

**The (Im)possibilities of Self Representation:
Exploring the limits of storytelling in the digital stories of women and girls^{1*}**

Chloë Brushwood Rose, York University

Abstract: This paper explores the work of self-representation in a series of digital storytelling workshops for women and girls. In the digital stories created in these workshops, the demand or desire to tell a coherent and intelligible story is both enriched and undermined by unexpected or unplanned expressions, which betray the unconscious and its ambivalences, resist the tidy confines of conscious storytelling, and suggest an important tension at the heart of all narration between self-expression and self-knowledge. The digital stories discussed here reveal the way in which telling a story may simultaneously function as a way to know ourselves and a resistance to self-knowledge. It is precisely the undermining of narrative coherence, both intentional and accidental, that while troubling our desires for an authentic, true or complete story offers us a method for working through complex experiences and for negotiating the relation between the self and the world.

In her lovely self-study called *On Not Being Able to Paint* (1971), psychoanalyst Marion Milner describes her experience with a method she calls “free drawing.”

Frustrated by her attempts to represent the external world by trying to copy what is around her and recognizing the limits posed by her “wish to represent beauty,” Milner embarks on an experiment. She writes:

So, when sitting in a buttercup field one Sunday morning in June, watching the Downs emerging from the mist, I checked the impulse to make a water-colour sketch which was certain to be a failure. Instead I concentrated on the mood of the scene, the peace and the softness of the colouring, the gentle curves of the Downs, and began to scribble in charcoal, letting hand and eye do what they liked. Gradually a definite form had emerged and there, instead of the peaceful summer landscape, was a blazing heath fire, its black smoke blotting out the sky. This was certainly surprising, in fact it was so surprising it was hard to believe that what had happened was not pure accident... But the following week-end I was again urged to draw something beautiful, when sitting under beech trees on another perfect June morning and longing to be able to represent their calm steadiness. Once again I had tried my experiment of concentrating on the mood and letting my hand draw as it liked. After absent-mindedly covering the whole page with light and dark shadings I suddenly saw what it was I had drawn. Instead of the

* Paper forthcoming (2009) in *Changing English*, 16[2].

over-arching beeches spreading protecting arms in the still summer air, there were two stunted bushes on a snowy crag, blasted by a raging storm (Milner 1971, 6-7).

In these moments and throughout her study, Milner comes up against both the limits and the possibilities of self-expression and the complex relationship between knowing the self and representing the self. What is being depicted or represented in these drawings? What or who is the self being expressed? How are we able to express what we do not know? How might self-expression and creativity reveal the unknown self?

When I first read Milner's study, her insights resonated strongly with my own observations of the digital storytelling of women and girls. Over the last several years, I have been facilitating digital storytelling workshops (Lambert 2002) in downtown Toronto, in collaboration with several community-based organizations. In these workshops, the girls and women who participate work in a close-knit learning community, producing their own short (2-3 minute) digital videos that reflect multiple approaches to personal narrative and storytelling, from confessional to more experimental or poetic. The workshops represent a semi-formal, community- and arts-based learning experience through which participants explore issues of social identity and difference, and improve oral, written and computer literacy skills (Burgess 2006, Hull & Katz 2006), while creating content meaningful to themselves and their communities. The digital storytelling process comprises several stages of production: sharing personal narratives in an oral "story circle"; creating storyboards; writing stories or "scripts" and recording them as voiceovers; collecting visual artefacts, video footage, and music; and combining and editing all these elements in a non-linear digital environment to create digital videos.

In the digital stories created in these workshops, the coherence of the spoken autobiographical narrative is both undermined and enriched by various ruptures,

contradictions, and gaps that emerge through the juxtaposition of sound and image. As with Milner's "free drawings," the digital stories offer something in excess of the original scripts they are based on -- the meanings they offer seem to exceed the storyteller's conscious intention. Like Milner, I find myself wondering about what these unexpected self-expressions might mean: What kinds of meanings and narratives are made possible in the use of multimedia? How do these multimedia stories complicate our notions of narrative and autobiography, and our expressions of self? How do these stories reveal the possibilities and impossibilities of self-representation?

