A Poetics of Curriculum Research

"When trying to comprehend what it means to 'love language' in the inspiriting ways that Carl Leggo does," Erika Hasebe-Ludt thinks of Cixous' idea of thinking or singing, perhaps the two intertwined, as they were in Aoki's *oeuvre*, specifically when Aoki invites us to perform a "playful singing in the midst of life, filled with love, among polyphonic and poetic lines of movement."[1] Hasebe-Ludt recalls Aoki's phrase "curriculum in a new key" to crown Carl Leggo's work a "stunning" and "original" accomplishment, marked by Leggo's "unique signature and voice, simultaneously filled with reverence of and reference to a myriad of relational encounters which together form a chorus of artful, poetic, and potent songs of love."[2] Referencing the opening essay - "Poetry, Curriculum, and Ted T. Aoki - in this collection of Leggo's scholarship published just before his premature death in March 2019, Hasebe-Ludt tells us "there is no doubt in my mind and heart that Carl Leggo's connections with Ted Aoki's curriculum theorizing, with his humanity and humility, constitute a new configuration of leadership, a potent educational paradigm like no other," as it "honours the truths of story-tellers," stories that represent a "search for community, [and his conviction] that stories are transformative, and that poems can heal."[3] She quotes Leggo:, "we all need to commit ourselves to writing and re-writing our stories together," to "communing together" and (in her own words) "locating ourselves among a network of relations."[4]

The essay Hasebe-Ludt cites follows. In it Leggo describes his work as a curriculum researcher: "I ask questions, acknowledge complexity, test tensions, and interrogate answers."[5] As a poet, "I linger in the alphabet, diction, grammar, syntax, language, tropes, modes, and stories in order to inquire about identity, memory, and lived and living experiences."[6] Like Aoki, Leggo seeks (quoting Aoki) "a clearer vision of a different research reality" informed by "critical competence" and "pedagogic attunement" while "indwelling dialectically" in "an open landscape of multiplicity" in "an architectonics of lines of movement," as one learns how to live poetically "in the dwelling place of mortals where one may hear the inspirited beat of earth's measure."[7] Acknowledging Aoki, Leggo testifies:

> He was my teacher, my sensei, my mentor. And he was my friend. I have written poems and essays connected to Ted, and while writing this essay, I realized that I will likely write about Ted for the rest of my life. I do not continue to write about Ted in order to lionize him like a VIP on a reality TV show called Celebrity Curricularists of Canada. I write about Ted because he is singular; he sings a song I seldom hear. As far as I know Ted did not write poetry, but he lived with a poet's heart and imagination and longing for language.[8]

To "conjure "Ted's presence among us as an inspiriting living curriculum,"[9] Leggo recalls his relationship with him.

Leggo and Aoki worked together with many graduate students, encouraging them to conduct research that was "artful, bold, creative, delightful, efficacious, fecund, gregarious, hopeful, intriguing, jubilant, kinetic, loving, magnanimous, novel, open, passionate, questing, rowdy, sensual, tantalizing, urgent, vivacious, wonder/full, xylophonic, yearning, zealous."[10] Aoki listened to "their voices—unique, idiosyncratic, embodied—voices that had often been silenced by fear of what was possible or impossible in graduate research."[11] It was also his encouragement "to sing out in our voices," and, Leggo notes, "each performance was new, certainly connected to the old, but adding to the familiar words and concepts and ideas with original voices that linger in the heart's imagination."[12]

Leggo also remembers the scholarship of David Geoffrey Smith, characterizing it as an act of "prophetic imagination" that envisions what waits for us after the present, reminding Leggo "that love always seeks connection while acknowledging alterity."[13] Alterity is everywhere, including within oneself. Leggo knows:

> I stand in relation to others in a story of communion and communication, distance and silence. The other will always be other. After 63 years of introspection, self-reflection, life writing, and confession, I know little about Carl Leggo. I hardly remember the person I was. I can't explain most of my life. I can narrate a little of life, but most of my past will remain a montage of traces like faded film held in the dusk and twilight.[14]

Despite the disclaimer, Leggo seems eminently self-knowing, indicated by his acknowledgement of the mystery of experience. Perhaps he would say, with George Grant: "Life becomes mystery for me more and more—but a wonderful mystery. "[15]

Moving out of the office he had occupied for almost 26 years, Leggo found a bundle of letters Aoki had sent him almost thirty years ago, correspondence over which he "lingered" – one of Aoki's admonitions[16] – from which Leggo composed a poem, wherein, he advises, the listener-reader can "hear Ted … but, if you listen carefully, you can also hear me—smiling, laughing, nodding, crying, all with delight." [17] Those modalities of emotion and thought – from laughing to crying - become delightful when considered in moments of composure and contemplation. Leggo writes: "The mode of contemplation is what we need in this age of alternative facts, alt-right, fake news, post-truth," and mode Aoki embodies, including in his

> voice … [that] invites us to breathe, to meditate, ponder, question, ruminate, and wonder. Ted's words slow us down. Ted's words breathe into us and inspire us to call back in our voices. Ted's voice is unique, his own, and he encourages us to speak and write in our voices, not his, not even an imitation of his voice.

> There can be no mimicry of the poet-philosopher's voice. Ted's work is Ted's. Ultimately Ted's work is the work of love.[18]

Leggo adds: "Ted continues to inspire and infuse my poetry, my commitment to living poetically, my devotion to understanding curriculum as a way of being and becoming.[19]

Leggo remembers the year 2000 when he and Erika Hasebe-Ludt joined Aoki at the University of Lethbridge to teach a three-week graduate institute titled "Writing Teachers' Lives." Ted taught the middle week, during which "I was Ted's student."[20] Leggo returns to the moment:

> Ted whirled a piece of chalk like a conductor's baton or a magician's wand. He wrote on the blackboard and in the air—much of his writing swirled here and there with imaginative efficacy. Ted conjured ideas and concepts with mesmerizing flourishes. Like a cartographer he composed rhizomean paths in an intricate network of connections that mapped the landscape while always acknowledging how no single cartographer's specific narrative could ever exhaust all the possibilities of curricular flowing and flexibility and fecundity.

Aoki "lives on,' Leggo testifies, "in his writing, in the writing of others who remember him, in the curriculum research that many scholars pursue."[21] Leggo lives on as well.

His brother lives on, confirmed in Leggo's meditation on the loss of him. Leggo had composed "many poems about growing up with my brother," poems he rereads and to which he adds, as "because writing is my way of addressing grief," comprising a "curriculum of loss," a course in "hope, even joy in the midst of loss."[22] Sensitive to criticism that his poems convey only "clichés of the heart," Leggo wonders: "Can the heart avoid clichés?"[23]

"[G]rief is now my teacher," Leggo laments, "and if I am going to learn from grief, I must learn how to articulate grief,"[24] even when circumstances discourage it. He recalls replying to "the polite question, How are you? … with false politeness, Fine. You?"[25] On those occasions he replied with candor, listeners' "responses were not generally encouraging," so he returned to "smiling, 'Fine,' 'You?,' leaving him to "walk the course of loss, this curriculum of loss, on my own."[26]

Despite his isolation, Leggo affirms that: "Ultimately the curriculum of loss is a curriculum of hope," as he remains "open to learning from my brother," not only "remembering or memorializing him," but insisting on "a pedagogic relationship with my brother so that I learn from both memories and loss, as well as from the possibilities that continue."[27] Hope and relationship in a life "full of chaos and catastrophe," but also life of "cosmos and community," life wherein "my brother still lives, not corporeally but spiritually."[28] Leggo resolves to "linger with my brother as I continue

to explore the stories of love that hold us fast," acknowledging that this bond was – is – one of alterity, that his brother was "always inscrutable, he was a mystery," reminding him "that we are all mysteries, swirling in a whirlwind of loss and love, still calling to one another with hope."[29]

A world without hope would be a world without poetry Leggo implies, testifying that "I live in language, and language lives in me."[30] In fact, he continues, "I am awash in language, espoused and exposed in language," allowing that "while others are seeking election, or building towers, or seeking cures for diseases, or overseeing fast food franchises, or inventing apps we cannot live without, I read, write, and teach poetry."[31] While "reading and writing poetry for decades," he admits that "I am never sure that I understand very much or that I have much to say, but I am compelled to promote poetry," asking: "Why is a poem significant? Do we really need poems, or is that just a poet's hope for endorsement and response? What can a poem do?"[32] He answers that "a poem can heal,"[33] a "poem can teach us,"[34] a "poem can show us the way,"[35] a "poem can linger." [36] Poetry enables "awareness" of what is, a "significant epistemological and ontological way to engage with inhabiting a 'chaotic world' in words so we can be and become human."[37] He poetizes: "In ways I understand only a little,/poetry fills me with hope for each day's journey./May we continue our searching for/new possibilities for living well together./Let our scholarship sing in new voices,/call out with enthusiasm for the possibilities/of loving poetry and living poetically."[38]

In an essay on educational leadership, Leggo reflects on the "value of telling stories about our lived experiences," suggesting that "personal stories shape our understanding of educational leadership and our ways of responding to educational leaders."[39] Leggo poses three questions: "Who leads? Are leaders failing to lead well because nobody knows how to relate to one another? Are leaders unable to lead because their energies and time are consumed with multiple tasks that go beyond their responsibilities?[40] These questions, Leggo suggests, can be considered as they are embedded in an "ecotone,"[41] a

> place where two habitats meet and overlap, where they extend into one another and create a place of fecundity that is only possible because of the overlapping. In other words, the ecotone is a space of productive tension where life can be more complex and intense than in either of the distinct habitats.[42]

