14

POSSIBILITIES FOR TEACHING ENGLISH LITERATURE IN POSTHUMAN TIMES

Louise Lambert

English teaching matters. Teachers and students of English know that the subject comes to matter in multiple and dynamic ways. The study of literature is principally and philosophically a study of the multiple nature of knowledge – knowledge(s) that are often difficult to quantify and include values and experiences, the making of ethical judgements and responding to complex dilemmas. It is also the bodily, visceral and affective knowledge involved in responding to the stories and lives of others, including lives and experiences that are not always or only human. Such knowledge, and how young people make use of them to navigate the world in which they live, is the very matter of English.

Consequently, English is a subject requiring pedagogical approaches that are responsive to the considerable variety of experiences and ways of being and doing 'human' within a rapidly changing and increasingly fragile world – pedagogies that foreground enquiries about being human that are contestable, philosophical and existential, as well as social, cultural and political. Enquiries in English are temporal, spatial and multi-scale; where it is possible to experience global concerns through what happens within a single moment and encounter the smallest of stories within the context of large-scale events, across time and from many and various locations. English as a subject is a dynamic dialogue, evolving in response to a changing world and enabling "… a very deep and intimate engagement" (Evaristo, 2021: 4) with it. Even its core concepts are dynamic: thinking about form and style, narrative and character, plot and device, genre and structure in texts is a practice that is never the same. The rules change, get broken and stylised. A device that works in one instance is clumsy in another. The encounter of the reader with a text, and the dialogue this sparks, is an immersion within a discipline where listening and

conversing, sharing and meaning-making is not a fixed set of ideas, but a space of multiple possibilities for living.

Ultimately, English demands pedagogic enquiries of a practical and pragmatic nature. What does it mean to live a 'good life' and what might this entail if you are a young person at this contemporary moment? Globally, young people are navigating increasingly complex and uncertain futures, punctuated with crises that are radically altering human relationships with their environments. Accelerating environmental crises, systemic racism and structural inequalities (radically exposed by a global pandemic), complex issues of migration and geo-political instabilities are the backdrop to a world young people must make sense of and navigate their lives and futures within. As such, this is a paradigm-shifting era to which an increasingly outdated education system must respond through curriculum design and pedagogical approach.
The primarily functionalist orientation of current educational policy emphasises disconnected, linear modes of learning and teaching grounded in conceptualisations of knowledge heavily influenced by the concepts such as E.D Hirsch's 'cultural literacy' or Young's 'powerful knowledge', both of which have been drawn on by successive recent education ministers in England (Eaglestone, 2021). As Eaglestone points out, these are singular models, scientific and computational in approach, dominated by information-retrieval practice and skills. They require the didactic pedagogical modes that sit uneasily within subject English, inadequate in responding to the times in which we are living. Instead, we need multiple approaches encouraging proliferating and engaged ways of thinking about the world, ones that foreground enquiries about what it means to be human within complex, connected global communities and within rapid technological advancements that radically alter the ways we communicate. Currently, taken-for-granted notions of human centrality and control, and the idea that knowledge advances over time in a singular direction dominate the computational, input-output knowledge of school curriculums. This drives current teaching and learning policies as much as it reflects a Western European cultural and ideological position. However, such human privileging has increased the fragility of sustainable environments in which we all live, the most significant example being the devastating effects of climate change. We need new ways to think about the multiple knowledge(s) that emerge from

thinking about existing in relationship to other bodies of all kinds, in the entanglements of humans with non-human elements. We might describe such relationships as being already posthuman. This is a concept I explore in this chapter as a generative way of thinking about how subject English might be responsive to and *response-able* (Barad, 2007, Haraway, 2016) for young people navigating contemporary lives. Through accelerated bio-technological incursions, environmental degradations and blurred boundaries of where and how we exist and how we choose to identify, young people are faced with 'world-making' and indeed 'un-making' that will become the knowledge(s) and tools for enquiring as to how worlds are constructed amidst complex social, cultural, political and ethical interactions. Tools for living.

