

# BE SILENT, FLEE, OR BE COURAGEOUS: *CURRERE* AND DUOETHNOGRAPHY

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## REGRESSIVE: JANET ALMOST SPOKE...

I am coming up the backstairs of the house.  
I am young, seven or eight.  
I hesitantly reach forward to hold your warm, gentle, safe hand.  
I feel an intense pressure to stop the events. I need to tell you!  
In my mind, I whisper, breathlessly, "...wait, I have to tell you."  
I hear my tiny voice say instead "...school was good today."  
The words I must say are stuck, while bits of me are being frayed away.  
I fear what may happen,  
I am told I am a bad girl, and it is my fault.  
I am told no one will believe me.  
So I do not tell you, the person who would have stopped it.

To begin writing this *currere*, I reflected on the work of Maxime Greene (1995) who reminded me to focus on the shapes of childhood recalled:

It is appropriate here to examine more closely the idea of the search, or quest. ... I find the very effort to shape the materials of lived experience into narrative to be a source of meaning making. It is because we are reflecting back to when we tell our stories, that we may be able to recapture the nascent *logos*—our mind just before it emerged from the perceived and vivid and began abstracting. If we cannot “but orientate ourselves to the good,” as we invent our narratives, “and thus determine our place relative to it and hence determine the direction of our lives: then we must also “inescapably understand our lives in narrative form, as a ‘quest’” (Taylor, 1989, pp. 51–52 as cited in Greene, 1995, p. 75)

Describing adverse events<sup>1</sup> results in tensions<sup>2</sup> (Clandinin, 2013). In the midst of these tension filled memories, I am reminded that I did not speak up as a child. It has been my experience, however, that *currere* can be a path to greater understanding and insight. Today, as a tenure track hire, I experience frustration when these memories shape (Clandinin, 2013) my efforts to communicate. Crites (1979) describes this as a genuine predicament because I understand that, if I am to interrupt these tensions, I must speak up, share, and contribute. Moreover, I must do these things without evoking painful, shame-filled reactions (Brown, 2017).

## PROGRESSIVE: AN INVITATION TO ATTEND

Sandra, my research partner at the university where we work and my friend, invited me to join her at the *currere*<sup>3</sup> conference. She attended the previous year and described a powerfully inclusive experience. Before making the decision to attend, I read literature related to the *currere* method (Pinar, 1975, 1978, 2012). Once at Miami University, the site of the conference, I listened to conference remarks (Poetter & Taliaferro Baszile, 2019) and felt included. I also participated in engaging, collaborative sessions.

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I deepened my understanding of *currere* as methodology. What I heard and felt was congruent with who I am struggling to become as an educator within the academy (Berg & Seeber, 2016). I felt ‘pulled in’<sup>4</sup> (Jack-Malik & Kuhnke, 2020) and wanted to linger and learn. These feelings were in stark contrast to the communication-related tensions I regularly experience as I endeavor to understand and make myself understood within the academy.

Sitting at a table as part of a small group, I continued to be pulled in as we discussed how *currere* can inform our work as faculty. I described challenges when participating in meetings and when sending and receiving email. I am at times overwhelmed by messages. I find it difficult to locate the salient points (Decker & Decker, 2015). I require time to think deeply about and discuss over the phone, or in person, the contents. I need communication where I can read body language and hear the rhythms of speech; however, the immediacy of email, the expectation for quick response, and the time limitations on meetings (Berg & Seeber, 2013) are counterintuitive to my process. As a result, I am often left wondering how to align my skill set within the communication environment of the academy. I wonder how it is possible to engage in communicative processes in educative (Dewey, 1938) ways. After multiple communication failures, I experience what van der Kolk (2014) described as triggered responses:

manifesting in various ways ... some may shut down emotionally and [some pretend to] not feel any obvious changes. However, in the lab we have no problem detecting their racing hearts ... these reactions are irrational and largely outside of the people’s control. Intense and barely controllable urges and emotions make people feel crazy—and make them feel they don’t belong to the human race ... as a result shame becomes the dominant emotion and hiding the truth the central preoccupation. (p. 67)

My triggered response is the result of my inability to “gain control over the residues of past trauma” (p. 4). Communication that results in me feeling uninformed or misinformed leads me towards memories of adverse events soaked in shame; “a rich emotion that evokes both the moral consciousness necessary for maintaining social order ... and repercussions from personal struggles involving dishonour, humiliation, or ridicule” (Figley, 2012, p. 621). During communication failure and the triggered response, I feel small and not valued; I need to flee (van der Kolk, 2014).

