What are their politics of location as middle class white teachers who can afford to pay extra above and beyond their tuition for student teaching to engage in an International Experience? Just by nature of the fact that it costs more money is a limitation for some students participate in this experience...

Action Deterritorialization of the Subject

So what does an active deterritorialization of the subject look like in International Student Teaching? Where does it occur? From what political, social, ethical locations does it emanate? Thinking analytically alongside Braidotti, I pose the questions: How do global gender politics and racialized difference function to produce nomadic subjectivity and multiplicity/multiple becomings in international student/teachers? And how do the transpositions of becoming-woman and becoming-other serve as productive and generative sites of powerful and alternative subject-positions and transformations? Then, using these analytical questions as a launching off point, I argue that the setting of International Student Teaching serves as a transpositional space where the transactions that characterize the redefinition of subjectivity, focusing on a “positivity of difference,” can and do occur.

International Student Teaching as Difference

International student/teachers are unique individuals, a selective collective who have chosen to challenge and push themselves, by doing a portion of their student teaching overseas. The decision to participate in and of itself is making a commitment to enact difference differently within themselves as people and as becoming-educators. When asked how they think this experience will change them prior to the experience, many of them will respond, “I don’t know yet. I am open to whatever changes I experience. I just know that I will be different – it will change me.” In this instance, they are not talking about difference as oppositional, as in different from being the me before and the me after the experience, nor are they speaking about difference in terms of the notion of unitary identity and subjectivity, instead they are speaking about “difference-in-itself” (Stagoll, 2005b, p. 72, referring to the Deleuze’s concept of difference) What they are anticipating the sensation of, and what they actually experience is qualitative difference in the Deleuzian sense where, “difference is not grounded in anything else...he means the particularity or ‘singularity’ of each individual thing, moment, perception or conception” whereby “such difference is *internal* to a thing or event” (Stagoll, 2005b, pp. 72-73). In this project, the thing or event is the assemblage of International Student Teaching (student/teachers, researcher, school, students, host family, cohort members, water, buses, sidewalks, and so on), an endless transactional space, which as I mentioned above, is difference embodied both in the comparative sense of a different language, culture, people, place, rules, and so, but also in the sense of Deleuzian difference in the fact that it is an embodied and embedded experience spilling over with sensations and affects that provoke and produce the multiple becomings – becoming-woman, becoming-minoritarian, becoming-bilingual, and becoming-imperceptible. International Student

Teaching produced the research participants differently, and then rendered them speechless to explain how.

A Moment of Transposition: A Researcher's Diffractive Thoughts

Jessica, 2015, April 23, Flor's mid-trip interview

A cultural chameleon is what I call myself. It feels like this is easy for us. We come here, we can speak Spanish, we can navigate, we know what it feels like to experience difference, what it is 'supposed to' feel like, we just kind of fall into it naturally. Flor interjects, "You are doing it with your baby for Christsake!" I respond, "but I think I wouldn't have done it if I had been going to India with kids. No way in hell would I be taking my baby girl – you've got to be frickin' kidding me. The stray dogs, sewage, quantity of people – no way! Alone yes, with her no. For this situation though, Costa Rica, I know what feels safe. I know what doesn't. I know what I'm comfortable with, all of those things, same in the school environment, I've been in a school that's almost exactly like Escuela Religiosa Sabanilla and it's crazy because it's so similar. Where I have experienced difference is through my encounters with all of you. It is really amazing for me to hear from all of you because it helps me encounter difference differently and see it all through new eyes, new lenses again. Especially if I want to work with preservice teachers who are interested in doing this type of experience. I think I needed to be, it is so essential to be reminded of my own experience with difference in Ecuador and how challenging and difficult it was. And how, Costa Rica, is challenging and difficult for me for about 48 hours and then it's not anymore. I'm frustrated, I accept it, then I adjust – that's not to devalue anyone else's experience but I've been doing this study abroad/overseas think for like 17 years. This is what it is. Thank you for sharing your experiences with me and allowing me to experience

difference alongside you and with you – it has produced difference anew for me as I am in process of becoming-researcher.

Situating Difference in International Student Teaching

Malewski and Phillion (2009) identified one of highest professional benefit of participating in International Student Teaching as the increased awareness of class, gender, and race. An increased awareness of what it feels like to be different and the ability to relate to historically marginalized groups in the classroom are important developmental steps in the journey toward becoming internationally-minded teachers in our increasingly culturally and linguistically diverse American classrooms (Cushner, 2007). This traditional literature indicates that International Student Teaching better prepares student/teachers to encounter cultural, linguistic, socioeconomic, and gendered difference. However, as Malewski and Phillion (2009) pointed out International Student Teaching helps increase student/teacher aware of difference, which is the first step toward addressing issues of negative attitudes and deficit-oriented thinking about difference.

As I attempt to situate difference in the context of International Student Teaching, I think back to the poetic transcription I wrote from Sol's interview transcripts, that can be found at the beginning of Transposition V:

*Different
 completely different
 cultures
So Different
Everything
 so different it's scary.*

I bring back the refrain from Sol's poetic transcription here to evoke the pulsating intensity that emanates from Sol's words. Talking about difference, explaining difference, and

experiencing difference are all incredibly challenging and real aspects of the experience of International Student Teaching.

International Student Teaching is an experience, once again, where participants often times find themselves with the words to express what they are thinking, feeling and experiencing while they student/taught abroad. For example, Flor struggled to explain how the experience of International Student Teaching made her more internationally-minded and produced her subjectivity differently. When I asked her to share what had stood out for her from the overall experience of International Student Teaching, she exclaimed,

I guess just how different it is. Like I knew it was going to be kind of different. I knew there were going to be some things that were different but I just didn't realize how, I hate to use the word different this much, I was trying to think of a different word, but I couldn't come up with one. I just didn't realize how different it was going to be from my life and my time in school at home. (Flor, 2015, May 7, final interview)

In this same train of thought, Flor goes on to talk about how the experience of International Student was not bad, or good even, just different, so different, and the becoming-different that occurs in the context of International Student Teaching is quite the process. The experience of living, learning, and teaching abroad provided research participants with fertile grounds upon which to experience the intensity of their daily transactions from the situated subject positions of linguistic, cultural, and gendered-other, which produced them in the process of becoming-activist.

Becoming-Woman

In thinking about becoming-woman as a form of difference being enacted, Braidotti explained that,

A nomadic becoming-woman starts from the recognition of the dissymmetry between the sexes and emphasis on female specificity as the starting point for the process of redefining subjectivity...it moves toward a broadening of the traditional feminist political agenda to include, on top of issues of women's social rights... (Braidotti, 2011, p. 41)

Here Braidotti identified that the process of becoming-woman starts from the recognition of an imbalance between the sexes, which was exactly what the International Student Teaching context provided the student/teacher/participants in this study.

Living in Costa Rica, and in India, student/teachers were forced to experience gendered transactions on a daily basis. Braidotti continued to explore this difference as being the “co-existence of feminine specificity with larger, less sex-specific concerns” (Braidotti, 2011, p. 41). In other words, what Braidotti is saying is that we will know that we are moving beyond subject positions of gendered-differences when we are able to focus on larger, less gender-specific concerns. Braidotti (2011) went on to situate the position of becoming-women as,

necessarily the starting point insofar as the overemphasis on masculine sexuality, compulsory reproductive heterosexuality, the persistence of sexual dualism, and the position of women as the privileged figure of otherness are constitutive of Western subject positions. In other words, ‘becoming-woman’ triggers off the deconstruction of phallic identity through a set of deconstructive steps that retrace backward, so as to

undo them, different stages in the social-symbolic construction of this difference and other differences. (Braidotti, 2011, p. 39)

For the research participants in this study, the experience of becoming aware of their gendered-difference as they were objectified on their daily walk to and from work, was a necessary starting point that triggered a deconstruction of the binary gender difference of man versus woman. One might think that the daily walking to and from school would be a seemingly benign, un-gendered transaction, however, instead the daily walk became an intense site of resistance and frustration for many of the female participants in this study.

Once again, Flor shared angrily and repeatedly about how frustrating it was to be objectified on her daily walk to school as men honked, yelled out of windows, and even slowed down to make rude comments,

It was just hard being feeling objectified when I was sweating my butt off in Chacos walking up the hill to school. I was like - this isn't even like a sexual moment for me right now. I can't breathe because I have asthma in the car exhaust, now I'm sweating, and now you're whistling at me. I'm feeling a lot of emotions right now.

It's just an emotional roller coaster. (Flor, 2015, May 6, final interview)

As Flor put it so eloquently, walking to school was not “even like a sexual moment” for her, yet the gendered transaction of her daily walk became a sexual moment in the transpositional, liminal space, between home and school, that triggered in her an acute awareness of needing to address and recognize difference differently.

As a budding feminist in the process of becoming-woman, one of Flor's biggest challenges, when facing the intensity of the gendered difference in her daily, was being without words to express her feelings, emotions, and frustrations. What inhibited in the

process toward becoming-woman was her inability to speak Spanish and speak up for herself. She described feeling silenced on many different occasions by her inability to stand up to the gendered objectification she was experiencing by using her words, “It’s hard to not have the words to explain to someone that I’m not having it” (Flor, 2015, May 6, final interview). It is challenging enough being pushed the edge through the transaction of gendered objectification, but then to not have the linguistic capital to express oneself makes the experience feel like it is over the edge.

As one of her final conclusions about the International Student Teaching experience, Flor communicated some new insights she had garnered as she engaged in the process of becoming-woman,

I never realized how many limitations the world has on what women are supposed to be. It is very interesting to me to see that there’s this box like this little mold, and you’re supposed to shave down all the edges of yourself so you can fit into this little box of what a girl’s supposed to be. (Flor, 2015, May 6, final interview)

This moment of realization for Flor’s is a stopping off place at the end of the experience, where she comes to realize and recognize her new, emergent understanding that there are limitations placed on women in the world. With the experience of International Student Teaching in Costa Rica, Flor encountered the gendered experience of someone trying to fit her into a pre-conceived market driven box of what a woman is supposed to be or do.

Awakening to and becoming aware of these differences was Flor’s first step toward moving beyond the gendered threshold she experienced so intensely in International Student Teaching. As Braidotti (2011) concluded, “The nomadic or intensive horizon is a sexuality ‘beyond gender’ in the sense of being dispersed, not binary, multiple, not dualistic,

interconnected, not dialectical and in constant flux, not fixed (Braidotti, 2011, p. 39). Their teaching, living and learning experience abroad helps student/teachers to begin to move beyond gender as they imagine their classrooms of the future.

Becoming-Minoritarian

Not only did the participants in International Student Teaching experience difference in the gendered form of becoming-woman, they also experienced it in their encounters as racialized-Others. Since most of the participants in this study were relatively privileged, middle class White students, many of them had never experienced what it was like to be culturally, or racially othered. When I use the word other here, I am speaking about the opposite of the dominant, privileged grouping. Braidotti (1991, 2011) explained that for real-life minorities, like women, linguistic others such as native Spanish speakers, cultural others like new immigrants or refugees, or racialized others such as African Americans, however, the pattern is different. In other words, women, racialized and cultural others, as well as linguistic others (among others) often times need to first go through a phase of identity politics where they claim a fixed location, which allows them to own their new position as others. Subjects need to embody this newly found or understood position as other before they can give up it up. If a subject has never occupied a privileged position, then they cannot give it up (Braidotti, 1991).

Through their experiences as international student/teachers, participants were forced to go through a phase of identity politics where they experienced being the minority as they claimed the fixed locations of being white, being female, or even being English speaking. Once they claimed their fixed locations as the minority in India, in the case of Sol, or Costa Rica, in the case of the other participants, then, and only then were they able to recognize

their positions of privilege and move beyond them toward understanding other positions. For most of the student/teachers, International Student Teaching was their first experience of not having or holding these privileged, dominant positions. Braidotti clarified, “Nor can you dispose nomadically of a subject position that you have never controlled to begin with” (Braidotti, 2011, p. 42). The International Student Teaching experience situates student/teachers in contexts that activate the subject positions of being-other, allowing them to experience being linguistic, racial, cultural, and gendered other nomadically.

Alegria shared in the opening vignette in this section how her experience being othered made her feel like a “fish out of water” because being-othered feels so awkward. Alegria’s image of the fish out of water is such a powerful embodied image. You can imagine the fish struggling and flopping around as they attempt to occupy a new subject position they have not previously occupied. Alegria explains it so well as she processes that she did not like being treated differently in her daily cultural and racialized experiences based on the color of her hair, or even the color of her skin. She eloquently captured the intensity of being culturally and racially othered – being stared at, pointed at, having your picture taken without permission, always drawing unwanted attention, and so on that she and other participants sensed throughout their five weeks in Costa Rica. Being-othered and experiencing the new subject position of cultural and racialized other in an embodied way is a vulnerable and precarious experience for international student/teachers, one that significantly contributes to their process of becoming-educators and becoming-nomadic. In thinking about the experience of becoming-minoritarian, it is essential to return to the theory from whence this idea comes. Braidotti (2011) explored the notion that,

The nomadic subject signifies both vulnerability and affirmation. My emphasis falls on the potential becomings, the opening out – the transformative power of all the exploited, marginalized, oppressed minorities. Just being a minority, however, is not enough: it is only a starting point. Crucial to becoming-nomad is the undoing of oppositional dualism majority/minority and arousing an affirmative passion for the transformative flows that destabilize all identities. (Braidotti, 2011, p. 41)

As Braidotti stated, just being the minority in embodied context like International Student Teaching is not enough. Instead for international student/teachers, experiencing daily life from minority subject positions is an important starting place on the journey toward becoming-minoritarian.

Becoming-Bilingual

When I think about post-human (think sci-fi), non-Spanish speakers teaching in a Spanish-speaking classroom, I evoke Haraway's cyborg (1991). I go back to a participant's blogpost about Google translate being the real hero. I bring to mind the image of an international student teacher standing across from their Costa Rican cooperating teacher with their cell phone literally becoming an extension of their body, like they are both getting to draw in a dual. I think of them quickly glancing down at the phone and then glancing back up again. Glancing down at the phone, and then glancing back up again at their cooperating teacher, making eye contact, speaking in Spanish, listening, gauging the level of mutual understanding, then going back to Google translate. This image represented the disfluent, disembodied form of communication that International Student Teachers experience as they are abroad! What a poststructural, disembodied way of approaching the inherent language barrier!

In an effort to carry the discussion of becoming bilingual a step further, I ask the provocation exclamation, “Aren’t the student/teacher and the teacher the real heroes, rather than the Google machine, for making the effort to engage each other despite their linguistic communication challenges!” I also pose the questions, “Does there have to be a hero?” or “Is this encounter hopeful, or does it at least have a trace of the affirmation that Braidotti writes about?” And as always find myself asking the question, “How do we all begin to enact the essential socio-cultural experience of becoming-bilingual?” As Braidotti (2006) so vividly described,

Due to the dynamic nature of language, which is living matter: words grow, split and multiply, sprouting new roots and side branches and resonating with all kinds of echoes and musical variations. Like insects, they mutate and grow antennae or extra limbs and new organs without apparent strains. They simply carry, perform and transform energy as a matter of fact. This dynamic and volatile structure makes words into vehicles that transfer, convey and transform forces or energetic pulses. As in Alice in Wonderland, words as living entities keep running about with maddening purposeless and will never sit still. (p. 175)

Just as Braidotti described the transactional experience of bridging between two languages eloquently, words in two different, yet similar languages grew, split and multiplied for participants as they learned a bit of the local language throughout their International Student Teaching experience. Out of the group of twelve students who traveled to Costa Rica, only one student had any level of academic proficiency within the Spanish, or as a part of her educational course of study. In other words, this study engaged eleven language learners, and linguistic others.

Being the linguistic-other was the most powerful and meaningful experience of difference that all of the participants collectively shared. Flor described the disabling experience of being unable to communicate because of the language barrier as an “almost traumatic” transaction because as she stated, “my words are so important to me.” Flor shared that from the situated subject position of linguistic other she had to resign herself, in the midst of difficulty transactions, to “smiling and nodding,” or saying “No, gracias,” and hoping that was the appropriate response.

Flor explained clearly how she negotiated the experience of being linguistic-othered in Costa Rica,

It’s weird because in Costa Rica, you had to be so on your toes about what was coming up language-wise like is it English, is it Spanish? Okay, if it’s Spanish, if it’s slow and loud, it’s probably for me. If it’s really fast, they’re not talking to me. (Flor, 2015, May 5, final interview)

Furthermore, the experience of being linguistically-othered herself helped Flor to understand the subject position of one of her former students from a place of different knowing, a place of transformation,

There was an ELL [English Language Learners] in my class, . . . and he had only been in the country for a few years. . . and I always wondered why I would give Franco instructions and he’d go (she is smiling and nodding) and then he’d sit down and do nothing. And now it’s like I finally understand why Franco would smile and nod and then go try and figure it out on his own because I feel like I do a lot of that too. Like people will give me instructions and I’m like, ‘Como estas?’ [smiling and nodding

again]. So...(sighing) I think it's just been hard. (Flor, 2015, April 23, mid-trip interview)

It seems that Flor's constant transactions as linguistic other, as she attempted to pay for the bus fare, go shopping, communicate with her students and host family, were frustrating. They definitely pushed her to the edge of her capacity to endure on multiple occasions. However, in spite of being stretch, Flor concluded with a note of positivity as she exclaims, "I didn't realize how much Spanish I'd actually picked up. In Washington, D.C., I kept saying 'permiso' and 'perdon' to people and 'gracias' when people would hold the door for me" (Flor, 2015, May 6, final interview). Flor excitedly realizes that her daily transactions benefited her and gave her a stepping off point from which to understand more clearly the experience of becoming-bilingual in the classroom. Flor concluded by admitting she was excited about the fact that her experience as linguistic other in International Student Teaching was helping her, and others, along the way toward becoming bilingual.

Whatever Gets You Through the Day

The experience of being gendered, culturally othered, and linguistically othered play key and essential cues for understanding themselves, and their students differently. Thinking in this way, begged the question, "How do International Student Teaching participants cope with the experience of being different or other?" In thinking with Braidotti's (2006) words, international student/teachers cope by engaging whatever gets them through the day (p. 205) and/or whatever allows them to live on the edge, but not over it? (Braidotti, 2006, p. 163). When participants, like those in International Student Teaching, are immersed in such a high level of intense transactions, they need a coping mechanism, or escape place, where they can

withdraw and process what they are feeling, and thinking as they are being stretched and pulled.