Posthuman possibilities

There are opportunities and possibilities afforded to English teachers by thinking and practising with the posthuman to support 'world-making' with multiple knowledge(s). Posthumanism is a multi-disciplinary and multi-faceted set of theoretical tools with which to think and practise. As the term 'post' implies, it deconstructs both normative ideas of what constitutes the human and the role of the human in the 21st century. Posthumanism pays particular regard to other species, accelerated technologies and complex geo-political environments. It is already an established field in Literature and Media Studies, where it is most commonly associated with the posthuman figure found in science-fiction genres, from Mary Shelley's *Frankenstein* to films such as *Blade Runner* or *The Matrix*.

In these texts, we find posthuman bodies constituted of different human and non-human parts, animated through scientific or technological developments. Often, the desirability and ethics of 'enhanced' human capacities and the limits of public tolerance for such developments become part of the narrative. It is a genre where often dystopic futures result from the environmental and social harm caused by human greed, polarised ideologies, war and conflict that displace populations to live in fear and deprivation. Imagined with sufficient resonance to our contemporary condition, these futures seem possible to a greater or lesser extent.

However, the posthuman is not just manifest in science–fiction hybrid figurations or in post-apocalyptic landscapes. It is a theoretical, methodological, ethical

and pedagogical approach with rich implications for how we think about the teaching of English. Literature has always offered alternative, complex ways of thinking about what it means to be human. In picture books, graphic novels, poetry and across all genres, the human being is frequently dismantled from its autonomous role at the centre of a world separated by binary logics and connected, often across time and space, with the other 'kin' (Haraway, 2016), be they animals, cyborgs, mythological creatures, robots, tricksters, environmental shape-shifters or other elements of the material world.

Multiple realities, multiple identities, multiple encounters are the life-blood of literature, spaces for discovering what is produced and made possible when the world is stripped of some of its taken-for-granted signifiers. As such, even if the term 'posthuman' is an unfamiliar one, some of its concepts will be familiar territory for English teachers. Posthuman enquiries are loaded with social, political and ethical questions about how we live in a contemporary age (Braidotti, 2013). As such, they have a productive role for teachers and students and literature is a site for thinking differently about how we come to know the world, who we are and how we live within entangled human and non-human elements.

Thinking with rhizomes

One way of conceptualising pedagogical spaces for making connections and engaging in expansive thinking with multiple knowledge(s) is with an approach closely related to posthuman theory: rhizomatics. The rhizome itself is a root structure, like the buttercup or ginger root that sends its stems off in multiple directions, spreading and self-replicating without clear start and end-points. The rhizome is not a metaphor, however, but a method. An approach for ways of reading the world as entangled (Deleuze and Guattari, 1987) and non-linear.

It is a more generous approach to literacy than competency and mastery models of education where literature is parsed into single units of meaning or information. Learning is rhizomatic when students make new connections, perhaps in unexpected ways and at unexpected moments, perhaps linked to experiences, previously held beliefs of their own or those of others. Leander and Boldt (2013: 33–34) describe these connections as "assembling", but in a state of constant movement

and flux: “unbounded” and “unruly” that we might miss if “we only see its properties”. This seeing of properties is akin to the naming, labelling and feature spotting approaches that have come to dominate literacy practices, ‘manufactured’ (Giovanelli and Mason, 2015) for the purposes of examinations. Rhizomatic pedagogies work differently, in multiple ways, as described by Leander and Boldt (2013: 41):

> The curriculum and the teacher’s pedagogical stance enter into an assemblage with the materials, time, space, experiences, movement, play, emotion, and desires that the classroom participants bring with them … (T)here is a rhythm of continuity and discontinuity, with some possibilities moving toward closure even as others catch fire …. Can the teacher make space for fluidity and indeterminacy as the nature of things? Can he or she recognize difference, surprise, and unfolding that follow along paths that are not rational or linear or obviously critical or political?

In the context of literature, rhizomatics is an approach that might consider how multiple meanings emerge from how we intra-act with texts. Intra-acting (Barad, 2007) and intra-active pedagogies (Lenz Taguchi, 2010) suggest knowledge(s) and connections emerging *within*, in the midst of textual reading, rather than as a two-way process, or indeed a passive one-way action where readers are told what to think and what things mean. As such, meanings are both relational and situated, often revealing “patterns of unintentional co-ordination” (Tsing, 2015: 23). They are ideas that ‘become-with’ young people’s different and multiple experiences as much as they ‘become-with’ the contexts in which texts were produced, or the contexts in which they are received.