#### REGRESSIVE AND RECONCEPTUALIZATION OF PRESENT CIRCUMSTANCES

At my table and within the safety of our *currere* group, I shared my desire to begin the process of inquiring into my complex relationship with communication failure. Pinar (2012) reminds me that, “to stimulate memories ... one free associates ... to re-enter the past, and to thereby enlarge—and transform—one’s memory. In doing so, one regresses, that is, re-experiences, to the extent that it is possible, the past” (p. 45).

I was surprised when I shared; however, honesty resulted in momentary relief. Later that night, I asked myself why I am afraid “to let my true self be seen and known” (Brown, 2010, p. 6). This was followed by, “Who do I think I am?” I slipped back into the safety of silence. I wanted to “stop taking risks or hide the experiences in parts of ... [my life] that ... [I] fear others might judge” (p. xvii). Simultaneously I am angered by “feeling[s] of being locked out of the possibility of human connection and of being powerless to change the situation ... a sense of hopelessness and desperation” (p. 29). I desperately wanted to interrupt and change my reactions—to create space where I could purposefully and educatively (Dewey, 1938) respond (Pinar, 2012).

*RETURNED TO CANADA WITH AN EMOTIONAL HANGOVER*

When I arrived home and sat in the safety of my writing space, I wondered about my readiness to inquire into memories triggered by communication failures. I wanted to begin the journey because my competent “cover story, ... [my] plausible rendering of the person’s action and experience, even though its plausibility ... [had] worn rather thin” (Crites, 1979, p. 126).

I began my inquiry with research literature; it is my safe place. Therefore, I turned my attention to reading about links between adverse events and communication failures (van der Kolk, 2014). However, no matter how often I attempted to separate myself through reading and through engagement in the *currere* process, each time we returned to this work and each time I thought about it, I was immersed in the swampy, unlit, messiness of endured events; it is part of me.

*LEARNING ABOUT THE TENANTS OF DUOETHNOGRAPHY*

Amid thinking about my communication failures and while writing this *currere*, Sandra called. She shared an article that described the tenants of duoethnography, “a report of a living, dynamic ... collaborat[ion]” (Norris & Sawyer, 2012, p. 13). She suggested it would give our conversations structure and help to navigate feelings of shame and desires to flee. I was not interested; I was safe with the familiarity of *currere*. Sandra insisted; therefore, I read about duoethnography and learned the methodology is “dialogic ... and heteroglossia” (Norris & Sawyer, 2012, p. 13), with the presence of two or more voices and viewpoints. There is no space for silence within the structure of duoethnography, which insists on two or more voices communicating (Johnson & Hineman, 2019).

*SECRET NO LONGER*

Knowing I would be discussing adverse events, I continued to read. I understood that the ability to describe personal experiences is “likened to reaching down ... a deep well to pick up small fragile figures while ... wearing thick leather mittens” (Kagan as cited in van der Kolk, 2014, pp. 239–240). Nevertheless, reading was comforting and informative because my experiences were reflected in the literature. I experienced a fleeting sense of possibility reading about the links between effective communication and feeling connected. Brown (2007) states, “we are wired for connection. [We] have the basic need to feel accepted and to believe that we belong and are valued” (p. 279).