First of all, in this study, the technology served as a mediator, or transactor, of their study abroad experience. I found that research participants were constantly and continually accessing the English language and American culture through technological access points such as Netflix, wifi, cell phones, FaceTime, Facebook, iTunes, etc. Withdrawing into these safe spaces, where difference dissolved away, sometimes helped to support participants, and at other times it served to distract participants from their goal of learning about another language or culture. The technologically mediated tools that I mention above are the coping mechanism of advanced capitalism. Even though, Braidotti (2006) ascribed to the notion of “whatever gets you through the day,” (p. 205) for some of the “techno-bodies” (p. 36) in this study, technology was the main thing that got them through the day. Watching Netflix at the end of the day provided a space free of transactions, and became a common way for International Student Teaching participants to conclude their intense day full of difficult and different transactions.

Another coping mechanism that student/teachers enacted during International Student Teaching included living with a host families because the participants experiences with the families helped them to normalize their encounters and ease some of the pain of the transpositions. In addition, the audio journals, written journals and blogs provided a processing spacing for the negotiation and integration of difference. Also, the group/collective experience of having others who are experiencing the same types of sensations, affects, and emotions was an essential element of support in helping through intensity of the experience. Finally, having the support of being part of this study, and having

my support as researcher/teacher/mentor/friend, also helped research participants to more effectively navigate the daily transactions that pushed them to live “life on the edge, but not over it” (Braidotti, 2006, p. 163).

Concluding Thoughts on Difference

As Rosi Braidotti (2011) pointed out, becoming nomadic “means that one learns to reinvent oneself, and one desires the self as a process of transformation, for flows and shifts of multiple desires” (p. 41). Each of the participants in this study was engaged in a deep and profound process of reinventing themselves in transformative ways as they experienced a multiplicity of differences as gendered other, racial and cultural other, as well as linguistic other. Experiencing difference firsthand, helped the the participants on their journeys as educators and people who are interacting difference differently within themselves as they are in the process of toward becoming-nomadic, becoming-woman, becoming-minoritarian, and becoming-bilingual. To conclude, I once again draw the reader back to Alegria’s vignette at the beginning of this section, and acknowledge emphatically, and from my own embodied space of knowing, that being the linguistic, cultural, and gendered fish out of water is both a difficult and challenging experience that makes one flip and flop about as they engage in the everyday transactions of living abroad.

Transposition IX: Transcendence – Becoming Imperceptible/Resilience



Figure 42. New Dawn
A watercolor painting by Jessica Gilway.

Transcendence
A Poem by Jessica Gilway

Death of national identity (birth of multi-culturality)
Death of perception of unitary, singular self (birth of multiplicity)
Death of idealism (birth of agential realism)
Death of perfection (birth of innovation born of challenge)
Death of colonial thought (rebirth of indigenous thinking)
Death of innocence (rebirth of awareness & awakening)
Death of machismo (birth of feminism)
Death of black and white (birth of shades of grey)
Death of naïveté (birth of political situated beings)
Death of self doubt (birth of emergent confidence)
Death of doing (birth of becoming)
Deconstructing death
leads to hopeful awakenings and emergent becomings
Transpose me death,
Rendering me imperceptible.

Ethnographic Interlude: Both a Teacher and Learner

Blog posted by: Alegria on 2015, April 10

This has been a week of learning; learning about Escuela Religiosa Sabanilla (a pseudonym), learning about my students, and most importantly learning about myself. I can honestly say I had no idea what to expect when I walked up the surprisingly large staircase at my school bright and early on Monday morning. So many questions were running through my mind. Was my inability to speak Spanish going to be an issue? How often would I be permitted to teach? Would the students be able to speak English? Could I wear sandals to school? What would cafeteria lunch taste like? The week is almost over, and I am now able to answer all those questions. My lack of Spanish speaking skills is considered an asset because the students are forced to practice their English when speaking to me. I solely teach my classes for most of the day every day. Almost all my students are able to fluently speak English. I can wear sandals to school. Cafeteria lunch is delicious.

However, as the week progressed, I began to ponder more serious issues. Do my students respect me? Am I adaptable enough to alter my teaching style to fit the values of the school? Will this experience be beneficial to me professionally? Will I be able to build meaningful relationships with the sixty-something students I see in my class everyday? These questions don't have as definitive answers as the questions I asked myself initially. They are complex and my response to them changes daily. My days this week have had many ups and downs. I've dealt with some mild bouts of homesickness, begged a group of third graders to stop talking while I'm teaching, gotten a pedicure, discovered an amazing burger joint, and cried of laughter, stress, and sadness. Through all that, the aforementioned questions still linger. However, as this first week of teaching comes to a close, I know one thing for certain.

I don't regret deciding to teach internationally. I have been challenged both personally and professionally in just one short week. I've learned how to quickly calm down seven screaming students who all want to sit in the same seat. I've learned that drawing pictures on the board, no matter how much they lack in artistic ability, can push a student from confusion to understanding. And I've learned that I am one tough nut who, when put under extreme stress, will refuse to crack...I am so excited to see what stressful but fruitful situations I will be asked to deal with next.

Becoming Imperceptible/Becoming Resilient

Both Alegria's blog post and my poem speak to the notion of transcendence – of going beyond the ordinary limits of daily living and learning, of being pushed and stretch in new, and sometimes painful ways. Within this uncomfortable, transpositional space, International Student Teaching serves as an extra-ordinary experience due to the intensity of the embodied encounters that occur during a student/teacher's time abroad. Both the poem and Alegria's blogpost beg two analytical questions: (a) Within the international student teaching setting, how do research participants work through the paralyzing effects of personal, emotional, social and cultural pain and challenge toward the transformation of negative into positive passions? Toward the process of becoming teachers/educators? (b) Within the international student teaching experience, how do research subjects engage in the process of stretching their thresholds of endurance and sustainability? In thinking with Braidottian theoretical language, the quick answer would be that international student/teachers work to first endure the experience, then in order to enact an ethics of sustainability, they transcend, or rise above and work through, the moments of personal and professional challenge, difficulty, frustration and pain, that are inherent in a study abroad

experience. I would argue that the study abroad experience, and particularly the International Student Teaching experience, is more about surmounting challenges, than it is about teaching and learning. Often times the most profound lessons when international student/teachers were able to transcend classification, thinking beyond the fixed subject positions of American/white/middle-class/educator, as they worked to embrace their own nomadic subjectivity. As Alegria explained in her post, at the end of the experience, the difficult questions still remain, but having lived with those questions, the participants are different in imperceptible and indescribable ways.

My poem evokes how the sensations of being held in the threshold between multiple, different deaths and births pulsate with intensity. The deaths that the poem mentions, and that occur for participants within the international student teaching experience, are not quiet or graceful, rather they are messy and painful, but what emerges from these deaths are the transcendent notions of birth, or re-birth. In other words, both my poem and Alegria's blog post explore what emerges from the pain and frustration of the International Student Teaching experience. Alegria eloquently explained the precarious position of living with and in-between questions without easy answers. This is Alegria's moment of "becoming-imperceptible" whereas "becoming-imperceptible is an eruption of desire for the future which reshapes the present" (Braidotti, 2006, p. 261). While her conclusion could be perceived by some as cliché or falsely positive, in that she talks about how excited she is to experience more stressful, yet fruitful experiences, I instead would contend that what she really means when she says, "I am one tough nut who, when put under extreme stress, will refuse to crack," is that it was a really difficult experience that required immeasurable amounts of endurance rendering her imperceptible, literally silenced without words to

explain what she had learned. Then, from the ashes of adversity, like the phoenix on the threshold of transcendence and rebirth, Alegria engages a positive ethics of sustainability, “a creative process, a praxis, an activity” (Braidotti, 2006, p. 259) as she undergoes the process of becoming-resilient.

Engaging Ethical and Political Transcendence

In a sense, Braidotti’s (2006) work, like mine, is very practical. While it is hard to think about it being practical, as she waxes philosophical about her concept of sustainable ethics with reference to her project of “nomadic subjectivity as eco-philosophy of the subject” (p. 204), her explorations of the subject and subjectivity in thinking with transpositions are a type of nomadicism, where “nomadic philosophy mobilizes one’s affectivity and enacts the desire for in-depth transformations in the status of the kinds of subjects we have become” (p. 204). In this project, I explored what type of subjects international student/teachers are in the process of becoming as they experience “such in-depth changes” that are “at best demanding and at worst painful processes” throughout their five week international student/teacher experience. I believe one of the end goals of their participation in International Student Teaching is to experience the type of in-depth transformation that Braidotti spoke of and to carry those transformations forward as becoming-educators enacting “horizons of hope” in the broader field of education and in their individual classrooms. This is transcendence.

Becoming and being an educator in our current complex times can be an incredibly painful and difficult process. Change is something that the educational system, teacher education programs, classrooms, and children desperately need. The nature of the change that is needed, which I would argue is essentially imperative in these complex times, is the

transformative kind of change that can often be characterized as urgent, impatient, and intense. The need for intense and urgent educational transformation is exemplified, in our current political climate, by grassroots social justice movements such as the Moral Monday protests of 2014, where citizens of North Carolina engaged in weekly acts of civil disobedience that protested the limitation of voting rights, the cutting of social programs, the passage of the Racial Justice Act, as well as deep cuts to public education and teacher compensation programs. As William Barber of the NAACP stated in his April 13th, 2013 remarks entitled “Why We Are Here Today?”

We have no other choice but to assemble in the people's house where these bills are being presented, argued, and voted upon, in hopes that God will move in the hearts of our legislators, as he moved in the heart of Pharaoh to let His people go. Some ask the question, why don't they be quiet? Well, I must remind you, that it has been our collective silence that has quietly opened the city gates to these undemocratic violators of our rights. If we must pray forgiveness for anything today, it will be the silence with which we have allowed this to happen in the dark. Thoreau said in his famous essay, ‘Civil Disobedience,’ that if he had to repent of anything, it would be his good behavior. What possessed me, he asked himself, that I behaved so well in the face of such evil? (Barber, 2013)

Barber's words speak of the need for transcendence, the need to move beyond, surpass, surmount, and rise above the negative quagmire of the violation of our rights and to enact activism, an affirmative activism that acknowledges “the pain that necessarily accompanies the process of living under the overwhelming intensity of Life” (Braidotti, 2006, p. 213) and collectively transcends it toward a “horizon of hope” (Braidotti, 2006, p. 278) for our future.

Transcendence as an Educationally Situated Transposition

The subject-position of teacher, or educator, is one where political silence is expected, if not demanded. Yet as Barber (2013) reminded us, our silence quietly opens the city gates to the violators of our rights. As educators and future teachers are silenced by the politics of their position, they experience pain, difficulty, and frustrations that are without remedy unless they collectively speak out against their violators, as the protestors did during the Moral Monday protests. Yet this need to speak up and speak out begs the questions, “Where in the preservice education process do we adequately prepare student/teachers for the subject positions they will actually experience in the schools in and in the classroom? How do we help educator/students to move beyond the expected political silence toward a place of activism for themselves and their students?”

In this inquiry, I contend that we are not adequately preparing our preservice educators for the challenges, frustrations, pain, and difficulties, they will face in the classrooms of today, because so much of education is not about teaching and learning. Education has become about navigating the complex maze of cultural, social, emotional, socio-economic, political, relational, and linguistic adversities that children bring into the classroom them. That is why the provocative, transformational experience of International Student Teaching is so important – it doesn’t teach preservice educators how to be better teachers in terms of pedagogy or instructional strategies, but rather it produces in them a transcendent resilience that affects who they are as learners/educators/citizens/human beings. If asked, “Does International Student Teaching make them better teachers?” I would explain that it is not that simple. The experience is transcendent, in that it surpasses the cliché,

simplistic notion of a singular professional identity as a teacher, and instead produces resilient, compassionate, affirmative, activist educators.

We need to help our future educators recognize from the start that our educational system is broken and dysfunctional, not in a hopeless or dejected way, but rather in an intense and desirous way that demands change and transformation. Student/teaching is a challenging and intense experience for many preservice teachers. Furthermore, I would argue that those who choose to engage in International Student Teaching as a part of their preservice educational journey engage in a much higher level of intensity and expose themselves to additional opportunities for in-depth transformation, which is an integral part of the process of becoming-educator. As Braidotti (2006) reminded us,

It is a constant challenge for us to rise to the occasion, to practice *amor fati* [or ‘a love of one’s fate’ in Latin] to catch the wave of life’s intensities and ride it on, exposing the boundaries or limits as we transgress them. We often crack in the process and just cannot take it anymore. The sheer activity of thinking about such intensity is painful because it causes strain, psychic unrest and nervous tension. If thinking were pleasurable, more humans would be tempted to engage in this activity. Accelerations or increased intensities of the intellectual or other kind are, however, that which most humans prefer to avoid. (p. 216)

International student/teachers have chosen to engage, rather than avoid, the wave of life’s intensities. Embarking on the experience of International Student Teaching requires them to engage in the intense kind of deep thinking and intellectual acceleration that Braidotti (2006) spoke about above. In the introductory ethnographic revisioning, Alegria

also spoke about the intensity of the experience itself, and thinking about the experience, as she talked about how she was pushed almost until she cracked. Alegria explained,

I wanna challenge myself further because I feel like I've grown from the challenges that were presented to me in Costa Rica. So I don't wanna shy away from challenges. I want to embrace them. And I want to figure out how to overcome them and then grow from that. (Alegria, 2015, May 5, final interview)

What Alegria was talking about both in her quote above, and in her blogpost that began the section, was transcendence. International Student is difficult and challenging, and in many ways it messes participants, like Alegria, up in productive and generative ways. It turns student/teachers on their heads, and requires them to endure adversity, which is part of what makes International Student Teaching a transpositional space. The transposition occurs when the student/teachers are able to move surmount the adversity, and emerge on the side of threshold as affirmative, activist, educators.

One struggle is when student/teachers talk about how the International Student Teaching experience is transformative, it often ends up sounding cliché, and slightly dreamy. It is like in giving birth – the pain of the experience is forgotten when you see the beautiful baby in your arms. You do not talk about or even acknowledge the pain, you move on from it toward the horizon of hope – your newborn child. It is the same for International Student Teaching because the difficulty of the experience fades once they graduate and get their first jobs as teachers. What sticks with them is the embodied experience of transcendence – of working beyond the paralyzing effects of the pain toward something more hopeful and positive – a new job as a teacher. The working beyond engages their *potentia*, positive power, (Braidotti, 2006, p. 239) and enables student/teachers to enact an ethics of

sustainability, which trickles down into all aspects of their life, including their work as professional educators.

Endurance and Sustainability

Braidotti (2006) argued for both endurance and sustainability with regards to the subject, because “sustainability attempts to come to terms with the complex, hybrid structure of contemporary social problems” (p. 207) such as those we face in our current educational system. Preservice educators, especially those who have engaged in International Student Teaching become acutely aware of many of the social issues that they will face in education, but what the traditional route to preparation, without exposure to a program like International Student Teaching, lacks is the development of “new forms of empathy, a new sense of connection” and “more conceptually creativity” (Braidotti, 2006, p. 208), where becoming-educators begin to imagine alternative sustainable futures for their students, schools, and the field of education as a whole. These moments of transcendence, such as the one that Alegria mentioned above, only happens in a space that produces transpositions.

That is where International Student Teaching is such an important experience. It creates a space for the emergence of educators in the process of becoming-resilient, becoming-activists, becoming-creative. As Braidotti (2006) reminded us “The transcendental empiricism of the non-unitary subject is such that becoming is a forward-looking activity” (p. 209) where the “joyful expression of becoming is a way of writing the pre-history of possible futures, that is to say to take care of the unfolding possible worlds” (p. 209), which for student/teachers are the worlds of their future schools and classrooms. So, once again, I find myself asking questions like “How can we help becoming-educators move beyond the expected political silence toward a place of activism for themselves and their students? How

do we help student/teachers to create educational spaces where sustainable futures can be enacted?”

This study was a beginning attempt to, as Alegria talks about in her blogpost at the beginning of the section, live with these difficult questions, rather than searching for easy answers. In order to move beyond the silence, the moment of imperceptibility, toward activism, becoming-educators need to be pushed and stretched to their thresholds of endurance as they are in the International Student Teaching, triggering a space of transpositions, and as they are transposed, they begin to realize that “sustainability is an ethics of affirmation which involves the transformation of negative into positive passions: resentment into affirmation” (Braidotti, 2006, p. 208). Student/teachers realize that the intensity of the International Student Teaching experience produces in them the ability to endure and sustain as they learn how to transform their negative pain and difficulties into positive passions, and their anger, resentments, and frustrations into affirmations. This is a moment of transcendence, an unfolding of an ethics of sustainability in their nascent professional identities. When asked about the experience of International Student Teaching, Alegria shared,

It's hard, it's tough, it's a change for sure but if you're ready to give a lot but then get a lot in return, then this is for you. If you're ready to be challenged, if you're ready to be positive, if you're ready to open your mind to a new experience, then this is for you. So many things come out of it, so many emotions, so many rewards, so many challenges. So much comes from it but overall if you have a positive attitude, if you're ready for that, then it's gonna be a great experience. But it's all about your attitude. It's all about how you go into it. If you go into it and you say, I'm ready for

this challenge, I'm gonna take what they give me and I'm gonna turn it into something great then it is going to be amazing. (Alegria, 2015, May 5, final interview)

When I read Alegria's honest account of her experience with International Student Teaching, I can see this was a difficult, hard, and intense experience for her. She endured "pain" in the experience, but in learning to endure that "pain," she was able to transform the negative into positive. Once again, some might say that, Alegria's embullient affirmations about the experience being "amazing" come off sounding cliché, but instead I believe that she is still in the process of becoming-imperceptible during an interview that took place only four days after return from International Student Teaching. She is still arriving and unable to be perceived, or to perceive herself clearly, because she knows the experience altered her, but she finds herself silenced, or quieted, as she discovers that she cannot explain exactly what, why, or how she was transformed, but she knows that she was. Alegria's quote shows how she was able to find her way, nomadically zigzagging in and out of challenges, and through and back through thresholds, toward a space of affirmation and sustainability.

Negative into Positive Passions

So what does it look like to enact the "transformation of negative into positive passions"? How do we begin "putting the 'active' back into activism" (Braidotti, 2006, p. 214)? These questions were what I was attempting to explore throughout my analysis of the research participants experience in International Student Teaching. As she reflected on her decision to not enter the classroom after student/teaching, Flor remarked, "the way we're doing education in this state is really wrong and I'm hyped up. We should be in the street with monkey wrenches. We've gone to war over stuff that's not even this important. It's messed up" (Flor, 2015, April 2, Costa Rica interview). Flor's fever to effect change in her

home state represented an affective and embodied response that enacts the desire for an in-depth transformation in the educational system as a whole, and in herself as a nomadic subject, a part of the collective assemblage we call public education. Braidotti (2006) reiterated the importance of positivity and transformative experiences, like International Student Teaching, as she reminded us that “we need to take the time to enact and implement changes, because change is a precarious and painful experience. We need sustainable systems for change” (p. 219). This is the type of change Flor is talking about in quote above, and the type of change that the Moral Monday protests, discussed at the beginning of this section, were attempting to enact – precarious, painful and quite necessary change.