Within an ecotone "everybody involved in education is a potential educational leader," making leadership "everybody's responsibility," requiring that we all "need to learn how to engage in dialogue with one another, how to support one another, how to live creatively with one another."[43] To comprehend the challenges we face, Leggo continues, "we need new stories," ones "more complex and intricate and eloquent," stories narrating "our relationships with one another," even "new myths" that can

restructure "our lives in schools and outside schools," both "located (called together) in stories."[44]

Acknowledging "the distinction between personal and professional relationships," Leggo points out that "the personal cannot be divorced from the professional," that "human relationships ought to be humane."[45] That insight he derives from his own life history, as Leggo remembers that the educational leaders he has known were "all good managers who knew how to keep the complex mechanism of a school or university unit running with apparent smoothness," but those he deems "most effective" were leaders who "also recognized that educational communities are more like an organism than a mechanism, living communities of human beings who need more than good management … devoted to living with heart, humility, health, and hope."[46]

"As an education scholar and poet" Leggo wonders: "Who am I? Who am I in relation to the world? How should I live? What are the responsibilities of a human being in the contemporary world?"[47] He remembers the assassination of Osama bin Laden, remembers that he felt "relief, wonder, sadness, fear."[48] While Osama bin Laden had been the personification of "destruction and mayhem and hatred," Leggo felt no "rejoice" at his death, "the death of another human being."[49] Nor did his "fears … evaporate … [they] only grew."[50] He turns to "writing, my writing and the writing of others, in order to understand my experience of fearfulness."[51] He wonders "if I write so much about love and hope because I am actually so fearful," not only of terrorism but also of not finding what he wants: "I am growing old, and the past suddenly seems extraordinarily expansive while the future has grown brief and uncertain. I live a life full of privileges, but when I reflect on my past, I am most steadily struck by the memory of wanting something, always something more."[52] He wonders why "I promote love as the heart of a teacher education program," given that "teaching is tough," as is "living," as "none of us is immune to pain … a reminder that life is complex and mysterious, never to be taken for granted," an insight that risks, he cautions perceiving "the world as fearful only."[53] "So," he concludes, "we need to embrace fear, to lean into it, to live with it as a part of the texture of everydayness.[54] That insight leads him to another:

> Love is a commitment and a practice. Love involves a daily devotion. In order to love others, we must first love ourselves. We cannot learn to love by attending to the abstract and universal. We need to begin with small acts of love. We can begin with the person we are drinking coffee with. If we are going to change the world, if we are going to undo the damage and destruction of prejudice, hatred, and fear, we need to start with love. We can begin each day by asking: How am I going to live this new day? We need a curriculum of love. In order to learn the wisdom, philosophy, and practice of love, we need to acknowledge that we are not alone, independent, autonomous. We are part of a vast network

> of connections and interconnections, all ecologically sustained in rhythms and memories and hopes.[55]

This insight returns him to the issue of identity, his identity, that of educator and poet.

In that dual identity, Leggo's life becomes public, expressing his personal experiences others, teaching through creating text after text "that calls out with love,"[56] calls for classrooms to become "places for celebration, for laughter, for acknowledging the presence and accomplishments and joys of others," asking: "What would a curriculum of enchantments look like? What if we devoted our teaching and learning, our living curriculum, to exploring 'how many kinds of enchantments there are in this world'?" [57] Especially he embraces those "enchantments" that are shared, "in communion with another," recognizing "the otherness of the other" as we "acknowledge the connections that are possible when we attend to the common (*communis*) in all of us."[58] That we can do by telling "tell our stories together, to practice an ethic of love and loving in relationship, one with another."[59] His final summarizing insight: "In order to learn how to live fearlessly I must learn how to live with love."[60]

In the essay that follows, Leggo again draws our attention to "stories," declaring that "we are awash" in them, that "we live stories all the time" while "we attend to the stories of others."[61] "We linger in the stories of dreams, imagination, fantasy, and memory."[62] He reminds that "we read stories in school and at home; we hear stories from friends and strangers; we view stories on television and the Internet and movie screens; we understand the past in terms of stories, just as we seek to understand the future in stories.[63] The ubiquity of stories suggests to Leggo that we ought to "attend artfully to how the stories are composed.[64]

"How" is less a skill set than a mode of being, attending to "life [that] is abundant," discerning those "possibilities of meaning that lie always in the seemingly tangled messiness of lived experiences."[65] Those possibilities "need to be shaped generatively and offered generously" if "stories" are to be "creatively effective."[66] Such is "the heart of lifewriting," he points out, "the heart of poetic inquiry."[67] Composition may be the first half but telling completes the process, as "our stories need to be told in creative ways that hold our attention, that call out to us, that startle us, so we know our stories and the stories of others with renewed attentiveness." [68] The two – "lifewriting and poetic inquiry" - represent "ways of living in the world," ways Leggo – as "poet, fiction writer, teacher, and education researcher" resolves to "promote, as they can contribute to "knowing and understanding." [69] They would also seem to contribute to heightened consciousness: "In my writing," Leggo confides, "I seek to live attentively in the moment, and to know the momentousness of each moment. I seek to enter lived experiences with a creative openness to people and experiences and understandings. Above all, I seek to write and tell stories in an ongoing process of dialogue with myself and with others."[70]

In his next essay, Leggo turns his attention to lifewriting,[71] providing a series of "glimpses into a lifetime of teaching and reading and writing and becoming human," about which he is, he tells us, "full of reservations, concerns, and fears."[72] Life writing, he explains (poetically), is "fraught with dangers, wrought with tensions, bought with tears and laughter, always caught up in mysteries beyond all telling.:"[73] In other words, "lifewriting is much like living life."[74] And also like "research," in that it "provides stories for living by, not stories of fact, not historical stories, not hysterical stories," but "stories [that] are hopeful."[75] Full of "danger and promise" – the two are interrelated, he suggests - lifewriting can "evoke new possibilities, but only as we are willing to enter into the crowded, busy, frenetic, frantic places where misunderstanding, misreading, and misrepresentation are inevitably and inextricably interwoven with interaction, interrogation, interruption, interjection, intercession, interception, interference, interdependence, interfusion, interpellation, intersection, interchange, intercourse, intervention, interdiction, interlocution, and interpretation, all imaginatively interdigitated with the immeasurable idea, identity, and ideology of I."[76]

Each year, Leggo tells us, he teaches a graduate course titled "Narrative Inquiry," drawing students of "many disciplines, among them health, nursing, creative writing and psychology."[77] Rather than learning "how to do narrative inquiry," students "interrogate the strategies, purposes, practices, and challenges of narrative inquiry, and they will learn how complicated, even messy, the whole business of narrative inquiry really is."[78] He organizes the course around three concepts: "narrative inquiry: story, interpretation, and discourse."[79] Story is "what happened," recalling the "journalist's questions: who? what? when? where? why? how?" [80] After establishing the facts, "interpretation addresses the basic question of so what," e.g. "what is the significance of the story?"[81] Discourse denotes "how we tell the story," recalling "the rhetoric of story-telling, the art and science of shaping and constructing a story for communicating to others." [82] While attending to "story and interpretation," Leggo focuses on "questions, issues, strategies, and processes related to discourse." [83] Rather than "predictable plots, seasoned with suspense like spices, and fast action, and exciting adventures," Leggo emphasizes the specificities of experience, in his case "the events, experiences, and emotions of growing up in a working-class neighbourhood in a working-class town," focused on what was "personally meaningful."[84] This emphasis derives from his life history when he learned that "the ordinary stories of my family and neighbourhood experiences, lived daily, lived year after year, were not sanctioned or sufficiently significant for writing stories in school."[85] School aside, narrative inquiry provides opportunities to focus on the "particulars" of the "abundance" of being alive.[86]

"Narrative inquiry," Leggo explains, "is an ongoing process of understanding how we invest space and chronology with significance."[87] By composing "stories to explain and account for our lived experiences, we transpose space into place, and objective time into subjective time,"[88] quoting Clandinin and Connelly's visualization

of "a metaphorical three-dimensional narrative inquiry space, with temporality along one dimension, the personal and the social along a second dimension, and place along a third."[89]

"While attending to the experiences that comprise a story, and while seeking to understand the interpretive significance of narrative," Leggo recommends that the narrative researcher also attend to the "discourse of narration, even perhaps operating with the conception of narration, not as a noun, something solid and fixed, but as a verb, narrating, always in process, full of generative action."[90] To enact narrative inquiry as a verb requires constant vigilance over "how the story is told, and how the story might be told, sustaining a creative connection with the plural possibilities of any narrating."[91] As in a poem, style and content fuse in Leggo's formulation of narrative inquiry, recalling Ciardi's emphasis upon how (not what) a poem means.[92]

That attention to stylistics is evident in Leggo's rumination on research," comprised of 72 short sections, echoing the number of times the human heart beats (on average) each minute.[93] The heart is not, however, the main point of the essay; it is his devotion to "generating a lively and heartful connection with the earth." [94] Disavowing any interest in "argument or proof or conclusion," Leggo's intention is to contribute to "conversation" by leaving "lots of space on the page for the reader to scribble in the text."[95] He admonishes us for being "too eager for facts, themes, conclusions, lessons, implications, and ideas"; what we should want is a rhythm – like the heart at rest – of *adagio* not *allegro*, a pace allowing us to catch our breath:

Instead of seeking understanding too quickly, we need to learn to stand amidst all the prepositions, those grammatical markers of location and relationship. We need to invite words and the making in language that is poetry. We need to let the words stand like single malt whiskey or aged cheddar, instead of always seeking the fastfood remedy.[96]

In this call for slowing down, Leggo was not alone.[97]