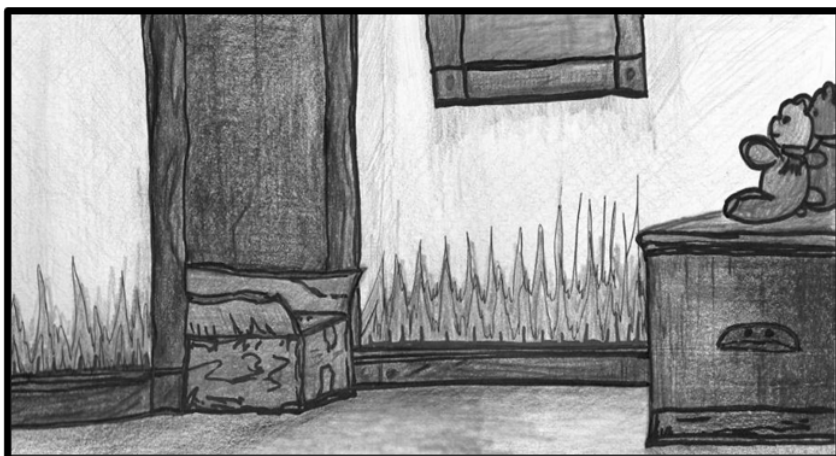
Greene (1995) reminded me that “the reading of literature may nurture all kinds of understanding of lived structures of meaning, although not chronologically necessarily, not in any particular logical order” (p. 76).

I have been unable to satisfactorily and consistently understand my history as a shaping influence on my academic communications, other than knowing I am routinely deposited within the past. These memories overwhelm my ability to understand, while making visible, cracks in my well-constructed cover-story (Crites, 1979). I returned to my beloved *Velveteen Rabbit* (Williams, 1992) and like Skin Horse, I recognized that my “brown coat was bald in patches and showed seams underneath” (p. 4). I lingered with Nicholson’s illustrations in that book, because they provide a space where I can safely consider other understandings. van der Kolk (2014) argues:

all trauma is preverbal ... traumatized children “lose their tongues” and refuse to speak. ... Even years later traumatized people often have enormous difficulty telling other people what has happened to them. Their bodies re-experience terror, rage,

and helplessness, as well as the impulse to fight or flee, but these feelings are almost impossible to articulate. Trauma by nature drives us to the edge of comprehension, cutting us off from language based on common experience or an imaginable past. (p. 43)

As I read, I reached out to my trusted sister, Laura. Krammer and Mangiardi (2012) state that the “dynamic interplay of ... critically questioning minds can transform, create, and expand each participant’s understanding ... moving in, around, and beyond the topic at hand” (pp. 43–44). I believed my sister and Sandra could help me disrupt my “narrative of self at the personal level by questioning held beliefs” (Norris & Sawyer, 2012, p. 15). However, I continued to cling to a need to be vigilant, while keeping watch over secrets—a narrative I learned years ago—“childhood secrets must not be disrupted!” (see Figure 1). I wondered how can I keep my secrets while interrupting their negative shaping influences?



*Figure 1: Fear is on display along the bottom of the wall as seen by an increasingly rapid heart rate. (Coloured pencil on paper)*

Sandra emailed and reminded me that we agreed to attend to the dialogic space inherent in duoethnography. She also reminded me that she was able to share her shame filled, fatso story (Jack-Malik & Kuhnke, 2020) because I am trustworthy. I know I am with trusted friends; therefore, other possibilities exist (van der Kolk, 2014). And so, the conversation tentatively continued. I regularly felt unwell, my chest pounding, tachycardia and fear prevailed—my box of secrets cracking open. Greene (1995) comforted me:

This is not, I want to stress, a memory game. This kind of search is intended to restore visibility to the shapes of primordial, perceived landscape; and I have discovered that literature ... has the potential of making visible what has sunk out of sight, of restoring a lost vision and a lost spontaneity. (p. 77)

During an online writing session, Sandra asked permission to read and edit. I hoped editing would not cause harm. Yet, the next day, I was not prepared to hear Sandra say that reading and editing my work did in fact cause harm. I was silent and listened.

*Sandra:* Reading your *currere* is<sup>5</sup> demanding. It reminds me of the work I did as a school administrator when I came alongside children and families in crisis. It also invites memories of the childhood abuse I endured. It requires steel-like mental strength to read your stories without giving over and falling into my own morass. I am unsuccessful. I will go to my grave with an image of a slightly out of reach hiding place that contained photographs your child self was unable to reach. Reading and responding injures me because I feel weak and selfish because I labelled my memories as less horrific than what you endured. I am off kilter because I believe I am not entitled to these thoughts and feelings. Yet in the same breath, I know they represent my humility. Where did I get the idea to rank abuse in terms of which stories are more horrific? And now this dangerous conversation feels like it is about me. I am seething because I feel my silence is part of the reason abusers do what they do. As a woman, I regularly refuse to talk about abusive memories, and I too contribute to silence.