I want to suggest that the nature of the digital story as a multimedia text that contains inherent contradictions suggests an important tension at the heart of all narration between self-expression and self-knowledge. In the digital stories created by these girls and women, the demand or desire to tell a coherent and intelligible story is both enriched and undermined by the kind of unexpected or unplanned expressions Milner describes, which both betray the unconscious and its ambivalences and resist the often tidy confines of our conscious telling. In this way, the digital stories I discuss here – two made by others and one of my own – reveal the way in which telling a story may simultaneously function as a way to know ourselves and a resistance to self-knowledge. Just as our narratives of educational experience are characterized by the space and movement between learning and not learning (Britzman 2006), the digital stories I discuss here offer complex insights into the experience of migrating and not migrating, growing up and not growing up, leaving home and not leaving home, being a daughter and not being a daughter, and so on. It is precisely the undermining of narrative coherence, both intentional and accidental, that while troubling our desires for an authentic, true or

complete story offers us a method for working through these complex experiences of ambivalence, power, and loss, and for negotiating the relation between the self and the world (Winnicott 1971).

She says she can't say

A couple of years ago, I conducted a digital storytelling workshop, called “She Says,” with adolescent girls at a community centre in the Regent Park neighbourhood of Toronto. Through the workshop, the girls were learning to use multimedia technologies in the production of their own personal narratives. In addition, it was hoped that the workshop would provide access to technology and technological literacy for girls who are marginalized both by their socio-economic status and by the small group of boys who dominated the community centre computer lab. One of the girls who participated in this workshop was a thirteen-year-old named Emily² whose digital story illustrates for me the ways in which multimedia affords a rich and often contradictory constellation of often-unexpected meanings through its strategies of juxtaposition and collage.

Unlike the other girls in the group who took to the dramatic structure of a traditional narrative quite readily, Emily was quite sure at the beginning of the workshop that she had nothing to say. Writing a story was difficult for Emily and helping Emily to write while also trying to respect (and not overly influence) her aesthetic choices was a difficult balancing act for me. And yet, the more I worked with the group and with Emily, the more I began to wonder about the power of the unpolished voice. I wondered how the other girls’ mastery of a schooled approach to storytelling might in fact curtail their voices, or at least make them less accessible. There was something so immediate and

revealing about Emily's writing precisely because of its lack of tidiness.

The unique structure of her writing seemed almost to perform its meaning, becoming central to its aesthetic quality. Emily's final multimedia work is far from incoherent, but its aesthetic structure demonstrates a rupture of the story or narrative suggested by most Language Arts curricula. The written part of Emily's story, entitled *The People around Me*, is three paragraphs long and begins with a series of sentences describing her two best friends. Once audio-recorded, the sentences in these first two paragraphs proceed with a consistent rhythm and pacing; they are short and clearly punctuated:

It all started when I was in preschool. I was three years old. When I was four years old, I met some cool friends named [N] and [S]. We have been friends forever. Right now [S], [N] and I are in the same class and we are all best friends. We are all like family. We hang out like everyday. We go to the same programs and school and stuff like that.

The consistent rhythm of the voiceover is reinforced by a series of images that quite literally illustrate her words – we see Emily and her friends at various ages in school pictures and snapshots, we are shown a picture of “S Club 8” when she mentions one friend's love of the group, and she even reproduces the text verbatim on screen when she tells us about her friend's favourite expression, the phrase “chick, chick, boom.”

Later in Emily's story, this narrative trajectory is abandoned, both in her spoken story and in the images she uses, as she begins to talk about her family and specifically her father. In the written script, this interruption is striking as she moves from a series of short punctuated sentences, to one long unpunctuated “rant.” Her use of commas and periods is suspended in this section. In her voice over, you hear her voice shift from a clear and steady pace to a quieter, less certain tone that seems to both stumble and pick

up speed as it goes. She ends this section with a forced, shrill laugh:

My mom is a wonderful mom and I don't have anything nice to say about my dad because he's never around and he left when I was born. Sometimes I see him on the street where my mom works and sometimes he gives me money because I think he knows I don't like him but oh well more money for me [strained laughter].

