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…working with (a) rhizoanalysis…and working (with) a rhizoanalysis

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Rhizoanalysis is introduced here as a way of processing through an assemblage involving research methodology, data generation and analytical possibilities entwined within. In concert, rhizomethodology is presented as a way of working (with) data, complexly; a way of putting the Deleuzo-Guattarian philosophical imaginary of rhizome to work. With/in/alongside this rhizomethodological approach, which I employed in my doctoral thesis, rhizoanalysis (as both process and product) is concurrent, becoming the inquiry of the research, (e)merging through the whole research process. In this everything is always already happening – dynamic, changing, in flux – disrupting any (mis)conception of rhizoanalysis as a specifically definable process with distinct and reproducible outcomes. Rather, there is an ongoing intermingling of data, methodology and analysis enmeshed with theorising the literature and practicing the theory, in which each becomes the/an/other. In this article I (re)turn to parts of the never ending slip-sliding (ad)venture of my doctoral research.

introducing rhizo research

The doctoral research (Sellers, 2009a) drawn on here attempted to generate ways for thinking differently about children's complex interrelationships with curriculum by working with Deleuzo-Guattarian (Deleuze & Guattari, 1987) philosophical imaginaries, including rhizome, plateaus, nomad, lines of flight and notions of becoming, mapping and tracing, all of which, in complex ways assemble as disruptions to conventionally linear thought. While using these imaginaries to illuminate the rhizoanalytical possibilities of the research, interconnected processes of rhizo inquiry and rhizomethodology also emerge as part of the conversation of this research article. That is, rhizoanalysis is introduced as a way of processing through an assemblage involving

research methodology, generation of data and analytical possibilities entwined within. The intent is then to promote processual engagement with emerging understandings of researching the complexity of young children's play(ing) around the landscapes of their curricular understandings; there is no intention to produce any particular end point of knowledge, rather to continue to welcome the many possibilities of always being in-between (Dahlberg & Moss, 2013).

But, before beginning, an explanation of the title of this article: The lack of capitalisation is to perturb any conventionally authoritative tendencies that titles and headings may be (un)intentionally used to convey. The ellipses suggest an emergent opening into a conversational space rather than identifying any specific beginning points for discussion; the ellipses also foretell the Deleuzo-Guattarian conjunctive 'and…and…and' (Deleuze & Guattari, 1987, p. 25), which signals that there is always more – readings, perspectives, ideas – if not already obvious then likely yet to emerge. The use of bracketing opens possibilities for a multiplicity of readings…working with *a* rhizoanalysis (just one, generated by the thinking and through the writing of this author)*…and…*working *with* rhizoanalysis (as a methodological approach)*…and…working* rhizoanalysis (as in putting rhizoanalysis to work)*…and…*working *a* rhizoanalysis (putting just one rhizoanalysis to work in just one way)…any and all of these become relevant within any particular reading. Throughout I also use the slash (/) to indicate alternate readings; and the tilde (~) when terms, ideas, concepts are co-implicated, that is, each (e)merging from/with/in the others. All this to disrupt linearity of thought~thinking towards opening (to) rhizomethodological possibilities for thinking differently and thinking other/wise/ways. The doctoral research upon which this article draws attempted to do all of the above by processing through reading~writing~researching~thinking, putting to work with the Deleuzo-Guattarian imaginary, rhizome, without concretising specific processes of engagement. Any such 'process' thus becomes an active ebbing and flowing of processing as in processual, through/with/in a complex (ad)venture of rhizo researching. The embodied complexity starts now to unfold around an opening idea of rhizome as imaginary, that is, rhizome as a way of imagining a multidimensional system of thought different from unidirectional, binary logic. But, why imaginary? Why not metaphor?

introducing imaginaries~as/through rhizome

In introducing Deleuzo-Guattarian philosophical concepts as imaginaries (Sellers, M., 2013, pp. 8-9) **I invite**readers to cast aside the notion of rhizome as metaphor, which is a figure of speech in which a word or phrase is transferred to an object or action so that something is regarded as representative, suggestive or symbolic of something else. An alternative reading of Deleuze & Guattari's work (1987) is that they do not actually explain rhizome in metaphorical terms. Rather, it is linked to their explanation of concept (Deleuze & Guattari, 1994) and perceived not simply as a singular entity or condition but as a multiplicity of inseparable components, as a fragmentary~whole. This fragmentary concept is fluid, always already overlapping other concepts, becoming a non-totalizing project of thinking differently – as Due (2007) says, 'think[ing] reality

outside of representation' (p. 9). Thought of in this way, imaginary as a multiplicitous concept then becomes a way of working (with) complex thinking. Warren Sellers (2008) explains the complexity of imaginary as a '*characterising affect* rather than a *mental image* referencing some thing, situation or circumstance' (p. 8, italics added) thus disrupting any reference to imaginary in terms of a 'totalised major construct' (p. 269). He also says that perceiving rhizome as imaginary, rather than metaphor, makes it impossible to 'seize' rhizome as an entity – "any attempt to represent it as such fails as soon as it is tried…Rhizome as imaginary in thinking [and] imaginary as rhizome" thus become inseparable, working together to open possibilities towards generating otherwise inconceivable understandings (p. 206). As well, imaginaries are neither considered as pure imagination opposed to reason nor as fantasy. Rather, considering imaginaries as functions of transitional and transactional spaces opens possibilities for thinking and writing differently outside structured and potentially closed spaces*…and…*in this open space working (with) any imaginary commingles with and overlaps others. Working together, they are co-implicated with/in complex and variable arrangements with processes and explanations of one drawing on/in others. So, in moments when various imaginaries used in this conversation slip slide alongside one another explications are either woven into the text or included as asides as more of the conjunctive middle emerges.

…starting from the middle~not actually beginning…

Already, it seems that in opening to possibilities for generating understandings 'not otherwise conceivable' (Sellers, W., 2008, p. 206) this conversation defies starting at a particular beginning point. Rather in the complex multiplicity of interconnecting ideas emerging it may even be more about starting before the beginning and more certainly about working from with/in the middle – all generating a multiplicity of thought~thinking. Working with the notion of rhizome (what it is and how it functions) in rhizo ways (processing with/as rhizome) invites an understanding that there are no beginnings or endings, only middle spaces in-between. Deleuze and Guattari (1987) say: 'A rhizome has no beginning or end; it is always in the middle, between things...proceeding from the middle, through the middle, coming and going rather than starting and finishing.' This is the conjunctive 'fabric of the rhizome', the 'and...and...and...' (p. 25) at work. In this, things slip and slide, 'continually tipping traditional thought and thinking off balance, creating an a-order and (dis)harmony that is chaotically complex' (Sellers, M., 2013, p. 3) as thoughts~thinking are not so much added to the beginning, end or edges even of the thinking~writing~conversation, rather things (e)merge through writing from/with/in middle spaces, generating yet more of the middle in-between (p. 48).

