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Assemblages of Desire in Children's Roadmaking Events

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What is worth paying attention to, and what knowledge is most worth? (Jardine, 2002; Pinar, 2016)

These are pressing questions that educators should continuously ask, as they have both pedagogical and political implications in early childhood curriculum and pedagogy. As Foucault (1972) posits, in modern societies and institutions, the relationship between knowledge and truth is closely intertwined with power dynamics.

The project of modernism installs a "regime of truth" that engross how we think, act, and feel toward others, ourselves, and the world. This idea of a "regime of truth" is also congruent in the context of early childhood education. According to MacNaughton (2005), early childhood educators who comply with a specific developmental theory intrinsically enact their own story of this truth, one that dictates how they should behave as early childhood educators and how children should develop. Educators often view learning as a controlled and predictable process that can be planned, supervised, and evaluated against predetermined standards, resulting in the acquisition of standardized skills and universal knowledge. This, in turn, upholds the notion of "normal" development in children. Olsson (2009) highlights this by perceiving that early childhood educators frame learning as "tamable" and that it is possible to achieve predetermined goals through pre-set standards.

Postmodern views challenge absolute knowledge and truth that is universally applicable, regardless of the context. Instead, postmodernism recognizes the crucial role of relationships, including children's relationships with their social and material worlds, in shaping the learning process. This approach grants children opportunities to actively participate in the creation and design of their experiences in early childhood contexts. From a postmodern viewpoint, knowledge is contextual, nuanced, local, and constantly

evolving, inviting children to explore, discover, and compose new knowledge through various modes of knowing (Dahlberg, Moss & Pence, 2013).

In terms of pedagogy and ethics, postmodernism values difference and plurality in educational contexts, rejecting the idea of learning as merely a technical, reproductive, and normalizing process. Instead, it prioritizes children's perspectives and interpretations of the world, considering them co-constructors of knowledge, identity, and culture (Dahlberg et al., 2013). By recognizing the centrality of children's relationality with their social and material worlds, postmodernism offers a comprehensive approach to early childhood education that values the complexity and richness of children's experiences. In this regard, the postmodern perspective presents an alternative approach to early childhood curriculum by emphasizing the significance of meaning-making in interactions with others through meaningful encounters (Dahlberg et al., 2013). This pedagogical approach recognizes knowledge's value-laden and context-based nature and prioritizes dialogue in relationships with others (Dahlberg & Moss, 2005). This alternative narrative of early childhood education is based on a perspective about the child, known as a "rich child" who is an active participant and creator of knowledge, culture, and subjectivity (Malaguzzi, 1998). Through their relationships with others, children are in constant states of becoming. Thus, learning and knowledge creation are no longer seen as a linear progression from acquiring pre-existing knowledge to developing pre-defined skills. Instead, they are viewed as dynamic and transformative processes where knowledge is constituted and reconstituted through encounters with difference and provocation. Knowledge creation is symbolized by the image of a rhizome that grows in all directions, with no beginning or end, but always in the spaces between, signifying multiplicity, connections, and heterogeneity (Deleuze & Guattari, 1987).

By consolidating the philosophical concept of an "assemblage of desire" from Deleuze and Guattari's work (1987) with practice, the curriculum events in this article center on the dynamic relationalities between individuals, materials, and environments constantly changing and affecting one

another, offering distinct pedagogical and ethical implications for children and educators. As a result, the possibilities become a process of mutual engagement and transformation where everyone is affected by the social and material world around them, creating a collective responsibility where all matters and organisms are interconnected and shape one another.

Theoretical Concept: An Assemblage of Desire

To connect is to work with potentialities, with unpredictable becomings, as a way of breaking with that which we take to be natural and necessary: what counts is the present becoming (Deleuze & Parnet, 1987, p. 23).

The concept of assemblage in the works of Deleuze and Guattari (1987) offers an alternative approach to standardized/preplanned curricula. This concept centers on learning as a complex, dynamic, and unpredictable process that cannot be controlled or tamed. Instead, the curriculum embraces the complex, dynamic, and unpredictable nature of children's learning, unfolding in unexpected ways by creating assemblages.