Then, underscoring that his admonition was against speed not "ideas," Leggo pauses to provide a summary of several. "In ancient Greek and Roman rhetoric," Leggo lectures, "orators relied on three main sources of evidence," one "*logos*, from which we derive the English word *logic*," a second being "*ethos*, from which we derive our word *ethics*," and the third "*pathos*, from which we derive words such as *pathology* or *pathetic*, even though the word *pathos* is etymologically connected to *heart*."[98] Today, he points out, "the emphasis is almost always on logic," but Leggo seeks "a poetics of research that acknowledges the integral usefulness of *logos*, *ethos*, and *pathos*."[99] Utility disappears in Leggo's reflection on life writing, asking: "what chance is there that we can sort out how to understand our lived experiences? Everything is in process, moving like a river; no two days in a row are the same. So, forgiving and forgetting are necessary parts of learning to breathe in the tangled busyness of our earth journeys.'[100] Breathing – the *sine qua non* of life itself – might also be a metaphor for the pulsating subjective

continuity enabling understanding of experience. Leggo concludes: "What does it mean to be human? A poetics of research asks this question, and seeks to answer it."[101]

Teacher candidates anticipate, Leggo tells us, that he will "provide them with the requisite skills, terms, concepts, and approaches to be effective in planning, delivering, and evaluating curriculum, as well as in managing the numerous demands of students with diverse backgrounds, talents, experiences, and goals."[102] He admits he devotes "a great deal of attention and energy to trying to meet these necessary and reasonable expectations," but he also contextualizes these "more practical and pragmatic considerations of teaching in an understanding of pedagogy as a poetic, emotional, personal, spiritual commitment and experience."[103] "In other words," he summarizes, "I invite students to consider how questions of technique and strategy are inextricably connected to experiences of well-being, of being well in the world."[104]

When he works with graduate students, including "very experienced teachers, but others still in the beginning years of their teaching careers," he meets students "eager to attend to what I call 'living poetically'."[105] These "more seasoned teachers" appreciate that "practical techniques are only one part of the teaching experience, and they are now eager for opportunities to write narratively and ruminatively about their wide-ranging experiences, and to consider ways to sustain their emotions, hearts, and spirits in the midst of the daily busyness that comprises teaching."[106]

Writing during the American invasion of Iraq, a time of "terrorism throughout the earth, I am growing less hopeful than I have been," he confides, admitting to a "weariness I hear expressed by teachers all the time."[107] "In order to sustain my spirit and energy," he continues, "I turn to poetry, both reading and writing poetry, and I find in poetry a location of wisdom, sustenance, and hope. Therefore, I invite both new and experienced teachers to consider the significance of a phrase like 'living poetically'."[108]

For Leggo, such a life involves "autobiographical remembering and writing about my own experiences of years of study to be a teacher, and years of work as a teacher," the same "autobiographical work" he encourages his students to undertake, convinced as he is "that by writing about our experiences, and ruminating on those experiences, and interpreting those experiences, we can become more effective teachers, as well as teachers motivated by more joy and hope."[109]

"Poetry," Leggo explains, "connects us with wonder and mystery"; it is a "way of knowing and being and becoming."[110] Both beginning and experienced teachers, Leggo asserts, "should learn to know themselves as poets in order to foster living creatively in the pedagogic contexts of classrooms and the larger pedagogic contexts outside classrooms."[111] Citing the British novelist Martin Amis, Leggo suggests the idea of writing is not only "communication" but also "communion," the latter connoting "deep connection and relationship," one of "the main reasons that I write poetry."[112] "I am eager to commune with others," he discloses, and "by telling my stories, sometimes simple but often complex stories, I invite others to enter into conversation,

not necessarily with me personally, but with friends and colleagues and students, the people who comprise the network of relationships that shape our unique experiences."[113] Reiterating the concept of breathing invoked in the previous essay, Leggo tells us that: "In my poetry I am seeking to listen to the rhythms of the heart, and to hear the ways that my heart resonates with the hearts of others."[114] Such communicative communion – my phrase – constitutes "the heart of pedagogy… revitalized and sustained by poetic knowing, being, and becoming."[115] He concludes with a sentence that conveys a key conviction of his *oeuvre* overall: "Poetry engages us with language, nurtures the inner life, acknowledges the particular and local, encourages us to listen to our hearts, fosters flexibility and trust, and invites creativity and creative living."[116]

Poetry's potential Leggo pursues in the next essay; he writes of "poetry as a way of learning to be settled, a way of artistic practice that holds me firmly in positions where rhythm, hope, and creativity intersect."[117] Poetry informs his "practice as an educator and scholar."[118] Despite these expansive statements, Leggo promises he is "promoting [no] a romantic view of poetry as a panacea for life's challenges and problems."[119] His humor surfaces:

I certainly do not want to sound like a television huckster with another scheme for rock-hard abs, or a cure for baldness, or a guaranteed recipe for a tender pot roast. I claim … that poetry is a practice of language and literacy that can foster hope and wisdom for living more effectively and productively in the world.[120]

He also claims "that attention to words can open up possibilities for attending to the world and becoming in the world,"[121] a view in sync with post-structuralism's emphasis upon discourse as determinative (as well as reflective) of reality.

"As an educator," Leggo continues, "I am convinced that all of us—students, teachers, parents, curriculum theorists, educational leaders—need to attend to multiple ways of knowing and becoming."[122] Leggo urges everyone "to acknowledge how we are all interconnected in creating the world by exploring and composing possibilities for living."[123] That form of language known as "poetry offers significant ways for learning and practicing our living in the world."[124] He suggests that "the poet is a human scientist."[125] There are, Leggo acknowledges, contrasts: "Where many human science researchers focus on research questions and methods, conclusions and implications, as a poet I am often more intrigued with how language works to open up possibilities for constructing understanding."[126] He continues:

Therefore, I work with language in the kinds of ways that a sculptor works with stone, wood, bone, ice, steel, and bronze. This essay is shaped out of citations, poetry, exposition, narration, and rumination in order to evoke a textual space for both invitation and provocation. It is my hope that this essay, by performing an artful work of words, will invite readers to ponder issues of curriculum and joy by provoking readers to remember their experiences and by inviting readers to ruminate on their

conceptions of curriculum, especially in the tangled complexity of each day's demands.[127]

Both science and art – as well as the humanities - could be incorporated in Leggo's conception of "curriculum of joy," as it is "a lived and living curriculum, always generated by questing and questioning, by searching and re-searching," a curriculum "connected to experiences of the body, heart, imagination, and mind."[128]

It is poetry – knowledge of most worth? – that is specifically attuned to attending to "embodied experience" inviting "literate engagement of writing, narrating, and revising."[129] Imagination – a key concept for Kieran Egan, Maxine Greene and others – may be omnipresent; Leggo quotes appreciatively Wallace Stevens's assertion that the imagination is "the one reality/In this imagined world," commenting that his "literate practice includes remembering, attending, and dreaming."[130] Again poetry provides the portal to practice, as:

In poetry I am researching autobiography, and I am asking unsettling questions about the past, but I am mostly learning to dream again, to challenge the images that have, for a long time, shaped me and my perceptions, in order to imagine other possibilities. In poetry I engage in a hopeful enterprise of imagination, not yet stymied by pressing demands of implementation, conscious that imagination, enthused by poetry, must precede practice.[131]

In practice, he suggests, "classrooms [that] can be filled with laughter, amazement, and joy," can becomes places where "where teachers and students know their feet are firmly rooted in the earth's present, even while they reclaim the long past and dream poetic possibilities for the future.[132]

"The curriculum of joy" – the phrase reminds one of the Jardine, Clifford, Friesen title *Curriculum in Abundance* – is, Leggo writes, "all about astonishing silence, giving attention to the salience of silence, approaching silence with held breath, inviting silence to flow in the body and imagination, and knowing the amazement of silence, another language too seldom heard, a fertile language full of surprise. This is the language of poetry."[133] He quotes Heidegger: "Poetry proper is never merely a higher mode (melos) of everyday language. It is rather the reverse: everyday language is a forgotten and therefore used-up poem, from which there hardly resounds a call any longer."[134] From the debris of everyday life Leggo fashions beauty. He concludes: "We need poetry, the language of poetry, in order to attend to the lyrical resonances of language, the light-infused lines of searching, the conscious composing of hope, especially in the midst of stories that undermine hope."[135]

Like poetry, autobiography offers opportunities to study lived experience, "living in the social, cultural, political, and ideological contexts that shape and inform my worlds, and I learn to read my life and living in creative and critical ways that open up possibilities for living well."[136] Leggo explains: "That is why I write autobiographically, even though writing autobiographically is full of danger."[137] "Like light and shadow," he continues, "the reasons for writing, and not writing,

autobiographically are inextricably connected."[138] As a poet, autobiography is "an integral part of my creative practice, and as an educator, I ruminate on some of the implications for inviting others to write autobiographically."[139] His aim, he tells us, is to encourage "an ongoing conversation about the efficacies and challenges of writing our life-stories."[140]

One reason for writing (or "not writing," he adds) autobiographically, Leggo suggests, is "epistemic (from the Greek *episteme*, to know). I write in order to know."[141] Autobiographical writing is animated by "epistemological curiosity, the desire to know and be known, and know how we know and are known,"[142] an "insatiable desire to know, and, on the other hand, I learn over and over that I cannot know."[143] Autobiography can "question the status quo or the cultural perception of normativity"; it can "contravene the kinds of identities that are socially acceptable and valourized," thereby causing "immense trouble."[144] Or autobiographical inquiry could "sustain and perpetuate a position of power and dominance and privilege," defending oneself against "too much questioning."[145] For Leggo autobiographical labor should be in the service of subjective knowledge not self-defense: "[i]f students are going to investigate how identity is ideologically defined, then they need to confront with courage and conviction and compassion experiences of identity, including their own identity."[146]

