

An aerial photograph showing a vast desert landscape with rolling sand dunes in the foreground and a grid of rectangular agricultural fields in the background. The fields are separated by dark, straight lines, likely irrigation canals or roads. The colors range from light beige sand to various shades of green and brown in the fields.

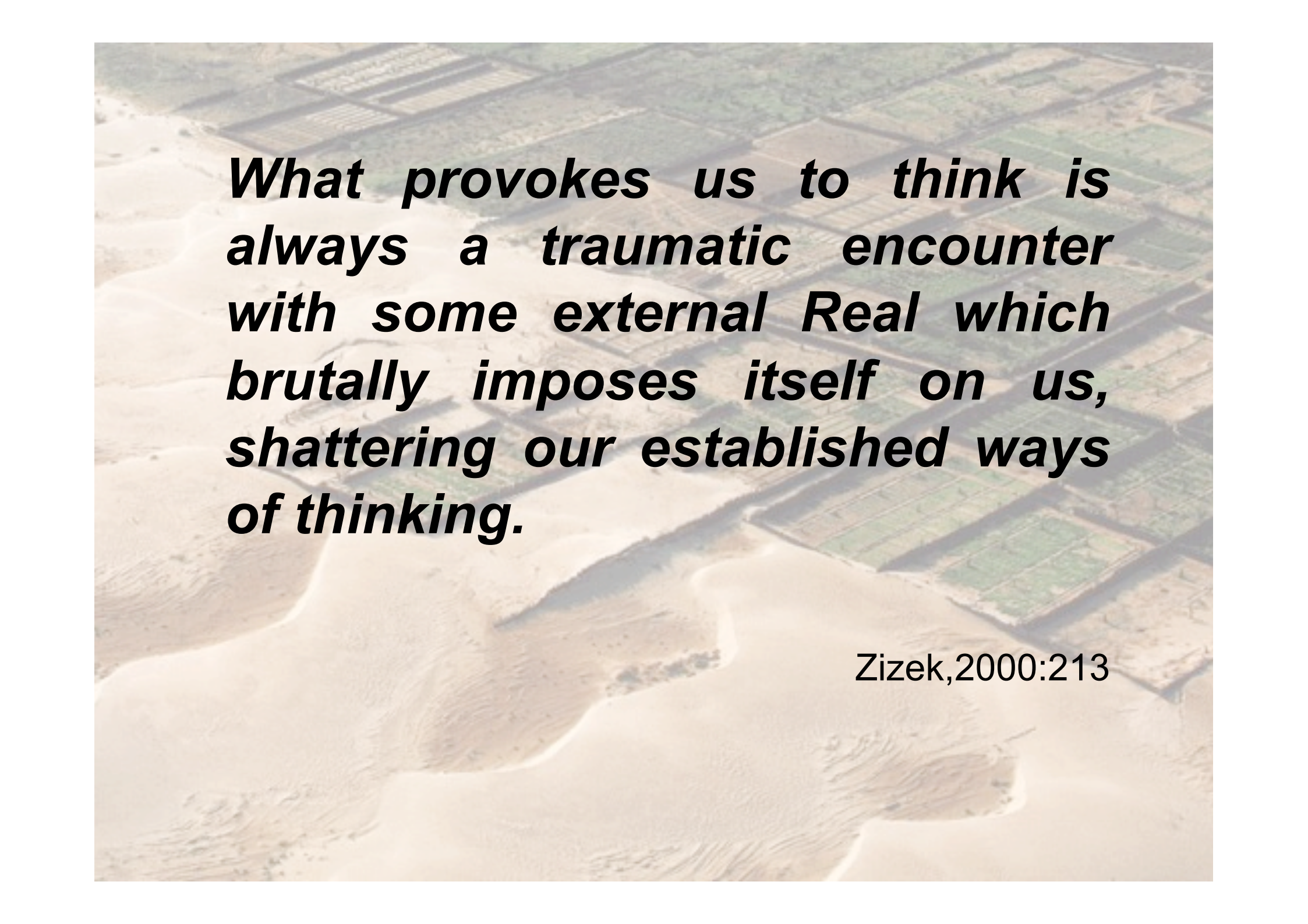
Between the lines: the transitional space of learning

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*There is a great deal of unmapped
country within us which would
have to be taken into account in
the mess,
that is the task of the artist now.
storms*