As such, rhizomatic pedagogies can be more culturally relevant (Ladson-Billings, 2014), widening and diversifying rather than naming and narrowing. This has implications for English as a discipline, to engage more with the question about what literacies contemporary and diverse populations of young people want and need, and whether our current focus on school literacies (the reading, writing and speaking/listening activities repeatedly employed in classrooms) are sufficient. Instead, we might conceptualise a ‘living literacies’ (Pahl and Rowsell, 2020), literacies that “… are lived, explored, described, analysed and enacted in critical and

social practices, situated within and across ideological systems and characterized by the movements and interactions of people and things" (Stornaiuolo et al., 2017: 74). Educational institutions prescribe literacy practices in one-way communication without engaging with the literacies young people actually use and desire in their own and community experiences. Material and technological literacies, environmental and ecological, bodily and affective literacies are essential for our richly diverse contemporary classrooms, creating spaces for different coalitions to emerge alongside an ongoing enquiry about how we can live together in a world we share (Braidotti, 2013).

Rhizomatic thinking makes connections that are "open and connectable … detachable, reversible, subject to constant modification" (Deleuze and Guattari, 1987: 12) and have multiple exit points rather than one. This is a generative way to conceptualise learning for living rather than learning towards an end-point where students of subject English tread weary and increasingly worn paths of knowledge accumulation towards pre-determined, 'already-known' goals of 'mastery', achievement and replicable meaning. The English SAT or GCSE examination data have become sole indicators of educational success for individual students and also teachers, departments and schools, and proxy indicators for narrow literacy 'competence' and its associations with employability and the economic effectiveness of the labour market. This, together with the nostalgia of successive education ministers in England for canonical texts and standardised forms of speaking and writing, colonise curriculums, embodying values and representations both racialised and classed, that privilege a white, male, able-bodied, human-centred perspective associated with Western Enlightenment thinking.

Such framing fixes literary texts as inert artefacts pinned to particular locations and histories. It is a framing looking increasingly fragile, even panic-stricken and desperate, despite its bolstering by political rhetoric from education ministers. There is a substantial critique of the deficit narratives and epistemic violence of 'functional' literacies in research literature, but it is increasingly in grassroots movements that we are seeing young people and educators resisting the ideological nature of how curriculums and their associated pedagogies are constructed. Movements such as the global 'School Strike for Climate' or the more locally situated work in England

towards anti-racist curriculums (Batty et al., 2021) are examples of such movements. These sites of resistance are also spaces of possibility, where exclusionary policies and practices handed through policy to young people and educators in ways that can seem unchangeable and implacable become exposed. These are sites where possibilities open up to do otherwise, to opt out, to change curriculums and pedagogies, to join in the dialogue about literacies and knowledge(s) for living. Rhizomatic pedagogies move in rhythm with how we experience the world, differently as well as together, attentive to possibilities for different outcomes, different futures.

A Posthuman ethics

Narrowing 'functional' pedagogical approaches, information retrieval and memorisation, thinking of knowledge in singular ways, the valorisation of certain texts and the upholding of 'standardised' language use come at a significant cost to young people and teachers. Literacies for living, that are responsive, rhizomatic and enquiry-based, have the potential to reconfigure worlds for young people, classrooms, schools, families and wider communities and have a powerful role as tools of inclusion and social justice.

There is an ethical imperative for English teachers to engage in the 'response-able' (Barad, 2007, Haraway, 2016) pedagogies and conversations with young people in the spaces they feel the most powerless and afraid. Response-ability focuses less on 'right responses' as on responses generated in the moment of, and in relation to (for example) a rich discussion, imagining, improvisation or story-telling, to find spaces for the metaphorical, abstract or philosophical concepts that deal with the tricky and messy business of living. Response-ability reconfigures teachers' 'accountability' – the ways in which current education policy frames the responsibility and compliance of teachers' work. Such a reconfiguration practises an affirmation of the multiple differences in ethical educational spaces, of which teachers themselves are a part (Barad, 2007).