In further moment of diffraction on how the experience of International Student Teaching impacted her life pathway, Flor mentioned how her professional ambitions had changed,

It's like I knew I wanted to be a lobbyist for education, but now it's like I feel – now that I've experienced the gender thing, I'm feeling also kinda pulled towards family law and like – because my dream would be to be in a place where I could provide free legal advice to women who wanna leave abusive relationships because a lot of women don't have the financial means to seek legal advice without their abusive significant other finding out...So seeing the gender roles like that really makes me wanna do something good for women, ...Just being able to give back to women in some way... (Flor, 2015, May 6, final interview)

As Flor encountered the gendered transaction of being objectified as a woman during her experience in Costa Rica, this somewhat painful and uncomfortable experience produced a micro-transformation in the way that Flor desired to enact her new found “girl-power”

activism within and outside of the assemblage of the public educational system. For Flor, moving from the negative experience of being objectified, toward the positive passion of feminist advocacy and activism was a moment of transcendence. As she imagined her future aspirations anew, Flor was actively engaged in the process of becoming-activist, becoming-educator, and becoming-woman.

Another participant, Alegria, commented that the experience of International Student Teaching made her realize that education problems are not just in the United States. She reflected,

Before I was like, you know, I just want to move to a new country and teach somewhere else because the United States education system sucks. And so negative, like that's such a negative way of seeing it but it just made me realize that education is tough, education has a lot of difficulties and it's everywhere. There's no perfect formula for education. There's always a struggle but it's the educators who really make that difference. And so again back to the attitude of positivity and gratefulness, if you're in the classroom and you're being positive and you're not letting all that politic just bog you down, if you're really focused on the kids, then that's how you make a difference in education. It's not by saying, okay, this education system sucks. How can I fix it? You can say, okay, every education system has its difficulties. How can I still be a good teacher in the midst of that? (Alegria, 2015, May 5, final interview)

As she asks the question about being a good teacher in the midst of the negative politics around education, Alegria transcendently attempts to put the “active back into activism” (Braidotti, 2006), which is a transposition toward the positive. She is actively working to

enact an educational philosophy of sustainability with regards to public school education.

Alegria's reflections and questions speak to a question at the core of politics and ethics that Braidotti (2006) posed when she spoke about transcendence, "How do you make people *want* to be free, generous, decent and caring?" Or in thinking with this study, "How do you make preservice educators want to be teachers that push and stretch themselves, that endure pain, in order to transform the educational system, as well their own classroom?" As Alegria spoke about how the "United States education system sucks" and then went on to discuss how teachers can move beyond that negative perception of the educational system to a more positive passion for what it means to be a "good teacher," she enacted a "nomadic ethics" (Braidotti, 2006) that at the micro-political level of education, which is exemplary of an "embodied and embedded form of activism" (Braidotti, 2006, p. 205). Alegria performed the process of becoming-teacher, becoming-ethical, becoming-sustainable, and becoming-affirmative.

Enacting Intergenerational Justice and Sustainability in Education

As Braidotti (2006) reminded us that "Life as a process of becoming is a project, not a given. As such it is in and for our world, pursuing the positive encounters that actualize and increase our collective *potentia*, or desire to make a positive different in the world" (p. 239). This is why I entered into the field of education. I wanted to increase the positive power, or the *potentia*, of my students and to ignite in them the desire to make a positive different in the world. This is what it means to be in the process of becoming-educator. This inquiry enacted a project with becoming-educators that aspired to the idea that schools and other traditional learning environments can become transpositional spaces where affirmative educational encounters reify and increase the collective *potentia* of the assemblage of public

education – our schools, students, teachers, desks, families, playgrounds, books, and so on. Furthermore, Braidotti (2006) explores the notion that :

Sustainability expresses the desire to endure, and as such, it is a maker of possible futures. It is a present-based practice, which reactivates both past and present in producing ‘futuraity’. That means that sustainable presents generate possible futures. The future is the virtual unfolding of the affirmative aspect of the present (*potentia*). (p. 276)

Therefore, according to Braidotti, engaging in this type of sustainability honors our obligations to generations to come, which is the end goal of the act of public education – the place where we, as educators, invest our energy and resources into building capacity and a sustainable future for the next generational. However, it is imperative to note that enacting sustainability in education is also a societal obligation that often times meets political and social resistance. If we, as educators, believe in and seek to produce education as a act of intergenerational justice, then we need to activate the *potentia*, or positive power, of our future educators and educational leaders, so that they realize that their actions can make a difference for children and the system at large.

The notion of activating *potentia* speaks to this project in particular because the participants are becoming-educators and their primary focus during their International Student Teaching experience is producing ‘futuraity’ differently for themselves, for their students, and for the collective assemblage of their many years of future, past, and present classrooms. Therefore, by focusing on sustainability in their process of becoming-educators, their collective actions serve as “an equalizer among generations” (Braidotti, 2006, p. 276), enacting a Braidottian (2006) form of inter-generational justice.

As many becoming-educators come to realize in the process of imagining themselves forward as teachers, enacting education as intergenerational justice is challenging and difficult work. However, the type of inter-generational justice that this project enacts, by reproducing becoming educators differently, is critical and has serious implications for the field of education, for the children being taught, for the student/teachers in the process of becoming-educators, and for me as the educational researcher/teacher/artist/and trainer of future educators and educational leaders.

Working to engage a more hopeful view of education, one where hope “gives us the force to emancipate ourselves from everyday routines and structures to help us dream ahead” (Braidotti, 2006, p. 277), international student/teachers in the process of becoming-educators diffractively envision the ways that they can enact education differently. As Alegria pointed out:

Education everywhere has ebbs and flows. And it's how you deal with it, is kind of what you – what you make of it, is the main thing. So, yeah, it just definitely gave me a better understanding that I shouldn't be so harsh on our education system here in America. Does it have things it needs to improve on? Absolutely. Are there gonna be hardships whenever I get into education? Absolutely. But does that mean that I need to be negative about it and say, oh, this sucks? No, because that's everywhere. I can't dream for some perfect system because it's impossible. But how I deal with the kids, how I present myself as an educator can make a difference. Working with my other teachers in collaboration and how I help them have an outlook on education, that can make a difference. (Alegria, 2015, May 5, final interview)

Alegria's experience during International Student Teaching helped her to realize how she wants to enact education differently for herself as becoming-educator, and in the transpositional space of her future classrooms. Participating in International Student Teaching provides educators like Alegria, and the other student/teachers in this study, with a transcendent experience that allows them to emancipate themselves from the everyday routines and structures of traditional student/teaching and learning, and dream ahead toward a more sustainable educational future.

Circling back, Braidotti (2006)'s notion of sustainability "expresses the desire to endure and as such it is the maker of possible futures" (p. 276). In other words, as becoming-educators, Alegria and Flor, and the other participants in this study, work to generate sustainable presents within their classrooms, therefore also generating possible futures. What does it entail to construct these horizons of hope with a focus on intergenerational justice in teacher education? In thinking with Braidotti (2006), I believe that becoming-educator is a professional calling that honors "our obligation to the generations to come" because education "acts as an equalizer among generations" (p. 276). Braidotti reference to what I would call an ethics of sustainability, for the purposes of this study in the field of education, becomes a form of "inter-generational justice," (p. 276) as she explains that, "by targeting those who come after as the rightful ethical interlocutors and assessors of our own actions, we are taking seriously the implications of our own situated position and our practices within it" (Braidotti, 2006, p. 276). After they return home from their student/teaching abroad, International student/teachers engage in practices that promote inter-generational justice as they diffractively explore how to work across the educational community toward sustainable educational futures.

Concluding Thoughts on Transcendent Becomings

The “nomadic politics” that both Flor and Alegria spoke earlier in this section of characterize Braidotti’s (2006) “nomadic ethico-political project” (p. 205) that focused on “becomings and transformations as a pragmatic philosophy that stresses the need to act, to experiment with different modes of constituting subjectivity...which, in a philosophy of radical immanence, means different ways of inhabiting our corporeality” (p. 205). As the student/teachers learned to endure the challenges of the International Student Teaching, they were produce anew as embodied and embedded nomadic subjects. Growing from their experiences as international student/teachers, Flor and Alegria have shifted from the subject position of unitary-subject-teacher toward a more nomadic becoming-educator-subjectivity, a “vision of the knowing subject in terms of affectivity, interrelationality, territories, resources, locations and forces” (Braidotti, 2006, p. 205). Their rhizomatic reflections transcended their individual experiences as student/teachers and spoke more broadly to how the collective assemblage of public education can work together affectively and relationally to enact “multiple micro-political modes of daily activism or interventions in the world” (Braidotti, 2006, p. 205). What the transpositional space of International Student Teaching brought about for the becoming-educators in this inquiry was the empowerment to engage their *potentia* (positive passion) as they faced “an acute awareness of how painful, dangerous and difficult,” yet necessary, “changes are” (Braidotti, 2006, p. 204).

Braidotti (2006) reminded us that “Life is beyond pleasure and pain – it is a process of becoming, of stretching the boundaries of endurance” (p. 211). This is what the transcendent experience of International Student Teaching is about – it is a process of becoming educator, becoming activist, becoming imperceptible, and becoming resilient. By

choosing to engage in the experience of International Student Teaching, student/teachers chose to stretch their boundaries of endurance, and in doing so they re-produce themselves differently. As student/teachers enact these multiple becomings, they live life intensely, life as “an acquired taste,” or “an open ended project” that “one has to work at” (Braidotti, 2006, p. 211).

Transposition X: Transmissions – Becoming Educator



Figure 43. Student/Teachers Engaged in a Transmission.
Enacting the nomadic, continuous act of becoming-educator.

Poetic Transcription of Transmissions

2015, August 30

Transcribed by Jessica Gilway from (Braidotti, 2006, p. 274).

Alliances are needed,
Active public debates
about limits and implications,
Unthinkability of a future
depriving us of the only time we have:
The present.
A narrowing temporal horizon,
the tick-tick of our universal time clock,
running out of steam
and inspiration.
Not unlike our endangered planet
running out of breath,
Advanced capitalism,
systematically depriving us all of –
sustainable becoming
or transformations.
A qualitative, creative leap,
induced by a prophetic vision,
The only way

to repair and compensate
that which we are running out of:
Time.
We need both:
A future and a people.

Ethnographic Interlude: Are You Ready?

Alegria, 2015, May 5, final interview

I would ask them if they're ready to be challenged. If they are looking to just go into an easy situation and just chill out for five weeks then they're looking for the wrong thing because that's not what happens. It's hard, it's tough, it's a change for sure but if you're ready to give a lot but then get a lot in return then this is for you. If you're ready to be challenged, if you're ready to be positive, if you're ready to open your mind to a new experience then this is for you.

So many things come out of it, so many emotions, so many rewards, so many challenges. So much comes from it but overall if you have a positive attitude, if you're ready for that then it's gonna be a great experience. But it's all about your attitude. It's all about how you go into it. If you go into it and you say, I'm ready for this challenge, I'm gonna take what they give me and I'm gonna turn it into something great then it is going to be amazing. You're gonna come back and you're gonna be so happy.

But if you go in and you say, I want it to be just like America, I want them to learn only from me, I want it to be like this, I want it to be like that then your experience won't be as fruitful. Because if you go in with I want this, I want this, I want this then you're not gonna be open to all the things that come out. You have no idea what's gonna happen but just have loose expectations. I feel like don't be so confined. Just be excited and be ready and be positive. But definitely don't constrict yourself to certain expectations.

It's good to have expectations – but don't have ones that are going to keep you from getting the most of the experience. So I feel like that was part of the thing that kept many of us from having a good experience at the very beginning was we had so many expectations that we thought it was gonna be more like America. And when it wasn't everyone was sorely disappointed.

But you need to embrace those differences, embrace the challenges and say, I'm so happy that I'm in a different situation that I can learn from. Because you are gonna learn from it if you're willing to learn from it, if you're open to it. If you have an open mind, an open heart, you will learn from it. You will grow from it because it is an amazing experience. And there are gonna be people in the group who think differently than you, who teach differently from you, who react differently from you. And be ready for that too.

Because, like I said, I come from, I feel like, a different background than a lot of other people. So be ready to be open to that as well especially if they send as big of a group next time as they did this time. Everyone is gonna bring a little something different to the table. So embrace that. Say everyone is bringing something different so how can I learn from their experiences and how can they learn from mine, from my background?

Transmissions – “Space, the Final Frontier”

Every episode of *Star Trek* began with William Shatner, or Captain Kirk, speaking about “Space: the final frontier,” (Johnson & Daniel, 1966) and at the end of each episode the Captain completes a log and sends a transmission back to Earth about the ongoing journeys of the crew. Just as *Star Trek* served as a map of the explorations of Captain Kirk and his crew, this dissertation project served as a documentation of the collective voyages and explorations of nine students’ and one researcher’s collective journeys through the “Space”

of the International Student Teaching, which for the participants in this study served as “the final frontier” in their educational sojourn toward becoming-educators. In an evocation of Tranquilo’s repeated *Star Trek* references, and in honor of my father – an old time “trekkie,” I imagine myself sending transmissions back from a forensic future (Braidotti, 2011). I set out on an epic journey with an unknown final destination over a year ago as I began this research project. I struck out into the already charted territories of study abroad to explore, de-territorialize, and re-territorialize the frontiers of the post-humanist space in qualitative research, as I worked to transpose the future of the field of teacher education through a critical cartography of the International Student Teaching program. Thinking with Braidotti (2006, 2011) about transmissions brings about the analytical questions: How do research participants produce/enable/enact Braidotti’s notion of horizons of hope? And notion that “‘We’ are in all in this together?” and How do multiple permutations of transpositions such as translations, transactions, transits, and transcendence produce (and affirm) nomadic subjectivity, multiplicity, and becomings? These questions effectively set me up to adequately and accurately map the terrain of this dissertation project towards itself inevitable, and yet impossible conclusion.

Circling Back to the Research Questions

At this point in the research process it seems only appropriate to circle back to the research questions, after so much analytical work, and see what assertions emerge through the re-examination of the questions that prompted this inquiry.

Research questions. The research questions for this study were:

1. In what ways do preservice student/teachers experience International Student Teaching as a ‘transpositional space’ that produces and affirms participants in their processes of becoming educators?
2. What educational, social, material, relational and political conditions facilitate transpositions and encourage nomadicism?
3. What possibilities for the emergence of nomadic subjectivity open when student/teachers (preservice education majors) participate in International Student Teaching experiences?

As the cartographer, I feel that it is important for me to deliberately connect some pieces and parts of the dissertation together. It is almost as if I were adding the latitudinal and longitudinal lines to a map that I had just created. There has to be some way to find your way back to your present, situated, embodied location.

International student teaching as a transpositional space. In thinking about addressing the first research question, I realize once again how difficult it is to separate analytical, theoretical, and implicational practices in post-qualitative research. It almost feels as if I am repeating myself over and over again, and then I realize that I am. The research question, “In what ways do preservice student/teachers experience International Student Teaching as a ‘transpositional learning space’ that produces and affirms participants in their processes of becoming?” led me back to Braidotti’s exploration of what it means to be in the process of becoming. In order to understand what produces becomings, one needs to understand clearly what the becomings are. Braidotti explained that,

Nomadic becomings are rather the affirmation of the unalterably positive structure of difference, meant as a multiple and complex process of transformation, a flux of

multiple becomings, the play of complexity, or the principle of not-One....this nomadic becoming is an ethology, that is to say a process of expression, composition, selection, and incorporation of forces aimed at positive transformation of the subject.
(p. 145)

In accordance with Braidotti's definition, a becoming, such as becoming-educator, is an affirmation of the positivity of difference in the transformation of a student/teacher becoming-educator with their own classroom full of students.

Because International Student Teaching participants experience multiple becomings throughout their overseas living and learning experience – becoming-women, becoming-bilingual, becoming-potentia, becoming-activist – just to name a few, it feels safe to assert that student/teachers experience International Student Teaching as a transpositional learning space that does indeed nurture and affirm their multiplicity. Braidotti (2006) then dove deeper into the notion of becoming as she clarified that,

Becoming has to do with emptying out the self, opening it out to possible encounters with the 'outside'... 'stream of consciousness' is a good starting point, in that the artist's 'eye' captures the outside world by making itself receptive to the totality of an assemblage of elements, in an almost geographical or cartographic manner, like the shade of the light at dusk, or the curve of the wind. In those moments of floating awareness when rational control releases its hold, 'Life' rushes on towards the sensorial/perceptive apparatus with exceptional vigor. This onrush of data, information, affectivity, is the relational bond that simultaneously propels the self out of the black hole of its atomized isolation and disperses it into a myriad of bits and pieces of data imprinting or impressions. It also, however confirms the singularity of

that particular entity which both receives and re-composes itself around the onrush of data and affects. (p. 145)

Becoming in this inquiry was a sensorial, material, embodied and embedded experience wherein international student/teachers come to occupy multiple subject positions as they work to nurture and affirm horizons of hope and sustainable futures. If asked again about the ways in which preservice educators experience International Student Teaching as a transpositional learning space, I would answer that they experience it hopefully, sustainably, ethically, affirmatively, and transformatively.

The educational, social, material, relational, and political conditions of International Student Teaching. Because this overall analysis of International Student Teaching was a cartography, and each individual section addressed the notion of mapping the terrain of the International Student Teaching experience differently, therefore it seems logical that this study addressed the research question “What educational, social, material, relational and political conditions facilitate transpositions and encourage nomadicism?” At the risk of oversimplification, I would just say that all of the conditions of the International Student Teaching experience, in and of itself, facilitated transpositions and encouraged in nomadism. Yet I realize that this assertion becomes an unsubstantiated overgeneralization in need of specification. The educational conditions in this study were the experiences of student/teachers both teaching and learning in a school in a foreign country, where the discipline system, the language, expectations, resources, materials, etc., were all different, and thus the International Student Teaching field placements in overseas schools served as transpositional spaces, or spaces where transpositions were produced and nomadicism ensued. Furthermore, as is discussed in the section on transits, the audio journals, written

journals, and blogs created liminal conditions that facilitated material, social, and relational transpositions throughout the International Student Teaching experience. In terms of political conditions, the transactions within experiences of being and becoming different, as well as the transcendent experience of having to advocate for oneself and others, created conditions that facilitated transpositions, thus encouraging nomadism, both broadly and deeply. As Braidotti (2006) asserts,

Life in you does not bear your name; it is only a timeshare. Those who are inscribed in life under the sign of the desire for change may be more mortal or vulnerable than most because they need to live more intensely. They need accelerations, those bursts of energy, and those sudden and at times violent rushes. They need to be jolted out of a set habits in so far as they are passionately committed to writing the prehistory of the future, that is to say to change the present. This is the productive side of *amor fati*: a desire to go on becoming, to effect multiple modes of belonging to complex and heterogeneous lines of specification, interaction, negotiations. These constitute our world as one world, in all its immanence. To be up to the intensity of life, the challenge, the hurt of it all that happens to us entails great faith in the connection to all that lives. This is the love for the world that frames the horizon of sustainability and hence of hope. (p. 277)

The International Student Teaching experience creates conditions of intensity for nomadic subjects as it pushes them continually into transpositional spaces where they experience multiple becomings. Going back to the original oversimplified assertion in answering this research question, I would argue once again that the International Student Teaching experience overall, and in and of itself, creates a myriad of conditions in the

threshold, in liminal space, a transpositional space, where transpositions travel multiple lines of flight, and nomads (student/teachers) are in the full bloom of in-depth transformations.