Assemblage (or agencement translated from French) refers to "the processes of arranging, organizing, and fitting together" (Livesey, 2005, p. 77). Assemblages are complex arrangements of objects, bodies, expressions, qualities, and territories that come together over changing time to create new ways of functioning (Livesey, 2005). Assemblages operate through desire of *every-body* as arrangements. Assemblages are considered abstract machines or productive arrangements that function through desire-the core driving force. By taking a Deleuzian approach to the curriculum, educators can resist the traditional,

standardized view of learning and create a dynamic, inclusive, and responsive curriculum that embraces unpredictable and transformative learning.

Desire as Driving Force

According to Deleuze and Guattari (1987), desire is always assembled and takes place between people. They state that we never desire an object in and of itself; instead, we desire it as part of a complex network of relationships. Desire is defined as a "process of production" (Deleuze & Guattari, 1987, p. 154). Deleuze critiques the common understanding of desire as lacking a fantasized object regulated by the Oedipal law. Deleuze and Guattari (1987) argue that desire has been wrongly associated with repression and lack of psychoanalysis. This misinterpretation is due to the imposition of predefined schemas, including the figure of Oedipus, through which every experience is interpreted as desire as lack (Olsson, 2009).

Deleuze is critical of the alliance between desire, pleasure, and lack. He argues that whether the desire is related to the law of lack or the norm of pleasure, "it is still misunderstood if seen as regulated by lack or discharge (Ross, 2005, p. 66). This Oedipal figure of lack is prevalent in psychoanalysis (Olsson, 2009) and early childhood education practices. The psychoanalytic tradition views desire as a manifestation of repressed longing and the absence of something yearned. This interpretation has been traditionally imposed on the early childhood education system, where children's desires are seen as needs that must be tamed, predicted, and controlled (Olsson, 2009). Deleuze and Guattari (1987) argue that desire is a process of production assembled between people and objects rather than a manifestation of lack or repression. In other words, desire should be seen as a dynamic and unpredictable force that shapes our experiences rather than a fixed or predefined concept. This perspective challenges the dominant view of early childhood education, which tends to focus on regulating and controlling children's desires. As opposed to the

traditional approach of taming and regulating children's desires in early childhood education, Deleuze and Guattari invite a more inclusive and responsive approach, embracing the unpredictability and inventiveness of children's desires as a source of creative learning opportunities.

The Desiring Machine

Deleuze asserted that we should not confuse desire with the features of human nature. For Deleuze and Guattari (1987), the desire is to construct an assemblage. Desire, in this view, functions like a *machine*. Deleuze and Guattari (1987) introduced the term *machine* to get away from the typical way of viewing the world from a single perspective; a *machine* is an entity that seeks connections with other machines, trying to bring about actuality. The critical aspect of a *machine* to Deleuze and Guattari is that it does not have a fixed purpose and is not beholden to a fixed identity. It always connects to other machines, meaning that the *machine* is always productive. They emphasized that a machined assemblage deals with "material processes of bodies and actions and prevents us from thinking that desire is something biological, natural and essentially inherent in a person." Thus, "desire never exists outside an assemblage" (Olsson, 2009, p. 149).

Desire and production are fundamental properties of what it is to be a *machine*. They drive these connections between machines and actualize reality. In this regard, desire is the vehicle for changing things from the virtual to the actual (Spinoza). Desire production is inherent to life, which drives machines to act.

The construction of an assemblage does not occur in a rationally planned manner (Deleuze & Guattari, 1987). There is nobody to push the button to turn on and off the machines of desire. The machine sets itself going. Assemblages emerge from heterogeneous arrangements into a productive (or mechanistic) entity that can be diagrammed temporarily; "The diagram defines the relationships between a particular set

of forces; a diagram is the map of destiny" (Deleuze, 1988, p. 36). The diagram is the arrangement by which an assemblage operates. It is a map of the function of an assemblage; assemblages produce affects and effects.