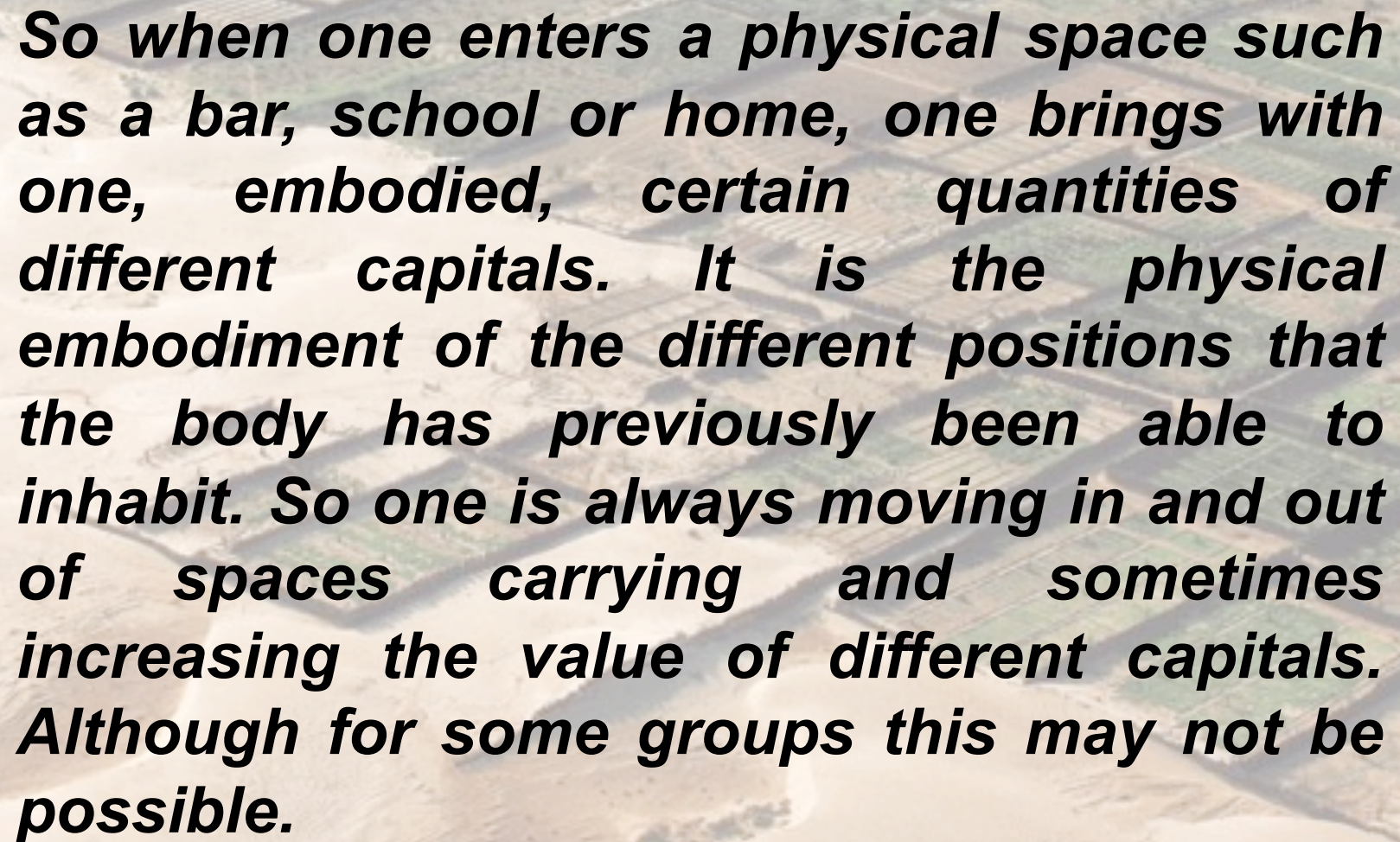
Samuel Beckett

George Eliot, Daniel Deronda

An aerial photograph of a desert landscape. A winding river flows through the scene, separating a sandy, undulating desert area in the foreground from a more structured area in the background. The background area consists of a grid of rectangular fields, some of which are green, suggesting irrigation or agriculture. The overall tone is warm and hazy.