This approach is what I call rhizomethodology and involves working with philosophical understandings of the Deleuzo-Guattarian imaginary, rhizome, bearing in mind that this rhizo inspired way of characterising research(ing) is but one interpretation of Deleuze & Guattari's philosophy, namely, my conceptualising of rhizomethodology – what it might look like and how it might emerge. Rhizoanalysis

then constitutes and is constituted by the rhizomethodology of the research. In this conversation about rhizoanalysis I re(turn) to some possibilities of the research that emerged with/in processing through (and) producing the assemblage of plateaus of my doctoral thesis – which opens to more of the middle as I pause to explain another imaginary – plateaus.

from within the middle~an aside about assembling plateaus

In working to produce the doctoral thesis, it became apparent that if I was to bring Deleuzo-Guattarian philosophical ideas alongside conceptions of young children's curricular understandings in terms of content, *how* I did it had to also resonate with the philosophy. If what I wrote was to be credible and make any sense, how I wrote mattered as well, the 'what' and the 'how' being inextricably entwined. Thus working with rhizome meant producing a rhizo assemblage rather than a conventional, linearly structured thesis. So, instead of chapters that contained specified parts of the research I used plateaus that were connectable in various ways. Within these plateaus, which could be read in any order, the literature, data and analysis did not sit separately, rather they commingled, overlapped; they were designed to be read alongside each other. Deleuze and Guattari (1987) write: 'Each plateau can be read starting anywhere and can be related to any other plateau' (p. 22). Opening to such connectivity meant casting aside conventional chaptering as ideas presented within any plateau slipped and slid alongside ideas in other plateaus. This was with the intention that readers might generate an intensity of understandings, through continually following (dis)connecting lines of flight of thought and thinking, both mine as writer and theirs as reader. It was not about engaging in an interpretative exercise to establish what any given thought might mean; it was about engaging with what thinking does and with how things work. Opening (to) possibilities for thought and thinking became the agenda; I thus presented my 'thesis' as an assemblage of plateaus of interconnecting possibilities.

an aside within an aside~lines of flight

Lines of flight mentioned above, in Deleuzo-Guattarian terms are freely flowing, dynamic mo(ve)ments of/in thinking that continually (dis)connect ideas within the multiplicity and through constant change draw any assemblage together. As Deleuze and Guattari (1987, 21) explain: 'Unlike a structure, which is defined by a set of points and positions…the rhizome is made only of lines' (p. 21). Different from conventional grooves of thought that linear thinking represents, lines of flight open to possibilities for constantly digressing and transgressing, diverging and converging, in ways that free up things incipiently different to (e)merge.

…more of the middle…opening (to) rhizoanalysis…

Although the rhizomethodology of the doctoral research involved the research design and data generation this article foregrounds the rhizoanalysis, although it was only some of the reading~writing assemblage that was integral to recording the research and

constituting the thought~thinking of the thesis. Perhaps unsurprisingly, while processing through the co-implicated activity of thought~thinking~writing I discovered that as St.Pierre says: 'Thought happen[s] in the writing'; and like her 'I doubt I could have thought' anything much of the thesis 'by thinking alone' (in Richardson & St.Pierre, 2005, pp. 970-971). Happily, I discovered it was as O'Riley (2003) explains: 'Rhizoanalysis is fluid, flexible, conjunctive, re-generating, and fun – not a place of dry linear intellectualisation' (p. 28). What follows is an analysis that was indeed a fun (ad)venture of producing a research text in other ways/otherwise; in rhizo ways it worked to disrupt the ways of thinking that a conventionally linear construction demands enabling a more playfully generative processing through the middle.

In rhizoanalysis everything is already happening but it is not so much the writing that produces what is happening in analytical terms, it is more that the writing opens possibilities for perceiving what is always already happening. Within this rhizomethodological approach the writing of the research becomes part of the inquiry in that there is no difference between what the rhizoanalysis talks about and how it is made. The analysis is thus not a constant thing relegated to a specific place of its own in the recording of the research in the doctoral thesis. Rather, the rhizoanalysis as '*some* of a rhizome' (Deleuze & Guattari, 1987, p. 9, original italics) of research appears in many places*…and…*taking St.Pierre's idea still further that, things do not happen alone in isolation, I doubt that I could have written about rhizoanalysis before my attempt at putting it work, that is, before doing it. With/in/through processes of the thought~thinking of rhizome as dynamic and in flux, working rhizome (im)provis(at)ionally and becoming rhizome as worked with/through it, I was continuously experimenting with and exploring my own thinking, thus myself becoming some of the rhizome I was attempting to generate and map. So that even in writing the previous sentence, I came to understand working (with) rhizome as thinking~working, of becoming rhizome with/in/through an understanding of processing – thinking~doing~rhizome. Rhizoanalysis (dis)continuously (e)merged with/in/through every dimension of my thinking as becoming-researcher; ebbing and flowing with/in/through matters of always already becoming. In the same way that writing (about) the Deleuzo-Guattarian inspired methodology was already affected by a growing understanding of how I saw (the) methodology working in rhizo ways throughout, writing (about) rhizoanalysis was affected by my writing (the) rhizomethodology and doing (the) rhizoanalysis – nothing was/is separate or linear in the thinking or writing up~down of the assemblage of the research. There remains an ongoing intermingling of data, methodology and analysis in processes of theorising the literature and practicing the theory. In various rhizo mo(ve)ments any of these – data, methodology, analysis, literature, theory, practice – or any relationship among these may be foregrounded, each always already becoming (an)other. Becoming here is used doubly in the sense of developing into something else and as enhancing what is already there. This draws on Deleuzo-Guattarian notions of transformation, change and crossing into other spaces toward becoming something different; it involves opening onto other

becomings entirely different (Deleuze & Guattari, 1987, pp. 251-2; p. 347), such as becoming-researcher mentioned above and further explicated in the following aside.

generating more of the middle~another aside about becoming

'Becoming' for Deleuze and Guattari (1987) is not about sequential development toward an anticipated, future state of being or condition, rather becoming 'produces nothing other than itself' (p. 238); it is the becoming itself that matters 'not the supposedly fixed terms through which that which becomes passes' (p. 238). Becoming is constituted of a dynamic processing of constantly remaking ourselves through/with/in ongoing connecting with people, things, events and circumstances. It is 'a continual flow of changes...an ongoing cycle of production...[in which] the present is merely the productive moment of becoming' (Stagoll, 2005, pp. 21–2). Within this web-like interconnecting of rhizo thinking it is not about becoming anything specific; rather, involving the dynamism of movement and change, it is about what happens in-between, 'it *is* the in-between' (Deleuze & Guattari, 1987, p. 293, italics added). Working together, becoming-researcher and becoming-children of the doctoral research were a 'flux of successive becomings' (Braidotti, 2001, p. 391), another way of saying that a 'line of becoming is not defined by points that it connects or by points that compose it' (Deleuze & Guattari, 1987, p. 293). Alternatively, it is 'to be-between, to pass between…never ceasing to become' (p. 277). Thus, 'the child [does] not become, it is becoming itself that is a child' (p. 277); similarly, for adult. Becomings are always a flow of becoming-(something), such as becoming-researcher, becoming-child; always becoming-something different.

inquiring~thinking~reading~writing as nomad~more of the aside

Anticipating what follows in the next section, another Deleuzo-Guattarian imaginary – nomad – (e)merges to be explained. While modernist thought presents as fixed, grounded and stable, with subject and object operating in a separated inside and outside, inquiring~thinking~reading~writing as nomad disturbs the linear rationale and logic of such essentialised thought, enabling open systems of thinking to come into play. There is no limit to what can be thought, at least for those willing 'to put their imaginations to work' (Gough, 2006, p. xiv) as thoughts roam freely, wander, flow outside familiarity toward generating ever-expanding territories and passages of thinking. Movement and territory under negotiation are entwined – each exists with/in the other, in open or smooth spaces. There is no anchoring or assignable reference point, nor are there confining boundaries. In nomadic mo(ve)ments one can rise up, move to, and array oneself in any other space. When working nomadically to explore spaces for possible happenings of things different, perhaps incipiently different, modernist questions about truth and meaning are cast aside in favour of: How does it work? What new thoughts now become possible to think? (Massumi, 1992).