In essence, Deleuze and Guattari (1987) argue that "desire is not about a natural or instinctual inclination. There is only desire through assembly, assembled desire" (p. 399). It has no internal impulses, only connections through assemblages. The idea of an assemblage of desire is used to explain the movement and experimentation that occurs in early childhood curriculum-making, where new problems are created, and ideas are generated through collaboration. The children and adults involved in these curriculum events become catalysts for connections between each other and the materials they work with. The desire assemblage concept highlights how the curriculum evolves and transforms as children and adults collaborate, connecting ideas, experiences, materials, and inspirations as a group. Thus, this study seeks to open alternative possibilities for an early childhood curriculum, working with collective desires that arise from encounters, connections, and relationalities among children, adults, and materials. It starts from a novel image of the child (Dahlberg & Moss, 2005), or what Malaguzzi (1998) described as a 'rich child,' an active participant and creator of knowledge, subjectivity, and culture, viewing children as coming into becoming through their relationality with others. Early childhood contexts are recognized as places of encounters and as locations for ethical practices that endorse and welcome others and differences (Dahlberg & Moss, 2005). The focus is on collective desires among humans and non-humans that arise from encounters and connections.

Background of the Study

The pedagogical approach activated in this study is centred around the concept of the "assemblage of desire" put forth by Deleuze and Guattari (1987). This approach views education as a transformative practice that stages a pedagogical act, shifting the focus from transmitting information to embracing encounters, relationships, innovation, and difference. The roadmaking curriculum event manifests this approach, where a group of children, educators, and a researcher work together towards a shared goal through the force of desire and experimentation. The main protagonists in this event are a small group of 3 to 5-year-old children (Jason, Ella, Jessica, Scott, Brian, Chris, and James) and their educator, Pritti. This study highlights the collaborative nature of a curriculum inquiry, where all participants become co-inquirers, immersed in the experiment, and constantly exploring new problems and connections. Furthermore, this approach recognizes the importance of educators' ethical and political responsibility in viewing education as a transformative practice.

Curriculum Event

The curriculum event described in this study took place at a children's center situated on the traditional territories of the Squamish, Lil'wat, Musqueam, Sechelt, and Tsleil-Waututh Nations of the Coast Salish people in British Columbia. Pritti Mistry, an educator at the center, noticed the unique connections and relationships that the children formed with specific places within the nearby forest. She observed how the children joyfully shared their ideas and experiences through various forms of artistic

language, such as drawing, painting, and experimenting with clay, as well as through their narratives. The forest was a source of delight for both the children and educators, and it became a beloved daily ritual at the center. The journey to the forest and the people and places encountered along the way were just as significant as the time spent within its boundaries, making the entire experience even more meaningful. As we entered the forest, the small trails that branched off into multiple directions made exploring the woods even more intriguing for the children. They were enthralled by the various paths and imagined who or what might have created them. These paths led us to the children's favourite spots, such as a rainbow tree with a vivid arch shape, a climbing tree with its sturdy branches inviting children to climb, wooden tents where they could take a rest from playing, and lastly, a place where their imaginary mysterious girls lived. During their walks, the children took notice of the insects living among the trees and even entertained the idea that these creatures had their own social lives, travelling from tree to tree to visit their friends. They also observed that birds communicated through song as they flew through the forest and that the mushrooms along the path served as helpful guides for the insects to avoid getting lost. The roads and trails in the forest played a crucial role in forming relationships and connections between creatures. And, of course, these trails were also ideal for the children's mini cars, which they brought with them on their trips to the forest. The children could discover hidden roads they might have missed before with these small vehicles. Their excitement grew daily, and they soon wished to make a similar road inside the center for their mini cars.

Clay Road Making Event

In the cozy classroom at the university's children's center, the children's excitement about their forest walks was not dampened by the cancelled excursion due to heavy snowfall. Instead, their minds were sparked by Jason's idea of constructing a road for their mini cars using clay. Jason's proposal led to a collaborative effort among the children to build the longest and smoothest road possible. Jason emphasized

the importance of having an elevated surface to create the effect of rolling down quickly. He and Brian worked on attaching a wooden plank to one of the classroom chairs to create the needed elevation. Jason then began moulding a circle shape with the clay and pressing it onto the plank. The rest of the children eagerly joined in, shaping, and smoothing the road with their hands. As the road took shape, the children took turns rolling their miniature cars along it, smoothing out any bumps or rough spots with their hands to ensure a smooth ride. Everyone was excited to create a road that their cars could travel on for as long as possible. The clay road-building event became a group effort, with each child contributing unique ideas to create something extraordinary.