The intensity of this final section is further heightened by an absence of literal illustrations. Instead of showing us the same snapshot style images she has used in the first two-thirds of her piece, Emily created digital composites to accompany her words. First, she uses a portrait of her mother that she altered by darkening it considerably using a tool in Photoshop. Then, she shows us a composite screen image she created of cigarettes and what appears to be the figure of a hunter in silhouette. Finally, she uses a clip art image of money and the sound effect of a cash register when she talks about her father giving her money, perhaps as a way to return to the mode of literal illustration, without returning to portraits of the people she is discussing.

Emily's digital story both embodies the narrative forms she is given but also breaks with them. In the process, she is able to convey meanings that were perhaps unanticipated by either of us. What strikes me most about Emily's work is the density of meaning and feeling in those last few seconds of her piece. There is so much going on in between – in between word and image, in between each frame of images, in between the unpunctuated phrases. In the darkened photo of her mother, in the faceless silhouette of a man, in the sound of her shrill laughter and in the juxtaposition of each of these with her spoken narrative, something emerges that cannot be contained within the tidy confines of the “school taught” story structure.

And yet, what is interesting about Emily's digital art piece is not primarily an interpretation of its subject matter. Indeed, it is not my place to try and infer what this one

story Emily tells may or may not mean about her relationships to the various members of her family. Rather, what is interesting about this example for our theories of educational experience is the way in which it suggests, first, how a reinvention of the curricular object – in Emily’s case, for example, subverting the rules of narrative – might be understood as productive rather than problematic and, second, how the multimedia nature of the work includes openings for Emily to express something she might not otherwise be able to. Indeed, one might argue that making room for the unique structure of Emily’s work is absolutely necessary to her discovery of herself as a maker of meaning. And, not unlike Milner, there is something about Emily’s process or the medium of the digital story that allows her to express something about herself she did not know in advance.

The Untold Story

Many theorists have argued that multimedia or multimodal composition creates new forms of meaning – meaning that is qualitatively different than the sum of its parts, transcending the simple addition of what is possible in each medium alone (Lemke 1998, Packer & Jordan 2001, Hull & Nelson 2005). However, what is often missing in these discussions, which ultimately look to find a total meaning of the multimedia text, is a consideration of an aesthetic quality central to multimedia’s productivity – that is, the spaces and gaps between media, the spaces that hold the productivity of juxtaposition, that make room for ambivalence through contradiction, synchronicity and chance (Landow 2000).

And yet, this kind of multimedia collage does not only produce a multiplication of meaning, but also points to the limits of meaning-making and illustrates the insistence

and significance of ‘what cannot be known’ through its gaps and silences. As Adam Phillips suggests, “language and memory, and language as memory, necessarily set limits to particularity... language estranges us from an immediacy we may not be able to bear” (Phillips 2007, 5). In this way, representation is simultaneously an expression of what we know and a resistance to knowledge.

An understanding of the multimedia text as “multiplying meaning” (Lemke 1998) does not make room for representations or narrations that may fall outside of or exceed the traditional boundaries of ‘meaning-making’ – silences, contradictions, ambivalence, nonsense. Art historian James Elkins (1999) and others, including Roland Barthes (1981) and Maxine Greene (1995), have described this as both the density and the expansiveness of images, the thing that makes them both the catalyst and the arena of the imagination.

Elkin writes,

pictures are those images taken to be constituted by the in-built vacillation, contradiction, paradox, or uncertainty of “saying” and “showing.” Something in them is linguistic, prepositional, systematic, or otherwise semiotic. The rest, as Wittgenstein famously said, is “silence” (Elkins 1999, 81).