Nomad thought rides difference (Massumi, 1987); it works by: 'travel[ling] in the thinking that writing produces' (St.Pierre, 2000b, p. 258), processing from/through/with/in (the) middle(s), coming and going rather than starting and

finishing, moving back and forth through a middle~muddle of ideas and through a complexity of dimensions. Nomad thought opens (to) multi-dimensional readings of texts and data by skirting around the text, entering pleats, and folding one text on/in/to another (Richardson, 2000a). Nomad thinking works with/through interrelationships of text, topic and writer (Richardson, 2000b). In the inquiry of thinking~reading~writing, St.Pierre (2000b) understands this as (re)turning to spaces already worked – mental spaces, textual spaces and theoretical spaces – in itself challenging as such spaces are inevitably constantly changing. However, continual (re)visiting and (re)turning to spaces of/within ideas becomes a way of opening (to) hitherto unnoticed possibilities. Any concluding thoughts then become but a preface for negotiating more (of the) (e)merging middle(s). This rhizo~nomadic inquiry involves continually (re)negotiating boundless spaces of both thought and thinking towards creating a network of a-centred interconnections (Morss, 2000); all becoming a mass of middles, an array of multi-dimensional movement.

generating data~enabling rhizoanalysis

Data for the study were generated in a kindergarten in Aotearoa, New Zealand during a two-week period by moving in rhizo~nomadic ways through/with/in the activity of children's play while video recording their games. As well as gaining consent from the parents of the Kindergarten children, the 4-year-old children themselves were consulted at the outset as to whether they wanted to participate. Consent was also sought from the children on an ongoing basis during the recording of the videos. This kept them informed in regard to having the right to stop any video activity; Tim was one child who forcefully exercised this right (see Sellers, M., 2013, p. 148ff). Mostly I operated the camera, with the children opting to be performers in these spontaneous video plays, but periodically various children took the camera and recorded activity of their choosing, thereby generating another dimension of the data. As and when requested by the children, they watched the videos of themselves at play on a TV monitor, with opportunities for replaying sequences and engaging in conversation about the playful performativity of their curricular understandings. These review sessions were recorded on a second video camera, contributing to an intensifying multiplicity of data. To continue generating this data multiplicity, I approached the rhizoanalysis in several ways – through conventional transcripts, visual notations and by juxtaposing interactive pieces using the literature, transcriptions from the data and my commentaries. For example: data were juxtaposed with philosophical imaginaries; data from both cameras were read alongside one another; data of the children playing were used to inform the methodology as well as the methodology being used to inform the rhizoanalysis; transcriptions were turned into storyboards and some play episodes were mapped pictorially (see also Sellers, M., 2013).

negotiating rhizoanalysis

Having videoed the children's play(ing) – this embodied notion of both the play and the playing becoming a performance of their curricular understandings – parts of the data

generated were then reviewed as requested by the children, this generating more data through a shadowing of the rhizoanalysis. In this way, data were processed through rhizoanalysis and the rhizoanalysis became (more) data became the rhizoanalysis…*and…*both rhizoanalysis and rhizo generated data, escaping positivist, clearly defined classification – blurring data becoming rhizoanalysis. It was not so much asking what this or that meant but considering how understandings changed through various mo(ve)ments and what happened with/in those mo(ve)ments of negotiating rhizo-nomadic inquiry. Moving with/as imaginary nomad opened possibilities for thinking through and moving across positivist imbued established categories and levels of experiences, 'blurring boundaries without burning bridges' (Tamboukou, 2004, ¶ 17) and working with/in/through rhizo ruptures and irruptions (Jackson, 2003). The research rhizome assembled with/in/through different mo(ve)ments of thought and thinking, intermingling with discourse(s) with/in/through which the children's playing out of stories of their understandings unfolded. Rhizome invites a multiplicity of different thought, ways of thinking and ways of representing blurred data, 'employing unconventional and unexpected genres, textual design, and representations' (Jipson, 2001), to call forth a multiplicity of (dis)connection(s), (dis)agreement(s) and (dis)placement(s) – confusing, messy (Law, 2004), 'working the ruins' (St.Pierre, 2000b; St.Pierre & Pillow, 2000) – roaming freely, coming and going, moving back and forth through a middle~muddle of ideas, these a-centred interconnections opening (to) a multiplicity of possibilities.

Despite my commitment to generating a rhizo text and to rhizoanalysis, challenges arose, mostly in the form of the pervasiveness of the 'ruthlessly linear nature of the narrative of knowledge production in research methodology' (St.Pierre, 1997, p. 179) inherent in the expectations of conventionally informed methods of producing data and analysing, interpreting and reaching theoretical conclusions. Although qualitative poststructuralist methodologies disrupt positivist expectations, even in justifying choosing them, strategies utilised are imbued with lingering under/over/tones of scientifically structured thought and thinking. A rhizo approach, reflecting complexity and chaos theory, eased my way through as I negotiated passages of flight as they appeared multidimensionally from/with/in the shadows – from the middle as I perceived them in the journey ahead, in the rear vision mirror as it were and all round within my peripheral vision. Also, operating with/in a complexity of middles~muddles was eased by the creative capacities of my artistic thinking (Eisner, 1997).

As I considered what to write next, it seemed I had negotiated the tricky plateaus and those yet to be written would be 'straightforward', yet, every assemblage of ideas I could see in my mind's eye abounded with newly emerging intensities of complexity. Conventional thesis writing determines that we simplify the complex but dealing with complexity in a mechanically complicated way was only going to frustrate the rhizoanalysis. Issues of clarity in the representation of the data in the rhizoanalysis loomed large and, although I could not articulate the problem more lucidly, St.Pierre's (1997) explication was cold comfort.

> Those who find the differences enabled by a poststructural concern with language confusing and sometimes difficult to understand demand clarity. On the other hand, those who find difference hopeful and productive continue to trouble language. To this point, it appears that the demand for clarity has won out…[despite] an emerging body of literature addressing the politics and ethics of clarity and accessibility. (St.Pierre, 1997, p. 185)

Perhaps I wanted my readers to get lost in middles of folds of ideas and my writing~thinking, that they might find their own way through. My quest throughout the rhizoanalysis was to find ways of 'living with and knowing confusion' (Law, 2003, p. 4) destabilising the tendency of pervasive linear approaches to research processes that deny the possibility of mess.

> In practice, research…needs to be messy and heterogeneous, because that's the way it…actually is. And also, more importantly, it needs to be messy because that's the way the largest part of the world is. Messy, unknowable in a regular and routinised way. Unknowable, therefore, in ways that are definite and coherent…Clarity doesn't help. Disciplined lack of clarity, that may be what we need. (Law, 2003, p. 3)

Not wanting to condemn myself to meaning-making in/of old ways/days that were unlikely open to incipiently different possibilities I resisted ordering the data to conform, preferring to open ways for linkages to (e)merging ideas. I didn't want to concretise these slippery mo(ve)ments. I wanted to engage with a text that resonated with rhizo theorising and generative understandings, which together might enable a different perception of the complexity of children's play(ing) even though I didn't know how to communicate this in ways different from a conventionally linear text. Then I wondered if such 'methodology of getting lost' (Lather, 2007, p. 144) with/in/through the thinking~reading~writing of rhizomethodology and rhizoanalysis favoured me, as (initiating) writer of this text? Was I, and is the text still '[p]erhaps too clever by far in its dizzying involutions and intellectual somersaults, such a messy text says yes to that which interrupts and exceeds and renounces its own force toward a stuttering knowledge' (p. 146)? Lather alerts us to the 'danger' of denying the activity of readers by 'subsuming' them within 'interpretive and textual moves' and I am 'caught in aporia, where to succeed is to fail in making the other part of us' (p. 146). So I persist in the understandings that 'our methods are always more or less *unruly* assemblages' (Law, 2003, p. 11, italics added).

reader~text~writer as rhizo assemblage

Although I needed to transcribe data into words, I had no need of coding, sorting, categorising and no desire to 'produce knowledge based on these categories, which…are simply words' (St.Pierre, 1997, p. 179). Alongside my resistance to separate the rhizoanalysis into linear, supposedly clear and coherent sections of narrative was my desire to destabilise the reader|writer binary, not so much in terms of expert reader (thesis examiner) versus novice writer~researcher (doctoral candidate), but with an understanding of an embodied writer~reader responsibility to work to understand a text. Problematising the demand for immediate and evident understanding opens (to)

possibilities for different ways of writing (Richardson, 1990, 2001) and messy texts. Lather (1996) does not fear 'reading without understanding' or 'not being understood'; she welcomes the idea of sometimes needing a 'density that fits the thoughts being expressed' (p. 528). Responsible engagement that disrupts the passivity of the reader (Spivak, 1994, cited in Lather, 2007, p. 147) seeks an ethics of response unique to situation and moment, an ethics evoked through the telling, (e)merging with/in engagement of a machinic assemblage of reader~writer~text, as reader~thinker~writer.