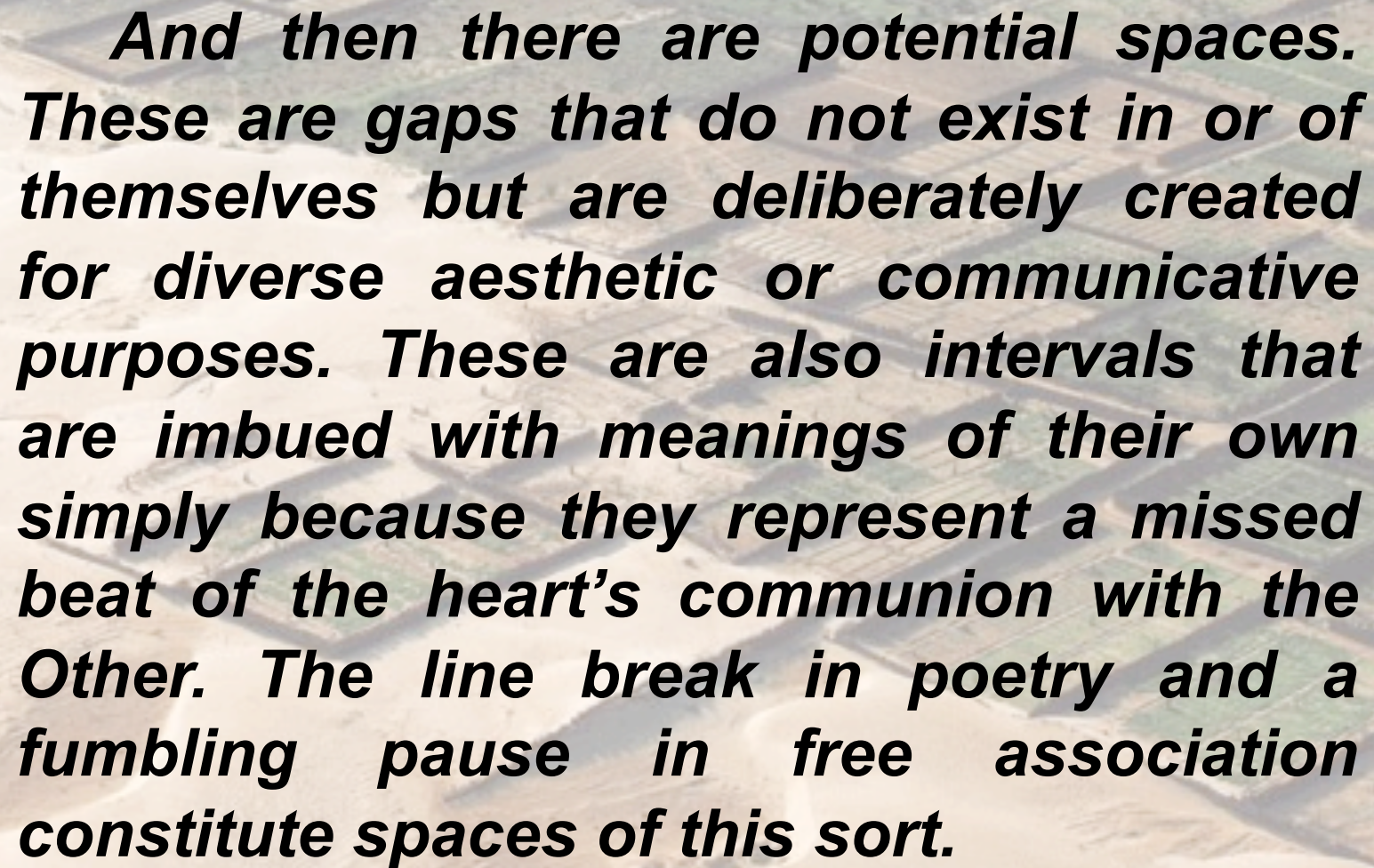
What provokes us to think is always a traumatic encounter with some external Real which brutally imposes itself on us, shattering our established ways of thinking.

Zizek, 2000: 213

An aerial photograph of a coastal landscape. A wide, light-colored river or estuary flows from the bottom left towards the center. To the right of the river, there are green, rectangular fields, likely agricultural. The background shows more land and possibly some buildings or infrastructure. The overall tone is somewhat muted, with a mix of greens, browns, and blues.