Interestingly, I came face to face with this ‘silence’ at a silent screening of my own digital story, called *A rose by any other name*. In this story, I describe the decision I made as a young woman to change my surname as an act of separation from my father, only to realize that in my actions I had imitated his own – he also changed his surname in his early twenties to mark his independence from his own authoritarian father. Before I address the nature of the story I made, and its silences, let me describe the context in which it was screened. One of the elements of digital storytelling that we talk about in a workshop is called “pacing” – essentially the modulation of the digital story’s visual tempo to avoid making something that looks like a slideshow. Pacing, of course, can be

used to convey a further depth of meaning. In order to pay close attention to the work of visual pacing, my co-facilitator and I thought it would be helpful to screen a digital story with the sound off. We try to show two or three digital stories, often those made by workshop leaders and peer facilitators, at every workshop meeting in order to talk about the aesthetics of production and to equalize the storytelling terrain. On that day we screened my story – in silence.

As I watched by story on the screen from the back of the room, without the coherent, sense-making structure of the spoken narrative, another story, an untold story, a story that had been silent emerged from the silence. While I had intended to tell a story about my rejection of my father and our subsequent estrangement in a way that, although melancholy, primarily celebrated that liberation, I found my self watching – in the silence of the images, image pans, zooms, and visual pacing – another untold story, a love story, and a much more ambivalent story. The oedipal dimensions of my choice to change my name (something divorcees do) and the identifications at stake in wanting in some way to do what my father had done – to hate him while loving him, to reject him while becoming him – did not escape me as I watched the silent story, the untold story, that had been part of the story I told all along. Here, in these silent images – sunlit portraits of my father holding me as a child, charming portraits of my father and I laughing together, flattering portraits of my father as a young man – was a loving and romantic representation of my father and our relationship – a relationship that had been marred by a range of abuses.

In seeing this untold story emerge, I felt Milner's surprise, and I also felt betrayed, betrayed by my self for having silently told such a story about a man I was sure I hated, for having kept my own story from me, for undermining my certainty in knowing my

story at all. And yet, I also immediately recognized that there was something truer about a story that contained such ambivalence and contradiction. I did both hate and love my father – ironically, I think he was the one who told me when I was a child that we could only hate those people we truly loved – and he had in some way loved me, while hurting me terribly.

These contradictions and ambivalences exist both in the content of the story – what one might describe as its manifest and latent content (Laplanche & Pontalis 1974) – and in the idea of the untold story itself. The “untold story” is in some ways an impossibility – how can it be a story if it remains untold? And yet, this phrase, the untold story, is meaningful to us. It describes something about the unconscious qualities of experience – that we participate in and are shaped by stories we may not yet be aware of – and the impossibility of telling the whole story.

Representing the (unknown) self

I recognized this tension, between what can be expressed and what can be known, at work in a digital story called *A letter to my mom*, made by a woman named Liu. As the title suggests, Liu tells her story in the form of a letter to her mother – it is a story of migration from China, of loss, and of transformation. Liu’s digital story was made in a digital storytelling workshop for newcomer and low-income women offered by a community-based social service organization in downtown Toronto. It is not difficult to imagine the ways in which the nature of the stories told by the women in these workshops is constrained by their context of production – both within a Canadian culture that marginalizes immigrant women, women of colour and poor women, and within a

community-service organization that is seen as giving these same women access to that mainstream culture. In this context, in which dominant discourses position new immigrants as “lucky” and “grateful” to be living in Canada, women must work hard to tell stories that resist the tyranny of the happy ending. And yet, even when the happy ending is required, as it can be when we tell a difficult story and need something to close it and us up at the end, the images women choose and the multimedia nature of their texts can complicate things and make room, in other ways, for an expression of the ambivalence and contradiction the storyteller may feel.

In listening to Liu’s story about the struggles she faces in Canada and the loss of her mother, first in migrating away from her and then in her mother's death, it would be easy to describe Liu's story as deeply sad -- indeed, it is. However, the final story is made from much more than Liu's reading of her script and her images speak to the subtle ambivalence of loss, where sadness is experienced alongside beauty and her journey to "the new world" (as she calls it) is simultaneously an experience of being stuck (literally cut-out and glued) in the context of her origin. Let me describe a few moments in her story as illustration.