It is the response-ability of educators to young people, families, communities and the material world to make space for the different knowledge(s) that are produced

when young people interact with the multiple other elements that make up the complex worlds of which the classroom is a microcosm, rather than narrowing policy discourses. Donna Haraway (2016) talks of this as a pedagogical imperative for our times, to engage in expanded, multi-disciplinary and materially engaged rhizomatic thinking that supports the navigation and 'sense-making' of the contemporary hyper-connected world. In Literature and in the English classroom, there are spaces where we can 'stay with the trouble' of the modern world, where inter-generational and cultural dialogue can take place. Spaces of figuring stuff out with others, others who do not necessarily have answers and almost certainly have different experiences. Through unfamiliar and diverse ways of seeing and experiencing the world, not only the poetic imagination but also the social and ethical imagination can reconfigure and re-vision some of the complex and challenging predicaments of young people's situations, where new things can be devised and imagined otherwise to how they might seem.

Exploring the posthuman with *Lanny*

To explore and exemplify some of the characteristics of the posthuman, I offer a reading of the novel *Lanny* by Max Porter (2019) through a posthuman lens. A genre-defying text, I use *Lanny* here to draw attention to posthuman figurations and to consider what rhizomatic patterns and enquiries might emerge within a classroom engaged in posthuman thinking.

Lanny is the story of a young boy (Lanny), who is both idiosyncratic and an 'every-child', a child of and for our time, who moves to an English village where he roams the countryside watched and cherished by a range of other characters, human and non-human. Lanny exists in multiple liminal spaces: on the borders of childhood, of the natural world, of the imagination, of belonging. As such, he embodies the blurred boundaries of a life not yet fixed down by the judgement and intolerances of the normative environment of the 'every-village' in which he lives. He slips in and out of view of the reader and the other characters, following unexpected lines of flight. Lanny's unselfconscious playfulness celebrates the joyful and painful business of being young and the imaginative freedoms and possibilities of childhood.

Lanny loves the natural world and roams across the borders of the village and the surrounding countryside. He has a simple and straightforward outrage towards the environmental damage and degradation that is the responsibility of adults. It is outrage resonant with young climate and social justice activists such as Greta Thunberg.

Such threads of contemporary resonance weave throughout the novel, making a tapestry as recognisable as it is abstract in its design. As Lanny roams, he (and we) inhabit spaces where linear time, traditional notions of scale and human-centred worlds disintegrate and reform. As such, the novel behaves rhizomatically, starting up in the midst of what is simultaneously familiar, banal, uncanny and fanciful, taking us in unexpected directions.

Posthuman theory foregrounds the multiple and the multi-sensory, and *Lanny* is a polyphonic symphony of voices both human and non-human, the narrative switching between them. Blank spaces in the text perform the absences and gaps of characters' experiences. Elsewhere, fragmented sentences pattern the page, swirling and curling, breaking with traditional form and suggesting language overheard, spoken, ephemeral, song-like, of unknown characters rushing in with muddled thinking.

Collecting this fragmented, unstructured language is the chimerical and spectral character of Dead Papa Toothwort. Rising from the earth, he "cuts himself a mouth with a rusted ring-pull" (p. 3), taking form within the waste around him, incorporating the rubbish and detritus of a village over time. A multi-scale shape "an acre wide" (p. 3) and "the size of a flea" (p. 4), whose ethereal form is a figuration of the Anthropocene – the geological age that marks the point at which human impact on the planet can be measured. It is an age characterised by climate change, plastic pollution and the rapid rise of harmful emissions into the environment. He is a posthuman figure, the literal entanglement of the environment and the human, of multi-temporal murmurs that he filters through his body in no particular order or sequence. He seems a mythological incarnation drawing on traditions of ancient spirits, of English wood sprites or fairies, but for our waste-filled and polluted times. He is a voyeur of the "soft flesh of the village" and "pulls out threads" (p.5) of human sound and rhythms across time and space and feeds on these, wandering nomadically in and out of the village and the surrounding countryside.