We continued to chat and returned to the tenants of duoethnography. We were reminded that the approach allows “for emergent meanings and meaning making to become dialogic within the text and between the text and the reader, problematizing reader (and inquirer) alignment with implicit metanarratives”<sup>6</sup> (Norris & Sawyer, 2012, p. 10).

*Janet:* Why am I committed to the notion of causing **no harm**? Why do I attempt to orchestrate my life and the lives of those I care for around situations that might cause harm? Why do I believe I am responsible for Sandra’s feelings? Roach Smith (2011), provides guidance—never write “a story because you want to exact revenge or betray someone ... [and] do no harm” (p. 21).

I wanted to protect Sandra; however, I felt myself wanting more to disappear and discontinue the *currere* and duoethnography. There were moments when I did disappear. My sister and Sandra insisted I return and be present. Feeling the safety of our collaborative space, we tentatively began to consider the possibility of shifting our stories through our ongoing efforts to write, speak, and create.

Greene (1995) described this as the changing of “shapes and structures of a perceived world, even though they have been layered over” and cloistered over time (p. 77). As I read and as we discuss, I am beginning to understand the differences between exacting revenge, which I am not doing, and a concern for the wellbeing of others. I appreciate that I am not responsible for Sandra’s experiences when reading and editing this work; however, I know my concern for her is reflective of a relationship grounded in trust and care. Knowing this, speaking it, and writing it down represents change; change will begin when I “practice [extra] ordinary courage” (Brown, 2007, p. 285). This *currere* is an example of extraordinary courage!

### THE REGRESSIVE TURN

Being mindful of Dewey’s (1938) continuity, alongside my early familial curriculum making,<sup>7</sup> I inquired into my communication experiences. I regularly feel deep physical aches in association with, during, and after my efforts to communicate. Left with cavernous pain, I become less verbal and hesitant to communicate (van der

Kolk, 2014). I feel ashamed for not processing communications. I feel frozen in time. I disappear into darkness.

*Janet (over the phone):* I'm afraid of my trueness showing. I don't feel I can speak my truth. Yet, the *currere* and the duoethnography make me think I can move away from fear and disconnection; I want to be courageous, not in a heroic sense, but in a vulnerable way (Brown, 2010). I want to feel and talk, not flee. I want to experience what Greene (1977) described as wide awakeness.

#### *MOVING FORWARD AND BACKWARD IN TIME AND WITH EXPERIENCES*

In the next few months while engaging these processes, I repeatedly sat across from and looked intently at my collection of beloved toys. My hand sewn Velveteen Rabbit gifted to me by my sister Laura is precious. Holding it, I am warm and secure (see Figure 2) because it conjures up the kindness of my sister. Looking at my Velveteen Rabbit, I notice she is covered with tiny moth holes; the once-soft fabric is worn and in need of mending; much like I am feeling.

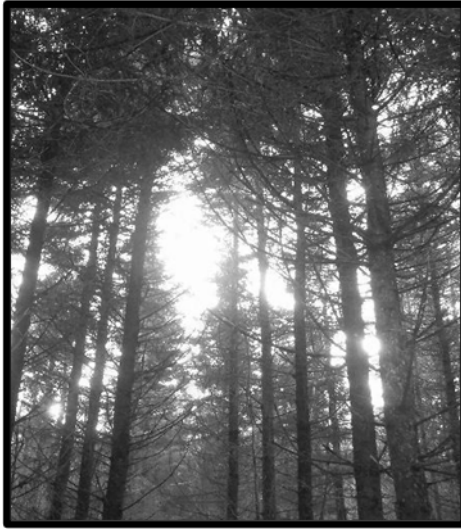


*Figure 2: Tired and Worn*

*Laura (in an email and over the phone):* Are the moth holes in the fabric comparable to adverse events? Can you describe the trauma as having left invisible marks? How are the marks silencing your voice, and how are they linked to shame and vulnerability?