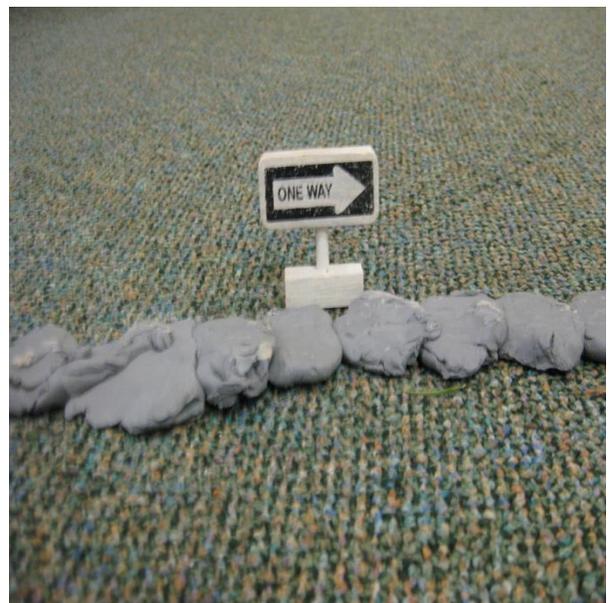
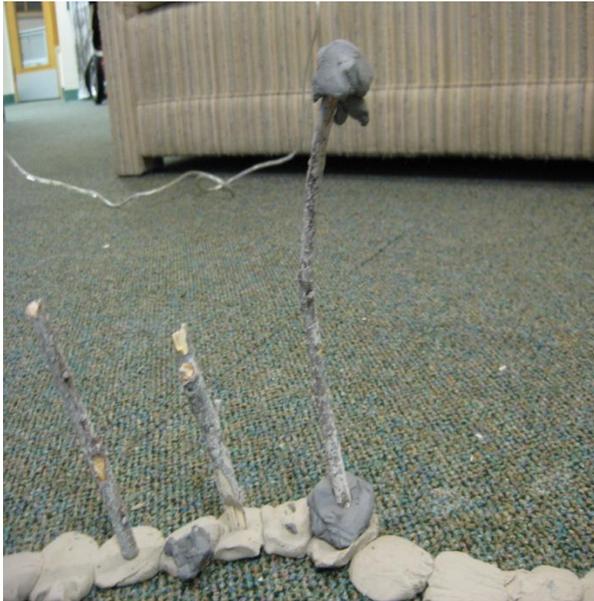
The children's collaboration was evident as the clay road extended beyond expectations, reaching the bottom of the plank. As the clay path grew longer, more children were drawn to the project and eagerly joined in, becoming part of the collective drive to build. The children's desire for longer roads was apparent in their building process; as the path reached the ground, their desire to extend it to the classroom door grew

stronger. With determination and passion, the children added obstacles to the middle of the road, creating a more exciting reaction for the passing cars. Despite taking longer than expected, the children's focus and excitement remained strong, even during snack breaks. When the path finally reached the door, their ambitions grew, cheering at the prospect of extending the road further. With a shout of excitement, someone suggested opening the door, and the road spilled out of the classroom and into the hallway.



As the clay road extended into the hallway, it attracted an ever-growing crowd of children and educators. The once peaceful environment was now filled with excitement and anticipation as children eagerly participated in the road-making process, with others cheering them on from the sidelines. Amid the bustling event, an educator placed signs asking people to move to one side, creating a sense of organization in the event. Inspired by the educator's efforts, the children began to imagine new ways to enhance their roads, with suggestions ranging from traffic signs to prevent accidents, streetlamps for nighttime safety, and even bus stops for minibuses. The creative energy flowed freely, with each new idea sparking further inspiration and delight. The children's imaginations and innovative thinking were at the fore of the road-

making event, leading to a unique and vibrant experience that brought together their ideas, materials, and surroundings.







As the children embarked on their road-making journey, their excitement and ambition grew with each connection and encounter. With each new obstacle, the children's determination to see their project completed intensified. The creation of the clay road became a shared endeavour, uniting the children, teachers, and even their thoughts as they worked towards a common goal. The drive to see the road reach beyond the confines of the classroom and into the world fueled the children's collective desire as they eagerly awaited the moment the door would be opened, and their road could make its grand exit. The children's ideas were unleashed as they envisioned new possibilities, adding streetlamps for nighttime safety, bus stops for their toy buses, and traffic signs to keep the road flowing smoothly.