The first frame of Liu’s story is a collage produced in Photoshop that depicts a photograph of a young woman, who appears to be the narrator, cut out and set against the backdrop of another image. This cut out image, for me, immediately begs the question, “cut out of what?” The figure has been dislocated from its original context and placed into another context – a postcard-like view of the Great Wall of China. We see this initial collage as the narrator’s voice says:

Mom, I'm writing you a letter. It's been nearly three years since I immigrated to Canada with my husband and my son. I know you did not want me to leave China, to leave you, because you did not want to lose your daughter.

While this first sequence seems to both show and tell us something about dislocation, throughout most of Liu's story there is a productive contradiction between the narrator's voiceover and the images depicted.

For example, as she describes to her mother in the voice-over her reasons for wanting to come to Canada, we are shown image after image of China, images that seem to stand in contrast to the narrator's insistence on her journey to what she calls "the new world." Similarly, in the sequence that follows, Liu's story shows a series of images of the Canadian landscape that she has taken herself – swaths of fall foliage, mountains, lakes – nearly as iconic as the Great Wall is for China. These images depict Canada – the "new world" – as beautiful, untouched, unpopulated, and thus open to anyone who wishes to make their life here. However, these images are juxtaposed with the narrator describing her experience of alienation from Canadian society and this admission to her mother: "I did not tell you that I could not find a professional job, I could not find my place in this new society, how I struggled to survive and how painful it felt."

The ambivalence expressed by Liu in her multimedia narrative about the finality or actuality of her departure from China and arrival in Canada is reinforced as she he ends her story, somehow still in transit, saying "I am on my way to the new world." While her narrative tells us that she has been in Canada for three years, we understand that Liu is still on her way to the new world she has imagined, an ideal that in experience is far more complex and flawed.

With this brief description, I have hardly done justice to the complexity of meaning afforded by the juxtaposition of image and narration throughout Liu's story. This complexity is foreshadowed for us in the density of the story's first frame: the lonely figure of a young woman cut out of one context and placed in another. Perhaps surprisingly, this cut-out figure is re-placed in the context she tells us she left behind – China – but also in a depiction of that place often produced for Western consumption – the China imagined by the West: ancient, unchanging, left behind by the march of Western progress. This collage alone offers us a startling sense of the multiple meanings and perhaps multiple narratives that characterize Liu's sense of herself in relation to her country of origin and, in the end, to her mother, her relation of origin.³

As with the many of the swatches and objects in early collage, we are left to consider where the cut-out figure comes from -- importantly, there are no citations here. Like Milner's free drawings, Liu's digital story through its silences illustrates the insistence and significance of what may be expressed but perhaps cannot be known.

Finding and creating objects

This tension between self-expression and self-knowledge suggests an understanding of the self and of representation that is implicated in Freud's notion of "free association" as "an occurrence where the drive plays with and may destroy the representations it seeks" (Britzman 2006, 22). Clearly, Milner herself was experimenting with this psychoanalytic technique in the guise of the "free drawing." While free association is most importantly a technique of therapy, Deborah Britzman suggests that it might also describe "any form of practice, including our own pedagogical ones, that

requires a faith in narrative, the faith that words create forms of life" (Britzman 2006, 27). At the same time, "free association reveals the trouble with language" and indeed all attempts to represent or narrate experience. The technique of free association points to the ways in which our attempts to narrate experience are simultaneously the path to self-knowledge and a resistance to it – and it is precisely this conflict which makes free association useful as a therapeutic technique. Britzman writes:

we are closest to the difference that is the unconscious when we notice its displacement, when we are not listening, when we say the opposite of what we mean, when we turn language inside out, when our grammar collapses under the weight of our desire, and when we have no regard for staying on the topic. We are closest to our unconscious when it can be witnessed by another, when the Other puts us on notice, gives us back our conclusions so that we can redo them again (Britzman 2006, 39).