Nomadic subjects in the process of becoming-educators. Because nomadic subjectivity and the emergence of nomadic subjectivity were key concepts that were held central throughout the analytical efforts of this dissertation, I would argue that the final research question is addressed in the act of enacting this research project and writing this dissertation paper in the style and format that it was done. In thinking with the research question, “What possibilities for the emergence of nomadic subjectivity open when student/teachers (preservice education majors) participate in an International Student Teaching experience?” I would say that the possibilities are endless. Not only does the study open possibilities for student/teachers, but it also opens them for the researcher, family members, friends, former professors, and the future students the student/teachers will educate. Honestly, with the profusion of data that this study produced, I could have written another five hundred pages. In an effort to bring this analytical effort to a close, for now, it is helpful to look back at each analytical section and see how it addressed the research questions. The analytical section on transits looked at how the use of audio journals to trans-cast created a space for the emergence of nomadic subjectivity and multiple becomings.

While thinking the act of translation anew using art as the other language, the analytical section that focused on becoming-artist/becoming-a/r/tographer used the multiple art-based modalities of poetry, collage, and painting to more accurately map the embodied and embedded subject positions of the International Student Teaching participants, one of which was the position of becoming-nomadic, or nomadic subject. The transactions section defined difference anew in thinking with Deleuze and Braidotti and discussed the multiple

differences that International Student Teaching participants enacted through their experiences as women, racial others, and linguistic others. This experience of being othered created multiple possibilities for the development a nomadic subjectivity in student/teachers as they experienced otherness themselves in deeply personal, embodied ways.

The section on transcendence looked at how student/teachers in the process of becoming-educators are activated, in the sense of becoming-activists and in the sense of positive power, or *potentia*, through the experience of International Student Teaching. Finally, this analytical section explores the implications of this research, as it thinks with the notion of transmitting new understandings about International Student Teaching , and its impacts on the assemblage of student teaching and future teachers, forward in a hopeful, affirmative, and sustainable way.

The continuous feedback loop of open-ended questions. In order to return to the place I started – thinking with and through Braidotti (2006), I come back the intersection between these three research questions about the liminal spaces of nomadic subjectivity, transpositions, and becomings, and use them as conceptual and philosophical tools to explore and explain the experience of International Student Teaching in a new and different way. Therefore, in my own process of becoming-researcher, I go back to Braidotti (2006), who asks, “What is, then, this subject in becoming? It is a slice of living, sensible matter activated by fundamental drive to life: a *potentia* (rather than a *potestas*)...and yet this subject is embedded in the corporeal materiality of the self” (pp. 155-156). As I continue to think with Braidotti, I repeatedly experience myself as the researcher-subject-in-becoming, full of embodied *potentia*, looking hopefully out toward the horizon of the future.

A Thrice Told Tale of Research Implications⁵

In a moment of waxing poetic, I have elected to engage a polyvocal, layered assemblage of research implications. A Thrice Told Tale of Research Implications is found below – the first of which, addresses the practical, pragmatic, and programmatic implications of this research for individual students, International Student Teaching programs, Colleges of Education and the fields of education and International Student Teaching at large. The second tale specifically addresses the methodological implications of this project for student/teacher education programs, and educational leadership programs, as well as International Student Teaching. Completing this polyvocal presentation of implications, I conclude with a brief dialogue about the theoretical implications of this research. In one of my researcher' reflective journal entries, I found myself exploring multiple layers of implications intensely. I wrote,

Are there implications for this research? Hell yes! There are so many implications. Colleges of education need to be prepared to provide students with the proper orientation and support. Students need to be prepared thoroughly before they go, they need to receive support while they are there and encouragement, and they need a debriefing experience an opportunity when they get back. They need to be given an evaluation and an opportunity to give feedback on the experience as a whole. They need a release and a catharsis, a place to put their culture shock and their anxiety and frustration. They need someone to create a space that can hold everything that they are feeling and thinking and experiencing. My hope was that the audio journal would

⁵ Here is I am referring to Margery Wolf's (1992) book *A Thrice-Told Tale: Feminism, Postmodernism, and Ethnographic Responsibility*, which approaches the same topic from three distinctly different perspectives, just as this analytical effort attempts to think the research implications through three different lenses.

serve some of them [the student/teachers] in all of those ways by providing them with a safe space share their feelings openly and honestly, a space to release the feelings from their already stretched and stressed body, a holding space, a little black and gray box with buttons that has the capacity to hold stories, the stories of our lives and/or experiences. Stories that can be shared across miles as simple data files. (Jessica, 2015, April 15, researcher's reflective journal)

I begin by discussing the practical, pragmatic and programmatic assertions of this research. Then I zoom out to explore the methodological reverberations of this research and finally, I think with theory as I work to unwrap, map and theorize the experience of International Student Teaching.

A note about personal and professional reflections and implications. Rather than gathering all of my personal and professional reflections and implications here at the conclusion of the dissertation, I intentionally and methodologically attempted to disperse them nomadically and rhizomatically throughout the paper in the form of ethnographic interludes, revisionings, and diffractive field notes. I did this because the moments of wonder in the data collection and analysis do not all happen at the end of an experience like International Student Teaching, instead they are spread throughout, popping up at three AM, and rattling around in your head until you write them down. Therefore, I have allowed my personal reflections to remain both rhizomatically and nomadically dispersed throughout the dissertation document as breadcrumbs and signposts for the reader to encounter along the way.

Practical, pragmatic, and programmatic assertions. In this section, I provide an overview of the practical implications of my research for International Student Teaching

programs. Rather than providing an exhaustive list of the programmatic minutiae that can drown even the best of program administrators, I have included an extensive outline of program implications that I created upon my return from Costa Rica in Appendix I, in the hope that this detailed outline of suggestions will provide actual International Student Teaching program administrators or colleges of education interested in starting an International Student Teaching program with some very specific and pragmatic suggestions for program organization, implementation and evaluation.

The first assertion that is essential to the success of students in an International Student Teaching program is the development of a comprehensive orientation and debriefing program, which would require a time commitment from students prior to traveling overseas. An orientation and dis-orientation (debriefing program) provides student/teachers with clear expectations of the program and the country they will be traveling to, which in turn scaffolds their success and minimizes surprises or program snafus. Some of the things to be included in the orientation should be: language preparation, monetary conversion activities, the stages of cultural shock, behavioral expectations and norms, daily living tips, basic cultural overview, suggested packing list created by former travelers, required readings that are relevant to their teaching placement, information about the host family or living situation, an opportunity to visit with program alumni and ask them questions, and transportation tips. Similar to the research of Cruz and Patterson (2005), this study supports the need to build cross-cultural simulations, that cover the above mentioned topics into the structure of a program orientation, in order to develop student/teacher program participant empathy and understanding prior to their travel overseas. In addition, in the focus group interview I held with the whole group, all of the participants mentioned how helpful it would have been if

they have been provided with a day long training on ESL (English as a Second Language) strategies and the SIOP (Structured Instruction Observation Protocol) model so that they were better prepared with best practices on how to work with second language learners.

The second major implication that was mentioned by many of the research participants was how all of the International Student Teaching programs need to be assigned a faculty advisor who checks in with student/teachers regularly and supports them throughout the process. Because of the intensive nature of this study, the participants in the International Student Teaching Costa Rica program basically had a program advisor, me, which is one of the major implications of this research. International Student Teaching programs need to have someone from the college of education, or another department, who emulates the process that I went through with the student/teachers. This person could receive a stipend or even a course load reduction, which would allow them to focus on the international student/teachers and support them as I did. The faculty advisor would collect the student assignments, do weekly check-ins with the students via email or Skype if necessary, visit the site mid-trip for about a week to do informal classroom observations and to continue to sustain the relationship with the host school, and conduct a final debrief of the experience after the students return and before they graduate. This would handle the debriefing component of my previous suggestion of the creation of a comprehensive orientation program.

Another programmatic implication that can be taken from this study is that communication is key. Before students travel they need to have communication embedded in the orientation process and provided on a program website, as well as being put in touch with their host families and host schools ahead of time, whenever possible. During the trip, the

faculty advisor and program support staff should send student/teachers period emails checking in on their arrival, first day of school, etc., as well as sending them reminders about what assignments are due when. If there were a faculty advisor, then the advisor could set up an online advising site with deadlines listed where students could turn them in. After the trip, students should be required to participate in informal communications such as serving as the alumni mentor for traveling students, engaging in a debriefing activity, and being given the opportunity for anonymous evaluation and feedback of the program. This suggestion for extensive and exhaustive communication throughout the process extends to the international host site for the International Student Teaching participants. It seems like someone from the university should visit the host sites at least once a year to continue to build organizational relationships with the school, international program coordinator, and host family/lodging arrangements.

The final implication that every participant mentioned was how participating in International Student Teaching impacted the participants both as people and as educators. The participants in this study started off by saying that the International Student Teaching experience significantly impacted the way that they related to people from other countries who live in the United States, especially their students, offering them (the student/teachers) an increased understanding of what it feels like to be the minority, to not speak the language, etc. They shared how this newfound understanding and increased level of empathy stemmed from their own lived, embodied experiences as the minority and as second language learners. In alignment with the research of Benson et al. (2013), this study explored how International Student Teaching narratives reflected the development of a second language identity in the research participants. Furthermore, experiencing the level of vulnerability that many of their

English Language Learner students experience on a daily basis changed how they perceived their role as teachers of second language learners.

As Ogulnick (2000) explored, the International Student Teaching experience engages participants in language crossings, that serve as transpositional spaces where becoming-educators negotiate their multiple roles in a multicultural, multilingual educational system and world. Being in the position of being a second language learner yourself gives you a whole new perspective of how language-mediated our post-modern world really is. How can a student/teacher understand what it means to negotiate a language crossing if they have never had to switch between languages successfully, and unsuccessfully themselves. As one participant echoed, “You can’t teach what you don’t know and haven’t experienced,” so International Student Teaching provided them with a unique opportunity to know and experience themselves as second language learners and teachers of language learners differently, or Regan et al. (2009) suggested the study abroad context produces the acquisition of sociolinguistic competence for participants.

In conclusion, the major programmatic, pragmatic and practical implications of this research are for the development of comprehensive orientation programs, the assignment of a faculty advisor to each program, the importance of communication and international host site development, and a discussion of the way that this experience changes becoming-educators in profound personal and professional ways, with a particular focus on their ability to relate in a different way to the second language learners in their classrooms.

Implications and questions for further research. The research of Banks (1995) shows that the identification of the need for curricular transformation in teacher education is not a new idea, however, it is an idea that colleges of education continue to struggle to

implement. The research of Phillion et al. (2009) and Villegas and Lucas (2002) continues the conversation about curricular transformation as it speaks about the need to reimagine the teacher preparation curriculum that colleges of education utilize with preservice education majors through the integration of study abroad experiences like International Student Teaching. The research in this study supports the findings of Banks (1995), Phillion et al. (2009), and Villegas and Lucas (2002), and suggests that the intense nature of the International Student Teaching experience in and of itself produces a rich, fertile, and embodied curriculum that is enacted in a transpositional space, like International Student Teaching, because it challenges student/teachers in ways that elicit in-depth transformations and growth.

Furthermore, this study also demonstrates that further research is needed to explore what a reimagined or rethought curriculum (Phillion et al., 2009; Villegas & Lucas, 2002) in the field of teacher preparation can and should look like. As Tranquilo mentioned in his final interview, one element that a reimagined curriculum should include is the integration of international field experiences earlier in the teacher preparation process because it will build competency in the student/teacher that they can share with their peers, as well as continue to develop and build upon throughout the rest of their program. This research project also indicates that we first need to enact a critical deconstruction of our teacher preparation processes, in order to be able to better understand and address the gaps in the preparation process that the International Student Teaching experience only begins to tackle. Building on the research of Clark/Keefe (2014) that explores college student identity development, this study provides a point of entry into the discussion of a nomadic perspective of college age

preservice education major identity development that occurs within the context of teacher preparation programs.

A final programmatic implication of this study is that it contributes strongly to Chieffo and Griffiths' (2003, 2004) research on the impact of short-term study abroad programs, in that it clearly demonstrates the transformational impact that participation in a five week International Student Teaching program can have on research subjects. However, for future research, I would like to expand on this body of research and comparatively explore how participation in an eight week or even fifteen week International Student Teaching program has a differential, or similar impact on participants' subjectivity and identity shifts and changes. Moreover, I would also like to build upon the research of Franklin (2010), Lupi and Turner (2013), and Rowan-Kenyon and Niehaus (2011) that explores the long-term impacts of participation in International Student Teaching and complete follow-up interviews with the participants six months, one year, and five years after their completion of the study, each time asking about the ongoing implications of participation in an education-based study abroad program on their subjectivities.

As a final point for further inquiry, this study implicates other programmatic, pragmatic and practical research questions, such as:

1. How would the analysis and findings of this study change based on a shift in research context, such as the length of time of the experience, the location, and/or make up of the cohort in terms of majors or educational concentrations?
2. How would the intensity or nature of the data change if the research study was replicated with a cohort of students who traveled to India, South Africa, or another developing country?

3. How would the development of a nomadic subjectivity differ if the methodology was replicated in comparative locations such as: in an English speaking versus a foreign language speaking environment, or in a Western versus developing setting? What differences in transpositions and becomings would emerge from enacting this comparison of two different program host sites?
4. What would a multi-country, collective case study of a complete International Student Teaching program reveal?
5. How did participants experience International Student Teaching as a negative, silencing, or inhibiting experience? What key factors played in role in student/teachers experiencing International Student Teaching in a non-affirmative and/or deconstructive light?
6. What impacts does the experience of International Student Teaching have on host site teachers and students

In conclusion, this research study has significant and meaningful implications that contribute to, complement, and build upon the existing body of literature around International Student Teaching. Even though a strong body of literature already exists in the field of study abroad with preservice educators, there are still many areas of inquiry in terms of the practical, pragmatic, and programmatic aspects of International Student Teaching that could use additional attention and investigation in future studies.

Methodological reverberations. This study had three major methodological implications: the tools and avenues for personal and professional reflection, the creation of liminal spaces throughout the research and considerations of what methods create what type of interactive spaces, and an exploration of what type of methods and methodological

practices are most accurate and adequate in beginning to access subjectivity and identity development through qualitative research studies. Once again, I refer you to Appendix I for a more detailed outline of these implications.

The first methodological implication deals with the personal and professional reflection tools and processes that were used throughout the study. As a number of the participants mentioned, being required to reflect on a daily basis took them deeper and more thoughtfully into the experience, much more so than if they had been left to their own devices in terms of reflective practices. They appreciated the structured nature of the reflective elements of this project – namely, the audio journals, written journals, and multiple face-to-face interviews. The journals provided them with a personal reflection space where they could share with someone, who had been there and done that, about the experience in a safe and contained space. Both the audio journal, or “trans-casts” and the written journal created liminal spaces for diffractive thinking through daily processing and reflection. A detailed discussion of the implications of both the written and audio journals is presented in the Transits section above. In alignment with the research of Billingsley and Scheuermann (2014) and Hixon and So (2009), the virtual technologies such as the audio journals, blogs, and type-written daily journals all provided reflective opportunities that enhanced the field experience of International Student Teaching for preservice educators. The blog as a methodological tool evoked a liminal space (Wood, 2012) as well, but in order for the blog to be even more impactful, the participants needed some clarification as to the intended purpose or audience. As a future point of inquiry, it would be intriguing to bring Braidotti’s (2013) notion of the posthuman into dialogue with the virtual technologies that were implemented

within this study as reflective tools that captured the essence of nomadic subjectivity, transpositions and becomings (Braidotti, 2006).

In thinking more deeply about the impact of methodology, the interviews played an important role in the development of rapport and relationships with each of the research participants, and because they felt comfortable and space in the interview space, participants opened up and offered more personal, affective responses to their experiences in International Student Teaching. As the research of Heydon and Hibbert (2010) and Schoffner (2009) points out, the development of the personal and affective domain in teacher education is an essential, and often times missing component in preparation programs. Therefore, the face-to-face, semi-structured interviews became almost conversational, supportive and exploratory in nature because I made a significant effort up front to build a sense of empathy, understanding and a strong connection with the student/teachers. They came to feel that the interviews were really just an opportunity to share both their personal and professional experiences with me and feel like someone was actually listening.

There were two other elements of reflection that played a key role in this study. First, the arts-based encounters and reflections served as in-between, embodied spaces for transformative thinking and becoming (Irwin, 2013). The a/r/tographic encounters carried the participants to a liminal space and released them. These art-based research events also helped to build community amongst group members and according to the participants, they facilitated reflection on a deeper level that expresses and accesses what words cannot (Irwin & Springgay, 2008; Springgay et al., 2005). The act of engaging in the space of collective art-making was really when Braidotti's (2006) notion that "'We' are all in this together" (p. 272) came to life in this study. One aspect of arts-based reflection that I was not able to

engage in this study but would be interested in utilizing with student/teachers in future research is the use of a visual journal as reflective tool for research participants. If scaffolded properly, I believe this would a powerful tool for preservice educators to use during their student/teaching experience, either internationally or domestically.