As the door slowly creaked open, the children excitedly held their breath. The moment had finally arrived. The clay road, culminating in their collective efforts, was about to contact the outside world. Their eyes shining with anticipation, Jason and James stepped forward together to press the "open" button. Then, with a synchronized count of "one, two, three," the door gradually gave way, and the clay road was finally free to roam beyond the confines of the classroom. It was a moment of triumph, a

culmination of their collective efforts. The children's eyes were wide with wonder, and their hearts filled with a sense of accomplishment as they gazed upon their creation. The children were joyful as they watched the road stretch before them, symbolizing their hard work. The children's faces beamed with pride and excitement. The road-making event was more than just a playtime activity; it brought the children together, fostered new connections and sparked a shared desire to see their creation through to its end. The clay road symbolized the children's collective aspirations as it weaved its way through the classroom, down the hallway, and finally to the main gate, waiting to meet the world. They had built a road, and it was theirs to explore:



*We are going to make a road in the forest.
 I am going to make a mountain in the forest.
 I am going to make a river in the forest.
 Someone in the forest cut a tree to make a house.
 This is a stump, and this is a tree.
 And I will make the person.
 Let's make a road quickly.
 Where will it go?
 All the way out.
 All the way out of our classroom?
 All the way out of our school?
 It is raining outside.
 In the rain?
 Mud puddle!
 What will happen if we make the road outside?
 Cars will come. Cars will come to the classroom.
 There is a huge bump.
 We need to build a sidewalk.
 This is a bus stop.
 I want all the bus stops here.
 I want to make a bus loop.
 Bus stop 1, bus stop 2, bus stop 3, bus stop 4, and bus stop 5.
 There are many bus stops.
 There are eight bus stops now.
 We need a streetlamp.
 That is the light bulb.*

*We need a sign.
 We are almost there.
 I need your help.
 I got lots of clay.
 Guys! Lots of clay.
 Who is going to open the door?
 I want to open the door.
 I want to open the door.
 Guys! It is not ready yet. Do not open the door.
 It is almost to the door.
 Can you help me? We are almost there.
 Open the door; open the door now.
 Tada! We made it.*



Deleuze and Guattari (1984) argued that desire begins from connection and is intensified by its connection with other desires. These connections formed an assemblage of desire, which became a driving force in the road-making event. The assemblage stimulated further action by connecting with other assemblages, transforming the relations between the children, educators, clay, wooden plank, toy cars, classroom, hallway, and main gate of the children's center. Deleuze (1984) viewed desire as a production of reality. He stated that "desire is positive and productive, fostering a revolutionary new outlook on politics" (Colebrook, 2002, p. 91). The road-making event elucidated this concept, as the children's desires became a driving force that sparked new ideas, experimentation, and connections. The intensity created by the assemblage of desire kept the event evolving and made it alive, shaping it collectively through their interactions with ideas, thoughts, and actions.

Mud Track-Making Event

Jason's passion for creating a road for his mini car sparked after the clay road event. He wanted to invent different ways of making a road. Jason ardently joined them at the table when he saw some girls painting a forest. Inspired by their work, he also wanted to use paint to make a road for his car. Once satisfied with his painting, he wanted to check if his car could roll on the painted road. Jason's experimentation caught other boys' attention, who quickly joined him. The children became absorbed in this new event, immersed in rolling their cars on the paint. They discovered that pushing a mini car in the wet paint left excess colour on the wheels, and if you rolled the wheels on the paper covered with the paint, it created wheel marks. The children caught up with this new discovery by bringing even more cars and making various wheel marks.

However, it was only a short time before they encountered a problem. As more cars were added to the mix, they collided, leading the children to realize they needed tracks to prevent accidents. They soon started to work together to make tracks for their cars, inspiring each other along the way. The children's desire for making roads and their newfound love for painting had merged, bringing about an exciting and productive afternoon for everyone involved.



The next morning, the children were engrossed in an exciting event. Chris exclaimed, *"Bo Sun, come and see this. We are making a mud track for our mini cars. I am making the mud puddles, and James is making the hills. And Scott is making the rocks."* The boys, Chris, James, and Scott were painting the 'mud track' on a big piece of paper together. Chris explained to me:

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*This is our mud racetrack in the forest.
 Every time you get mud on your wheel, you get the point.
 The paints are mud.
 How do you know if you got mud on the wheel?
 This mud has a colour: green, red, and brown. It is the colour mud.*

The children were immersed in the process. The mud track was colourful, with brown and green paint splashes resembling a rugged, adventurous path. The children were chatting animatedly about the obstacles their mini cars would face, laughing as they added new elements to the track. They carefully placed mini cars on the track as they finished painting and started testing their cars. The children's desire for roadmaking had transcended from the clay road to this new mud track. As I watched, I could not help but be struck by the sheer joy and excitement on the children's faces. They were completely absorbed in the process. The mud track was not just a painting to them; it was a real, dynamic world they were creating, full of excitement and possibility. The boys were enthusiastic about their work and were eager to race their mini cars on the mud track.