*Janet (replying in an email):* I often feel like the Velveteen Rabbit—an object-in-life, full of sawdust, worn, torn, and silenced. I understand my silence and the

resulting shame are familiar patterns, where I perceive my only option is to flee (van der Kolk, 2014). I recognize my pattern, and I continue to read. Every sentence leaves me wondering, am I ready for this journey? I want to be Real,<sup>8</sup> “it’s a thing that happens to you” (Williams, 1992, p. 5). I know it takes time. Needing to pause, I put on my jacket, dogs at my side, and head out on the land (see Figure 3). “In the sacred still spaces of the bush I experience calm, because nature regularly provides alternative perspectives. The smells, sounds, and moss under my feet ground me, I am becoming.” (Jack-Malik & Kuhnke, 2019, p. 14)



*Figure 3: Wanting to Pause I walk along crashing streams and immerse myself in spiritual spaces. (Photography)*

Later that week, and within the safety of my office, I wrote, “when shame arrives, it enshrouds me.” Putting this down on paper, I am drained and relieved (van der Kolk, 2014). In a telephone conversation with Sandra, she reminded me that a shroud is a burial cloth used to wrap a body before it is placed in the ground and the prefix ‘en’ means “to confine, to restrict” (Ayto, 2006, para. 1). She described my word choice as haunting and disturbing. I push back by offering the following:

the trees are my shroud, they comfort me. Walking beneath them is part of my “process and possibilities, in terms of a route” forward, through and onward (Greene, 1995, p. 75). When I am on the land, I do not experience the need to flee. It is when I am without the comforting shroud of Mother Nature, nested and grounded, that tensions surface and I must flee.

#### *ALMOST TELLING*

Without words and in response, I sketched a charcoal image of me almost telling my safe adult; I am ready—at the mark—to talk aloud! My sketch is transferred from paper to blank canvas, it takes days. Through the process, I repeatedly ask myself, who I think I am and what precisely I am doing (Brown, 2010). In these moments, the pull

of silence is deafening. I remember I have broken the silence barrier. The self-deception (Crites, 1979) I clung to is now meaningless. I have shared my secrets. I can't put them back in the box.

Sandra and my sister do not leave me, blame me, nor did they critique my reactions. I understand that if I continue to use silence as a defence, it is my choice. I also understand that this choice represents an impediment to communicating truthfully and authentically. There are days, and there will be more, when I long for the option of silence. In these moments, I will remind myself that silence, once broken, cannot be returned to (see Figure 4).



Figure 4: *Almost Telling*. (Oil on canvas)

I apply a thin layer of ecru and brown undercoat to the canvas. Then the colours and shapes slowly appear. Soft yellow hues emerge reminding me of home, family, safety, prayer, music, games, parents, love, and hugs. These are juxtaposed with haunting deep brown hues—pain, power-over, anger, sadness, isolation, dying, and wishing to die. I weep as the oil painting finds form and emerges. The walls surrounding the secrets, firm and impregnable, are oozing. The oil paint odours seep through, and my memories are vivid. I am aware of my “conscious participation in the [aesthetic] work” (Greene, 1995, p. 125). It is complex, emotional, and moving; the act of creating shifts the moment (Pinar, 1975) and supports me in my efforts to avoid repeating old communication patterns.

*Laura (writing and over the phone):* The odour of the oil painting, what is this referencing?

*Janet replies softly and tearfully:* The odours are attached to my memories, diesel smells, gasoline, fuel, dirt, and body odours. My painting allows me to communicate without words. It illustrates the evocation of shame and my need to flee. Through this *currere* and the duoethnography process I am coming to understand the links between illustrations created to support healing and wellness and photographs taken in “power-over” situations, intending to do harm.

#### **Photographs**

In the man's right hand.

Held out, tauntingly, and then pulled back.

The man's chides and threatens.

“Don't you tell!

You'll get into trouble!”

Photographs only for ‘the man’.



Hidden in the thick concrete wall,  
 Beyond my reach.  
 Daily, I hurry past them,  
 I know they are there.  
 Sometimes I pause and  
 creep over to the wall.  
 I am confused and silent.  
 I am angry; I harm others and myself.  
 Shame beckons; what if someone finds them?  
 I continue to walk near the wall,  
 Wondering if I will ever get them.  
 I disappear within the perceived safety of the voiceless wall.



Figure 5: “Hidden Eyes” My experiences are shaped by the views available from my wall of safety. (Oil on canvas)

*Janet with tears:* Emotions suffocate, tears dry, and I do not smile (see Figure 5: Hidden Eyes). My seams burst like the worn fabric of the Velveteen Rabbit (Williams, 1992). I feel guilty for breathing.