In thinking about Milner's free drawings and the digital storytelling of the women and girls I work with, I want to suggest that these modes of self-expression might similarly offer a space for representing to the Other the ambivalence and contradiction that can characterize the interminable process of relating our inner reality and the external world (Winnicott 1971).

Put another way, in addition to the complex meanings made in these stories, there is the important question of what we are using the digital story to do. Alice Pitt suggests that we consider curricular experiences and objects, not primarily in terms of their content, "but rather as a method for observing how we experience ourselves in the world" (Pitt 2003, 89). Following Pitt's lead, we might ask: what is the use of the digital story? What do we use the digital story to do? How do the dynamics of self-representation within the digital story allow us to observe our experience in the world? What can we

learn from the contradictions, multiplications, silences and ambivalences that characterize our attempts at storytelling?

We might think of the experimentation of free association or free-drawing (or digital editing, for that matter) in terms of D.W. Winnicott's (1989) notions of 'play' – a potential space or intermediate area of experiencing that is free from compliance, whether the behavioural compliance demanded by the external world or the instinctual compulsion that characterizes inner life. Indeed, Winnicott's notion of play offers an articulation of freedom or free experience that is at the heart of the techniques articulated by both Freud and Milner – one might say that play is a space of free association for the child and that, broadly understood, some of what characterizes free association in the analytic setting also characterizes the intermediate area of experience, play's equivalent in adulthood.

Winnicott describes the intermediate area of experience as a potential space, instantiated by transitional objects and phenomena, in which the individual can work through the conflicts that characterize her relationship between inner life and external reality. Winnicott writes that the transitional object, often in the guise of a well-loved teddy bear or blanket, is what we see of "the infant's journey from the purely subjective to objectivity...of this journey of progress toward experiencing" (Winnicott 1989, 6). The intermediate area of experience posed by the transitional object "is necessary for the initiation of a relationship between the child and the world" (13). Once this relationship is initiated, the task of relating inner and outer reality continues to be difficult throughout our lives and intermediate areas of experience, or transitional phenomena, continue to

ease the strain of working through these difficult relations, perhaps even making them worth working through.

As Milner (1993) suggests, this intermediate area is as necessary to the aesthetic and epistemological journeys of the artist, scientist and learner as it is to the developing infant. Throughout our lives, we turn to art and intellectual pursuits as potential spaces, as holding environments, as sites of creative illusion, which allow us to remake our relation to external reality, interminably. Where the psychical subject of object relations theory is concerned, there is no predictable progression toward integration or wholeness. Instead, there are moments of integration as we experience the illusionment, disillusionment, and re-illusionment that characterize creative living and allow us to recognize ourselves as subjects in relation to others.

In this sense, it is not so much what we know that matters, or whether our attempts to represent the self in fact represent something knowable, but that we find spaces in which to risk expressing anything at all.

The parent makes an agreement with the baby, Winnicott says, not to force differentiation between primary creativity and objective perception of the transitional object by never asking “did you conceive of this or was it presented to you from without” (Winnicott 1989, 12)? This allows for a neutral area of experience in which the child gets to have the illusion that external reality corresponds to her own capacity to create. In the same way, we might understand the digital story not primarily in terms of its accuracy or authenticity in representing experience, but as an intermediate area of experience in which the story we tell can contain both what we know and what we imagine. Put another way, we might understand the digital story as a space in which the storyteller risks their

connection to the world by both finding and creating useful objects – in this sense, it is up to the researcher never to ask “is this the truth, or did you make it up?”

As an intermediate area of experience or transitional space, the digital story may allow us the experiences of finding and creating objects without the demand to distinguish between them. More importantly, as researchers, in our engagement with and interpretation of these stories, we can resist seeing them simply as transparent representations of a subject’s experience or life and instead try to bear witness to the ways in which they are also testaments to the unknowability of the self and the (im)possibilities of self-representation.