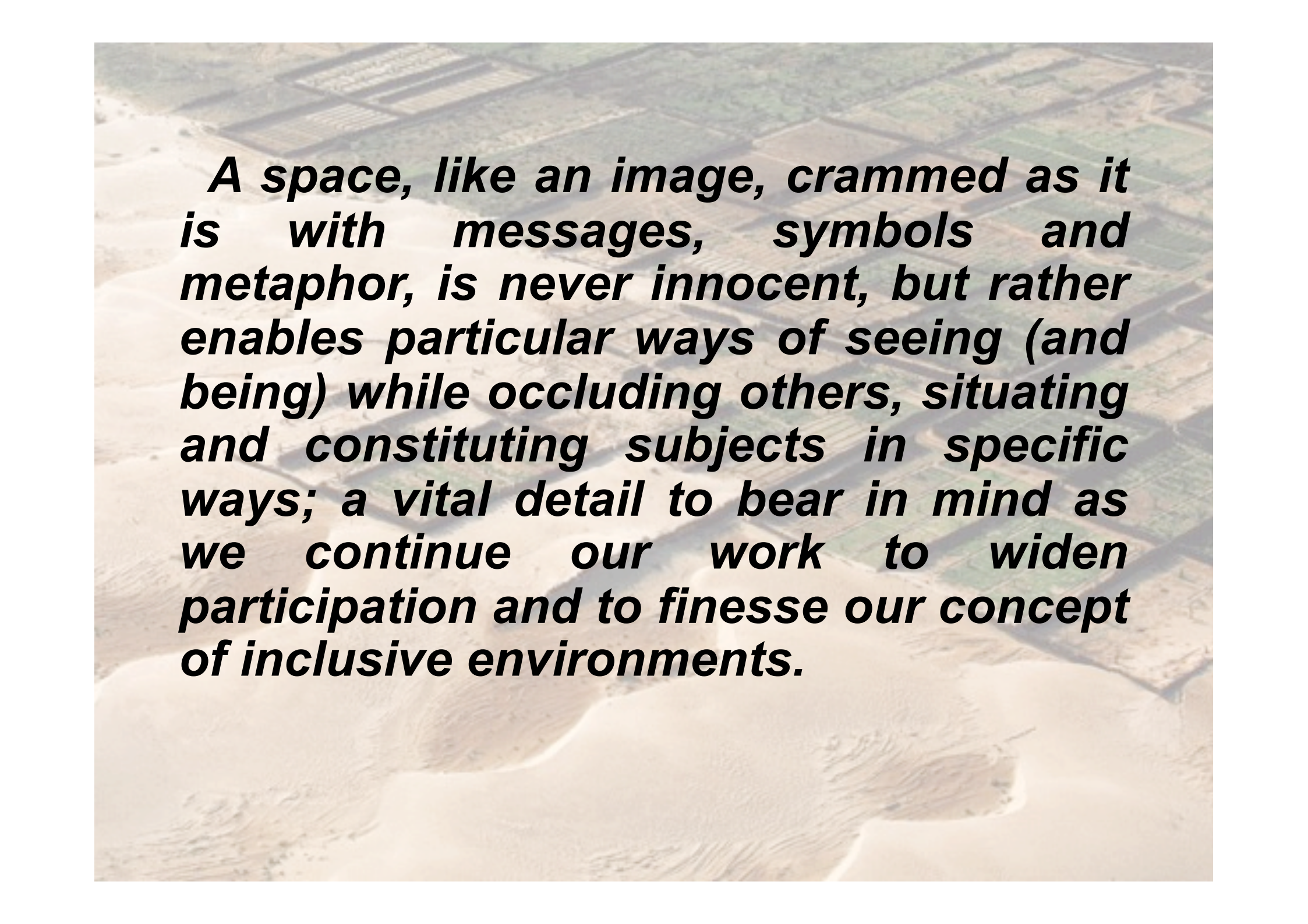
So when one enters a physical space such as a bar, school or home, one brings with one, embodied, certain quantities of different capitals. It is the physical embodiment of the different positions that the body has previously been able to inhabit. So one is always moving in and out of spaces carrying and sometimes increasing the value of different capitals. Although for some groups this may not be possible.