I react yet I want to respond. I continue to read about trauma (van der Kolk, 2014). I am coming to understand courage and the building of shame resilience (Brown, 2007). Again, I return to The Velveteen Rabbit where Skin Horse asks about being authentic, does it hurt, he asks? The Skin Horse replies:

sometimes ... When you are Real you don't mind being hurt. ... It does not happen all at once ... you become, it takes a long time, that is why it doesn't happen to people who break easily or have sharp edges, or who have to be carefully kept, generally by the time you are Real most of your hair has been loved off, and your eyes drop out and you get loose in the joints and very shabby. But these things don't matter at all, because once you are Real, you can't be ... [silent], except to those who don't understand. (Williams, 1992, pp. 5, 8)

### A PROGRESSIVE TURN: A BREEZE COMES DOWN THE MOUNTAINS

Today, I experience hope with the rising of the sun because I know I am tentatively moving from reactions to thoughtful responses (Jack-Malik & Kuhnke, 2019). Pinar (2012) describes this turn as looking “toward what is not yet the case, what is not yet

present” (p. 46). This is possible in part because I walk in the shadow of the mountains and quietly “nest somewhere among the bracken” (Williams, 1992, p. 16). Within the sacred stillness of the bush, I experience peace. I pick lily of the valley and rich purple pansies from my dew-soaked gardens. They rest in fresh water beside me as I write and pray and know. As I practice courage (Brown, 2017), the tensions are less frequent and less complex (van der Kolk, 2014). I recognize the evocation of my shame response is not new. Over the years, it has become like a well-worn sweater. Now that I have named it (Brown, 2007), it requires purposeful attention and energy to respond in ways that allow the bits of my life to fit together narratively and coherently (Crites, 1979). Speaking about, writing down, and acknowledging that the threads woven into the fabric of my life are not all educative (Dewey, 1938) is empowering. Through *currere* and duoethnography:

my own past will appear in altered ways and that my presently lived life—and I would like to say, teaching—will become more grounded, more pungent, and less susceptible to logical rationalization. ... I realize that recollections of literary experiences cannot but be affected by critical and other cognitive judgements (my own and others). Still, such judgements can be bracketed out, put in abeyance while we reach for the prereflective experiences that art can make accessible if we attend. (Greene, 1995, pp. 77–78)

Furthermore, I “struggle toward some new integrations of my perception of being alive as a ... woman with desires to commit myself to make things change and to live out that commitment” in my communication (Greene, 1995, p. 84). I tentatively and increasingly speak with more clarity and understand communications. My cover stories (Crites, 1979), through inquiry, became meaningful as they were viewed through the lens of my lived experiences (Norris & Greenlaw, 2012). I am increasingly wide-awake (Greene, 1995) and heed the importance of attending to self-transformation (Pinar, 2012).

### ANALYTICAL TURN: JANET IS EMERGING

*Sandra writes:* Given Janet’s proclivity to enter and barricade behind inaccessible walls, duoethnography provided a structure where she could emerge. Janet experienced the call to return as part of the research process and not as a relational responsibility (see Figure 6). This gave her space to exist, while providing room for her to speak.



Figure 6: Duoethnography Comes Alive. (Coloured pencil on paper)

I know the analytical turn to include “re-entering the present ... listening carefully to one’s own inner voice in the historical and natural world, one asks: what is the meaning of the present?” (Pinar, 2012, pp. 46–47). Increasingly I recognize the blessing of working in the regressive and progressive turns. I am moving within a conscious embodiment, listening to my inner voice, and finding my outer communicative voice; from speechlessness to coherent words (van der Kolk, 2014).