Within postmodern educational research, St.Pierre (2000a) posits the need for a shift in attitude towards 'assuming the burden of intelligibility lies as much with the reader as with the writer' (p. 25). This notion challenges the critique that postmodernism is deliberately obfuscatory; as St.Pierre remarks, postmodernism cannot be 'readily accessible and coherent within a structure it works against' (p. 25). The silent conversation of such ethical exchange marked by personalised, singularised theoretical understandings that risk confounding the text thus invites mutual engagement of reading~writing~thinking. This is undoubtedly challenging when the text appears inaccessible and is open(ed) to personal absences in understandings, absences that can only be made intelligible by 'the difference of the other' (St.Pierre, 1997, p. 186). Despite such challenges, St.Pierre expresses a desire to keep on playing with/in possibilities of spaces outside language that are opened (up) when words fall apart, exposing thresholds of being lost and confused in liminal spaces that open (to) communal possibilities for understandings otherwise in other ways. Intensifying meaning, awareness and understanding is not an isolated activity, it is a 'community decision' (Eisner, 1997, p. 6), always already in flux. With any sense of closure unlikely, many possible interpretations for/with/in rhizoanalysis become more and less im/plausible and the multiplicity of reader~writer~thinker~text becomes ever complex as reader and writer, both thinking and following lines of flight, their own and the other's, within the silent conversation of (re)reading and (re)writing the text.

But my interest in generating a different research methodology did not emerge from a desire to be different per se or from a purely academic idea. Rather, becoming-researcher working with rhizome (e)merged from/with/in/through my artistic sensibilities; happening upon Deleuzo-Guattarian philosophy enabled a linking of artist-me and scholar. Working with/in/through this connection, I could always already be in the flow of 'a stream without beginning or end that undermines its banks and picks like speed in the middle' (Deleuze & Guattari, 1987, p. 25) satisfying a commingled impulsive becoming-artist and compulsive becoming-researcher. The rhizo flow of attempting to think differently invited response, and at the suggestion of my supervisor, I explored how I might relay the data through storyboards. This different way of working the data opened to possibilities for furthering the rhizo flow and I continued experimenting – with juxtaposing, creating interactive pieces among various texts of data (words, images from the videos), poietic representations of literature and transcriptions, with poems, commentaries and 'rhizo-imaginaries' (Sellers, W., 2008) of mappings. From within the shadows, I was aware of 'laying-down-a-path-in-walking' (Varela, Thompson & Rosch, 1993), negotiating (an) academic milieu(s) of Deleuzian

folds (Deleuze, 1993), St.Pierre's (1997) 'transgressive' data, Richardson's (2000a) 'writing as a method of inquiry' and 'skirting a pleated text' (Richardson, 2000a). I was inspired by Trueit's (2006) mythopoetic text, heartened by Law's (2003) messy text, intrigued by Jipson and Paley's (1997) daredevil research, informed by Eisner's (1997) promises and perils of alternative ways of representing data and urged on by Holt's (2008) creating interpretive visual texts. I also wanted to artfully engage the reader of the research project in her/his own inquiry process, one/my passage calling forth other/readers' passages, these passageways opening onto other passageways, becoming (as both turning into and enhancing) a/the reader~writer~thinker machinic assemblage, becoming the research and/of the assemblage of the thesis.

rhizoanalysis and storyboards

Within the data was a four-minute snippet of three games being played out simultaneously in the sandpit by three different groups of intermingling children. Each of these games was influenced by children's popular culture. A group of five boys were playing a chocolate factory game; at the same time another group of four boys, three of whom were also involved in the chocolate factory, were playing muddy monsters; and commingling alongside were three girls playing a Goldilocks game. As I became entangled in an (im)possibility of trying to linearly represent the complexity of three intersecting play scenes, I became aware that I risked overlooking the children themselves in my wording of their activity. As a way of showing the children and ensuring their presence in the text, exploring the presentation of data through storyboards seemed worth an experiment. (Figure 1 – this shows only one page of the sixteen comprising the whole storyboard; see colour plate section in Sellers, 2013, for the full storyboard.) It was perhaps a way to ease the reader into the milieu(s) of this complex play(ing) of the three linking games, with which I had chosen to work as some of the rhizoanalysis. Significantly, the storyboards became a way of illuminating various aspects of the children's play(ing) of games related to various interconnected becomings – becoming-child(ren) becoming-curriculum becoming-power-full. As well, the storyboards opened (to) possibilities for exploring these understandings with/in/through the dynamic and constantly changing territories of their games. Selecting images that depicted turning moments of the storylines unfolding was challenging, as identifying thresholds of significance within children's games as they are played out is elusive, much of which was happening off-camera, with no images linked to the activity. Nevertheless, storyboards are a way of teasing the complexity from the shadows – of the storylines, my thinking, the reader's reading – leaving the children's words and activity to tell the story. But, I wondered how rhizo the analysis accompanying these storyboards actually was in that they necessarily foreground the temporal 'lines' of each story rather than the spatial rhizo-imaginary... So, what now? How to perturb this pervasive linearity, adversely affected by (unavoidably) paginating the text?

Not wanting to disturb what was a continually ebbing and flowing, (e)merging rhizoanalysis that was impossible to generate in one pass(age), I pondered this. Initially I had written about the four-minute snippet as a whole, with the different storylines
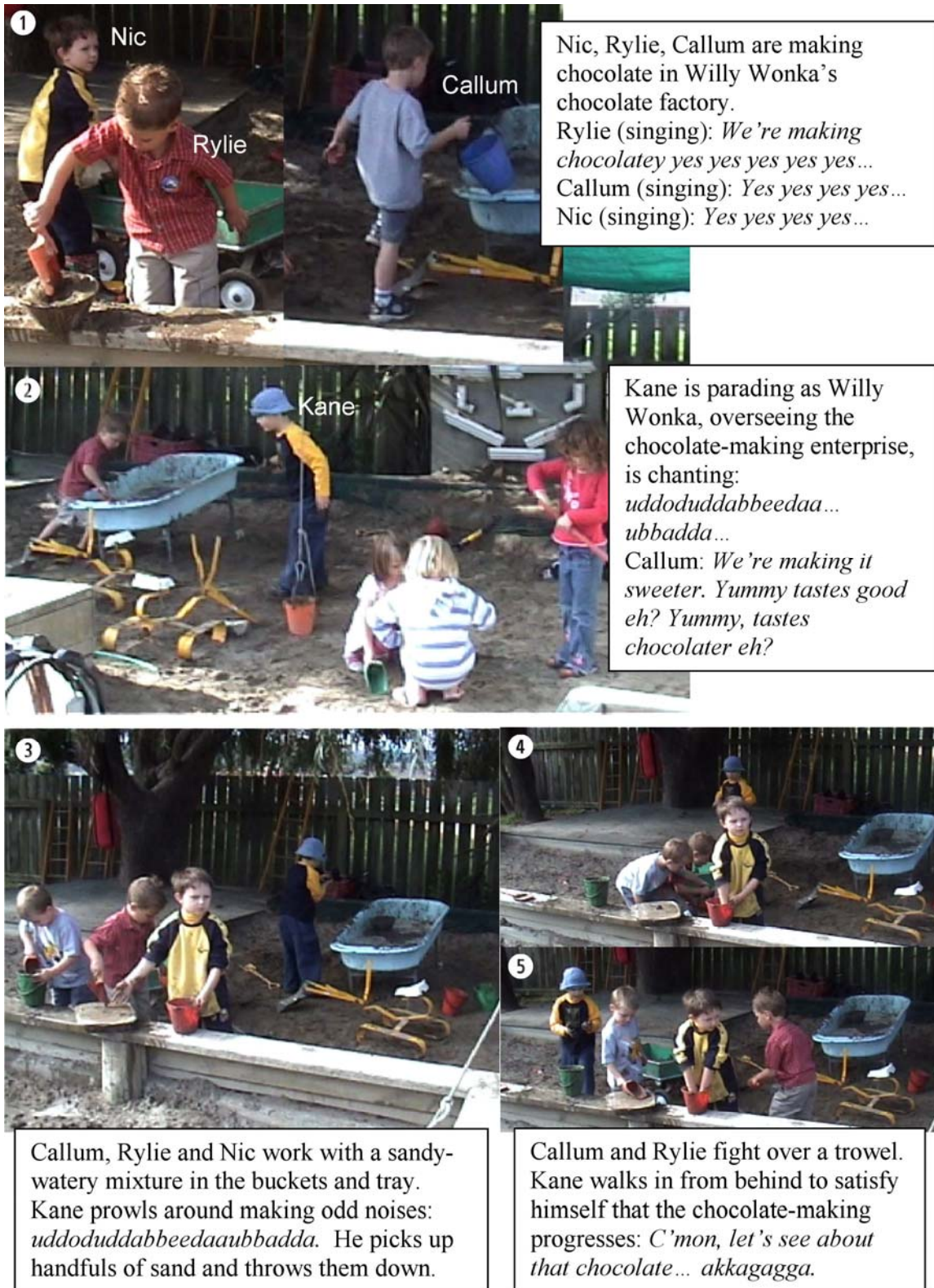
Figure 1: Storyboard page