The second methodological implication was the intentional creation of liminal spaces throughout the research study and data gathering and analyzing processes. Student/teachers already live in a liminal space (Turner, 1964) in-between the teacher role and university student role. The methodological decisions that were made in this study were made with the intention of creating liminal spaces (Turner, 1964; Wood, 2012) that would allow for an exploration in the cracks and crevasses in-between personal and professional development, or public and private communications and reflections, or the negotiation between Spanish, English and Spanglish, or the professional negotiation that I mentioned above of being both student and teacher and observer, or experiencing the pull between the situated relational positions of American/Gringa/Expat/International Teacher. All of these liminalities were really methodological figurations (Braidotti, 2006) intended to capture and render the multiple, nomadic subject-positions that international student/teachers experienced. Engagement with creative methodologies and analytical practices such as collage (Holbrook & Pourchier, 2014), poetic transcription (Glesne, 1997, 2011), poetic inquiry (Leggo, 2008), and painting (Clark/Keefe, 1999, 2014) is necessary to begin to capture the intensity of sensations and affects that international student teachers experience on a daily basis. All that was missing from the arts-based aspects of this dissertation was the integration of movement, or dance as a mode of research representation (Blumenfeld-Jones, 1995), and in a future

inquiry, I would seek out ways to integrate movement into my creative, arts-based analytical framework.

The third and final methodological implication of this study that merits consideration is the question of what type of methodology needs to be engaged in order to most accurately and adequately map (Braidotti, 2006) the terrain of identity and subjectivity development with college age students (Clark/Keefe, 2014) in a program like International Student Teaching. I would argue that this study provides one exemplary iteration of the paradigmatic profusion of methodological practices and tools that are necessary to evoke the type of transformative reflections and realizations that emanated from participants in this study as they began to understand themselves anew as nomadic-subjects-in-becoming, and becoming-educators. If I were to do this research study again, and if I were able to accompany the student/teachers for the full five weeks, I would design a methodology that created five distinctly different reflective spaces, one for each week, which would allow for participants to be immersed in a profusion of a/r/tographic practices. I would focus on a different art modality each week including: poetry, collage, paste painting or painting, dance and/or music, and free expression. This would help assure that at least one arts-based method would speak to each of the participants.

Implications and questions for further research. This project leaves much space for further explorations at the intersections of creative qualitative methodologies, International Student Teaching, study abroad, and thinking with theory (Jackson & Mazzei, 2012). The practical implication of this research would be to utilize the audio journals with preservice educators in a variety of teacher education, or practicum settings. If I were going to methodologically engage the audio journals again, I would use Dragon Speak Naturally and

iPads or mp3s with headsets, which would be easier for student/teachers to use, and would significantly reduce the amount of transcription required to access the data. This data collection method fills a significant gap in the literature surrounding the use of virtual technologies to enhance field experiences for preservice educators (Billingsley & Scheuermann, 2014; Hixon & So, 2009).

Another area that invites further exploration is use of c/a/r/tography, or collective and cartographic a/r/tography (Irwin & Springgay, 2008) with other groups of education students in a teacher preparation setting, particularly in international or field-based settings. The use of arts-based methods creates an affective and embodied methodology for the collection of data in a global learning context because it holds space for the sensations and emotions that are experienced, but unable to be expressed using words. This once again goes back to idea that collective art-making allows participants to enter into a liminal space and engage in a process, rather than focusing on a product. In our highly driven, hypercapitalistic push (Brown et al., 2011) to have college students participate in global learning opportunities, we are diminishing the impact of these unique learning opportunities by not providing participants with creative analytical, reflective, and diffractive spaces and practices that allow for them to explore what they learning, thinking, feeling and experiencing in a visceral, nonverbal, embodied way. In thinking more practically about the implications of art-based reflective practices, Flor mentioned in her final interview that she thought that the collage making, paste painting, and the journal making would all make excellent professional development activities in a school-based setting. These data collections methods could also be enacted with other groups of preservice educators within other transpositional spaces.

In thinking with theory (Jackson & Mazzei, 2012) as a methodology, I would like to bring Braidotti's (2006) theory of transpositions, and the notion of transpositional space, to bear on other liminal educational spaces, such as in contemplative practices, school gardens, or isolated positions of leadership such as the principalship or superintendency. Furthermore, as I mentioned before with regards to Braidotti's *Posthuman* (2013), I would like to bring some of Braidotti's other works to bear in future research projects. Finally, thinking theoretically, I would also like to explore how the research surrounding the material feminisms, liminality, embodiment, and sensations and affects continues to play out within study abroad more generally, and International Student Teaching more specifically.

Thinking with theory: Unwrapping, mapping, and theorizing. I am starting to realize that this type of poststructural way of working and thinking generates more questions than they it does answers. They generate more moments of "Hmm, I wonder?" rather than moments of "Ah-ha! I get it!" I keep thinking back on Braidotti's notions of "'We' are all in *this* together" with the *we* being "the community in its relation to singular subjects" and the *this* being the content of "the norms and values for a political eco-philosophy of sustainability" (Braidotti, 2006, p. 272). But Braidotti's call for sustainability leaves us wondering: what does an eco-philosophy of sustainability look like?

Repeat transmission: Endurance - Toward a nomadic ethics of sustainability. Often times, when we arrive at the end of a long journey, we look back on the journey as a whole and revisit the highlights, or the moments that glow (MacLure, 2013) for us from the experience. To illuminate how the need for endurance produces Braidotti's nomadic ethics of sustainability, I circle back to the most intensely glowing hot spot (MacLure, 2013) in the data for me, Sol's vignette about endurance. In thinking with Jackson and Mazzei (2012), I

return to and work with this same supple chunk of data again to “deform [it], to make [it] groan and protest” (p. 5).

Sol’s Vignette. So I’m just kind of a mess and I don’t feel like I’m really – I feel like I might be sort of alone in this. Nobody else has talked like this. So I kind of have to keep this opinion to myself, but I’m just definitely having a hard time, definitely ready to get home and really get into my teaching because I feel like right now I don’t even – I mean I know I’m learning a lot. I’m learning so much and it’s like everything is a constant learning experience and I know that I’m going to have this new global outlook on life when I get back.

It’s just that there’s so much going on around me and so much going through my mind every second that I just can’t relax. I can’t be comfortable where I am. I can’t be happy. I can’t do so many things because there’s so much going on and that’s just become inherently difficult for me I guess. Really it’s just a lot and I feel like I’m just babbling right now, but it’s like when I come home or come here and I’m trying to process things, I can’t. That’s why this is so broken up because I’m so – I can’t even tell you what I’m thinking right now because my mind is so messed up. My mind is so scrambled and racing through so many different things that it’s just so challenging and it’s just a lot.

What Sol’s vignette clearly and vividly captures and exemplifies is how Braidotti’s painful utterance of “I can’t take it any more!” (p. 267) marks a threshold, not an admission of failure or defeat, which creates the condition of possibility for creative encounters and productive changes. These productive changes are what Sol is on the edge of experiencing in her moment of realization that her endurance is being stretched, strained and challenged to the very edge of painful. This emerges as a moment of sustainability for her when she acknowledges that these challenges also a necessary and generative disruption without which

there would be no ethical awakening for her in her process of becoming-educators. The consciousness-raising that emerges from Sol's threshold, or liminal/in-between moment of stress/strain/pain, and the activity of working through and engaging with the pain, holds the productive potential for social change and in-depth transformation. In this inquiry, I have argued that that social change can and did happen for all of the research participants, like Sol, within the transpositional space of International Student Teaching.

As I write and think about what happens in the margins, or on the edges of an experience such as International Student Teaching, experiences like Sol's become the rich and productive marginalia found on the edges of qualitative research. In thinking theoretically about marginalia, I refer to Irwin and O'Donoghue's (2012) work at the intersections of a/r/tography, pedagogy and relational art practices. Their Summerhill project was a pedagogical exploration of what happened when pedagogical texts become altered books through the addition of substantive marginalia throughout and during the reading of the text. Looking at my own reading of Braidotti's work, I realized how much I use the margins to think with theory and experiences like Sol's alongside each other. Irwin and O'Donoghue's (2012) discussion of substantive marginalia pushed me to thinking about my own practices and ask the question: what happens for me, as a researcher, as I draw out moments of inspiration and insight from the text and note them down into the margins? Do they just serve as landmarks to find my way back to a moment that glowed, to an insight, or do they serve as a side conversation, an alongside conversation, that is happening between me, the theory/philosophy/philosopher, and my research project/participants? I can attest that all three (me, the theory, and the participants) are present as I note in the margins – I hold them altogether in my head and in my furiously jotting hands. This thinking with theory

assemblage of marginalia informs and interacts in the white spaces at the side and center of the page, filling in the spaces in-between the lines and creeping into cracks and crevasses. When I glance back at the marginalia in my own copy of Bradotti's (2006) *Transpositions*, I can theoretically, a/r/tographically, and rhizomatically trace the development and implementation of this research project.

In thinking further about margins, I am reminded that in this study works in the margins, and emerges from the margins. Not wanting to reproduce the significant body of research that has already been done on International Student Teaching and study abroad, I chose to think International Student Teaching anew by bringing Braidottian theory to bear on it. How does this act of creating methodological marginalia disrupt the nature of traditional student/teaching? It acknowledges the absent presents, or the elephants in the room, that colleges of education and teacher preparation programs do not want see.

To begin, this study uses Braidottian language to speak honestly about the painful, challenging, and difficult aspects of teacher preparation, and particularly the unique form of intense, immersive teacher preparation that happens in the International Student Teaching context. However, this project does not dwell long in the space of critique, but rather it moves beyond the negative toward the positive and affirmative aspects of experiencing pain, being pushed to the edge, and moving beyond it through the threshold. In other words, this inquiry really looks at how International Student Teaching builds the ability to overcome a myriad of challenges in becoming-educators. This is what student teaching is really about – it is about learning to survive in the field of education by building the capacity to at first endure, and eventually sustain, in the difficult educational times we are living in today. The overarching problem with traditional, domestic student teaching that this study exposes is that

most student/teachers are not pushed and challenged in this way during their domestic student teaching placement. It takes them being involved in an experience like International Student Teaching to actively engage and transpose them into the transformative process of becoming-educators. Therefore, I would argue that by engaging their student/teachers in International Student Teaching programs, colleges of education are choosing to intensely and adequately prepare future educators for the world they are about to face.

As I think about the notion of intensity, I ponder my political location as becoming-researcher and examine critically how I entered into dialogue with my selves and others as I wrote this dissertation and did this research working tirelessly, early, late, grabbing any moment in-between food and naps, to glean, to make lucid all of this crazy-making jumble that is running around in my head. I wonder if this crazy process we refer to as dissertating is ever actually sustainable, and think about Braidotti's notion of sustainable ethics (2006, p. 268), with the ethical project being the quest for sustainable, newly negotiated limits. Is running the gauntlet of the dissertation really what we need to do prepare creative, thoughtful, and hopeful becoming educational leaders? Or does it push them past their limits, and over the edge? In rethinking limits from a Braidottian (2006) place of becoming, limits serve as thresholds, or "points of encounter and not of closure: living boundaries and not fixed walls" (p. 268). As the researcher I found myself pushed to my limits, into a threshold space, a liminal space, over and over again, alongside my research participants.

Being a doctoral candidate required me to be a critical and creative thinker, and as Braidotti (2006) points out:

The joint necessity for both the pursuit of social change and in-depth transformation, as well as for an ethics of endurance and sustainability, is important to stress because

critical and creative thinkers and activists who pursue change have often times experienced the limits or boundaries like open wounds or scars. (p. 268)

With gaping wounds and newly formed scars, I am becoming undone, becoming imperceptible, and becoming researcher. As an educational scholar, I work continually to seek social change and transformation, but continue to realize in my own process of “becoming-leading subject” (Clark/Keefe & Miller, 2012) that the type of change and transformation that I am interested in, that this project attempted to emulate, requires both endurance and sustainability. This type of research necessitates intense living over a long period of time, and a lot of personal pain that holds the hopeful and sustainable future of becoming-doctor on the horizon.

Likewise, the whole experience of doing International Student Teaching is an experience where limits are tested and exceeded, and endurance is required. It is an experience where both participants and researcher are always and already in search of sustainability – both in the future and in the present. While five weeks may not seem like a long time, the experience of International Student Teaching is a space where research participants live intensely, therefore it has a transformative effect. Braidotti (2006) insisted on the importance of endurance, both in the sense of learning to last in time but also in the process of putting up with and living with pain and suffering. It is important to clarify that I am not speaking about pain and suffering in a physical sense, but rather in an embodied and embedded, material sense. When something is challenging to us emotionally, physically, personally, professionally, socially, then we hurt. We feel it in every fiber of our body and brain. When we feel homesick, displacement, dislocation, loneliness, desperation, or the need

to escape, these are examples of pain and suffering that require endurance, that can be overcome if we engage an ethics of sustainability.

Endurance is imperative because international student teachers cultivate the art of living intensely for five weeks and “cultivating the art of living intensely is a political act” (Braidotti, 2006, p. 268). Everything the participants do and say during their experience as an international student/teacher is a political act – their blogs, their public and private interactions, even their emails – they are all political in nature. Student/teachers come to realize this from within the experience, which brings about an awareness of the need to sustain and endure (the need for sustainability) as they pass through or even pause at the threshold, and as they are stretched, pushed, and pulled to the very edges of their limits of their capacity for/to change. I assert, as Braidotti (2006) does, that these:

Thresholds of sustainability need to be mapped out, so that a rate and speed of change can be negotiated and set, which will allow each subject to endure, to go on, to stop at the second-last smoke, shot, drink, book. (p. 268)

That is what this cartography attempts to do – to produce a more adequate and accurate (Braidotti, 2006) mapping of nomadic subjectivity, transpositions, and becomings within the International Student Teaching experience.

While it may not seem like it, Braidotti’s (2006) discussion of “the second-last smoke, shot, drink, book” (p. 220) comes from a place of sustainability, a place of looking toward the future, a place of hope, not death and determinacy. As Braidotti (2006) explains, if you decide to take the last and final drink, then you are done. You are giving up and you are going home. The homesickness is just too much. You are going over the edge. But if you stop at the second-last drink, then you are looking forward to some sort of future. You are

living “life on the edge, but not over it” (Braidotti, 2006, p. 163) and engaging thoughtfully in “whatever gets you through the day” (Braidotti, 2006, p. 205). In doing so you are still thinking about tomorrow; you still have hope and you begin to realize that you can indeed endure and sustain.

As student/teachers, the research participants in this study were uniquely situated both in the role of student and teacher simultaneously - they were held in this threshold of both student and teacher throughout the full fifteen weeks of their student-teaching experience which requires a significant amount of endurance. They simultaneously held all of the roles and responsibilities of a teacher and a full-time student on the threshold of graduation, while their future hinged on the successful completion of all of their student/teaching obligations. Thinking from the position of these student/teachers, becoming-educators, ethical questions about the potential for endurance and sustainability arise: What are the implications of situating becoming-educators in the transpositional space of International Student Teaching? How does being situated in the threshold throughout their student/teacher experience impact their practices within the liminal educational space of their future classrooms? How do they work differently with their students, the interlocutors and assessors of their student/teacher actions?

Working through the shame, the mess that we have collectively made of education, toward a more positive, affirmative approach “helps the nomadic subjects [student/teachers] to synchronize themselves with the changing world in which they try to make a positive difference. Co-synchronizations constitute communities” (Braidotti, 2006, p. 278). As we look toward the horizon in the field of education and realize that ‘We’ are all in this together” (Braidotti, 2006, p. 272), we need to embrace the spaces that provide us with critical

communities, like International Student Teaching. Through their experiences international student/teachers, participants co-synchronize themselves with the changing world – both overseas and in the United States – and try to effect a hopeful and positive difference, for the “love of the world” (Braidotti, 2006, p. 278) and the children.

Diffractive Field Note: Privileged Work

Jessica, 2015, April 15, researcher’s reflective notebook

It is such a privilege to work with the student/teachers, but with great privilege comes great responsibility – I can’t remember who said that. As I find the strength and courage to continue to hold space for them throughout the experience. Just when I start to lose hope, I listen to another audio journal and hope reappears in the simple and honest reflections of a thoughtful young woman. I am hopeful that this project, that the audio journals, and the bigger reflective experience of the whole study is rich enough that students continue to do it. I am hopeful that they will carry me through the journey with them until it’s evitable end, or at least the rest of their life beginning. I think it is Patty Lather or Cynthia Dillard, I can’t remember which one, that says we need to say yes to the mess, yes to the messiness that is qualitative research. I let the data take me and messiness engulf me and I emerge on the other side of the day different still. My own transpositions occurring as I prepare for my own study abroad experience – my first journey into the wondrous world of international, cross-cultural qualitative research. May it be messy and beautiful!

Coming to Some Conclusions

In an effort to conclude a process of transformation and growth that has no clear end point, I take a moment here to hopeful glance forward from this projects’ inevitable end last May, and share how the ongoing reverberations of this project continue to effect and affect

the participants and I as we journey down our contiguous paths as becoming-educators. Fe contacted me a few months ago and shared with me that she had a number of English Language Learners in her classes. I packed up a box of Spanish language math materials and send them her way. Just yesterday, she emailed me an update to let me know that the materials, as well as all her experiences in Costa Rica, were helping her to understand and relate to her students in a different, deeper way. Sol sent me a message on FaceBook to let me know that she got a job at a middle school teaching vocational education. In a follow up email, she shared that the socioeconomically and linguistically diverse school was pushing her even closer to the edge than India had, but she was enduring, learning and growing as she transposed the strength she gained in India forward.

Alegria got a job teaching 2nd grade in the rural school where she did her student teaching, and thinks everyday about what she learned working with her 2nd and 3rd graders in Costa Rica. Flor started law school, and finds it both challenging and rewarding. She found a kindred spirit and support network in one of her professor who also taught overseas, and while the experience of law school pushes her to the edge everyday, she loves what she is doing, which is of course reassuring. Sorpresa teaches middle school and appreciates her students in the United States in a different way after being in Costa Rica. Tranquilo has taken a position with Americorps at a homeless shelter and food bank. Over email he recently shared this feeling that “being a part of your research made my Costa Rica experience much richer than I think it would have been otherwise” (Tranquilo, personal communication, 2015, September 29). Which leaves me, the researcher?

Postlude: Trans/figurations



Figure 44. A Watercolor by Jessica Gilway Entitled “Rhizomatic Trans/figurations.”

Diffractive Fieldnote: “Captain’s Log – Final Entry”

Written by Jessica Gilway the day after returning from fieldwork in Costa Rica, 2015, May 3

Dislocations, Arrivances and Exhaustion (a poetic Trans/figuration of sorts)

I am experiencing a profound sense of dislocation and fog today. I feel a little bit lost and quite on edge. I have found myself aching and sore and swearing today. I think I am torn between being here and there and very tired. Arriving at two thirty in the morning made my sense of dislocation even stronger. I feel like I arrived home in the dream and I have been arriving over and over again in little moments all day long.

We are all so tired that we have literally been stumbling, stuttering and grumping our way through the day. My micro-transpositions have been jerking me around...