Another reason for writing (or not writing) autobiographically is "pedagogic," Leggo continues, defining "pedagogic" in its "ancient denotation which refers to the family servant (the pedagogue) who walked with the child to the place of learning."[147] "[A]lways becoming," "subjects in endless process," Leggo reminds us that "we are sojourners," that our autobiographical writings "manifest our lives in the world,"[148] In addition to the concept of *pedagogue*, Leggo has been reflecting "on another ancient Greek word, *paraclete*, which means one who comes alongside."[149] Understanding "autobiographical writing as becoming acknowledges how each one of us is not alone in our living and becoming," as in our "journeying, we are accompanied by many others who come alongside."[150] He concludes that the "journey of living and learning to live is always a collaborative journey."[151]

In his own autobiographical writing, Leggo confides, "I do not narrate events and emotions with slavish attention to factual accuracy," attending instead to "evocative engagement" over "empirical veracity."[152] In a nod to poststructuralist conceptions of autobiography, he disavows any expression of "an essentialized experience of selfhood," affirming instead "a plurality of selves—potential locations for living and becoming in the world."[153] In another nod to poststructuralism, Leggo assures us that his

> lived stories are not coherent because I am not coherent. I do not stick together. Most days I am fractured, broken, piecemeal, divided, decentred. I present a facade that seems seamless, but the image is really a patch-work quilt, an extemporized contraption of scraps. So, why should my writing create the

> illusion of coherence when I really want my writing to re/present the multiple subject positions that I occupy in my living experience? I am not one main and complete idea. I am a legion of ideas—ideas without end.[154]

Any "oneness" Leggo "demonstrate[s]" is, he admits, is self-imposed "by force of constraint, discipline, and single-minded resolve."[155] Rather than resolve,[156] Leggo "prefers to celebrate the freedom of choices and the openness of plural positions and the wildness of imaginative and creative word-making and life-making."[157] He sidesteps the binary "being coherent or incoherent" seeking instead "in my autobiographical writing to explore and conjure a universe of discursive possibilities in a dazzling and dizzying explosion of opportunities for living."[158]

Leggo's "third reason for writing (not writing) autobiographically is revelatory," writing "in order to reveal myself in truthfulness."[159] In his "writing classes there are tears, but there is much laughter as well," as "we write, think, talk, listen, read, represent, and know ourselves and others through language."[160] "When we write," he explains, "we help construct our identities and the identities of others, and we learn about the world, all through words."[161] Writing, he continues, enables writers to find "our way in the world in words,," composing stories that are "happy … sad … and most … linger in the spaces between joy and sorrow."[162] Autobiographical writing is not only self-disclosure – "of an individual's heart and lived experience and personal sense of identity" – it is also "composing the sense of intimate connections with family, community, and wide-ranging contexts of society and culture and ideology."[163] Truth is revealed as "always both multiple and fragmented," an "understanding" that "open[s] up possibilities for critique and interrogation and transformation, for learning."[164]

"A fourth reason for writing (not writing) autobiographically is ludic," Leggo reports, admitting that "I write in order to have fun. I love to play with words, to feel words rolling on my tongue, to write lists of words that rhyme, to read dictionaries."[165] The "most effective way to use language with power and conviction and confidence is to use language with play and pleasure and delight in the potential of language for making and connecting together (like Lego building blocks)."[166] He continues: "The most sincere, authentic, true writing is writing that plays, writing that acknowledges its construction, writing that does not seek to hide its artifice and cleverness. Really clever writing is seamless writing that hides its cleverness. We are all pilgrims in a meaning-making venture."[167] He concludes: "There are many reasons for writing (and not writing) autobiographically, including epistemic, pedagogic, revelatory, and ludic," adding that "writing is always joyful and fearful, compelled and constrained, full of desire and danger."[168]

"On sabbatical leave," Leggo reports, "I am living in my body differently, and as I ponder the notion of the teaching body, I think about the word corpus with its double-edged meanings: (1) 'a body of writings or works'; (2) 'a corpse, a dead body'," reminding us that "All my writing is autobiographical, and I am always keenly

committed to understanding the processes of writing autobiographically."[169] Here he writes to us from a cottage in York Harbour, Newfoundland, from where he has written us before[170] – in a series of poems concerning "autobiography, body, curriculum, death, experience, fiction, grace, hope, ideology, joy, knowing, life, memory, narrative, order, passion, questioning, revelry, silence, truth, understanding, voice, writing, xerography, yarns, zeal, interspersed with snippets from my daily journal and quotations from writers I am reading and re-reading."[171] These poems, he suggests, "comprise a body of writing that pays attention to breathing, rhythm, vitality," his own "corpus, but they are no corpse; they are my teaching, my living, my body, all I have to offer at this time, the embodied breathing of a teacher who is always teaching even when he lives quietly in a town with a few hundred people he doesn't know."[172] This "body … is not cursive, controlled, contrite, or conventional," he adds.[173] Leggo "cite[s] others, not in order to prove I have read lots of scholarly literature, but because I like the words in the citations, with their lyricism, their sensual evocations, their signifying possibilities."[174] Playfully he points out that "these citations are not an official summons to appear in a court, and they are not military awards for meritorious performance," but rather citations in service "to incite and excite [others] as I have been incited and excited by the energetic words of others."[175]

In the next essay Leggo focuses on Jean Vanier's *Becoming Human* wherein Vanier - like Paulo Freire – posits becoming human as our calling, an ontological vocation, requiring us to open our hearts to others and discover our "common humanity."[176] He credits Vanier with formulating "several interconnected principles for promoting and practicing a curriculum of becoming human," affirming "a profound engagement with human living, especially energized by an indefatigable hopefulness."[177] "[A]nother principle for informing a curriculum of becoming human,"[178] Leggo reports, is Vanier's faith in human "evolving" toward a "maturity" enabling us to "work with others, through dialogue, and through a sense of belonging and a searching together."[179] Leggo "especially appreciate[s] Vanier's emphasis on collaboration in learning, growing, and maturing."[180] The "final" principles is taking responsible for one's life and for others, making choices that encourage reflection, truth seeking, and meaning making.[181]

"What we need in schools," Leggo summarizes, "is a commitment to investigating seriously and sincerely what it means to be human, to become human, to acknowledge the humanity of other humans, to know our ecological interconnections in the wide expanse of the earth, even the universe. As educators we need to promote and practice a curriculum of becoming human."[182] Such a curriculum, he continues, "involves learning through practice, reflection, conversation, collaboration, courage, and commitment how to be human."[183] Storytelling is one, perhaps central, "practice" he endorses, as "the stories we tell about ourselves are always unique and coloured in the keenly experienced sense of individual selfhood and subjectivity, but, on the other hand, our seemingly unique stories are inextricably connected to many other people

and the communities that help inform and shape our sense of identity and purpose."[184] Leggo affirms "interdependence,"[185] a subjective and social fact often evident in the stories we tell. Interdependence affirms persons in relation to each other, and in relation to themselves, as Leggo appreciates, explaining:

I champion the value, even necessity, of writing our lived and living stories. I do not use the pronoun "I" in my writing out of a shameless sense of self-importance or aggrandizement. I avoided the pronoun "I" in my writing for many years because I had been well-schooled by teachers that all personal references, including the pronoun "I," should be avoided in standard academic discourse. Now, as a poet whose teaching and research and scholarship are all steeped in the rhythms, conventions, and dynamics of poetry, I celebrate the pronoun "I," by writing more and more from the experience of the personal, from the location of the pronoun "I."[186]

That "experience" – "personal," from that inner space designated by the pronoun "I," is what, Leggo is convinced, educators "need to attend to, and listen to, our spirits, our hearts, our inner life, our imaginations, our emotions, our bodies, our minds," that despite the busyness of our teaching lives, draining "our resources," all the more reason, he concludes: "We need a healthy inner life if we are going to help others develop healthy inner lives."[187]

"What do teachers need in order to maintain a healthy inner life?" Leggo asks, answering that "educators need a keen sense of vocation, an abiding sense of wonder, an indefatigable sense of hope, a careful attentiveness to generative myths, a lively appreciation of the ineffable, an ongoing experience of silence, stillness, and simplicity, a steady sense of equilibrium, a pulsing heart of love, adoration, and passion, a gurgling well of delight, a relentless commitment to devotion, and an unstoppable spring of humour, humility, and humanity."[188] "[A]lways in process, not afraid of change, conflict, and growth," Leggo continues, educators not only teach but also learn from their experience, position[ing] education [as] the key dynamic of becoming human.[189] Learning from experience – educational experience – requires an "abiding commitment to an active inner life," a commitment underscoring "the need for poets, poetry, and living poetically."[190] Leggo admits that "I always feel that keen awareness (not resignation) that becoming human is 'simply impossible,'" something he feel about curriculum too.[191] That does not dissuade him from continuing "to imagine and create and promote new possibilities," even if "all possibilities are born out of a dialectic with impossibility."[192] He reiterates: "What educators need is an energetic commitment to searching and researching, to reforming and transforming, to being and becoming human."[193]

Leggo longs for not only the elusive – becoming human – but also for "the invisible," that which "cannot be seen, but can be heard," for instance "light," to which he is learning to "listen."[194] Admitting his "research is the fruit of leisure," he suspects "it bears the sun-washed, moon-drawn, shadow-written lines of light where it has lingered."[195] Those lines – his writing - include, he tells us, "research, explication, logic,

reason, argument, and persuasion, but the ingredients are mixed in unfamiliar ways, in a ruminant, poetic brew of learning sought and gained in the employment of leisure," all in service to a "poetics of research in long walks on the dike where I listen to light, smell the line of a heron startled into slow motion by my presence, taste the screeches of eagles and hawks, poke with the roots of alders and aspens into the black earth, see the scent of the seasons."[196] His "researching" is in rhythm with his "walking ," listening to "ducks laughing."[197] "What are the ducks laughing about?" he asks, not so much in search of an answer but "in order to know the question," enabling him to open "my ears and eyes and tongue and skin and nose and lungs and heart and spirit, to learn to laugh with the ducks."[198] Bridging species through mimesis positions him in-between the two – another Aoki trope[199] – in "a place of unknowing, with a leap of faith, a courageous willingness to embark on a journey."[200] Leggo conducts "research that seeks out mysteries and acknowledges even the muddled, mad, mesmerizing miasma that rises up as a kind of breath and breathing, connected with the pulsing and compelling rhythms of the heart."[201] And that's not all:

I hope to draw out and in and around and over a stretch of space and time, infinite and eternal, always available for grasping, always beyond grasping. I want an extract that bears the traces of light emanating from stars that long ago expired; I want an extract that can no more be held than I can hold the moonlight that burns cold in the river; I want an extract that instils, not just distils, exhorts, not just extorts; I want an extract that evokes and provokes and invokes; I want an extract that elicits the illicit, the unauthorized, the unauthored, the unknown, the unacknowledged, the unspeakable, the unwritten; I want an extract that educes instead of reduces, as in the heart of education, "to draw forth or bring out, as something potential or latent," "to lead," "to develop."[202]

Notice the subversive subtext, reorienting research from the quantifiable to the infinite, conveying concepts not in technical or jargonistic terms but in figurative poetic images that – invoking an earlier insight – listen to light.