His name is from the plant-rhizome 'Toothwort', a wildflower that thrives in woodlands, and whose roots are parasites on the roots of other plants. He himself is parasitic in that he feeds on the earth and the language and stories of others, those from the graveyards who linger in memory, as well as those of the villagers whose sounds he "drinks …, swims in …, gobbles … and wraps himself in …" (p. 6). He is also rhizomatic in his wanderings and his speculations, spreading beneath the village, reminding us the world can be simultaneously large and small, petty and generous, sensual and prosaic, fast and slow. His movement is multi-directional, multi-layered. It is unpredictable and like the rhizome, it is hard to tell where one shoot starts and ends, resisting both linearity and closure.

Through Dead Papa Toothwort, we see the world as a multi-sensory and sensuous experience, full of desire and dread with multiple ways of sense-making, not all of which make sense. This immanent, everything-connected (Braidotti, 2013) way of understanding the world, of 'world-making', is philosophically aligned with the posthuman and suggests possibilities for how literature becomes a site for conversations about how we experience the world: "to notice such patterns means watching the interplay of temporal rhythms and scale in the divergent lifeways they gather" (Tsing, 2015: 23) – ways of experiencing the world that are not always the same.

The novel engages with issues of belonging, boundaries and limits of all kinds, particularly as applied to children and 'outsiders'. Binary, dualist, us-and-them thinking that characterises many of the taken-for-granted, linear approaches to contemporary educational practices are present in the villagers' attitudes to 'Mad Pete', the name they give to the artist who befriends Lanny as part of an arrangement to 'teach' him art, although Pete is dubious that art is a thing that can be taught. In fact, he "can't imagine anything worse" (p.16). Alongside a more informal pedagogical relationship that he offers as an alternative to 'teaching', Pete enters into a genuine friendship with Lanny. He facilitates, allows and shares in Lanny's explorations and experimentations, his musings and wanderings, his creativity and his difference in ways that never suggest that difference is anything other than a necessary, beautiful and incalculable thing, far from the 'weirdo' (p.76) taunts of the village youth.

These are pedagogies that 'enable', that teach the teacher as much as give agency to the student. Where the 'everyday knowledges and cultural language practices'

(Comber, 2015: 27) become integral to how the world is made and made sense of. In part, they are the critical, 'unfinished' pedagogies of liberation of Paolo Freire as opposed to the 'banking' pedagogies of product-orientated classrooms. However, they are not pedagogies rooted solely in the human and in human relationships and actions but in the entanglements of the non- and other than human.

Lanny already has the 'intra-active grammar' of exploratory play where material and non-human elements become active agents to figure worlds (Lenz Taguchi, 2010). When he goes off, "tracing some current of curiosity, following his little hunches or queries back out into the garden" (p.27), we are reminded of the material, playful, experimental learning that often doesn't survive the contemporary classroom beyond early years' practices, and is lost in contemporary narratives about knowledge and learning.

Lanny and Pete show us a nomadic and rhizomatic educational model that is embodied and productive. They escape the watchful and suspicious eyes of the village and roam the countryside where they share their love of touch and textures, of materials and materiality. Pedagogically it is playful, exploratory, unbounded – hierarchical relationships of the traditional classroom replaced with fun, friendship and care. Lanny has space to be agentic in his discoveries and he learns from what is produced through his intra-actions with materials and the environment.

In the contemporary classroom, emphasis on standardised outcomes leads to right/wrong ways of using words and language, right/wrong ways of being a reader, writer and learner, right/wrong literacies. The novel Lanny unsettles such binaries and dualisms and the ways these regulate experiences of mind/body, the rational/ irrational, truth/fiction, human/non-human and shows the harm such dualisms cause with regard to identities such as sexuality, race, class, gender and (dis)ability. Lanny is an example of literature's ability to transgress borders, asking fundamental questions about border-less-ness and the experience of liminality and possibilities to transcend the borders imposed by homogenous thinking, that privilege particular 'right' sides of the binary. This is a predominantly Western way of thinking, with its roots in the intellectual and philosophical Enlightenment movement, dominant in Europe in the 17th and 18th centuries. In Lanny's folkloric characters such as

Dead Papa Toothwort, ancient spirit folk wisdom remind us that ways of knowing have not always been defined in the cognitive, human-centred ways we take for granted in the West. The novel reminds us that learning is also about the body, and passion and fear and generosity and desire and time and energy. It also reminds us of the relationships between people and places at the heart of good educational experiences.