Alongside the tensions between what we express and what we know, there is another tension between the necessity, indeed the compulsion, to tell stories and the insufficiency of the story itself – the impossibility of ever telling the whole story. Indeed, these impossibilities similarly apply to the research story I tell here. For even as the complexities of the digital stories might open up the possibility for representing the not quite fully representable complexities of the self to the Other, as that Other – the researcher and viewer – I must acknowledge that my own investments and resistances are inevitably also (re)presented in my own incomplete readings of the stories.

While the storyteller can never tell the whole story or perhaps even the true story of herself, I am convinced that the act of telling *one* story remains powerful, often transformative, and fundamentally helpful. Indeed, it is only in telling one story that we can go on to tell another, and another, and another, and in the telling work through the complexities of being our selves in a world that is not us. As in free association, wherein “words fail in so many ways, even as they may urge us along to notice just that”

(Britzman 2006, 27), it is precisely the impossibility of storytelling – the incoherencies and ambivalences – that offers us the possibility of a space where we can work through complex experiences, both found and created.

Notes

¹ The research upon which this paper is based was generously funded by the Social Science and Humanities Research Council of Canada and the Canadian Council on Learning.

² All the names of participants have been changed to protect their identities.

³ It may come as no great surprise that, as is the case with the three discussed here, a large number of the digital stories made in all workshops, across contexts and locations, are in some way about the storyteller's relation to her mother or father.

Works Cited

- Barthes, R. (1981) *Camera Lucida: Reflections on Photography* (New York, Hill and Wang).
- Britzman, D. (2006) *Novel Education: Psychoanalytic Studies of Learning and Not Learning* (New York, Peter Lang).
- Burgess, J. (2006) Hearing ordinary voices: Cultural studies, vernacular creativity and digital storytelling, *Continuum: Journal of Media & Cultural Studies*, 20(2), 201-214.
- Elkins, J. (1999) *The Domain of Images* (Ithaca, Cornell University Press).
- Gough, N. (2003) Thinking Globally in Environmental Education: Implications for Internationalizing Curriculum Inquiry, in: W.F. Pinar (Ed) *International Handbook of Curriculum Research* (Mahwah, NJ, Lawrence Erlbaum and Associates), 53-72.
- Greene, M. (1995) *Releasing the Imagination: Essays on Education, the Arts, and Social Change* (San Francisco, Jossey-Bass Publishers).
- Hull, G.A. & M.-L. Katz (2006) Crafting an agentive self: Case studies of digital storytelling, *Research in the Teaching of English*, 41(1), 43-81.
- Hull, G.A. & M.E. Nelson (2005) Locating the semiotic power of multimodality, *Written Communication*, 22(2), 224-261.
- Lambert, J. (2002) *Digital Storytelling: Capturing Lives, Creating Community* (Berkeley, CA, Digital Diner Press).
- Landow, G. (2000) Hypertext as collage-writing, in: P. Lunenfeld (Ed) *The Digital Dialectic: New Essays on New Media* (Cambridge, MA, The MIT Press), 150-171.
- Laplanche, J. & J.-B. Pontalis (1974) *The Language of Psycho-Analysis*, D. Nicholson-Smith (Trans) (New York, W.W. Norton & Company).
- Lemke, J.L. (1998) Metamedia literacy: Transforming meanings and media, in: R.D. Kieffer (Ed) *Handbook of Literacy and Technology: Transformations in a Post-Typographic World* (Mahwah, NJ, Lawrence Erlbaum Associates), 283-302.
- Milner, M. (1993) The role of illusion in symbol formation, in: P.L. Rudnytsky (Ed) *Transitional Objects and Potential Spaces: Literary Uses of D.W. Winnicott* (New York, Columbia University Press).

----- (1971) *On Not Being Able to Paint* (Oxford, Heinemann Educational Publishers).

Packer, R. & K. Jordan (2001) *Multimedia: From Wagner to Virtual Reality* (New York, W.W. Norton & Co).

Phillips, A. (2007) What can you know? *London Review of Books*, 29(8).

Pitt, A.J. (2003) *The Play of the Personal: Psychoanalytic Narratives of Feminist Education* (New York, Peter Lang).

Winnicott, D.W. (1989) *Playing and Reality* (New York, Routledge).