Such an "ideology" of "I" is no narcissistic self-enclosed hall of mirrors, but a series of portals to what resides outside himself, beyond his senses, if nonetheless experienced through them: "[M]y way of looking and listening is not trying to memorize what I see, to capture what I hear, to pin what I know. Instead what I want is to revel in the inexhaustible and the unembraceable, in the particularity of a drop of water, a ray of light, to know with my whole body, so that my body is rendered alive or lively."[203] Carl concludes: "I want my research to be intense, filled with emotion, caught up in the body. I want my blood to boil, my hands to sweat, my heart to pound and resound. I want research that is important, that speaks to how we live in the world, that sings in the language of manifesto.[204] "Intense" but not "tense" he wants to live, and so it seems he has.

In his work with preservice teachers, Leggo tells us, he faces "daily a dilemma."[205] His student-teachers come to him with an "urgent practical agenda,"

asking: "What do I need to know in order to survive in the world of school?"[206] Leggo decodes the question as asking "how to fit into a world that they assume is structured like a grammar, with traditions and conventions and rules and patterns."[207] In other words, they seek a code of conformity, as if the world of schooling had already been written, not revisable; what Leggo wants from students is to "seek ways to transform the pedagogic world … always in the process of being written."[208] Write the world yourselves, he asks his student-teachers, but "they are :not sure who they are."[209] He wants for them not pre-established but "new identities," to "learn to live un/grammatically, to challenge the ways in which the world has been written for them, to know that they are not only written by the world, but that they also write the world," even to "live un/grammatically."[210]

Ah, schools: Leggo lingers, schools structured by "bells, messages on the public address system and memos from the principal and knocks on the classroom door and requests to leave the room and fire drills and school assemblies and field trips and holidays and professional days and bells and weather and death and malfunctioning light and heat systems and crime and illness and absence and visits from the board superintendent and tardiness and attendance sheets and audio-visual resources and machines that do not work and getting settled in and preparing to leave and disruptive behaviour and forgetting to bring tools and texts and materials to class, as well as the complicated dynamics that inform relations of amity and animosity among teachers and students, dynamics like respect and affection and vocation and sexism and racism and prejudice and moods and personality disorders and unhappiness and bitterness and low self-esteem and depression," in a word "chaos."[211] Rather than "fearing the wildness of chaos and grasping any semblance of cosmos," Leggo encourages "student-teachers to explore their relation," perhaps finding even the enfolding of cosmos in chaos and chaos in cosmos."[212]

Returning to his metaphor of schooling as a "grammar," Leggo tells he had for "the first 40 years of his life" misunderstood the term, mistaking it for a "science of language, or a set of rules, or a system of standards or general principles, or a compendium of preferred and prescribed forms," an conception of grammar he had learned while a student in school.[213] What he hadn't learned, he continues, is the term's "etymology of grammar," something he corrected, discovering that the term grammar is derived "from the word *gramarye* which is now called an archaic word related to the old French *gramaire* or learning."[214] There's more: "*Gramarye* means magic, occult knowledge, alchemy, necromancy, and enchantment," meanings he invokes "to support a poetic return to language that subverts and disrupts and eructs and deconstructs, always playful, always purposeful."[215] Rather than taming "wildness and chaos," Leggo affirm "*gramarye,"* a term suggesting "mystery and openness and poetry, the firm belief that what is known are flickering points of light lining a vast unknown without beginning or ending, always more to know, always more to be known."[216]

Leggo reports that the word "geography" is derived from *geo* (earth) and *graphein* (to write)," implying that "geography is writing the earth."[217] "And since writing is always situated in a place," he continues, "and since the place of writing always motivates and informs and constrains the writing, it is important to grow more aware of the places where writing is situated."[218] He links geography with grammar, enabling him to "want my student-teachers to be geographers in their classrooms, writing with their students the lines of their pedagogic worlds, but I want them to be geometers as well because geometers measure points and lines and planes and solids, and examine their relations in space. And above all I want my student-teachers to be geomancers who cast a handful of earth on the ground and read the random lines and figures and shapes as signs of the future."[219]

Leggo then moves to the "prefix *un*," connoting "*not* or the *opposite of* (e.g., unhappy)," but, he notes, "the prefix un can also be used to add an intensive force, as in *unloosen*," his preference,. [220] "This is the way that I use the prefix in un/grammatically—to add the intensive force that suggests that to live un/grammatically is to live ultimately with more attention to the spirit of grammar rooted in *gramarye*." [221] That suggests that to "be ungrammatical is to be not in accordance with the rules of grammar, not staying in place, questioning the assigned place, disrupting the order of place, but to be ungrammatical also means asking where do these rules and principles come from, and what are they, and who knows them," aware of "the ways that the rules are generated and created and transformed."[222] Written rules can be rewritten, Leggo reminds; they are "always open to un/grammatical re/generation," which is, "ultimately," in fact "grammatical," as "being too strictly grammatical can only lead to the betrayal of the spirit of grammar/*gramarye*."[223]

Another "rule" Leggo rewrites is the institutional antagonism between teachers and students, noting that although they **"**dwell in the same places, … [yet] they operate like enemies," unmindful "of all the possibilities of relationship and connection that exist in the prepositions *between, among, with, along*"[side] each other. [224] When "diagrammed," the "grammar" of student-teacher relationships "means occupying embodied positions and acknowledging that teachers and students live in bodies and physical space," adding: "Just as any text is woven through and through with prepositional relations, the pedagogic world of school is woven through and through with embodied relations."[225] Enacting etymology analogously, Leggo acknowledges language's "endless revealing, reveling, unravelling," the experience of which discloses the "space of school" as a "fiction, a fable," inviting us to rewrite it.[226] Invoking Florence Krall's concept again, Leggo imagines the "school as an ecotone, a place of tension, a place of possibility, a place of fecund margins and edges," as such imagining "a place where people dwell together in all their differences in a community without unity, seeking no oppressive and repressive homogeneity but inviting the explosion of heterogeneity."[227]

That explosion implodes identity, the concept that can congeal inner complexity and often polarizes peoples socially and politically. Leggo's identity is "multiple," he notes: "teacher, poet, father, son, husband, reader, long-haired white Canadian man from Newfoundland, etc.," identities that can be "conflictual, possibly even contradictory, constantly in a process of change, malleable and tentative," a fact that sometimes slides him into "the shadow of chaos fill[ing] the blue sky, and I almost despair."[228]He asks: "How can a person who walks daily in plural stories ever hope to find places for meeting other people who walk in their plural stories?"[229]

Those places are poems, an "opaque" genre that discourages consumption "as if it were a husk which contains a pithy truth," no "window on the world: but after *poiesis* (to make) is "creating or making the world in words."[230] Reiterating Ciardi's complaint – that we ask "what does the text mean? (rather "how a poem means") – Leggo its rhythm - "Poetry slows the reader down" and its positioning of the reader as receptive: "Poetry invites us to listen."[231] Poetry is a "site for dwelling, for holding up, for stopping," against "exhaustion, … consumption, … closure, … certainty."[232] "Poetry is not hermetic," he affirms.[233]

Neither is autobiography. "For a long time," Leggo confides, "I regarded autobiography as a linear composition with a beginning and an ending and discrete stages and steps in between, a kind of narrative line with coherence, continuity, correctness, and clarity."[234] No longer, as now he regards it "more like a living compost, a hodge-podge, a mess, a pile of scraps, always seeking to generate the fecund in the discarded."[235] Leggo seems to contradict these metaphors when he quotes Paz's phrase "an archipelago of fragments"[236] – as that image keeps moments and episodes discrete if linked together. Moreover, Leggo turns his attention away from the fragments or the compost to what is in neither image: "I grow more and more interested in what is not said, the pauses and spaces and gaps, the et cetera," wondering what's the difference between "a life" (a period or duration of time) and "life" (breath, spirit, animate energy)?[237] He asks: "Is autobiography writing the living, or living the writing?"[238] He wonders if "autobiography [is] a way to pin the past, construct a museum exhibit like the stuffed animals you can see at the British Columbia Museum in Victoria—lifelike, lifeless caricatures?"[239]