Skeggs, 1999:214

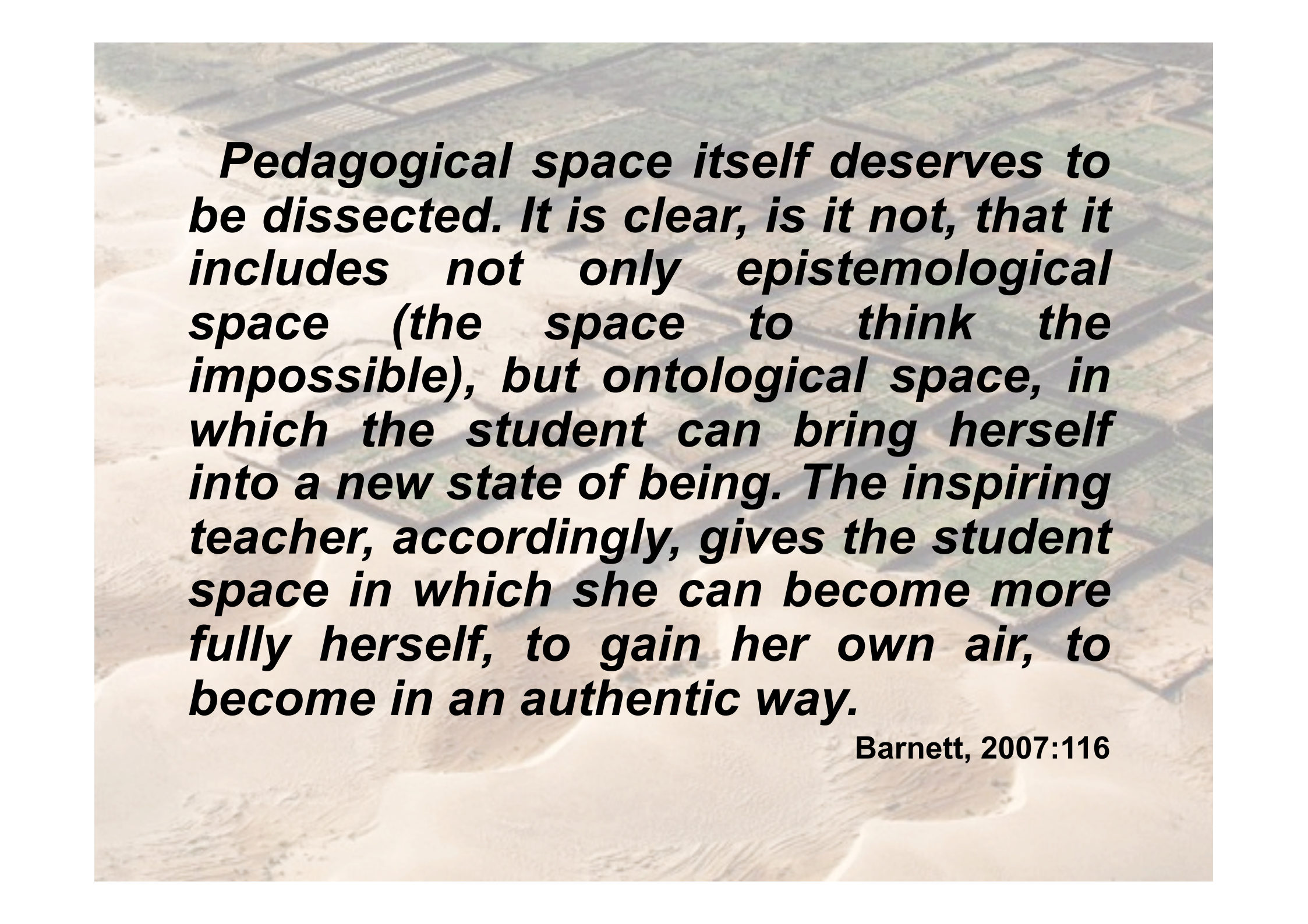


And then there are potential spaces. These are gaps that do not exist in or of themselves but are deliberately created for diverse aesthetic or communicative purposes. These are also intervals that are imbued with meanings of their own simply because they represent a missed beat of the heart's communion with the Other. The line break in poetry and a fumbling pause in free association constitute spaces of this sort.

Hooke and Akhtar, 2007:3

An aerial photograph of a coastal area, showing a grid-like pattern of land and water. The land is divided into rectangular plots, some of which are green, suggesting vegetation. The water is a light blue-grey color. The overall scene is a mix of natural and human-made elements.

A space, like an image, crammed as it is with messages, symbols and metaphor, is never innocent, but rather enables particular ways of seeing (and being) while occluding others, situating and constituting subjects in specific ways; a vital detail to bear in mind as we continue our work to widen participation and to finesse our concept of inclusive environments.



Pedagogical space itself deserves to be dissected. It is clear, is it not, that it includes not only epistemological space (the space to think the impossible), but ontological space, in which the student can bring herself into a new state of being. The inspiring teacher, accordingly, gives the student space in which she can become more fully herself, to gain her own air, to become in an authentic way.

Barnett, 2007:116