Money – stop thinking in Colones and start thinking in dollars – I forget how much energy is spent on figuring out how much everything costs on a daily basis.

OK....so lunch was 3500 colones...divide that by 500, which is \$7.00. OK, so my lunch was \$7 there, but it was \$6 here at Earthfare. That seems expense. I clean the

colones out of my wallet and realize that I haven't had to think in the language of dollars for over two weeks. We look at our bank account and a feeling of exhaustion and overwhelming disappointment overcomes and washes over me. This experience was expensive. Yes – I got a grant, but we spent so much more than we expected to.

Space – Our house is so big and spacious. Our furniture and bed are so comfortable. After being in that tiny little apartment without a yard for ten nights, I love just sitting on my couch and putting my head back. We have so much space. I had a renewed appreciation for my living space, for the size of my yard and how much green space I had in comparison to that poor little plant that we left behind in the apartment. I have a renewed sense of appreciation for my windows and living space and for all of the things that I own, but don't necessarily need. I even found myself letting my pocket knife – a prized possession I have had since my own trip to Ecuador – letting it go because it is not what is important in life. Relationships are. Friendships are. Our kitchen is so well equipped and we have everything that we need. We may not have money right now but our space seems so luxurious. Our comfortable bed is so luxurious. Our three comfy couches seems so overboard when I think back on those hard plastic chairs we just spent a week sitting in. No wonder my back and neck hurt. Tile floors versus wood floors. All of my art supplies litter the table – I have so much I am almost overwhelmed by it. There is something to the simplicity of life they live there.

Going grocery shopping – I find myself wanting to buy rice, and beans and veggies. Whole foods. After eating whole foods and meats for two weeks. I find myself wanting to continue these eating habits. There food was expensive but it was freshly

made and clean. Here food is fast and cheap, and it is weird. It was so strange to go into the gas station on our way home from the airport last night and spend only 8,000 colones on two bottled smoothies, popcorn, chips, and some trail mix. I found myself look for real food in a gas station in the liminal space of driving and arriving home, and I was not finding it. I feel a profound and deep sense of deprivation and a sense of the loss of cultural connection with the roots and origins of our food.

We missed the first Farmer's Market and I am saddened by missing this cultural experience. I understand all over again why I appreciate the local food movement. It takes me back to a place of understanding and remembrance and reverence for why we do a CSA (Community Supported Agriculture) and why we shop at the farmer's market. In the grocery store, I actually find myself longing for the fruit. I have a visceral reaction to it and my mouth starts to water – once again a sense of deprivation. Juicy strawberries from the side of the road on the way to see a volcano and some waterfalls. Full ripe papayas growing on a tree on a hillside. Watermelons. Guanabanas. Guavas. Maracuyas. I miss them all. They become like people to me. You eat them and their juices trickle down your throat and you can taste the love and cariño – the passion with which they were grown and cultivated in this beautiful and captivating place. But then I remember I am home and we need to eat organic fruit here. And a box of blueberries is expensive and organic, pathetic, unripe strawberries are on sale for five dollars at the store. And they pail in comparison and I don't buy them. I will live without berries and papaya and piña again for years even though they fill my stomach, nourish my soul and make my heart sing. I feel the difference in my body as I fill it once again with American food and I

am sad. No wonder I have trouble watching my weight here. We eat so quickly. There is no sense of community around food. We don't do food slowly here, which makes me ache for a change of pace.

Spring arrived while we were away. The flowers are in bloom. The bleeding hearts dangle heavily laden with ripe full flowers and new growth emerges everywhere. I can feel the growth within myself. The sense of new growth springs eternal in my heart. I see the money plant's purple flowers on the hillside. The hastas uncurl and unfurl. The fiddleheads look as if they are dancing as they unfurl reaching heaven-ward - becoming ferns. The trilliums sit regally on the hillside, queens of their spring wild flower kingdom – adorned in shades of deep red, maroon and white. The mountains of NC and the mountains of Costa Rica are beautiful places. One filled with streams and wildflowers and the other filled with giant ferns and epiphytes and insects. They are both mountainous and beautiful and different, yet not.

My body feels the difference. The altitude. The temperature. Here I need to wear a sweater. No constant sense of sweating. It was absolutely freezing in the house last night. Here it is beautiful but not sweltering hot. I ache from a day's worth of plane travel and nursing with a toddler who really wants her own seat. The lingering bugs of the food are expunged from my body slightly violently throughout the morning. Lilly walks down our road for the first time and I see this experience, this place anew. Just like on this trip, I saw Latin America, Costa Rica anew through the eyes of a 20 month old toddler. She is tired and she stops and sits down on the road to play. I am tired and I push through. There is so much to learn from her and her way

of doing and being in the world. So much to glean from the way our children consume and assume their rightful place in the world.

Do we really need all of this stuff? Does Lilly really need all of this stuff? We have so much stuff!

There – walk out the front door of the apartment. Lock the door behind you with two turns of the yellow key. Then walk down the stairs and push the button to unlocked the white metal front door of the building. This gate is opened with the red key. Go down and load up the car. If you want to get the car out. Use the black key to open up the lock. Push the two sides of the gates back. Pull the car out with a four or five point turn. Then park the car outside. Pull the heavy gates closed with all of my weight. Push the log shut again. Then open the door in the front metal gate with the azul celeste key with two turns. Step out and then turn around and lock it again. Here – just walk out the front door and locked it behind me. Or walk down the stairs to the garage and push a button. Back out the car. Push the button to close the garage. And you are back out in the world again – living life poetically, nomadically, vibrantly.

Travel fog. A liminal space. Our brains slow down as they process back and forth between two places, two cultures, two languages. I had started to speak and think and respond in Spanish again and now that experience that nourishes me that allows another part of me, a different persona to emerge goes back to sleep, goes dormant again, draws back inside. When will I speak Spanish again? I just don't know and this makes me sad.

Lilly the traveling girl – my travel companion by necessity. She gulps hungrily as she eats to find comfort in strange places. My head aches & my arm is sore from the weight of her. She fights sleep as I give in to my own exhaustion.

No gates or fences...minimal locks & keys...trusting proximity to our neighbor...yet distance...who are they really protecting themselves from. We have so much personal space but at what cost.

People smile at Lilly here but keep their space & interact from a distance...they do not engage the same way.

No traffic or street vendors or locked doors at intersections. Safe to drive around town. No homeless people on the street. No need to ride a bus or walk. We can & do drive everywhere.

So much personal spaces. I make people uncomfortable with my proximity & profusion of hugs. Why would we kiss people we just met on the cheek? How strange we think. I miss it. The humanness of it. The physical contact. The connection.

I cannot experience this experience as anything other than a mother, a mother of a curious smiling, exploring toddler who easily crosses between cultures without awareness of what is & isn't ok.

Cultural choques (crashes) – I feel like I have been crashing into things, places and people all day long. This is the feeling of coming home after a long time away. It is weird to think that the house was here waiting for me even was gone.

I think back on it. 1000 colones - \$2 to pay someone to watch my car when it doesn't need it.

Pura Vida – it matters how we treat others – the notion of paying it forward. If I am kind and generous to you, then you will be happier and you will carry the momentum of my actions forward with you. There is power and beauty in these actions.

There is so much to do here. So much to be here. No silence. No sleep. Just push. Maybe there is something to this pura vida thing. Maybe there is something to hora tica and not worrying about things too much. Something to holding the joyful squeals of children central to society's understanding.

Allowing laughter and smiles and gentle kindness and understanding (comprehension) to be the fuel that moves us forward together.

I made art there. There was space and time for it. There is not space and time for it. How do I carry this forward and make space and time for it?

Walking

Stopping to have a conversation

Sitting in the teacher's lounge and having a slow conversational lunch

I am so tired. My eyes begin to close but I have so much more to do and so much more to say. But I am so tired. Can the reflection wait? Or will it fade as the week continues on and I arrive more and more each moment of everyday and I forgot this feeling of dislocation and difference as I settle in. However, will I ever be able to settle here or anywhere? Or am I spoiled by the traveling, by the knowing and tasting of other cultures?

My head feels heavy. My neck is sore. My eyelids droop. I am so tired. Will sleep come?

I don't want to go back and sit in an office alone. I realized how much I miss teaching and being in a school environment. I realize how much I miss working with teachers and children. And I wonder if I will ever find a job. Will I ever make it back there. Why did I leave in the first place? It is so easy to forget the hard parts of the day to

day of teaching, learning and leading. But in schools it is not something that we have to do alone. It is something that we do in the company of others and there is solace in that. I miss that company. Why do we isolate ourselves and insist on our own personal space?

I loved doing the professional development. I miss facilitating that type of creative thinking and learning. Is there a space for me to do that here? Does anyone really want to hear what I have to say? Do I really have any thing valuable to say?

Art has the power to speak the words that I cannot find for what is emerging from me in this experience. Maybe the way I need to end this experience is an art encounter. Maybe what we should do is eat and talk and make art together in a home space. Maybe we don't need to bring this experience into the space of the university at all. There is something about making art in community. Something incredibly special happened in this space together in another country with a host teacher who didn't speak English. We were able to really experience ourselves anew.

Maybe I am having trouble wording some of these experiences because so many of the experiences happened in Spanish and it is almost as if it is different part of me. The code switching is difficult at first and then it comes for smoothly. And then I find and feel myself thinking and feeling and dreaming and speaking across the spaces between languages as both languages dance and leap from my tongue. I speak English and throw in a Spanish word that expresses the sentido more clearly. I think in Spanish and find myself having to translate the meaning and sense of what I am trying to say into English. How do I negotiate myself and sense of self between these two different languages? How

do I begin to live again in just one language? I feel a deep sense of loss and deprivation as I return to this English only existence. I am deeply saddened and also relieved to leave the urban environment. I only wish I were returning to a place and a space where living out loud in two languages simultaneously was a way of life. God I miss New Mexico at this moment in time. I am sad I didn't get that urban principal position. They have no idea what I have to offer in terms of linguistic and cultural context. How do I clearly communicate that? Is it even something I can explain or put into words? How do I word a wordless experience? I find myself rendered speechless and exhausted as I think about language negotiation that lies ahead for me in the desert of my English thoughts.

Unpacking my suitcase is a transpositional, liminal space experience. Traversing the bureaucracy that is customs and immigration and claiming and rechecking bags and going through security with a toddler – so fascinating. Yet in Costa Rica – oh you have a baby – go over to that special line where you get to jet right through the line. We know how hard your life is. We don't have to push you to tough it out. Having a cranky young child is truly tough enough. Culturally how have we lost sight of that.

I can't imagine doing this type of research in any other way. This deeply personal, invested type of research while trying to work in a school full time. Can people do it? Do people do it? Or do they do as Vachel says and compartmentalize for the purposes of this dissertation? What does that look like and feel like? How do I walk the labyrinth of my own experience, of my own analysis and interpretations of my findings? Michael commented that he thought it was cool how I wasn't just crunching numbers but I was really building meaningful supportive relationships with others while doing research. It is messy. It is fun. It is so involved – both personally and professional and I just

subjectively made a mess all over it. I am in every experience. But how can I not be. It became so much more about them and less about me. I almost felt that I could begin to let my own experiences go and just think about theirs. Mine were 17 years ago and theirs were yesterday. So interesting – can they even be compared? Or is Bolivia more comparable?

Lilly and Michael became a part of their experience. We all did. It was messy. It is messy. But it was important. My little family being there helped them feel more at home. It wasn't me but it was the sense or feeling of mobile home that I was able to bring with me that released them from having to hold the space alone. I avoided becoming the cultural and linguistic negotiator but it took a significant amount of awareness. (Did I really?) It was cool to be able to go to the downtown with them and to have them teach us how to do the bus and souvenir market and getting back on the bus back home. Lilly loved her first bus ride and I was impressed with the student/teachers level of confidence that they were able to develop in just five weeks. So much can happen in such a short time.

I close my eyes and picture myself there. I felt at home there. Did I ever feel at home here? How and where will I find my home again? Can it be in the sterile hallways of a college of education or does it need to be some place else altogether? What will doing this type of research mean for me? To me? Sigh.

As I begin to reflect on the day and to put it down. I feel bits and pieces of myself arriving. Sometimes slowly. Sometimes all in a rush. It is equal parts exhausting and exhilarating. I still cannot find the words, but I can never find the words for what I have lived. Only when common experiences evoke the memory of their happening do I

remember them and relive them in the retelling and restorying of my life. I feel like I restoried myself over and over again in the past few weeks. Who am I in the process of becoming? Mother? Cultural negotiator? Supporter? Listener? Lover of children? Activist? Nature appreciator? Researcher? Bilingual Leader?

I come back here and I feel sad, yet strangely hopeful. Sad about leaving this beautiful place. Sad about not being sure what comes next or what lies ahead. Maybe I could take a deep breath and just be present in this beautiful, glorious place, if I knew what lay ahead. There is so much risk and precarity in what I am doing, in who I am being, and in how I am feeling. As my friend Susan Reed would say, 'All of this quite inappropriate...' and that is what makes me hopeful, produces tentative affirmation. We head on in search of a community and I find that I am nervous about never finding a community where my nomadic self will experience becomings like these again.

Now sleep really calls and it is only 10:40 but last night's 2:30 AM arrival is weighing on my body and I realize it is time to call it. I am off to sleep. Tomorrow my eyes will open again, and my 'bodybrainheart' will awaken trans/figured - maybe, just maybe, a little more able to living in and being present within this new personal and professional reality - becoming-Doctor awaits.

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Appendix A: Institutional Review Board Approval

To: Jessica Gilway
Leadership and Edu Studies
EMAIL

From: Dr. Lisa Curtin, Institutional Review Board Chairperson
Date: 11/14/2014
RE: Notice of IRB Approval by Expedited Review (under 45 CFR 46.110)
Study #: 15-0125

Study Title: A Cartography of International Student Teaching Experiences as Transpositional Learning Spaces that Nurture/Affirm Multiplicity, Nomadic Subjectivity and the Process of Becoming Intercultural

Submission Type: Initial

Expedited Category: (6) Collection of Data from Recordings made for Research Purposes, (7) Research on Group Characteristics or Behavior, or Surveys, Interviews, etc.

Approval Date: 11/14/2014

Expiration Date of Approval: 11/13/2015

The Institutional Review Board (IRB) approved this study for the period indicated above. The IRB found that the research procedures meet the expedited category cited above. IRB approval is limited to the activities described in the IRB approved materials, and extends to the performance of the described activities in the sites identified in the IRB application. In accordance with this approval, IRB findings and approval conditions for the conduct of this research are listed below.

Regulatory and other findings:

The IRB determined that this study involves minimal risk to participants.

Approval Conditions:

Appalachian State University Policies: All individuals engaged in research with human participants are responsible for compliance with the University policies and procedures, and IRB determinations.

Principal Investigator Responsibilities: The PI should review the IRB's list of PI responsibilities. The Principal Investigator (PI), or Faculty Advisor if the PI is a student, is ultimately responsible for ensuring the protection of research participants; conducting sound ethical research that complies with federal regulations, University policy and procedures; and maintaining study records.

Modifications and Addendums: IRB approval must be sought and obtained for any proposed

modification or addendum (e.g., a change in procedure, personnel, study location, study instruments) to the IRB approved protocol, and informed consent form before changes may be implemented, unless changes are necessary to eliminate apparent immediate hazards to participants. Changes to eliminate apparent immediate hazards must be reported promptly to the IRB.

Approval Expiration and Continuing Review: The PI is responsible for requesting continuing review in a timely manner and receiving continuing approval for the duration of the research with human participants. Lapses in approval should be avoided to protect the welfare of enrolled participants. If approval expires, all research activities with human participants must cease.

Prompt Reporting of Events: Unanticipated Problems involving risks to participants or others; serious or continuing noncompliance with IRB requirements and determinations; and suspension or termination of IRB approval by an external entity, must be promptly reported to the IRB.

Closing a study: When research procedures with human subjects are completed, please complete the Request for Closure of IRB review form and send it to irb@appstate.edu.

Websites:

1. PI responsibilities:

<http://researchprotections.appstate.edu/sites/researchprotections.appstate.edu/files/PI%20Responsibilities.pdf>

2. IRB forms: <http://researchprotections.appstate.edu/human-subjects/irb-forms>

CC:

Vachel Miller, Leadership And Edu Studies

Appendix B: Contact and General Information Sheet

Please feel free to skip any question that you would prefer not to answer.

Name:

Email address(es) (list any that I can contact you at):

Home Address:

Best phone number to reach you at:

Skype account name (if you have one):

How do you prefer to be contacted to set up interviews or check-in?

_____ call me at the number above

_____ Skype me

_____ text me at the number above

_____ other _____

Age:

Ethnicity:

Religious affiliation, if any:

Gender:

Hometown:

Foreign Languages:

Major:

Other majors you considered but rejected:

Name a few hobbies or interests:

Do you have a pseudonym that you would like for me to use: _____

All responses will be saved in a locked file and eventually labeled with pseudonyms to protect your privacy. The original forms with names will be destroyed. The goal of these questions is to get a snapshot of general information about each participant, including interests that may guide your perceptions of yourself and your identity and subjectivity.

Appendix C: Consent to Participate in Research

Title of Research Study: A Cartography of International Student Teaching Experiences as Transpositional Learning Spaces that Nurture/Affirm Multiplicity, Nomadic Subjectivity and the Process of Becoming Intercultural

Principal Investigator: Jessica Gilway

Department: Doctoral Program in Educational Leadership

Contact Information: gilwayjm@appstate.edu

Faculty Advisor: Vachel Miller, millervw@appstate.edu

Consent to Participate in Research

Information to Consider About this Research

_____ (initial here). I agree to participate as an interviewee in this research project, which concerns *student perceptions of their identity shifts and changes as result of their participation in an International Student Teaching program. The study will consist of three individual interviews and the interviews will take place before, during and after my international student teaching experience. For the pre-travel interview, the researcher will travel to my domestic student teaching site observe me for a few hours and then interview me about my hopes for the trip before I travel. The second interview will take place over Skype, or in person during my international student teaching experience. The final interview will take place a month after I return and it will take place either in person or over Skype, depending my location post-graduation. I understand that the duration of each interview will be between 60 and 90 minutes.*

_____ (initial here). I understand the interviews will be about *my perceptions of how I changed throughout the experience of International Student Teaching. These interviews will serve as an opportunity to have informal conversations with the researcher during each meeting and share my experiences with someone who has had a similar experience.*

_____ (initial here). I understand that *there are minimal risks associated with my participation. I also know that this study may benefit me because it will give me an opportunity to reflect up and share what I have learned during and at the end of this experience. This will give me an opportunity to prepare for future job interviews, thinking reflectively about what I want to share about the experience. This study will benefit the university and society because it will show how important it is for universities to continue to financially and programmatically support international student teaching experiences. I will also benefit from this study by interacting with the researcher has studied abroad and will provide a listening ear to honor all of my experiences.*

_____ (initial here). I understand that the interviews will be audio *and/or video* recorded, but will not be published. Each interview will be transcribed and a pseudonym, of my own

selection, will be used in the study in order to refer to me. I understand that the audio *and/or* video recordings of my comments may be *used for the researcher's dissertation and possible future publications* if I sign the authorization below. However, none of my identifying information will be included in any presentation or sharing of project results.