intermingling but each represented in a different font, as I didn't want to separate them out. The problem was that I knew the data well but others unfamiliar with it would

likely get lost to the extent of interfering with comprehending the complexity of the children's play(ing) and of understanding curriculum as milieu(s) of becoming, an underpinning theme of the thesis. So I (re)turned to talk about the different storylines one at a time, gradually moving towards the always already simultaneity that comprises complexity. Yet, despite my attempt at textually mapping the intersecting lines of the three games (Figure 2) the spatial rhizo-imaginary is still lost in the separation; in the wording of the text I generated but another linear tracing…*and…*I am left wondering how to explain the rhizo map in a productive way. The map below is a picturing of lines and text that I left open for personal readings. Any attempt at further 'wording' it seemed likely to confound the communication.

aside~tracing and mapping

Linearly ordered systems of thinking operate out of binary logic and sequential bases. Deleuze and Guattari (1987) explain this mode of structuring thought as tracing, likening it to arborescence or tree logic as in the tree of knowledge. Thinking in this mode happens genealogically by moving repetitively through structural patterns already present, through the constant reproduction of a fixed entity or closed structure: 'All of tree logic is a logic of tracing and reproduction' (Deleuze & Guattari, 1987, p. 12). Tracing organises, stabilises and neutralises multiplicities, 'only reproducing itself' (p. 13). Both tracing and reproduction thus produce more of the same, following a sequentially ordered process that links fixed points and positions and reaches conventionally logical and coherent conclusions. Mapping, on the other hand, works as rhizome and is characterised by heterogeneous connectivity of diverse and often unrelated parts coming together. A map 'fosters connections between fields…[it] is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification' (p. 12). As with rhizome, a 'map has multiple entryways, as opposed to the tracing, which always "comes back to the same"' (p. 12). Significant to rhizoanalysis, which is seeking ongoing and thus ever changing understandings rather than specific, exact answers, the map links to 'performance' whereas tracing 'always involves an alleged "competence"' (pp. 12-13). However, this is not to replace tracing with mapping. Mapping disrupts a linearly ordered, rational approach through creating an array of a-centred interconnections and within this, a complex interconnecting of tracing and mapping also occurs: 'Plug the tracings back into the map, connect the roots or trees back up with a rhizome' (p.14). In the rhizoanalysis here mapping becomes a way of presenting the complex milieu of children's curricular performances from within the data.

mapping data

Engaging with the ongoing rhizo performance, various map(pings) offer possibilities for an artful reading as I attempted to picture landscapes constituted by/of (an) intermingling (of) activity among children, ideas, imagination(s) towards explicating (a) milieu(s) within milieu(s). Continuing the rhizo exploration I (re)turned to mapping, to make (a) map/s to plug the tracing back into, attempting map(ping)s that flowed with
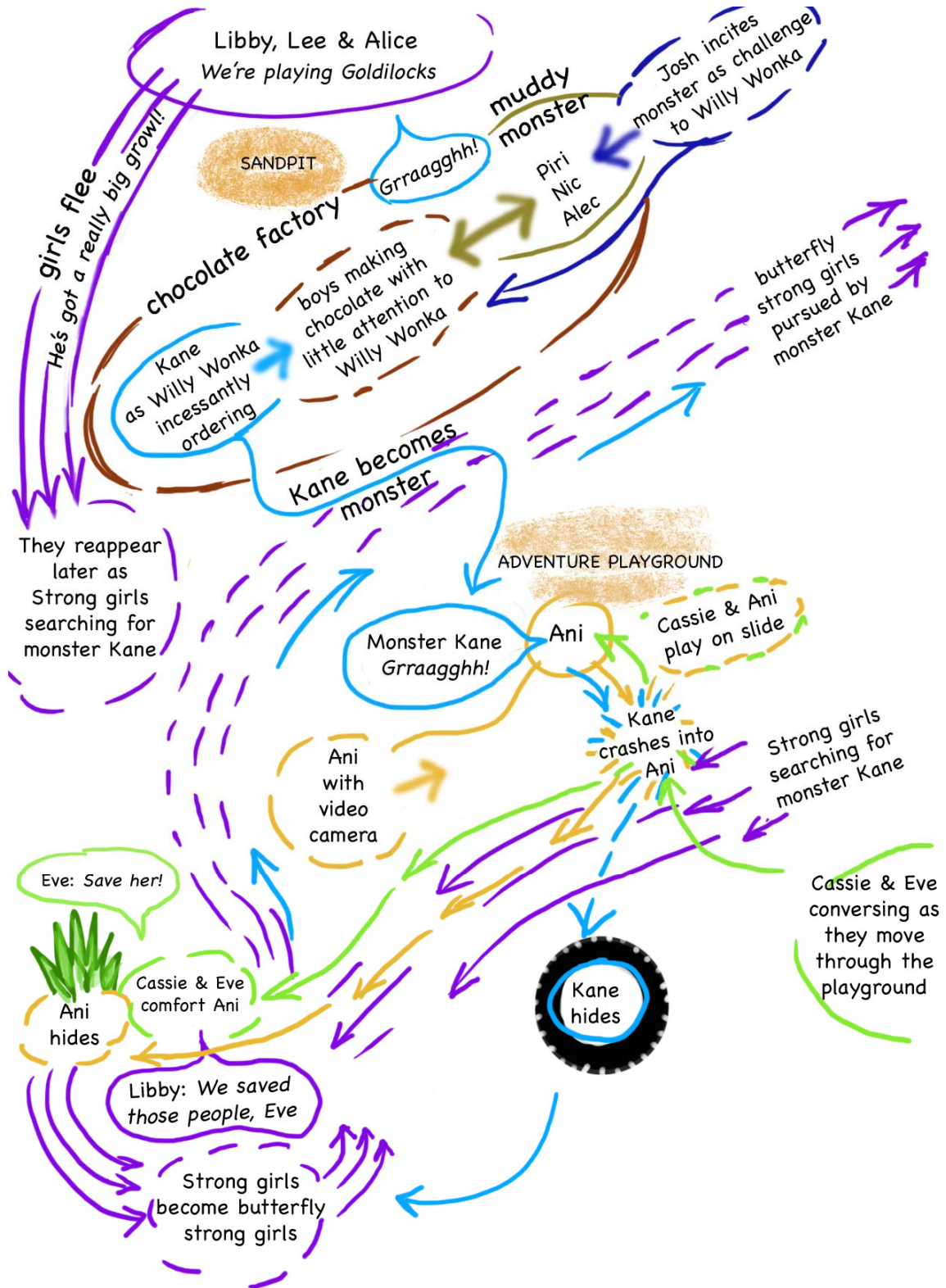
Figure 2: Intersecting lines of flight~mapping (a) curricular milieu(s) (see also Sellers, 2010, p.569

the play(ing). I wanted something that could be superimposed on the tracings without disturbing the text of the rhizoanalysis of the storyboards as to do so would have obliterated the rhizo lines of flight already followed.