If Lanny and Pete's arrangement embodies pedagogical alternatives, the novel also depicts the fragile tolerance of the village towards them – a relationship undoubtedly recognisable to many teachers and students trying to practise 'otherwise' within contemporary educational institutions. The villagers' vague suspicions towards both 'incomers' and towards art and artistic practices act as a symbol of the neo-conservative cultural milieu with its anti-intellectualism and fear of the 'other'. The violence the village ultimately enacts begins with the language it chooses to label and describe. They fear the 'mad' bringing dangerous ideas into the enclosure of the village. Pete's artistic work 30 years prior to the story, depicting gay men, threatens the heteronormativity of the village; he is the 'other' as threat to what is expected and accepted. Art and artistic methods (another often rhizomatic pedagogical approach) are treated with suspicion and contempt by the village.

In the villagers' responses, in the fear and intolerance of playful, exploratory approaches that resist category, standardisation and measurement, we see some of the contemporary attitudes towards arts-based subjects, including literature, in curriculum policy and design. In contemporary policies designed to standardise and homogenise educational experiences, the kinds of rhizomatic pedagogies celebrated in Lanny are eroded and treated with suspicion. Yet the novel shows us the vitality and generosity of these approaches for all the intellectual, social, spiritual, cultural and educational richness they have the potential to offer. Arts matter in ways sometimes difficult to both articulate and measure.

Practising rhizomatic pedagogies

How to practise rhizomatic pedagogies in the spaces and institutions in which we work is a difficult undertaking, but then there is little about teaching that is not. Lanny is one example of how literature poses posthuman questions about how we live in relation to our

ongoing experiences, and what becomes possible to know. Without this approach, young peoples' knowledge(s), experiences and everyday literacies are locked outside formal educational spaces, rendering these spaces increasingly irrelevant for large numbers of students.

However, many texts undo the idea of the normatively human at the centre of the world, at the centre of all the stories. By using a responsive and response-able framework as a tool for enquiry, by using open questions and provocations to generate participatory, dialogic events, contextualised to students' lives (Cochran-Smith et al., 2016) we can begin to widen and diversify pedagogically. Undoubtedly, students and their teachers could come up with more ideas, suitable for different ages, but I use the following examples to start a posthuman enquiry-based approach inspired by Lanny.

Has being human always meant the same thing? What does being human mean in Lanny?

What does being human mean right here, right now, in this contemporary moment?

What and whose voices can we hear in Lanny? How does the narrative structure of Lanny allow us to 'hear' in different ways?

If we do listen to voices that are not always human or that we cannot attribute to one person, what other stories can we hear? What does this mean for the ways in which we listen?

Whose voices and stories do we hear across time and space? What do they have to tell us? Is language the only way we know the world? What about body knowledge or affective knowledge? What might be gained when we use multi-sensory and affective approaches to learning rather than just cognitive ones?

Even though Dead Papa Toothwort is non- or hybrid human, he is real to us as a reader and he has a tangible impact. What does it mean as readers to spend time with the movement and murmurs of other agents, human and non-human?

Who decides what is 'normal' and conventional and why?

Does it matter if not everything is explained and some things remain inexplicable?

How and what do we connect and make connections within the midst of reading and writing and speaking and listening? What is the most interesting thing or

significant thing in this novel for you?
Are there multiple ways to 'read' that might include artistic and creative approaches that are not paper-based or traditional to the contemporary classroom?

There are multiple ways to teach and learn, just as there are multiple knowledge(s) and multiple literacies. We can magpie into our learning spaces the 'intra-active' pedagogical approaches of other creative disciplines and think about what resources we make available for students to work with, to write with, to think with, to move with. Arts and craft–based, dialogic and drama–based, dance and movement, play, all offer possibilities for inclusive spaces to foster ways of living that are full of the care we increasingly need in our practising of literacies in the contemporary moment.