_____ (initial here). I give the researcher permission to access a copy of my application essay from the International Student Teaching program and use to help frame better interview questions and to help the researcher understand my motives for traveling. I also give the researcher permission to use my required online blogs for the International Student Teaching program to help better understand what I learned from participating in this experience.

_____ (initial here). I understand that as a part of this study, I will be expected to keep a daily journal about my experiences with international student teaching. The researcher will provide me with prompts to respond to on a daily basis or I will just have an opportunity to share freely about my experiences. I understand that I will be have the option of what type of journal to keep, with the options of an audio, video, or written journal in order to minimize the time commitment that this portion of the research will require. I will have the option to use an iPad or an audio or video recorder that will be provided by the International Teaching Program or the researcher, to maintain my daily journal. I understand that the only person, other than myself, who have access to my daily journal, is the researcher. I understand that I will send my journals each week to the researcher using a secure file transfer site, which will protect my privacy. If applicable, the researcher will transcribe my journal and provide me with a hard copy of my journal as a keepsake or memory.

_____ (initial here). I understand that as a part of this study, the researcher may travel to the country where I am studying and possibly conduct the interviews in person at the school site, where I am teaching. I also understand that if the researcher does travel, she will observe me in my classroom (possibly at the beginning and the end of my experience) to better understand how I have changed as an individual and as a teacher as a result of my experiences overseas.

_____ (initial here). I understand that as a part of this, I will participate in an arts-based, collage activity at the conclusion of my experience. I understand that the artistic images that I create during this experience will serve as data for the study and that the originals will be retained by the researcher. I will receive a color copy of any artwork I create during this artistic reflection session.

_____ (initial here). I understand that I will be invited to join a private Facebook page for all research participants who are traveling to Costa Rica for their International Student Teaching Experience. This page will be managed by the researcher and will be only viewable by the members in the private group. If I choose to join this page, I understand that anything I post on the page can be used by the researcher, as long as, all identifiable information has been removed. If I decide to use the Facebook page to share information, I agree to abide by Facebook's privacy policy and data sharing policy. I understand that if I do not, then I may be removed from the page.

_____ (initial here). I understand if I sign the authorization at the end of this consent form, photos may be taken during the study and used in scientific presentations of the research findings.

_____ (initial here). I give *Jessica Gilway* ownership of the tapes, transcripts, recordings and/or photographs from the interviews she conducts with me and understand that tapes and transcripts will be kept in *the researcher's positions on an external hard drive in a locked cabinet*. I understand that information or quotations from *tapes and/or transcripts will be published following my review and approval*. I understand I *will not receive compensation* for the interviews.

_____ (initial here). I understand that the researcher may use a transcription service to transcribe the interviews. I will have the opportunity to review the transcripts and any quotes that may be used from my interviews. I understand that all transcribed journals and interviews will be anonymous and will have no identifying information attached to them when they are sent out for transcription.

_____ (initial here). I understand that my participation is voluntary and I can end it at any time without consequence. I also understand that I do not have to answer any questions and can end the interview at any time with no consequences. I confirm that I am at least 18 years of age.

_____ (initial here). I understand that the researcher will keep the research materials indefinitely on an external hard drive in a locked cabinet. I also understand that if they are to be used for any reason other than for dissertation research or for publication of dissertation research, I will be contacted and my permission to use the materials further will be requested.

Do I have to participate?

Your participation in this research is completely voluntary. If you choose not to volunteer, there is no penalty or consequence. If you decide to take part in the study you can still decide at any time that you no longer want to participate. You will not lose any benefits or rights you would normally have if you do not participate in the study.

If I have questions about this research project, I can call *Jessica Gilway or Vachel Miller (faculty advisor)* or the Appalachian Institutional Review Board Administrator at 828-262-2692 (days), through email at irb@appstate.edu or at Appalachian State University, Office of Research and Sponsored Programs, IRB Administrator, Boone, NC 28608.

This research project has been approved on November 14, 2014 by the Institutional Review Board (IRB) at Appalachian State University. This approval will expire on 11/13/2015 unless the IRB renews the approval of this research.

I request that my name not be used in connection with tapes, transcripts, photographs or publications resulting from this interview. I would like to use the pseudonym

_____.

I I request that my name be used in connection with tapes, transcripts, photographs or publications resulting from this interview.

By signing this form, I acknowledge that I have read this form, had the opportunity to ask questions about the research and received satisfactory answers, and want to participate. I understand I can keep a copy for my records.

Participant's Name (PRINT)	Signature	Date
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Photography and Video Recording Authorization

With your permission, still pictures (photos) and/or video recordings taken during the study may be used in research presentations of the research findings. Please indicate whether or not you agree to having photos or videos used in research presentations by reviewing the authorization below and signing if you agree.

Authorization

I hereby release, discharge and agree to save harmless Appalachian State University, its successors, assigns, officers, employees or agents, any person(s) or corporation(s) for whom it might be acting, and any firm publishing and/or distributing any photograph or video footage produced as part of this research, in whole or in part, as a finished product, from and against any liability as a result of any distortion, blurring, alteration, visual or auditory illusion, or use in composite form, either intentionally or otherwise, that may occur or be produced in the recording, processing, reproduction, publication or distribution of any photograph, videotape, or interview, even should the same subject me to ridicule, scandal, reproach, scorn or indignity. I hereby agree that the photographs and video footage may be used under the conditions stated herein without blurring my identifying characteristics.

Participant's Name (PRINT)	Signature	Date
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Appendix D: Lay Summary

My name is Jessica Gilway. I am a doctoral student at Appalachian State University, under the supervision of Dr. Vachel Miller, Dissertation Chair. I invite you to participate in a research study focusing on International Student Teaching experiences. The purpose of the study is to investigate student teacher perceptions of how the experience of studying abroad has an impact on their personal and professional identity, and subjectivity. I am striving to understand the shifts and changes that happen for you as you engage in this transformational five-week long experience.

If you agree to participate in this study, you will be asked to:

- 1) Share your application essay and required online blogs with me so that I can read them and ask you better questions about your experiences during our conversations.
- 2) Participate in three informal conversations (one before, one during and one after) about your experiences overseas and in the international student teaching program. Each conversation will about an hour. During these conversations, I will ask you questions about your personal and professional expectations, experiences and challenges during your time overseas. I will audiotape and/or videotape these conversations so that I can full engage in the conversation and so that I can accurately represent your words.
- 3) Participate in two informal (non-evaluative) observations of your international student teaching classroom
- 4) Keep a daily journal of your teaching and life experiences for the full five weeks. You will be asked to “journal” for approximately 15-20 minutes each day and respond to some basic prompts about your personal and professional experiences. You will have the option to use an iPad, or audio, or video recorder to keep your journal. Or you will have the option to keep a written journal or a private blog that you give me access to. You will be given choice in order to make it as easy as possible for you to complete this part of the study.
- 5) Participate in a focus group and artistic collage activity, on-site during your final week of international student teaching.
- 6) You will also have the option to join a private Facebook group that only students doing their International Student Teaching in Costa Rica will be able to access. This will be a place for you to share your photographs, thought and ideas about the experience as a group.

I am asking you to participate because I believe that your educational experiences, expertise and thoughts about your international student teaching experience will help me to understand what happens to student/teacher identity and subjectivity as a result of their participation in

this program. The benefit to you for participating in this study is that you may help me and others understand the important role that the international student teaching experience plays in bigger picture of teacher preparation programs. In addition, as someone who has studied abroad myself, I hope to provide you with an enthusiastic, open audience for you to share your stories, photographs, and experiences with once you return from international student teaching.

There are no foreseen risks in your participation in this study. Your identity will be confidential; no one but me will know that you are contributing to this study. Your name will be replaced with a pseudonym. All information from this study will be kept in a secure, locked area during the entire study and will be destroyed one year after the study.

Participation in the study is voluntary. At any time you may choose to discontinue your participation, or you may refuse to participate with no consequences.

If you have any questions or concerns, you may contact me at gilwayjm@appstate.edu or my Dissertation Chair at millervw@appstate.edu.

Questions regarding the protection of human subjects may be addressed to the IRB Administrator, Research and Sponsored Programs, Appalachian State University, Boone, NC 28608, (828) 262-2130, irb@appstate.edu.

The ASU Institutional Review has approved this study using their expedited review process.

Appendix D: Recruitment Materials - Informal Summary of Study

Title of Research Study: A Cartography of International Student Teaching Experiences as Transpositional Learning Spaces that Nurture/Affirm Multiplicity, Nomadic Subjectivity and the Process of Becoming Intercultural

Principal Investigator: Jessica Gilway

Department: Doctoral Program in Educational Leadership

Contact Information: gilwayjm@appstate.edu

Faculty Advisor: Vachel Miller, millervw@appstate.edu

What is the purpose of this research?

You are invited to participate in a study about the impact of the International Student Teaching experience on a student's personal and professional identity. As the researcher, I studied abroad myself and I taught in a school in Ecuador for a full semester. From my own experiences, I learned that this was a profound and life changing experience. I learned a lot about the world and about myself as a teacher, language learner, and person. By conducting this study for my dissertation, I hope to learn how other college students experience international student teaching. By following students throughout their experience, I hope to observe and learn how they perceive the changes to themselves over the course of this five-week experience. I plan to use a concept called "nomadic subjectivity" to speak about the different selves (your American self, your teacher self, your language learner self, your family self) that you experience while you are living and teaching abroad. I plan to share the findings of this study as my dissertation project and as a conference presentation and publication.

Why am I being invited to take part in this research?

You are being invited to participate in this research because you are participating in international student teaching in Costa Rica, Germany or India during the spring semester of 2015. You are at least 18 years of age and have completed all of the requirements in your teaching degree program except for your student teaching. I am recruiting participants by attending program orientations and explaining my study. If you volunteer to take place in this study, you will be one of 10 people who will be able to do so.

What will I be asked to do?

If you agree to participate in this study, you will be asked to:

- Share your application essay and required online blogs with me so that I can read them and ask you better questions about your experiences during our conversations.
- Participate in three informal conversations (one before, one during and one after) about your experiences overseas and in the international student teaching program. Each conversation will about an hour. During these conversations, I will ask you questions about your personal and professional expectations, experiences and

challenges during your time overseas. I will audiotape and/or video tape these conversations so that I can fully engage in the conversation and so that I can accurately represent your words.

- The first conversation would take place between February 15th and March 15th. I will travel to meet with you and observe you during this time.
- The second conversation will take place around April 10th. This conversation will take place over the phone or over Skype.
- The final conversation will take place between May 25th and June 5th, about a month after you return. I hope this conversation will give you the opportunity to share your experiences after you have returned with someone who has been through a similar experience.
- Participate in two or three informal (non-evaluative) observations of your classroom
 - One observation will take place in your U.S. student teaching classroom in February or early March 2015
 - One or two observations will take place on site during your International Student Teaching Experience
- Keep a daily journal of your teaching and life experiences for the full five weeks. You will be asked to “journal” for approximately 15-20 minutes each day and respond to some basic prompts about your personal and professional experiences. You will have the option to use an iPad, or audio, or video recorder to keep your journal. Or you will have the option to keep a written journal or a private blog that you give me access to. You will be given choice in order to make it as easy as possible for you to complete this part of the study.
- Participate in a focus group and artistic collage activity on-site, in Costa Rica, during your final week of international student teaching.
- Be invited to join a private Facebook group that only students doing their International Student Teaching in Costa Rica will be able to access. This will be a place for you to share your photographs, thoughts and ideas about the experience as a group.

During the study, you will be asked to give your permission for me to take photographs or videos of you in your classroom setting. You will have the option to agree to this or to decline on the consent form you will sign. These photographs and videos will only be used for research purposes and will not serve in any way to evaluate you, nor will they be made public.

What are possible harms or discomforts that I might experience during the research?

To the best of my knowledge, the risk of harm and discomfort from participating in this research study is no more than you would experience in everyday life. You may find some of the questions we ask to be slightly uncomfortable since they are about your personal and professional identity shifts and changes. If so, I can tell you about some people who may be able to help you with these feelings.

What are possible benefits of this research?

By participating in this research, you may benefit by having the opportunity to share and reflect upon your experiences during study abroad with someone who has already studied

abroad. I hope you will especially benefit from having someone to share their experiences with after they return from the experience. You will receive a copy of their transcripts of our conversations and of your journal and will be able to preserve them in whatever way you see fit. These might serve as journal/memento from your time abroad. You will also receive a printed color copy of the artistic collage(s) that we make during the focus group reflection session. I also hope you will benefit by being better prepared for future job interviews and applications to explain how participation in international student teaching benefitted you personally and professionally.

Your participation in this study will benefit the university and society by helping us to understand more clearly of the impact of international student teaching as a study abroad program on a student's personal and professional identity. This research will benefit the International Study Teaching program at Appalachian as it will help demonstrate the importance and impact of this program in order to justify future support and funding. In addition, this research will contribute to the literature that speaks about the nature of program design and orientations in international student teaching programs.

Will I be paid for taking part in the research?

I will not pay you for the time you volunteer while being in this study.

What will it cost me to take part in this research?

It will not cost you any money to be part of the research. There will be no travel costs associated with the study. I will come to you for all of the conversations and observations during the study.

How will you keep my private information confidential?

This study is anonymous. That means that no one, not even members of the research team, will know that the information you gave came from you. Your information will be combined with information from other people taking part in the study. When I write up the study to share it with other researchers, I will write about the combined information. You will not be identified in any published or presented materials.

To ensure that your information is kept confidential, a pseudonym, but not your name will be used on all documents. You will be asked to select your pseudonym for the study. I will make every effort to prevent anyone who is not on the research team [and anyone else who will see the data e.g., (sponsor), etc.] from knowing that you gave us information or what that information is. Your confidentiality will be protected to the full extent of the law. The information you provide to me will be stored in locked file cabinet.

Whom can I contact if I have a question?

If you have questions about your rights as someone taking part in research, contact the Appalachian Institutional Review Board Administrator at 828-262-2692 (days), through email at irb@appstate.edu or at Appalachian State University, Office of Research Protections, IRB Administrator, Boone, NC 28608.

Do I have to participate?

Your participation in this research is completely voluntary. If you choose not to volunteer, there is no penalty or consequence. If you decide to take part in the study you can still decide at any time that you no longer want to participate. You will not lose any benefits or rights you would normally have if you do not participate in the study.

This research project has been approved on November 14, 2014 by the Institutional Review Board (IRB) at Appalachian State University. This approval will expire on November 13, 2015 unless the IRB renews the approval of this research.

I have decided I want to take part in this research. What should I do now?

If you have read this form, had the opportunity to ask questions about the research and received satisfactory answers, and want to participate, then I will ask you to sign the consent form and keep a copy for your records.

Appendix E: Interview Protocol

Interviews were conducted using this protocol with 15 students participating in the International Student Teaching for the spring semester of 2015.

Pre-departure interview protocol

Before we get started, tell me a little about why you want to go to _____.

I thought that would be a good place for us to start us talking about this. Talk to me about why you want to be involved in this experience. Then I have a series of questions about how prepared you feel, what previous experiences you have had.

- 1) Tell me about yourself. Allow them to answer the question more generally.
 - a. Give me five words (adjectives, adverbs, nouns) that you would use to identify yourself, beyond the word “teacher”?
 - i. Probe: Would your parents or family members use different words, if so what would they say about you?
 - ii. Probe: How would your friends, family members, classmates describe you?
 - b. If you were describing your family, yourself, and your childhood to a friend you just met, for example a new friend you will meet in Costa Rica, what would you say?
 - i. Probe: For example, what is important to your family? How do you spend time together? What do you do for fun?
- 2) How would you describe yourself as teacher?
 - a. Probe: How would your students describe you as a teacher?
- 3) Please tell me about any previous experiences you have had overseas.
 - a. Probe: If they answer yes, if any of those were study abroad experiences, could you tell me more specifically about those trips and what you took away from them?
- 4) Thinking back on all of your education and experiences, what do you feel has prepared you for this experience?
 - a. Probe: Is there anything specific that you have done to prepare?
- 5) How do you hope this study abroad experience will impact you personally? Professionally?
 - a. Probe: What do you hope to learn during your time overseas?
 - b. Probe: How do you feel this experience might change you?
- 6) What do you think this experience will add to your teaching skills? How will help you be a better teacher?
- 7) I know you have an assignment to learn about more about Costa Rica and the specific region you will be traveling to, but tell me a little bit about what you have learned or already knew about Costa Rica? Costa Rican culture? Costa Rican educational system? History and people in the providence where they are going in Costa Rica?

- 8) How do you think teaching overseas will be different from teaching in the US?
 - a. Do you have any prior knowledge, like experiences with a student from Costa Rica that might be informing your experience?
- 9) How would you describe yourself as teacher? Or how would your students describe you as a teacher?
- 10) Is there anything that we haven't talked about that you want to share? Any thing about the trip? Or about yourself?

Onsite/Skype interview protocol

It is great to see you again. Thanks for taking the time to meet with me again. I am excited to hear about how your trip is going. Can you share with me a little about how you feel your experience in _____ is going?

- 1) Tell me about your favorite memory of the experience so far. Explain why it stands out to you.
- 2) What have you observed that surprised you? Made you laugh? Smile? Feel hopeful?
- 3) What is the biggest lesson so far that you have learned personally from this experience? What is the biggest lesson so far that you have learned professionally from this experience?
- 4) What cultural differences have you noticed during your first weeks of the experience? What have you done to adjust to these differences?
- 5) What have you learned from living in a bilingual environment? How have your thoughts and feelings about learning another language changed since you arrived?

I was hoping you could tell me about some of your experiences and stories and observations about yourself and the trip as a whole so far:

- 1) What changes are you experiencing? Personal? Professional? With relationship?
- 2) What has made you uncomfortable?
- 3) Stand back and look at yourself from a distance, what do you see?
- 4) Can you tell me about a time when you felt different? Funny? Strange? Uncomfortable?
- 5) Is there anything that we haven't talked about that you want to share?

Follow-up/Post-travel interview protocol

It is so good to hear from you/see you again. I am excited to hear your reflections and thoughts on your experience now that you have been back for a few weeks. I am particularly interested in you telling me about the Costa Rica and the disruptions or shifts in yourself that you have felt since you've been back.