What enables Leggo to answer that question in the negative is poetry. When writing autobiographical poems, he tells us, he "fend[s] off forgetfulness" as he "stake[s] a claim for significance by shaping a story that signifies."[240] To do so he returns to his earlier image of the space between "fragments," the "holes" in experience and memory, writing (after citing a study by Roberto Casati and Achille C. Varzi) that "autobiographical writing is writing holes in our lives, surface discontinuities that arrest our attention, holes that are connected to the capacious space of the world."[241] That breathes life not only in autobiography but in life itself, as Leggo warns that "The letter of the law, the grammar of the law, the law of grammar constitutes a pretence of order, constrains the imagination, and closes down possibilities. We need to be open to the

spirit, the pneuma, which knows no limits, revels in tangled illegibility, searches and re/searches hopefully and tirelessly for 'the original plurality'."[242]

From writing and reading autobiographical poetry Leggo has learned that the lives of those he knows "in the phenomenal world are always more intensely creative, unpredictably twisted, and emotionally engaging than any narrative I have been able to make fictionally out of the imagination."[243] Those networks of lives wherein one's life is lived, he suggests, casts the autobiographer as a "geographer who writes lines of division and classification, or a geometer who seeks the relationships among lines and planes, or a geomancer who throws a handful of earth into the air and traces the figures which spell the future."[244]Yet "autobiography is not only recording and reporting and repeating the lived story as known, as written by the subject; autobiography is recoding and restorying and restoring the lived story as unknown, as unwritten by the subject."[245] "Above all," he asserts, "autobiography acknowledges how each one of us is written by many others."[246] "Since the writing of a life is always a verb, not a noun, not a thing named, but an experience of being and becoming," Leggo adds, "an autobiographical story cannot end with 'The End'; it must end with 'Etc.'"[247]

In an earlier essay Leggo attended to the relation of "between narrative and lived experience," focusing on "three dyads which each suggest a relationship of tension: (1) storing life/storying life, (2) truth/fiction, and (3) collection/selection," distinctions he still finds "useful for drawing lines through the chaos of events and emotions and reflections that comprise and compose lived experience and the understanding of that experience."[248] He wonders what he is doing when he is composing stories, answering that in "words I know, I am known, I am."[249] By writing "about people, places, and problems with personal pertinence," Leggo is "hoping that other people will see themselves in that personal experience, too." [250] He emphasizes the personal, distinguishing from "writing history in the commonly understood notion of factual narration about the empirical details of people in particular places and events"; what he is "writing [is] my impressions, and perhaps my impressions are writing me."[251] I am reminded of Aoki's "landscape of both this and that and more."[252]

Here Leggo identifies himself, simply, as a "writer" whose "play with language" is "not unlike a child playing with blocks of wood engraved with the letters of the alphabet."[253] Reflecting the influence of post-structuralism in curriculum studies at the time of his writing, Leggo inverts the metaphor. Language is no toolbox or even prosthetic extension, as what we understanding by "child" is embedded in language, in discourse. "Because I am constructed in language, interpellated into subjectivity by my relationship to language," Leggo writes, "I am always seeking to be constructed further in language—to be fulfilled, given power or authority or purpose.," concluding:" Writing is not self-expression; writing is self-construction."[254] If he is an effect of language, then who is he, exactly, a question Leggo asks of himself (combining phenomenological and post-structuralist elements) when he writes: "What am I doing in my words? Who is this writer who holds the pen? Have I met him yet? Do I want

to?"[255] The same syncretism characterizes Leggo's insistence that his "stories are not intended to be true; they represent my version of the truth, a version that I contend has as much validity as other versions because all versions will only be partial truths."[256] Moreover, his writing – his poems particularly – represent invitations to "others to engage in sharing their stories with me."[257] Those invitations weren't always accepted:

But who is willing to read and hear my stories, and who is willing to write and tell their stories? I sent the completed manuscript to my parents and parents-in-law, but I received almost no response: "We liked your poems." I am struck by how difficult it is to get people to engage in dialogue with me. Are we engaged in a collective search for truth? I'm afraid that most people seem eager to prop up a sanctioned version of truth."[258]

That last observation leaves Leggo wondering why readers seem fascinated with questions like: "is it true? Did it really happen?"[259]

"As a writer, I share no such fascination," he pushes back. "In fact, as a writer I am fascinated with what appears not to be true, the way a story begins with a person, place, emotion, or image, and then charges off in unpredictable directions," [260] something, one must add, the truth can also do. Leggo is adamant: "We need an environment where we can write tentatively and brazenly and interrogatively. We need an environment where we try on words the way we try on clothes at Sears. We need an environment where we can express our doubts and our hurts and our joys and our jealousies and our questions."[261] What Leggo is affirming can be conveyed in "a metaphor of divergence—the dissemination of opinions about opinions, knowing no end, seeking the truth that is not, apparently always drawing closer to truth but in truth never doing so, which is still untrue because in the game of chasing the traces of words, endlessly deferring and differing, there is truth even if it is the truth that there is no truth (only opinions) or the truth that it is more fun to chase non-truth than not chase at all or the truth that fun has purpose even though you cannot be sure what the purpose is or whether there is purpose."[262]

Process over product is too simple a summary, as the product seems to inhere in the process, a certain truth emerging even in "falsity." (One thinks of how true-to-life fiction can be.) Not only is a sharp distinction between truth and falsehood rejected; Leggo also resists "characterization, plot development, and description of setting and atmosphere," instead wanting to "just … talk, … tell, … explain," just "be didactic," adding: "As a teacher I am typically didactic."[263]

Leggo asks: what "fuels and fires a story-maker?"[264] What is the "pull of words … that cannot be denied?"[265] "As a poet he seeks "dark places of experience."[266] He wonders if words enable him "to organize and structure and line the chaos of experience so," then "reveal" that experience to others.[267] Still thinking out loud, he then questions "how much of myself do I really reveal?"[268] Is he willing to risk "censure and rejection?"[269] He answers that question negatively, aware "of friends and family gazing over my shoulder."[270]He quotes his mother - "I won't be able to show that

poem to the neighbours" – and his father - "At least the neighbours don't read poetry" – to explain his resolution: "Nothing in excess is my motto. Tell the truth, but tell it sanitized. Tell the truth, but not the total truth."[271] Being "selective in the scraps that I retrieve and keep," he continues, "is all that can be done."[272] Leggo is not alone:

> [W]hen I read the poems, local and specific as they are, to people in different parts of Canada and the United States, including many people who have never been to Newfoundland and many young people as well, I am thrilled with the responses that I have presented the experiences in ways that call forth identification. Is this just because people have a sense of how small towns operate in stereotypical fashion, or because there are experiences that are common to all of us, experiences that help define and shape and construct us as human be/com/ings?[273]

Is the particular the portal to the universal?

COMMENTARY

How to summarize Carl Leggo's achievement? Impossible I admit, as he appropriates "research" – playfully – to make it poetic, to celebrate leisure as labour in attunement to nature, to himself, to those in his midst, deceased and living and those yet to appear. The invisible is the terrain of Leggo's (re)search. Like the inestimable William E. Doll, Jr.,[274] the inestimable Carl Leggo liked playing numbers: four reasons for writing (not writing) one's autobiography, nine speculations concerning the poet's corpus, six ways of listening to light. You'll notice I didn't include his original poetry, emphasizing instead the insights and commentary he provides around it. But his poetry is the main thing, so return to the original to see what's missing here. Carl wrote extensively of his love of Newfoundland, in particular his growing up on Lynch's Lane and his sabbaticals that allowed him to return there, where he could live in the moment and write. A poet and educator, Carl Leggo enacted these intertwined modes of being proudly, creatively, simultaneously. Over many years of writing, Carl Leggo spoke of love, heart, and imagination in education; the tensions of writing autobiographically (as this last essay emphasizes), and re-centering "I" in the humanities and social sciences; the role of narrative and storytelling in educational research; and, of course, the endless possibilities of poetry and "living poetically." Expertly edited by Rita L. Irwin, Erika Hasebe-Ludt, and Anita Sinner, this volume reactivates the still living everlasting poetic pedagogy of Carl Leggo.

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ENDNOTES

[1] Hasebe-Ludt 2019, 1.

[2] Hasebe-Ludt 2019, 1.

[3] Hasebe-Ludt, 2019, 2.

[4] Hasebe-Ludt, 2019, 2.

[5] Leggo 2019 (2018), 5.

[6] Leggo 2019 (2018), 5.

[7] Leggo 2019 (2018), 5.

[8] Leggo 2019 (2018), 5. Allow me to acknowledge here the inestimable influence Aoki has had on me and my work, specifically – as Carl Leggo points out – his poetic "heart and imagination and longing for language," a sensibility I consciously cultivate in my own writing.

[9] Leggo 2019 (2018), 6. "We must not forget" Aoki, Leggo continues (recalling Hasebe-Ludt invocation of singing and thinking with), "because his singularity sings with sustaining signification and significance."

[10] Leggo 2019 (2018), 10.

[11] Leggo 2019 (2018), 10.

[12] Leggo 2019 (2018), 10.

[13] Leggo 2019 (2018), 11.

[14] Leggo 2019 (2018), 11.

[15] Quoted in Pinar 2019, 388.

[16] Instead of the appellation of "conclusion," promising a take-away-line, Aoki penned "A Lingering Note" to emphasize contemplation: see, for example, Aoki 2005 (1992), 197; Aoki 2005 (1993), 214; Aoki 2005 (1992), 276. Lingering enables contemplation: "But if I go to an Oriental garden," Aoki tells us (2005 [1996], 316), " I am likely to come upon a bridge, aesthetically designed, with decorative railings, pleasing to the eyes…. But on this bridge, we are in no hurry to cross over; in fact, such bridges lure us to linger. This, in my view, is a Heideggerean bridge, a site or clearing in which earth, sky, morals, and divine, in their belonging together, belong together."

[17] Leggo 2019 (2018), 11. Return to the original text to read the poem.