Furthermore, our duoethnography was “soul searching, soul wrenching, and rewarding, and it is not for the light of heart” (Norris & Sawyer, 2012, p. 11). I now recognize communication related shame when I am transported to childhood experiences and the temporality<sup>9</sup> of shame is evoked. When shame’s breath prevails, alive, familiar, foreboding, I react in silence. However, engaging in this collaborative *currere* and duoethnography work is an act of extraordinary courage for all involved (Brown, 2010); it is my traction story<sup>10</sup> (Jack-Malik, 2012). It is foundational as I refine my communications. I am repairing my worn, moth-eaten Velveteen Rabbit, as I focus on building shame resilience (Brown, 2017) (see Figure 7). I know this is possible because of my willingness to engage in and stay with the dangerous and uncomfortable conversations (Le Fevre & Sawyer, 2012). Moreover, I know I can continue forward because Pinar (2012) reminds me that, as I work toward the analytical, it requires “an intensified engagement with daily life, animated, paradoxically, by an ironic detachment from it” (p. 46).



Figure 7: *A New Look. Lovely with new thread, colourful ribbons and bows. (Fabric and cloth)*

And Brown (2017) reminds me:

we must sometimes stand alone in our decisions and beliefs despite our fear of criticism and rejection ... belonging so fully to yourself that you are willing to stand alone in a wilderness, an untamed, unpredictable place of solitude and searching. It is a place as dangerous as it is breathtaking, a place as sought after as it is feared. (p. 36)

I came to this place alongside a trusted sister and friend. Through the processes of *currere* and duoethnography (reading, thinking, reflection, creating art, embodiment, and conversations), I have come to appreciate that I either name shame and lean into resilience or I repeat the past. When I allow the people in my life to see my pain, I experience connection, communication is possible, and hope arises. I write:

Hope hints at possible joy  
 I know I possess the strength to carry on,  
 I will not flee.  
 I am here, uncomfortable,  
 Surrounded by those who care, and courage filled,  
 Present, with all my foibles and angst.

Finally, I have a moment when I understand Sandra's difficulty reading and experiencing the text as educative (Dewey, 1938). She tells me it is a space where she is afforded opportunities to shift how she labels and understands the abuse she endured. It also is a space where we can empathically wonder how our traumatic stories might be helpful to others. As well, wellness is imperative.

Self-care is not an indulgence. It is an essential component of prevention of distress, burnout, and impairment. It should not be considered as something "extra" or "nice to do if you have time" but as an essential part of our professional identities (Barnett et al., 2005, as quoted in Berg & Seeber, 2016, p. 71)

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### Endnotes

- <sup>1</sup> Trauma is a “threat we cannot control” (Brown, 2007, p. 89).
- <sup>2</sup> Trigger Warning: A note to the reader. Janet’s secrets involve adverse childhood experiences (ACEs). Although they are not discussed here in great detail, it is not our attention to cause harm to the reader; therefore, we provide this trigger warning. Please safeguard your wellbeing as you decide to continue reading.
- <sup>3</sup> *Currere* includes four moments: regressive, progressive, analytical, and syncretical. It provides a framework to understand the contribution “academic studies makes to one’s understanding of life (and vice versa), and how both are imbricated [overlap] in society, politics, and culture” (Pinar, 2012, p. 45).
- <sup>4</sup> Jack-Malik and Kuhnke (2020) operationalize ‘pulled in’ as occurring when one experiences interactions resulting in feelings of belonging grounded in relational inclusion.
- <sup>5</sup> We purposefully and carefully selected “is” and not “was.” We did this because with every read and every edit of this section, we are transported, and we experience firsthand Dewey’s (1938) continuity.
- <sup>6</sup> Metanarrative, in duoethnography, is written from multiple points of view. The readers observe a ‘back-and-forth’ to grow understanding of the topic as socially, culturally,

emotionally and/or physically constructed—no one is dominant or the ultimate truth (Norris & Sawyer, 2012, pp. 15–16).

<sup>7</sup> Early familial curriculum making is the curriculum making that children engage in with members of their families and communities (Clandinin, 2013). In curriculum making, “we are interested in the storied experiences of children, teachers, and families in the curriculum making that happens as lives meet in classrooms, schools, homes and communities. Curriculum making in this way sets the research context and research puzzle” (Clandinin, 2013, p. 24).

<sup>8</sup> The word Real in this *currere* is spelled with a capital ‘R’ as it is in *The Velveteen Rabbit* (Williams, 1992).

<sup>9</sup> The state of existing in and within time (Clandinin, 2013).

<sup>10</sup> A “traction story” is one that draws forward, creates momentum, joins other experiences all in efforts to shift a miseducative identity story (Jack-Malik, 2012).