- 1) First of all, how are you today? Ask about job interviews, etc.
- 2) To start, can you tell me about how you are adjusting after having returned from this experience? What is different for you? How do you feel now that you are back?
- 3) Where are you now in your professional and personal journey?

- a. Do you feel like you have a path that you are on?
 - i. Did that path change at all for you this semester?
- 4) When you think back on the experience, what stands out the most for you about the experience?
- 5) What stories are you sharing with others about your experience?
 - a. Is there one particular story that keeps popping up?
 - b. Would you tell it to me?
- 6) If you close your eyes and think about being in Costa Rica, are there any specific images that have stayed with you? Could you describe them to me? Or what you see when you close your eyes?
- 7) In thinking about the map that we made together of your experiences, how does that image speak to you? What does the map tell you?
- 8) When did you find yourself being stretched or pulled in this experience? What did that mean to you?
- 9) Are there any specific stories you would be willing to share with me that you feel exemplify what this experience meant to you?
 - a. Tell me about a time that you felt joy or delight during this experience? A time that you laughed? Or something was really funny?
 - b. Tell me about a time when you felt stretched or pulled in an uncomfortable way during this experience?
 - c. Tell me about a time when you questioned who you were during this experience?
- 10) If you were to step back and look at yourself from a distance, what do you see?
- 11) What is different about you that people can't see?
- 12) If you were talking to a teacher who was thinking about doing international student teaching in the fall, what would you tell him or her?
- 13) Is there anything that we haven't talked about that you want to share?

Appendix F: Focus Group Protocol

This focus group occurred onsite in Costa Rica during International Student Teaching, as well as when the students returned. All students who were a part of the experience would be invited to attend. A separate consent form was completed for students to participate in this experience.

Focus Group Introduction:

The goal of this focus group session is to give you a space to share your thoughts and ideas about the experience together. I hope you will find this experience to be supportive and encouraging and that you will find you had a number of common experiences.

Focus Group Topics and Prompts

- Talk to me about the experience overall. What was it like to be part of a group during this experience?
- Talk to me about your experiences with Costa Rican culture? Food? Music? What stands out to you? What will you be taking away from this experience?
- What are the biggest things you have learned from this experience?
- What impact did the other international student teachers (your cohort members) have on your experience? How did their presence impact your overall experience? What role did they play in your personal development during this experience? What role did they play in your professional development during this experience?
- Tell me about two things that challenged you or pushed you on this trip.
- What were your biggest fears about going on this trip? How do you feel about them now?
- Tell me about a time when you were culturally aware of being male or female.
- Tell me about a time when you were aware of being white.
- Tell me about a time about a time when you were acutely aware of being different? Or being American?
- Give me an example of an experience that made you feel different than others.
- Was there an experience that you had that made you feel culturally uncomfortable, like you were out of your own skin? Can you tell me about it? What made you feel that way?
- Tell me about a time when you felt something shift or change inside of you as a result of an intercultural experience you had.
- What travel experience have you had before this? How did this experience compare to those experiences?
- How do you feel like this experience will benefit your teaching?
- How has your teaching philosophy shifted or changed as a result of having participated in international student teaching?

- What did you identify with in Costa Rican culture?
- What else can you tell me about your experience? Anything else you would like to share?

This experience concluded with an arts-based collage activity, where students were asked to make an artistic representation of what they think it means to be an international student teacher.

Appendix G: Student Journal Protocol

These are examples of some the journal prompts that students were asked to respond to in their daily audio, video, or written journal. I piloted these prompts with students who had already returned and asked them to give me feedback. I provided the prompts to the students, however, few of them ended up using the prompts.

- 1) Talk about how you are adjusting to the experience of living overseas.
- 2) What are you enjoying the most about this experience? Can you give some specific examples?
- 3) Talk about some of the things that have been challenging for you in this experience.
- 4) How do people live differently in _____? What have you noticed is different?
- 5) How is the education system similar/different? Talk about your observations about classes, teachers, and school.
- 6) Do you have any thoughts or reflections on the level of poverty you have observed or experienced in _____?
- 7) How do these students compare to your students in the United States?
- 8) What did you identify with in _____ culture? What do you enjoy the most about _____ culture?
- 9) What role has food played in this experience for you? Talk about the foods you have eaten. What you enjoyed? Tried? Disliked?
- 10) How is daily life in _____ different from daily life in the United States overall? Specifically different from life in Boone? Or in your hometown?
- 11) What is the role of family in the culture you are living in? How might it be different from the role of family in the United States?
- 12) What have you learned from your homestay experience? Can you talk about your experience living in another family's home?

Some questions were adapted from Malewski, Sharma, & Phillion, 2012, p. 44.

Appendix H: Glossary of Trans-Terms

In this glossary, I will define the specific trans-words that I use throughout this inquiry. I would like to note that some words occupy noun and verb forms such as a tranpose and transposition, or transform and transformation. I am only defining the most commonly used form here, and then I will allow the reader to infer the meaning of the other forms. All of the definitions of the words that were relevant to how they were used in this study, except for the word Transcast (which was coined by the author), were retrieved online, in accordance with APA, from the Merriam Webster Dictionary on 2015, October 8.

Transaction. **1.** An exchange or transfer of goods, services, or funds. **2.** A communicative action or activity involving two parties or things that reciprocally affect or influence each other.

Trans-cast. This is a made up word that I created to describe the audio journaling process that I enacted within this dissertation. Where the **trans** prefix is defined as: across, to or on the farther side of, beyond, over, and the **cast** is defined as: to send or direct (something) in the direction of someone or something.

Transcendence. The quality or state of being transcendent; where transcendent means - **1.** Going beyond the limits of ordinary experience; **2.** Far better or greater than what is usual.

Transcription. **1.** The act or process of making a written, printed, or typed copy of words that have been spoken; **2.** A written, printed, or typed copy of words that have been spoken.

Transdisciplinary. Interdisciplinary; which means involving two or more academic, scientific, or artistic areas of knowledge: involving two or more disciplines.

Transformation. **1.** A complete or major change in someone's or something's appearance, form, etc.; **2.** An act, process, or instance of transforming or being transformed.

Transgress. **1.** To do something that is not allowed; **2.** To disobey a command or law.

Transience. The quality or state of being [transient](#); which means: **1.** Not lasting long; **2.** Staying somewhere only a short time.

Transit. **1a.** An act, process, or instance of passing through or over; **1b.** Change, transition; **1c.** Conveyance of persons or things from one place to another; local transportation especially of people by public conveyance; *also:* vehicles or a system engaged in such transportation.

Translocation. The act, process, or an instance of changing location or position.

Transmission. 1. Something (such as a message or broadcast) that is transmitted to a radio, television, etc.; 2. The act or process by which something is spread or passed from one person or thing to another.

Transplant. 1. To lift and reset (a plant) in another soil or situation; 2. To remove from one place or context and settle or introduce elsewhere: relocate; 3. To transfer (an organ or tissue) from one part or individual to another.

Transportation. 1. The act or process of moving people or things from one place to another; 2. A way of traveling from one place to another place; 3. A system for moving passengers or goods from one place to another.

Transposition. 1a. An act, process, or instance of transposing or being transposed; 1b. The transfer of a segment of DNA from one site to another in the genome; 2a. The transfer of any term of an equation from one side over to the other side with a corresponding change of the sign.

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Appendix I: Detailed Outline of the Implications of this Study

Research Implications

I used this outline to explore the answers to the question, “What are the implications of my research?” I offer this outline up in the Appendix of this document as a potential resource for professionals thinking about starting an International Student Teaching program.

Orientation programs

Carefully crafted requiring a time commitment from students – release time from student teaching to attend – this is so important because it sets expectations and helps scaffold their success and to minimize surprises

They need to include the following –

- Language preparation – basic terms and phrases, phrase book, etc. Introductions, ordering food, please and thank you.
- “Fine thank you and you” – the cordial response from students
- Practice using colones ahead of time
- Conversions
- Understanding of the cost of living – a how much things will cost their exercise
- What does it mean to be a cultural ambassador?
- Stages of culture shock – need to bring these in and have them well researched and provide to the students
- Daily Living tips
- Greetings – tell them about the kisses on the cheek – rather than shaking hands
- Home security – talk about the guards, guns, gates, barbed wire, etc.
- About personal space and your space bubble
- About personal safety & traveling alone
- About sex, drinking and going out
- About throwing your TP in the trash can
- And the potential for cold showers
- About gender roles and relations in that country or region of the world
- Pura Vida, more simplistic way of life
- “La Hora Tica”
- Hospitality – the importance of saying Thank You
- Lack of alone time or privacy or personal space – this could be changed but it was very hard for some students to not have enough downtime to really process and recharge and privately self-reflect
- Provide them with some basic culture information on Costa Rica and Central America
- A suggested packing list that is specific to the season, site and location they are traveling to
- Give them some required readings and discuss them

- About the Host Family and/or Living Situation
- Have an alumni come back and share their experience
- Give them a space to ask questions with the supervising adults around
- Transportation tips
- Taking taxis, buses, bus schedule, travel to and from school, walking (sidewalks), shoes
- About blogging and the assignments they are required to do – before they start their student teaching, then require them to come back once or twice
- SIOP protocol and ESL strategies – the students commented on one more than one occasion that they feel it would have been very helpful for them to have an ESL strategies review or training before going overseas. This could have been a few hours where they reviewed ESL strategies and protocols. I could write up my experience with Anna and her two lessons and my suggestions to her and her completely reworking the lesson and then including my note on her collage. She brought that lesson up in one or both of her interviews as well.
- A question – is the Hail and Farewell in its current format enough? Are students even required to come? There needs to be clear expectations for attendance at these orientations?

Assign a faculty advisor to the program

Each International Student Teaching program should be assigned a faculty advisor, whose role is described below.

- The faculty advisor would serve the same role that I did in this research project
- Assignments are turned into them
- They check in weekly with students via email or Skype if necessary
- They visit the site mid-trip for a week
- The students were so overwhelmed when they say me. Some ran to hug me. Their faces lit up – you see such a change in their “animo”
- Some of it was seeing someone from home
- Some of it was where they were in the timing of the trip – this helped them to move beyond the frustration stage
- They immediately had so much to share and tell me
- build a relationship with the site by playing the role of visiting dignitary and to check out the site and students in the site first hand – it builds trust with the host institution and shows we take an interest in the program.
- observe them in the classroom (non-evaluatory) and give them feedback
- meet with them each individually to check in
- do some sort of on-site group processing – could be group based, could be arts-based
- Then have them do a group debrief when they return and an individual debrief and/or exit survey when they return
- Give them a chance for anonymous feedback about the program
- A clear description of their role and expectations for them needs to be provided to the faculty advisor and the host school
- Pay the faculty advisor’s travel and a small stipend

- For example, a couple of the students commented that they had professor's who asked if the program needed advisors. Internationally minded faculty would enjoy supporting the program.

Communication is key – a few emails go a long way & the absence of communication makes people worry, wonder and speculate. Over communicate vs. under communicate.

Before the Trip:

- Orientation – a minimum of two 4-6 hour trainings with them prior to departing for the trip
- They do this for other study abroad trips, this should be no different
- This is why having a faculty advisor, who knows the language and who is familiar with the culture, is so important
- This sets clear expectations and minimizes confusion about those expectations
- Put them in touch with their host family to ask questions ahead of time if possible
- Put them in touch with the school ahead of time to ask questions ahead of time – especially about teaching placement and assignment – put responsibility on them to take initiative and request the placement that would work best for them
- Find out when there are going to be breaks or time off

During the Trip

- Send them an email right before they leave checking in
- Send them an email the day after they arrive checking in
- Send them an email their first day of school checking and reminding them gently and positively will represent the school well
- Send them a reminder about the attendance log and assignments during the first week so they can be planning ahead and thinking ahead for the weeks to come

After the Trip

- Hail and Farewell – impart your newly gained wisdom onto the next group – passing the torch
- Group debrief
- Fill out an anonymous program evaluation on the nuts and bolts of the program
- Do a reflective survey or a focus group about the experience as a whole, culture shock, how to keep using the experience moving forward
- Do a group art activity or self-reflection activity and have them share about it
- Keep them involved – ask them to come back the day of the orientation or even during the promotion meetings and share about their experience

Listening - feeling alone – having them feel like they can have someone who listens to their questions and concerns and addresses them or responds to their emails – they felt alone

Personal and professional reflection – the role of and importance of...they have to have a space or place to do it...and understand the expectations for it. The reflective component needs to be required, and checked because it pushes them to be reflective.

- Keep a regular blog on a publically hosted and easily accessible site, each individual student maintains their own blog.
- Make it clear what the role and purpose of keeping a blog is
- Keep a country specific blog – set it up on WordPress and give the students in that group a password to access it – make the platform easier to use and navigate
- If you are going to require it, then it needs to be checked
- Students need to feel safe to share the positives and challenges of the trip with support staff or in a safe space created by the program
- Struggle to share lessons learned publicly through blogs if they are not all positive – reassure them doubt and frustration are normal parts of the process
- Question – Do they want just the “sunshine and roses” or do they want an authentic assessment of the experience on a weekly basis?
- Talk in an orientation about what they should and shouldn’t put in the blog
- Professional blog or personal blog?
- Give them a training on how to keep a personal blog for their friends and families – you could even link it to the professional blog
- Question – What purpose does keeping a blog serve for participants and their hosting institution?
- There is strong aspect of performance and performativity
- Journal as personal reflection space
- Written Journal – this is hard to keep because of the level of exhaustion and lack of downtime
- Audio Journal – they knew someone was listening and knew someone was going to listen to what they had to say
- Institutional license for dictation software and require them to record and then it could be transcribed or dictated
- Listening before, during and after
- Arts-based reflections as liminal, embodied reflection space
- Takes them to a liminal space and releases them
- Builds community amongst group members
- Facilitates reflection at a deeper level that goes beyond words or that expresses what words cannot
- Group process
- Ice breaker and introductions before they go
- On-site group check in – “focus group” format – food and conversation – at the school and in a neutral location – like over dinner
- Debriefing and closing the experience once they return
- Note – because they are graduating, if students are going to be “required” to attend these meetings then they need to know the timeline and the schedule for them in October or November during the orientation and they need to be reminded throughout the experience that they need to plan on attending these meetings

Importance of International Site Development

- Host Families
- Every student with a family or at least have them in pairs

- Look for host families from the school or teachers at the school
- If they are not available, could you host them at a local university (like in India) so they have an opportunity to interact with some same age peers
- Yearly visits to the site by someone from the university to assess the situation
- Seen what can happen when the site does not go well or when something is off with the site
- Communication
- Have a contact person on site who understands clearly what their role is in terms of supporting the students
- How much language do students need to be successful at the site and in the homes and then prepare them for that
- Make sure the host family contact and the school contact are in communication with each other
- These seem to be very separate entities

Relating to people from other countries who live in the United States

- Increased understanding of what it feels like to be minority stemming from their lived, embodied experiences as the minority, as the second language learner.
- The lived experience of being white and English-speaking in a cultural where most people are not white and do not speak English.
- Vulnerability. Everyone is staring and honking at me. Visibility. We are a big group of white, English-speaking people walking around.

Teaching Second Language Learners

- You can't teach what you don't know and haven't experienced
- They had the experience of being second language learners with all of the challenges in terms of communicating themselves. They can now relate to the language learners in their classroom in a new light.
- One student even comment on how we should all be doing Dual Language....and our arrogance for only knowing one language and how they were in the wrong not knowing the language.
- Gratitude for people's kindness and efforts to speak to them in English or to speak more slowly when they spoke Spanish or being patient with their Spanish. Now they understand some basic things they need to do to better support their ESL students and make them and their families feel comfortable, safe and welcome in the classroom.

Living in Liminal Spaces

- Personal/Professional development
- Public/Private communication and reflection
- Spanish/English vs. Spanglish
- Student/Teacher, both, neither, observer
- American/Gringa/Expat/International Teacher

Power/Impact of Study Abroad

- Short term – 6 weeks – even a short experience when they are living and working overseas can be a real transformative experience for someone
- I wasn't sure if it would have an impact because it was so short, but it had more of an impact than I expected
- How much they can be stretched, pulled and grow in just five or six short weeks
- Because of their professional obligations and rigid course of study, this length of program is really perfect for future teachers – Long enough for them to settle in and then time for them to come home
- Could you give them the option to stay through the summer? What would that look like?
- Living and working overseas versus cultural/academic tourism
- You learn how people actually live and work in that country and/or culture & you are exposed to working adult/professionals rather than just college students, which is important for these emerging adults in the liminal space/transpositional space we call college gradation
- This was my experience as well in Ecuador and teaching overseas
- Because I had to work there, I wasn't just there studying and studying the culture and people from a distance almost, I was immersed in the daily lives because I had to go to work

Subjectivity/Identity Development

- (student teacher identity vs. teacher identity vs. college student identity vs. college graduate identity development vs. transitional space identity development – am I an adult? I am not longer a student? What does this mean for my future? I have to find a job or keep studying? Or be and do something?)
- Pushing beyond your comfort zone
- The growth that happens when you persevere and overcome those types of challenges and frustrations and barriers you face during the experience.
- You develop a great level of confidence as a person and professionally as a teacher.
- “Now I know that I can do this” and that is a big deal! I wasn't sure about that, but now I know I can.

Personal implications for the researcher/program administrator

- Calling – I forgot how much I love working with young educators – this reminded me how thirsty they are for the input and feedback and how I am equipped and capable of providing that
- Relationship and rapport building with participants and my future students
- You need to invest time and energy into them
- You get out what you put in
- I know how I would design my own program like this and would love the opportunity to do that or assist someone else in doing something like that

Vita

Jessica Marie Gilway was born in Chagrin Falls, Ohio. She graduated cum laude with a Bachelor of Arts degree in Environmental Science and International Studies with a concentration in Latin America, and minor areas of study in Spanish and Biology in 2000. While in college, Jessica spent a semester studying abroad in Quito, Ecuador with the International Partnership for Service Learning. In 2003, Jessica earned her Elementary Education Certificate with an emphasis on Bilingual and TESOL education. She added her Bilingual Education and TESOL endorsement in 2004, as well as graduated with honors with a Master of Arts in Elementary Education. Jessica spent almost a decade teaching in elementary and middle school settings in the United States and Bolivia.

In 2011, Jessica entered into the field of educational leadership where she served as the director of an Expeditionary Learning charter school. Jessica earned her principal and superintendent administrative licensure, and graduate certificate in Expressive Arts Therapy in 2014. She graduated with her Ed.D in Educational Leadership from Appalachian State University in December 2015.