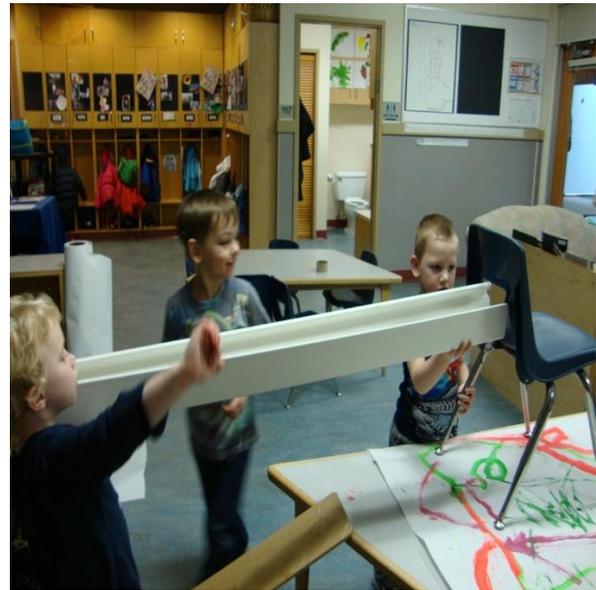
a mud track was quickly transformed into playing a novel game. The rule was to earn points; mini cars must collect all the colour mud all over their wheels to earn points. However, after playing for a while, Chris thought the game was too easy.

Chris proposed to make the game more challenging by changing the rules. Instead of simply gathering coloured mud on the wheels of the mini cars, he suggested that the cars must now navigate through a set of obstacles and collect the mud from specific points along the way. The children eagerly embraced this new twist and began designing the obstacles and adjusting the course. Chris's innovative idea made the game more exciting and sparked the children's creativity as they worked together to make their vision a reality. The transformed game quickly became a favourite event among the children, who spent considerable time designing new obstacles. Determined to add a new level of challenge, Chris brought a long, thin wooden block from the block area and attached it to the track. At the bottom of the block, he placed a basket, explaining: *"If the car goes into the basket from the track, you get another point."* Brian, playing with his car in the block area, was intrigued by Chris' idea and requested to join the game. Chris happily explained the rules, and the children continued to roll their cars from the track to the basket: *"You have to follow the mud track, and if your wheel gets the mud, you get points. Then, you have to roll your car from the track to this basket and get another point."*

However, their desire for a more challenging game led to exciting changes. Brian introduced a tall white ramp and attached it to the track at an opposite angle. The children found that rolling the car off the ramp resulted in a fast descent to the ground.



Scott was not satisfied with playing the game; he planned to take it to the next level. He retrieved a chair and positioned it near the track, hoping the car would soar through its opening. However, his attempt was unsuccessful as the car crashed to the ground every time. Despite this, Scott shared his idea with the other boys, explaining that the car needed to pass through the chair's hole to be successful. This ignited great excitement and a series of intense trials as the children experimented with different angles and positions for the chair. In a matter of moments, the chair had transformed into a dynamic component that added diversity and unpredictability to their experiment.



The children's games with mini cars and the mud track were collective experimentations or as in the concept of Deleuze and Guattari, "collective assemblages of desire." Their game turned into dynamic and singular events as they attempted various ideas and materials, engaging in bustling discussions and negotiations and constant transformations of the physical composition to

increase the excitement. The materials, such as the chair, wooden block, and white ramp, became imperative components that added new degrees of challenge and diversity to the game. The children's game was a constantly evolving journey of invention and challenge. The children continued to add new materials and modified the track to bring new challenges and excitement to their play. Their ingenuity was on full display as they explored the effects of speed, power, direction, and angle to launch their cars to greater heights and lengths. With each new tweak and adjustment, the children deepened their understanding of the physical forces at play and gained a greater appreciation for the complexities of navigating the track. For instance, the children discovered that rolling the car upward launches it even further than it had in the descending direction. However, one must ensure that they invest enough power and the right speed to roll the car initially. If one applies insufficient force, the car cannot go forward and instead, it slips down backwards. The experiment prompted the children to think about speed, power, direction, elevation angles, and the right timing.