[18] Leggo 2019 (2018), 13-14.

[19] Leggo 2019 (2018), 14.

[20] Leggo 2019 (2018), 15.

[21] Leggo 2018/2019, 16.

[22] Leggo 2019 (2007), 19-20.

[23] Leggo 2019 (2007), 23.

[24] Leggo 2019 (2007), 23.

[25] Leggo 2019 (2007), 23.

[26] Leggo 2019 (2007), 23.
[27] Leggo 2019 (2007), 28.
[28] Leggo 2019 (2007), 28.
[29] Leggo 2019 (2007), 28.
[30] 2019 (2016), 30.
[31] 2019 (2016), 30. We see here that Leggo's prose can itself be poetic.
[32] 2019 (2016), 30.
[33] 2019 (2016), 31.
[34] 2019 (2016), 32.
[35] 2019 (2016), 34.
[36] 2019 (2016), 35.
[37] 2019 (2016), 37.
[38] 2019 (2016), 37.
[39] 2019 (2012), 38. Likewise, I have suggested life history and leadership are intertwined topics: Pinar 2017. Aoki (2005 [1992], 191) links leadership to teaching: "Teaching, then, is a tactful leading that knows and follows the pedagogic good in a caring situation."
[40] 2019 (2012), 41.
[41] 2019 (2012), 41. See also Krall 1994.
[42] 2019 (2012), 41. Leggo's conception of "productive tension" probably follows from Aoki's (2005 [1986], 159) conception of the "pedagogic situation" as a "living in tensionality – a tensionality that emerges, in part, from indwelling in a zone between two curriculum worlds: the worlds of curriculum-as-plan and curriculum-as-lived-experiences," adding that teaching is "is not so much a matter of overcoming the tensionality but more a matter of dwelling aright within it" (2005 [1986], 163). I interpret "dwelling aright" as following attunement to what needs to be done, who needs to be addressed, when, how and regarding what, considerations resting on answers to the question: what knowledge is of most worth?
[43] 2019 (2012), 42.
[44] 2019 (2012), 42.
[45] 2019 (2012), 46.
[46] 2019 (2012), 46.
[47] 2019 (2011), 50.
[48] 2019 (2011), 50.
[49] 2019 (2011), 50.
[50] 2019 (2011), 50.
[51] 2019 (2011), 50. "Why are teachers not permitted—encouraged—to show students that academic knowledge is not (like standardized tests) self-contained, that it reaches out toward and back from life as human beings live it? How can the school curriculum not be conceived as a provocation for students to reflect on and to think critically about themselves and the world they will inherit?" (Pinar 2019, 108)

[52] 2019 (2011), 51. "This going beyond," Huebner (1999, 344) explains, "this 'moreness' of life, this transcendent dimension is the usual meaning of 'spirit' and 'spiritual.'"

[53]2019 (2011), 51-52. Without the abrasiveness of embodied experience, is educational experience possible?

[54] 2019 (2011), 58.

[55] 2019 (2011), 60.

[56] 2019 (2011), 61.

[57] 2019 (2011), 62.

[58] 2019 (2011), 63.

[59] 2019 (2011), 63.

[60] 2019 (2011), 64.

[61] Leggo 2019 (2010), 67.

[62] Leggo 2019 (2010), 67. "Linger" alludes to Aoki's concept; "memory" recalls the loss of his brother, and "imagination" Leggo has earlier linked with poetry and Aoki. Like Ng-A-Fook (see research brief #35), Leggo works (in part) by channeling the concepts of others, if singularly and often poetically expressed in his own terms, reflecting his own preoccupations.

[63] Leggo 2019 (2010), 67.

[64] Leggo 2019 (2010), 67.

[65] Leggo 2019 (2010), 67.

[66] Leggo 2019 (2010), 67. Probably the acknowledgment of life's abundance is also reference to widely read text by David Jardine, Patricia Clifford, and Sharon Friesen.

[67] Leggo 2019 (2010), 67. For the former he references Hasebe-Ludt, Chambers, and Leggo 2009; I would add Chambers, Hasebe-Ludt, Leggo and Anita Sinner 2012. For the latter he cites Predergast, Leggo, and Sameshima 2009.

[68] Leggo 2019 (2010), 67.

[69] Leggo 2019 (2010), 67.

[70] Leggo 2019 (2010), 67. Notice how he enacts the twofold process he described earlier: composition through attending to and shaping of the possibilities of the moment as well as their communication – calling out – to others. Every step of the way: "I am especially interested in understanding how stories can help us live with more creative, ethical, and political conviction" (2019 [2010], 67).

[71] "The concept of life writing," Rascaroli (2014 [2009], 121) notes, "has of late expanded well beyond literature and literary theory, and has become an object of interest for disciplines including anthropology, cultural studies, history, philosophy, psychology, sociology, art history and visual studies." Education as well, she might have added.

[72] Leggo (2010), 69.

[73] Leggo (2010), 69.

[74] Leggo (2010), 69.

[75] Leggo (2010), 69.
[76] Leggo (2010), 78. That last phrase I incorporated into my foreword to the collection: Pinar 2019.
[77] Leggo 2019 (2008), 85. Devised by F. Michael Connelly and D. Jean Clandinin (2000), narrative inquiry is one of three major forms of autobiographical research in education, the other two being lifewriting (Hasebe-Ludt, Chambers and Leggo 2009) and the method of *currere* (Pinar and Grumet 2015 (1976).
[78] Leggo 2019 (2008), 85.
[79] Leggo 2019 (2008), 85.
[80] Leggo 2019 (2008), 85.
[81] Leggo 2019 (2008), 85.
[82] Leggo 2019 (2008), 85.
[83] Leggo 2019 (2008), 85.
[84] Leggo 2019 (2008), 86.
[85] Leggo 2019 (2008), 86.
[86] Leggo 2019 (2008), 87.
[87] Leggo 2019 (2008), 92.
[88] Leggo 2019 (2008), 92.
[89] Clandinin and Connelly 2000, 50; quoted in Leggo 2019 (2008), 92.
[90] Leggo 2019 (2008), 95.
[91] Leggo 2019 (2008), 95.
[92] Ciardi and Williams 1975.
[93] Leggo 2019 (2007), 97.
[94] Leggo 2019 (2007), 97.
[95] Leggo 2019 (2007), 97.
[96] Leggo 2019 (2007), 101.
[97] See, for instance, Berg and Seeber 2016; Koepnick 2014.
[98] Leggo 2019 (2007), 104.
[99] Leggo 2019 (2007), 104.
[100] Leggo 2019 (2007), 111.
[101] Leggo 2019 (2007), 112.
[102] Leggo 2019 (2005), 118.
[103] Leggo 2019 (2005), 118.
[104] Leggo 2019 (2005), 118.
[105] Leggo 2019 (2005), 118.
[106] Leggo 2019 (2005), 118.
[107] Leggo 2019 (2005), 119.
[108] Leggo 2019 (2005), 119.
[109] Leggo 2019 (2005), 119. In this essay joy, hope and effectiveness seem interrelated, even synergistic.
[110] Leggo 2019 (2005), 120.

[111] Leggo 2019 (2005), 120. Those "larger contexts" could include the public, as the pedagogical could structure the political, as it did for many public pedagogues, among them the American social activist Jane Addams: Pinar 2019, 214.
[112] Leggo 2019 (2005), 127.
[113] Leggo 2019 (2005), 127.
[114] Leggo 2019 (2005), 127.
[115] Leggo 2019 (2005), 130.
[116] Leggo 2019 (2005), 130.
[117] Leggo 2019 (2004), 133.
[118] Leggo 2019 (2004), 133.
[119] Leggo 2019 (2004), 133.
[120] Leggo 2019 (2004), 133.
[121] Leggo 2019 (2004), 133.
[122] Leggo 2019 (2004), 133.
[123] Leggo 2019 (2004), 133.
[124] Leggo 2019 (2004), 133.
[125] Leggo 2019 (2004), 134.
[126] Leggo 2019 (2004), 134.
[127] Leggo 2019 (2004), 134.
[128] Leggo 2019 (2004), 136.
[129] Leggo 2019 (2004), 136.
[130] Leggo 2019 (2004), 138.
[131] Leggo 2019 (2004), 138.
[132] Leggo 2019 (2004), 139.
[133] Leggo 2019 (2004), 141.
[134] Quoted in Leggo 2019 (2004), 141.
[135] Leggo 2019 (2004), 141.
[136] Leggo 2019 (2004), 144.
[137] Leggo 2019 (2004), 144.
[138] Leggo 2019 (2004), 144.
[139] Leggo 2019 (2004), 144.
[140] Leggo 2019 (2004), 144.
[141] Leggo 2019 (2004), 144.
[142] Leggo 2019 (2004), 144.
[143] Leggo 2019 (2004), 145.
[144] Leggo 2019 (2004), 145.
[145] Leggo 2019 (2004), 145.
[146] Leggo 2019 (2004), 145.
[147] Leggo 2019 (2004), 147.
[148] Leggo 2019 (2004), 147. In this view Leggo seems to incorporate both phenomenological and post-structuralist conceptions of autobiography. Through

representation one allows subjectivity to surface. That social function is acknowledged in his next sentence (above).

[149] Leggo 2019 (2004), 147.

[150] Leggo 2019 (2004), 147.

[151] Leggo 2019 (2004), 147. Certainly, our lives are social but not always or only "collaborative," as often they are conflicted internally and engaged in conflict externally.

[152] Leggo 2019 (2004), 147. I am confident Carl would agree that the two are not mutually exclusive. If forced to choose, however, I would work toward "empirical veracity." The truth trumps (as it structures) modes of "engagement."