However, I was curious to see what would happen around (re)creating the spatial rhizo-imaginary that I sensed in the shadows, not yet illuminated. As I was about to explore an emerging idea for re-mapping some of the activity pictured in one of the storyboards, I wondered, what affect this way of approaching the data might have on/in the rhizoanalysis. But, it was impossible to tell from within the continually (e)merging complexity embodied in thinking through the rhizoanalysis. So, working only with the chocolate factory and Goldilocks storylines, I tried various approaches, first, a juxtaposition of the conversation and activity in three columns with the Goldilocks text on the left, the chocolate factory in the extreme right column and the moments in which they intermingled, in the centre column. However, this tabulated form did not generate a sense of the complexity of the intermingling and I could not see how to bring it together with the storyboard images to enable a significantly different reading. In landscape format and using colour to mark aspects of the various games (e.g. brown for the chocolate factory games), I then mapped the two games as they processed through the four minutes (Figure 3). This disrupted the linearity – made a massive mess with method – and although I could see what was happening the page was overloaded with information and the mess was overbearing to the extent that I doubted that even reworking it digitally would have made it any easier to read; and in black and white it is even harder to make sense of. Although, digitally (re)worked it may have emerged as a pictured understanding, not reliant on words and dismissing the need for them. But intent on using words to explain my thinking, I continued, aware that I was perhaps limiting possibilities for thinking otherwise in this moment; that I was perhaps limiting the data.

Then taking a snippet of the four-minute snippet, I generated an overlay that, for me, opened (to) possibilities for a rhizo-imaginary of the game in which text and images worked together to depict the activity (Figure 4). In this mapping the images and text are layered so the reading of the text is not orderly – neither by design nor direction – generating more of a sense of the flow of rhizo interactions among the children. In contrast, the transcription reads more like a scripted play unlike the non-scripted storyline that emerged in the play(ing) and as seen in the mapping. Regardless of what this overlay did/not do, I was hopeful that it presented more of the complexity to the reader. But, even if I had happened upon this approach sooner, the rhizoanalysis would not have remained in that one space any more than it remained in any other.

Also, I again became aware that a limitation to the representation of the data materialised through these last few pages that display my mapping explorations. When the maps are printed in black and white, and not in colour as per the originals, potential readings of the maps (Figures 2, 3 & 4) are more difficult and limited by the monochromatic version. However, despite this, the process of generating different mappings is there to be explored with opportunities to learn to think differently…*and*…as I continued to reflect, it seemed that the rhizoanalysis became the
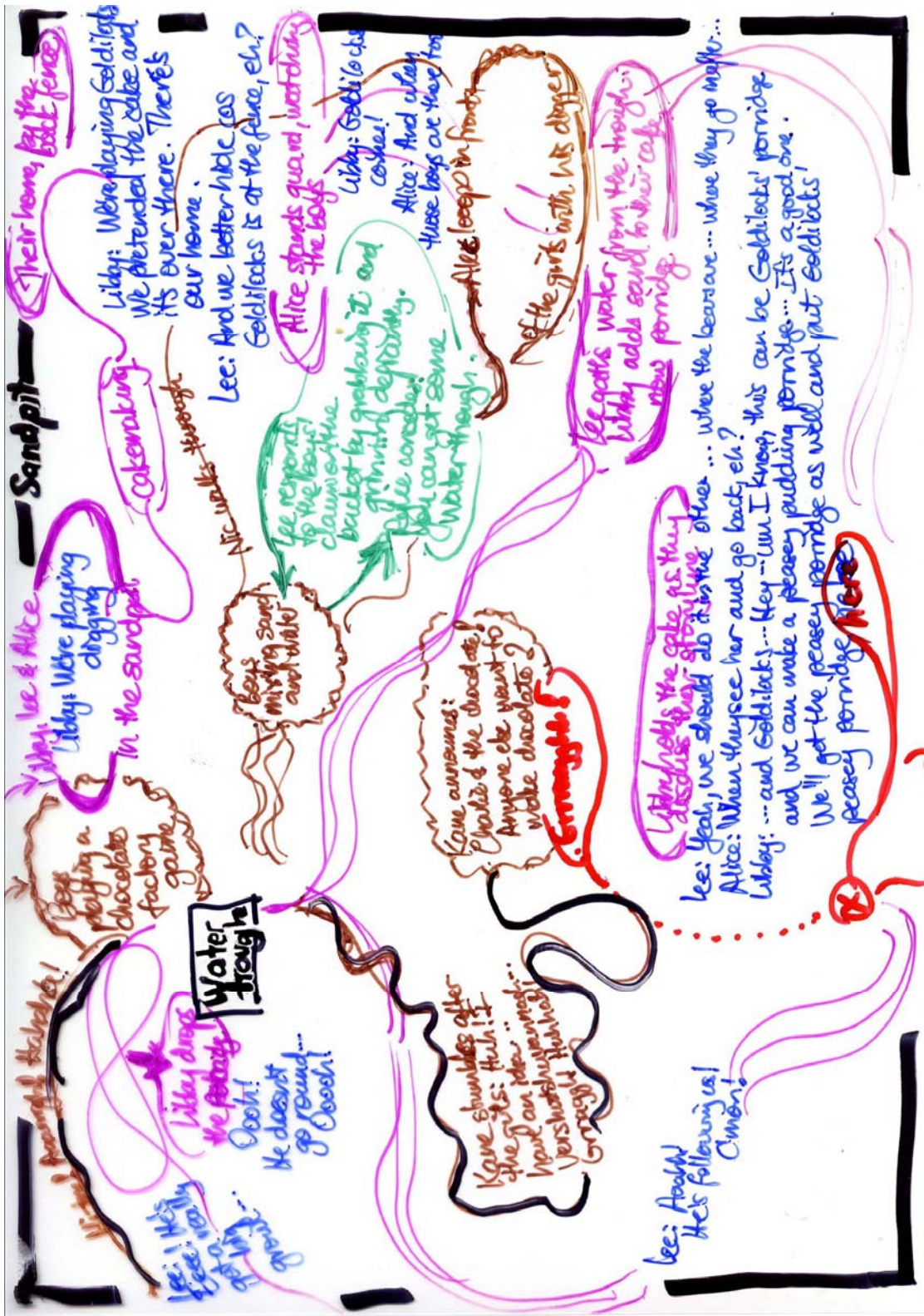
Figure 3: Messy map of another possible rhizo-imaginary

became the text as much as the texts (words, images and literature) enabled the (rhizo)analysis.

juxtaposing text in rhizoanalysis

Juxtaposing texts was another approach I explored. Throughout writing the research, I wrote a few poems. They were moments of thinking that were easier to record in a poetic style, eliminating excess and decentering style. For example:

(dis)embodied (un)consciousness
doing~learning~living
learning embodied with(in) doing and living
with(in) rhizomatic intensities of wobbling jelly
plateaus of
flavours textures colours sounds happenings
intermingling
thoughts words ideas no-words forewords afterw.rds
enactively linking learning~living

In the disembodied and detached modernist, analytically layered sandwich, learning is a nounal structure.
Assured, secured. |learning| is valorised.
|Learning| = |information| = |knowledge|.
|Experiences| are |learning| |for life|, |life-long|.
Boxed | marked | separated | states of being |.
Demarcation: commas, colons, fullstops, periods.
Taxonomies: categorise, bound, constrain, limit.
Restraining | doing | learning | living | replete with explicit glottal stops.