The mattering of English Literature

English teaching comes to matter in ways that are never neutral, passive, static or contained. English, and the multiple literacies that fall within its field, is not a subject that students 'get done' in school and abandon when they leave. How young people come to know, do and create literacies is important for an enriched sense of living. Thinking and practising with dynamic, multiple and rhizomatic approaches, responsive to complex and troubling worlds offer navigational tools for reinvigorating English as a subject. To practise rhizomatically is to have a less linear sense of direction within the subject, to let go of some of education's human-centred discourses of 'mastery', 'expertise', 'standards', 'evidence' and other taken-for-granted concepts that limit subject English to experience texts in multi-sensory and embodied ways. This reconfigures texts as sites for speculative enquiry, supporting young people to explore ways of (un)doing/being/knowing within texts that incorporate human elements (bodies and language) and non-human elements (time, space, materials, plants, animals, technologies, etc.) which produce different effects and affects within every encounter. A re-focus away from outcome to the ways in which these effects might matter to young people or might come to matter in their own lives and communities in which they live. As Haraway (2016: 12) reminds us:
It matters what ideas we use to think other matters with; it matters what stories

we tell to tell other stories with; it matters what knots knot knots, what thoughts think thoughts, what descriptions describe descriptions, what ties tie ties. It matters what stories make worlds, what worlds make stories.
There is no subject more suitably placed for such speculative, response-able, generative, necessary, ethical, imaginative and joyful work involved in such matters.

References

Barad, K. (2007) *Meeting the universe halfway: Quantum physics and the entanglement of matter and meaning*, London: Duke University Press.

Batty, D., Parveen, N., Thomas, T. (2021) Hundreds of schools in England sign up for anti-racist curriculum, *The Guardian*, March 26 2021. Available at: https://www.theguardian.com/education/2021/mar/26/schools-england-anti-racist-curriculum. [Accessed 8/4/2021].

Braidotti, R. (2013) *The posthuman*, Malden, MA: Polity Press.

Comber, B. (2015) *Literacy, place, and pedagogies of possibility* (1st ed.). Routledge. https://doi.org/10.4324/9781315735658

Deleuze, G., and Guattari, F. (1987) *A Thousand Plateaus: Capitalism and schizophrenia* (B. Massumi, Trans.) Minneapolis: University of Minneapolis Press.

Eaglestone, R. (2021) 'Powerful knowledge', 'cultural literacy' and the study of literature in schools. *IMPACT philosophical perspectives on educational policy*. No: 26.

Evaristo, B. (2021) Foreword in Elliott, V., Nelson-Addy, L, Chantiluke, R. and Courtney, M. Lit in Colour: *Diversity in Literature in English Schools Research Report*, London: Penguin, Runnymede Trust

Giovanelli, M. and Mason, J. (2015) ''Well I don't feel that': schemas, worlds and authentic reading in the classroom', *English in Education*, 49(1), 41–55.

Haraway, D.J. (2016) *Staying with the trouble: making kin in the Chthulucene*, Durham, NC: Duke University Press.

Ladson-Billings, G. (2014) Culturally relevant pedagogy 2.0: A.k.a. the remix, *Harvard Educational Review*, 84(1): 74–84.

Leander, K. M. and Boldt, G. (2013) Rereading "a pedagogy of multiliteracies": bodies,

texts, and emergence, *Journal of Literacy Research*, 45(1): 22–46.

Lenz Taguchi, H. (2010) *Going beyond the Theory/Practice Divide in Early Childhood Education: Introducing an Intra-Active Pedagogy*. New York: Routledge.

Pahl, K., and Rowsell, J. with Diane Collier, Steve Pool, Zanib Rasool and Terry Trzecak. (2020). *Living literacies: Literacy for social change*. Boston, MA: MIT Press.

Porter, M. (2019) *Lanny*, London: Faber and Faber.

Stornaiuolo, A., Smith, A., and Phillips, N. (2017) Developing a Transliteracies framework for a connected world, *Journal of Literacy Research*, 49(1): 68–91.

Tsing, A. (2015) *The mushroom at the end of the world*, Princeton: Princeton University Press.

Cochran-Smith, M., et al. (2016) Research on teacher preparation: charting the landscape of a sprawling field. In: D. Gitomer and C. Bell, (eds.) *Handbook of research on teaching*. Washington, DC: American Educational Research Association, 439–548.