The children's play was characterized by a driven intensity created by the children's changing desires and curiosity as they navigated various challenges and variations. The direction the experimentation took was unpredictable and continued to shift depending on the

requirements and problems presented by the children. The educator, Pritti, and I were part of the event to support the children's explorations by providing them with the materials and conditions necessary for their experimentation. We witnessed the children's ingenuity and were amazed at their ability to create new and provocative challenges for themselves. It was an intriguing process as the children worked together, building upon each other's ideas, and pushing the boundaries of what was possible in their game. This fluid collaboration resulted in a captivating and dynamic experimentation that was never stagnant and always full of discoveries and surprises.

The children's joyful experiment with mini cars was a compelling process full of energy and movement. The children constantly sought new and challenging ways to play with the cars, which led to a contagious excitement and unpredictability in the event. With each new iteration, there was a rush of anticipation for what would and could happen next. We were all drawn in by the energy and momentum of the children's explorations. The event demonstrated the interplay between children's desires, materials, and the forces of gravity, where a desire charged every transition toward something new and innovative.

Concluding Thoughts

The roadmaking and mud-track events in this study highlight the power of collaborative inquiry, where the participants engage in a shared venture through desire and experimentation. The events manifest the collective assemblages of desire, a dynamic force that sparks new thoughts and combinations.

Per Deleuze and Guattari's (1987) philosophical perspective, this study views thinking as an experimental process where innovation and the novel arise through exploring problems and connections. This concept of thought highlights its fluidity, unpredictability, and constant evolution through encounters and relationships. It transcends the bounds of recognition and representation and is a continuous act of creation through encounters, connections, and assemblages. The practice of thought is thus dynamic, always in a state of flux, and driven by the pursuit of the unknown and the unforeseen. Experimentation, in this light, is not confined by pre-existing notions but rather constructs and generates novel ideas by forming connections in a practical manner.

In this study, learning is intertwined with transformation and an inventive process with unexpected connections leading to the unforeseen. It is a continual engagement with phenomena, children, adults, and materials, an entangled and uncertain becoming. By focusing on encounters and relations and moving away from its reproductive aspect, this study seeks to open different possibilities for the early childhood curriculum through experimenting with the unknown and unpredictable. In this view, the educators' role is to be active co-inquirers of the experimentation process and the *assemblage of desire*, creating opportunities for encounters and connections. In this approach, education is not just a process of acquiring knowledge but an active and dynamic engagement with the world that creates new possibilities. Educators become co-inquirers, connecting their desires with those of the children. This process encourages a learning experience grounded in experimentation, focusing on creating new and innovative ideas through encounters

and relationalities. The emphasis is on embracing the unpredictability of experimentation and recognizing that every experience is an opportunity for transformation.

However, it is crucial to avoid idealizing the concept of 'anything goes' often associated with terms like improvisation, emergence, and spontaneity, even more so than trying to avoid generalizations (Olsson, Dahlberg, Theorell, 2015). It is not enough to simply remove restrictions and let things happen as they may for creativity to occur. Unrestricted interaction rarely produces worthwhile effects, often lacking in rigour, intensity, and interest for those who are not directly involved (Manning & Massumi, 2014 as cited in Olsson et al., 2015).

Finally, the study provides insight into how children and adults engage in collaborative curriculum events that are responsive and transformative. This involves making a choice from both pedagogical and political perspectives, about what kind of knowledge and learning is possible while recognizing the multiple ways in which participants -children, adults, and materials - engage and evolve through various desires during curriculum events. By prioritizing transformation as a central aspect of education, this study brings attention to the notion that learning is an ongoing and relational process of becoming. As a result, the educational experience is characterized by a constantly evolving series of assemblages of desires that involve children, adults, and materials, creating new lines of flight. These assemblages are fluid and in constant flux, leading to new lines of thought and experimentation as participants engage with desires in their interactions with each other, materials, and the surrounding milieu (Knight, 2011).



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