 (Un)surprisingly, it was the centering of the text on the page that opened (to) an evocative and power-full way of presenting the text and processing data about children's play(ing); the interrelationship between text and page affected the reading. The authorial, often authoritative voice was disrupted making way for a kind of 'rhizovocality' (Jackson, 2003) that reflects a heterogeneous and performative dimension of unfolding expressions. Frustrated with a lack of inspirational literature and bored with play being projected as inevitably relative to development and behaviour and to sociological representations, I turned to Trueit's (2006) semantic play on 'play'.
In this article, she responds to an invitation to bring complexity theory together with any term prominent in educational literature; Trueit's choice was 'play'. Her lyrical writing was refreshing, but the challenge was how to work with her ideas without locking them, or her wording, into a conventional academic style. I envisaged a conventional response taking an unnecessarily long time with the possibility of negating the living~playing of the piece and her writing in the process, and to explain what I sensed within her writing without making it dull was a daunting task. So, I selected words, phrases and sentences from her text that spoke to me of children's play(ing) and centering them in the left hand column, reformatted them with my response in the right hand column as a rhizopoietic

Figure 4: Merging images and text

Mythopoesis of play

Play-fully engaging with Donna Trueit's (2006) writing about
Play Which Is More Than Play

There is a flowing together
that forms an unbroken sequence in time
and uninterrupted expanse in space.
There is a dynamic system of patterns and
transformation
that "makes it possible to deal with
unresolvable differences and
contradictions"
in a relational manner.
Recognizing patterns and rhythms.
Recognition by "patterns of resemblances"
means that of *bundles* of relations must be
seen
rather than one set of relations,
or isolated events.
While all situations are contextual,
one is,
in a mythopoetic culture,
looking at *an* event as a bundle of relations
over time.

This backwards and forward looking
marks the threshold of play,
for in this culture, the play,
as a sacred *temenos*
where extraordinary events are free to
occur,
insists on the flow of dynamical
interactions.

A rhizo-poiesis

Children's play(ing) of games

Children within games flow together,
sometimes together and sometimes multi-directionally. The storyline may not emerge as expected by any/all of the players and in that sense it is disrupted. In another sense, as long as the game continues it is unbroken. But, even if/when time intervenes (e.g. tidy-up time or home time) the games most often only pause, to be taken up again at the next session or soon after. Even when the play-space is interrupted, the game is likely to re-emerge in another play-space in a similar or altered form.

Patterns and rhythms of play within games and of games seem tacitly understood by the players.

With practice, through generating the data and working with it, these become recognisable to me. I see that play is a heterogeneous bundle of relations, ideas and understandings that have 'merged and collided over time' (Ailwood, 2003, p. 295), all in oscillation.

In the oscillation, the constant moving backwards and forwards through the storyline of the game now and reflections of similar or different storylines already played, thresholds are glimpsed in stop~start moments as games and players turn ebbs into flows. Or is it more of a fibrillation, a quivering of uncoordinated movement(s)? In liminal spaces of the games and their playing, interactive flows (e)merge.

gesture in an attempt to reflect the mythopoesis of her discussion. Following is an excerpt of this rhizo-mythopoetic juxtaposition (See Sellers, 2009b for original publication of full version; reproduced with permission in Sellers, 2013, pp. 105-115):

In this deconstructive reading, I attempted, perhaps risked, a creative collision of possibly 'incommensurable voices that do not map onto one another' (Lather, 1992, p. 95), although at the very least I decided the experiment would foreground my way of linking assemblies of ideas as they brushed alongside one another. The next challenge was to work with this without destroying what it (re)presented. Resonating with Holt's (2008) jutaposition of poetic workings of transcriptions with photographs, I placed a commentary alongside the mythopoesis just to see what would happen. This became an opportunity to read the two texts freely and openly, to open possibilities for lines of flight, to travel as nomad in the thinking~reading~inquiring, to operate as rhizome, all without (an) imposing linear order or structure to the ideas in either poem and/or commentary; each time I read it, it opened (my) thinking to becoming-something different.

Later, I worked a snippet of data in the same way, creating an interactive piece, a (tripled) juxtaposition of Maria, Fleur and Lucy's conversation as they negotiated playing out a complex storyline, alongside my rhizoanalysis that attempted not to interrupt the storying of their play(ing), alongside their talking about the game as it unfolded for them (again) in a reviewing~(re)playing session of 'watching themselves on TV.' Again reflecting in rhizo ways on this tripled affect (Figure 5), as my attention was drawn horizontally across the data other ways of reading it continued to (e)merge in the rhizoanalytical thinking. This more intensive tripled juxtaposition rhizo performance opens (to) rhizo-reading possibilities. It becomes somewhat improvisational with the rhizo interaction changing with each reading~writing performance. Mo(ve)ments of game, children and juxtaposition are fluid, inconsistent, unpredictable. To avoid giving primacy to my (im)plausible reading of data, I follow Lather's (1992) suggestion of exploring postpositivist approaches to presenting data that cast aside assumptions that the researcher will say 'what the data "mean" via a theoretical analysis' (p. 95). Although the centre column in the juxtaposition presents a rhizoanalysis of the transcription of the game, this central column is intended to display the data rather than analysing them. 'Data are used differently; rather than to support the analysis, they are used demonstrably, performatively' (Lather, 1992, p. 95). While each of the transcriptions constitute some of the rhizoanalysis, they are singular, each (merely) telling some of the story. Yet when read together they illuminate the intensity of the game and simultaneously work to intensify adult readings of the play(ing).

Furthering the rhizoanalysis, in the thesis, a tripled juxtaposition of poems of three becoming-children opens (to) rhizo ways of understanding young children presenting various moments of becoming-child(ren) aged one, three and five years; this legitimate poetic textual exploration in itself avoiding an authoritative developmentally hierarchical or behaviourist interpretation, again through offering possibilities for a horizontal reading. (See Sellers, 2013, pp. 85-87 for the text of these poems noting that on

the A4 page of the thesis it was possible to present all three side-by-side.) Both these tripled juxtapositions form evocative representations, but perhaps more important to assembling the thesis plateaus, they offered play-full interactions among data, reader, writer, texts (both words and images), (mis)interpretations, all (dis)continuously mis/dis/connecting both tracings and maps through e/ir/inter/dis/ruptions to the constraints of a purely linear text.

(rhizo)analysis of other data snippets

Throughout the rhizoanalysis, I worked against presenting one best way of dealing with the data and instead flowed through different forms of rhizoanalysis. As well as working with storyboards and rhizopoietic expressions, in places I approached the data in a more conventional way as I concentrated on bringing a Deleuzian reading to my understandings of the children, their play(ing) and their curricular performance. These workings were part of putting the tracing back on the mapping of the rhizoanalysis, bringing rhizome to the analysis in regards to philosophy as much as to methodology. This rhizo processing started in the co-authoring of papers (Honan & Sellers, M., 2008; Sellers, M., & Honan, 2007), in which early iterations of the rhizoanalysis were first produced. This involved different ways of approaching rhizoanalysis and a different way of writing together, incorporating pieces obviously written by each author and pieces where the 'we' of our thinking and writing merges.

Despite this conjoint experience of rhizoanalysis, when starting to generate more of the analysis of the thesis plateaus, I was aware of perils of overworking the data. However, I was encouraged to discover that Guss's (2001) doctoral dissertation about reconceptualising children's dramatic play, uses only three videos, totalling fifty minutes of play out of the twenty three videos she recorded (Faith Guss, personal communication, 2 May 2008). I was also reminded of Alvermann (2000) generating a rhizoanalysis as she returned to data previously analysed, determined not to let it become 'concretized'. This affirmed that the rhizoanalysis is indeed about multidimensional intensities (Deleuze & Guattari, 1987) and that it was not necessary to add more and more data to elaborate understandings, rather it was about generating (a) milieu(s) of mo(ve)ments from/with/in/of liminal spaces towards thresholds of understandings. It was about mo(ve)ments of conceptualising children and their childhood(s) outside conventional normalising psychological, and sociological analytical perspectives towards understandings of becoming-child(ren) becoming-intense becoming-power-full becoming imperceptible becoming-curriculum. Moving through these (continuous, uninterrupted) passages of becomings opened (to) possibilities for understanding children and childhood(s) as curriculum, as assembling intensities of milieus of doing~be(com)ing~learning, as both heterogenous singularities and as several, together-as-one(s). No longer do we have hard data, firm foundations, secure places, fixed states, classified categories or stable ground in which to stand. It is about what we can learn from different ways of data representation, by exploring the edges and (re)thinking research (Eisner, 1997).