[153] Leggo 2019 (2004), 147. Is not insistence on a "plurality of selves" an "essentialized experience"? As a Christian who presumably accepts the immortality of the soul, his disclaimer seems odd indeed.

[154] Leggo 2019 (2004), 148. While I do not doubt the veracity of this self-report, I regret that it depicts (if it depicts: is he choosing "evocative engagement" over "empirical veracity"?) his experience. While I would not claim subjective coherence, I do aspire to it; it is (in large part) what subjective reconstruction is service to. Incoherent selves create (as well as reflect) an incoherent society.

[155] Leggo 2019 (2004), 148. To my mind, self-imposed "oneness" guarantees subjective incoherence. Coherence comes through the gentle threading or "braiding" of plural inner "selves," not from commanding their "coherence."

[156] A precious concept for me (Pinar 2015, 180), resolve is what enables us to keep journeying on, despite subjective and social incoherence.

[157] Leggo 2019 (2004), 148.

[158] Leggo 2019 (2004), 148. Certainly the sublime is a coveted human experience, but an epiphany can also be quiet, sobering, focusing.

[159] Leggo 2019 (2004), 149.

[160] Leggo 2019 (2004), 149.

[161] Leggo 2019 (2004), 149.

[162] Leggo 2019 (2004), 149.

[163] Leggo 2019 (2004), 150-151.

[164] Leggo 2019 (2004), 150-151.

[165] Leggo 2019 (2004), 152.

[166] Leggo 2019 (2004), 153.

[167] Leggo 2019 (2004), 153.

[168] Leggo 2019 (2004), 153.

[169] Leggo 2019 (2004), 158.

[170] Leggo 2019 (2004), 136.

[171] Leggo 2019 (2004), 158.

[172] Leggo 2019 (2004), 158-159. Aoki too was always teaching.

[173] Leggo 2019 (2004), 159.

[174] Leggo 2019 (2004), 159. It's true others often say what one is struggling to say, but I encourage my students to always add their own commentary, in part to reestablish their own narrative voice, in part to relocate the quoted passage into the conversation in which one is participating now. I affirm citation-centered studies as "reactivating" the voice of others, attentive (as I can be) to the time, place, and occasion when they wrote. Leggo's voice is distinctive, often playfully poetic, other times deadly earnest, often melancholic, if punctuated by humor, delight, joy. While he seemed to revel in being the odd man out – with his long pony tail, his indefatigable support of students and their own autobiographic explorations – the utter isolation of his journey must have taken a toll, even if surrounded by loving family, friends and students. In my foreword to this collection I imply his brother's death was an ongoing loss for him, but it would taken a full-scale biographic study to reveal the complexity of Carol Leggo's life.

[175] Leggo 2019 (2004), 159. The nine poems follow.

[176] Quoted in Leggo 2019 (2004), 177.

[177] Leggo 2019 (2004), 178.

[178] Leggo 2019 (2004), 178.

[179] Quoted in Leggo 2019 (2004), 178.

[180] Leggo 2019 (2004), 178.

[181] Leggo 2019 (2004), 178.

[182] Leggo 2019 (2004), 179.

[183] Leggo 2019 (2004), 179.

[184] Leggo 2019 (2004), 182. Leggo's idea is inspired not only by Vanier, I suspect, as in one form or another it seems to have been circulating within Canada. Discussing Canadian philosophers John Watson and Louis Lachance, Leslie Armour (1981, 84) summarizes: "Thus freedom cannot be the final goal. The goal is, indeed, the proper individuation of human beings. Only responsibility implies liberty."

[185] Leggo 2019 (2004), 182.

[186] Leggo 2019 (2004), 182

[187] Leggo 2019 (2004), 183.

[188] Leggo 2019 (2004), 183.

[189] As George Grant put the matter: "Education is itself the purpose of our existence" (quoted in Pinar 2019, 1).

[190] Leggo 2019 (2004), 183.

[191] Leggo 2019 (2004), 184.

[192] Leggo 2019 (2004), 184. I am reminded of "resolve" (Pinar 2015, 180).

[193] Leggo 2019 (2004), 184.

[194] Leggo 2019 (1999), 187. Leggo is invoking the auditory, linking it with the ocular, in light of Aoki: see his collected works: Pinar and Irwin 2005.

[195] Leggo 2019 (1999), 187. As noted earlier, "lingering" is memorable trope of Aoki's: see, for instance, Aoki, Ted. 2005 (1990).

[196] Leggo 2019 (1999), 189.
[197] Leggo 2019 (1999), 189.
[198] Leggo 2019 (1999), 189.
[199] See, for instance, Aoki 2005 (1986/1991).
[200] Leggo 2019 (1999), 191.
[201] Leggo 2019 (1999), 191.
[202] Leggo 2019 (1999), 193.
[203] Leggo 2019 (1999), 193.
[204] Leggo 2019 (1999), 196.
[205] Leggo 2019 (1993), 201.
[206] Leggo 2019 (1993), 201.
[207] Leggo 2019 (1993), 201.
[208] Leggo 2019 (1993), 201.
[209] Leggo 2019 (1993), 201.
[210] Leggo 2019 (1993), 201.
[211] Leggo 2019 (1993), 202. Bill Doll saw chaos too and, for a while at least, he (like Leggo, maybe) considered it a good thing (see Trueit 2012), the dynamism Aoki decoded as generative tension.
[212] Leggo 2019 (1993), 202.
[213] Leggo 2019 (1993), 203.
[214] Leggo 2019 (1993), 203.
[215] Leggo 2019 (1993), 203.
[216] Leggo 2019 (1993), 203. "Moreness" is a term both Doll (see Trueit 2012, 175) and Huebner (1999, 344) affirmed, a gesture toward transcendence yes, but also recalling the pragmatist tradition each had studied, evident in John Kaag's summary of William James's conception of consciousness (in James's *Principles of Psychology*): "There was always more to say, always simply more" (Kaag 2020, 98).
[217] Leggo 2019 (1993), 203-204.
[218] Leggo 2019 (1993), 203-204.
[219] Leggo 2019 (1993), 203-204.
[220] Leggo 2019 (1993), 204
[221] Leggo 2019 (1993), 204.
[222] Leggo 2019 (1993), 204. My Ph.D. supervisor – Donald R. Bateman (1974) – taught transformation grammar in precisely this sense.
[223] Leggo 2019 (1993), 204.
[224] Leggo 2019 (1993), 205.
[225] Leggo 2019 (1993), 205.
[226] Leggo 2019 (1993), 206.
[227] Leggo 2019 (1993), 206.
[228] Leggo 2019 (1993), 207.

[229] Leggo 2019 (1993), 207. Self-acknowledgement of inner complexity could encourage cosmopolitanism, as it lays bare the fictional character of any uniform identity, however "strategic" such "essentialism" can sometimes be.

[230] Leggo 2019 (1993), 209.

[231] Leggo 2019 (1993), 209.

[232] Leggo 2019 (1993), 209.

[233] Leggo 2019 (1993), 209.

[234] Leggo 2019 (1997), 211.

[235] Leggo 2019 (1997), 211. I do not dispute this sense of accumulated experience; it is exactly why I encourage students of their experience to specify what happened when, what and with whom: the method of *currere*.

[236] Quoted in Leggo 2019 (1997), 211.

[237] Leggo 2019 (1997), 211.

[238] Leggo 2019 (1997), 211.

[239] Leggo 2019 (1997), 211.

[240] Leggo 2019 (1997), 212.

[241] Leggo 2019 (1997), 213.

[242] Leggo 2019 (1997), 216.

[243] Leggo 2019 (1997), 216.

[244] Leggo 2019 (1997), 222.

[245] Leggo 2019 (1997), 223.

[246] Leggo 2019 (1997), 223. A profound insight to be sure, but for me also the crime that is committed: where and who am I in this morass of others' influence, a social and subjective fact stimulating simultaneously gratitude and resentment.

[247] Leggo 2019 (1997), 223. While the autobiographer herself cannot record "the end," death – at least for Pasolini - is what gives life its meaning, its coherence: "*Death achieves a dazzling montage of our life.... Thanks to death alone our life serves to express us"* (quoted in Greene 1990, 100-101, emphasis in original).

[248] Leggo 2019 (1995), 224-225.

[249] Leggo 2019 (1995), 226.

[250] Leggo 2019 (1995), 226.

[251] Leggo 2019 (1995), 226.

[252] Aoki 2005 (1993), 295.

[253] Leggo 2019 (1995), 226.

[254] Leggo 2019 (1995), 226. I suggest is both: language is both representational and constructive, even, on occasion, determinative.

[255] Leggo 2019 (1995), 226-227. For alternative (and for me dissatisfying) form of self-questioning, one informed by concept analysis and logic, see Velleman 2020.

[256] Leggo 1995/2019, 228. In this disavowal Leggo is perhaps grappling with a third influence: the empiricism of science. While scientific truths may be "partial" in the sense of possibly revisable, there would be a disclination of use that word "partial"

in concluding that climate change (for instance) is caused by pollution associated with humanity.

[257] Leggo 1995/2019, 228.
[258] Leggo 1995/2019, 228.
[259] Leggo 1995/2019, 228.
[260] Leggo 1995/2019, 228.
[261] Leggo 1995/2019, 229.
[262] Leggo 1995/2019, 229.
[263] Leggo 1995/2019, 232.
[264] Leggo 1995/2019, 232.
[265] Leggo 1995/2019, 234.
[266] Leggo 1995/2019, 234.
[267] Leggo 1995/2019, 234.
[268] Leggo 1995/2019, 235.
[269] Leggo 1995/2019, 235.
[270] Leggo 1995/2019, 235.
[271] Leggo 1995/2019, 235.
[272] Leggo 1995/2019, 235.
[273] Leggo 1995/2019, 235.
[274] See Trueit 2012.