The game	Rhizo interaction	(Re)playing the game
Maria: *Um, bubba, would you like to come to the shop with me? I'll just pretend we're going to get some things.* Fleur: *And I'll do, I'll be the shop.* Maria phones Fleur: *Ring ring. Ring ring. Are you shutting yet?* Fleur: *No, I'm I'm I'm I'm the Ring ring um I am the I'm the office and I'm not I'm the shop I'm not I I I'm I'm the shop.* Maria: *OK, bye, thanks. We'll be there soon as we can, OK? Bye.* Maria and Lucy go to the kitchen/shop. Maria: *Oh hello, nice to see…do you have any beef or yoghurt or anything to buy?* Fleur: *No we don't. We've got these things in here. You need this for your bubba?* Maria: *No no no.* Maria puts toy food items in her bag. Fleur: *Can you just sing and don't talk. Yup. And then tell me that crazy thing and then I'll ring up something more.* Maria hands money to Fleur: *Here you go. And*	First impressions are that Maria is intent on controlling the game and the players; that it is a game designed for the expression of her power-fullness. The game seems a confusion of storylines that Maria is orchestrating and that Fleur and Lucy are happy to play along. Fleur occasionally looks despondent but these moments soon dissolve as she narrates her intentions for the game. Lucy doesn't mind being shut in the wardrobe – she can easily push it open – and seems happy in her 'explicitly' passive role. It is Maria who is often agitated, mostly expressing annoyance at Fleur's participation in the game. But this is reading like a behaviourist analysis. In a generative reading, the game and the players are an assemblage, distinguished not by form or function but by 'movement and rest, slowness and speed' (Deleuze & Guattari, 1987, p. 254). These ebbs and flows of movement and speed subordinate 'forms of structures' and 'types of	MS: *Now you're in the family corner. Maria's telling you what to do.* Fleur grins: *Bossing me around.* They all do puzzles while 'watching' the video. MS: *Now you're in the shop. Lucy's being the baby? What are you calling her* (to Maria), *Bubba or something?* Maria (looks up): *Yeah. Oh, she'll like Bubba.* MS: *Aahh. And here's Maria ringing up the shop lady. 'Ring ring,' you said. I think you were trying to find out whether they were still open.* Maria: *Yeah.* MS: *And Fleur said that she was…the office?* Fleur: *Yeah.* MS (to Fleur): *What does that mean?* Fleur: *No I was shopping…* Laura is watching the TV, Maria and Fleur are doing puzzles. MS: *What were you using for money?*

Figure 5: Tripled juxtaposition of a game (See Sellers, 2013 for full version)

Throughout the rhizoanalysis that rises up in various plateaus of the thesis, I explored snippets of data seeking understandings that a traditional rendering likely excluded, reflecting continually on questions that challenged prevailing approaches, questions such as the following: By following the children's play(ing) in rhizomethodological ways, what was I getting and what was I giving up? What was revealed, what was concealed? Was I setting up yet another adult-centric reading of children's ways of operating? Through the camera lens I inevitably framed my adult-centric gaze, but in flowing with the children, opportunities opened (to) the complexity of their play spaces. Before beginning I cast aside data collection as a linearly planned exercise, instead attempting to work with, and generate fluidity, where every/one/thing is in flux, but am I merely (mis)leading readers into flowing with my ideas and ways of thinking? Am I (mis)leading readers into negotiating (my) incipiently different territories? Do I want readers to flow with my (mis)representations? Do I want their negotiating these territories to coincide with mine? Do I want them to find their own way? How might the participant~researcher children feel about my (mis)representations of their understandings? Is the videoed visual sampling an authentic view of their play(ing)? Much of the time I operated the camera and decided which games and children to follow. But how did this/I affect their play(ing) because of my presence with the camera? Did they make imperceptible choices as to the what and how of their play(ing)? Did they imperceptibly choose what they would reveal? In which un/identifiable mo(ve)ments might I have been excluded? Is this research? In Eisner's (1997) analysis it is research in that it constitutes (and is constituted by) 'reflective efforts to study the world and to create ways to share what [I] have learned about it' (p. 8).

…rhizoanalysis…refusing concluding or concretising thoughts…

One implication of working with rhizo understandings of children, childhood and curriculum is that it refuses the kind of concretisation that is perhaps expected, such as considering what it all might mean for learning and teaching. Both the research project and the thesis-assemblage produced from it resisted concretising all the way, it slipped and slid, continually tipping traditional thought and thinking off balance, creating an a-order and (dis)harmony of chaos and complexity. Yet, even working with matters, conditions and expressions of chaos and complexity, there was a risk of an adult(erated) 'concretising' (Alvermann, 2000) of children's play(ing) so I offered the notion of play as intensities of becoming. In playing with ideas about play (Sellers, 2009; Sellers, 2013) I suggest that children's play' and play(ing) is a free flying (ad)venture, refusing concretisation. Conceiving (of) play differently thus involves finding ways beyond thinking of play as a (nounal) fixed thing or event; rather, it involves thinking of play (verbally), as activity of dynamism and movement, for example, as a milieu of becoming. 'Becoming is the pure movement evident in changes *between* particular events… [It is] a characteristic of the very production of events. It is not that the time of change exists between one event and another, but that every event is but a unique instant of production in a continual flow of changes evident in the cosmos. The only thing "shared" by events is their having become different in the course of their

production' (Stagoll, 2005, pp. 21-22, original italics). In this kind of way, any (ad)venture with rhizoanalysis continues to be about opening (to) possibilities for where we might go in our thinking, perhaps engaging with an emerging post-qualitative inquiry…

So, the rhizoanalysis produced here is but an open/ing (ad)venture of exploring possibilities and it is in processing through/with/in it that I (be)come to understand more of how it works – by doing rhizome in the rhizoanalysis, by putting rhizome to work. Only in responding to Deleuze's (1995) concern for how imaginaries like rhizome work, can we come to an understanding of what things are as well as how they work. In particular, through putting rhizome to work within the thinking and writing of the analysis *some* more of the rhizoanalysis continues to be generated – never *a complete* rhizoanalysis. Happening as it does, interspersed throughout the plateaus of the doctoral assemblage, it avoids becoming *the* specified (rhizo)analysis rather its intermittent re/oc/currence ambiguously becomes more of the middle of an a-centred rhizoanalysis; all the data snippets that appear in the various plateaus become (the) rhizoanalysis. Determining conclusions is not the purpose of rhizomethodological research. Instead I leave the various explorations of the rhizoanalysis to speak for themselves, for readers to open (to) possibilities therein and take what they will from the thinking~writing~inquiring outlined here, following lines of flight of/through their own thoughts, never reaching an end point, always already operating in the middle in-between. Moreover, working with/in/through such never ending rhizo ways moves us outside simply engaging with rhizomethodology and rhizoanalysis, as well, engaging with these processes opens possibilities for adults to understand children's curricular understandings…*and*…the data opens possibilities for children's understandings to inform adult understandings of curriculum, as practiced, theoretical and philosophical. Without concluding but as I leave off writing in this conversational middle space, I acknowledge Dahlberg and Moss's (2013) comment that by engaging with philosophical concepts such as those presented here, by putting them to work, by becoming part of the assemblage of forces thus generated, readers 'will find that children can help us learn new things, as they are not yet so inscribed in orthodox thought; rather they seem to be transversal and rhizomatic thinkers – far more so than adults' (p. xii). Hopefully, the rhizoanalysis presented here and the rhizoanalysis that invites will open up still more different thoughts, perceptions and sensations towards learning to think differently, or at least possibilities for…

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