Living (Ek)statically: Educating-within-place and the Ecological Imagination

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This paper explores the concept of *educating-within-place*, existentially derived through a series of immediate and direct experiences within several old growth forests in southern Ontario, and how this might inform notions of the *ecological imagination*. Our ruminations are guided by several ongoing research endeavours, some existential, others empirical. We take pause in order to examine what we have been doing in the field of Canadian curriculum studies whilst grasping towards a broadened perspective of teacher educating. To theoretically frame this pursuit we draw upon the notion of Ekstasis in order to engage in a pedagogy that considers possibilities through the senses and sensibilities of teacher candidates. In doing so we examine ways of being that move beyond the technocratic and cultivate a *living curriculum*.

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Our contribution to the curricular notion of educating-within-place happens in the field of teacher education. We, the authors, products of primary, secondary and tertiary education, presently teach and conduct research within the university setting, where we learn alongside a future generation of teachers. One of our concerns is the larger phenomenon of *enframing*; the curtailing effect technology has on the way beings and entities *are,* as they increasingly come to be revealed in aggressive and challenging ways (Karrow & Kentel, 2005). Deeply concerned about the increasing tendency of faculties of education, where complex human and nonhuman phenomena are simplistically reduced to *cause* and *effect* relationships, we interrogate this reduction within our pedagogy. That is, in our response, we challenge the status quo by creating opportunities for becoming teachers to engage with one another in ways that disrupt the technocratic and provoke ecological imaginings. For us, this involves providing opportunities for our students (henceforth "co-learners") to engage with the "natural" world (i.e. that which grows and flourishes without human intervention) about them, ecologically as an alternative or extension of the usual theoretical position they may encounter in their post-secondary education. We enter this conversation cautiously as we are aware that our co-learners are the creators of possibility in any contrived learning arrangement and our intentions may not be in harmony with their responses or engagement. With that in mind in the following section we delineate a course of educating-within-place that fosters the ecological imagination, a living curriculum.

Educating-within-place and the Ecological Imagination: A Living Curriculum

Educating-within-place is a concept we first discovered through our individual research efforts, although we did not identify it as such at the time (Karrow, 2006; Kentel, 2003). This common interest helped forge a

research collaboration over the past several years. The concept of educating-within-place was further corroborated through a joint research project with teacher candidates (Karrow & Kentel, 2005; Kentel & Karrow, 2007), which examined mystery through the sensing body. Our shared journey provided teacher candidates with direct and participatory learning experiences through opportunities to engage poetically (Leggo, 2005) with the "natural" world. It was our contention that poetic engagements with the natural world would foster the ecological imagination. Hence, our understanding and *way* of educating-within-place is linked with the ecological.

To further our understanding of the ecological imagination we draw upon scholars in the field of imaginative education and environmental education who are engaging in similar investigations. Sean Blenkinsop (2006) is seeking greater philosophical clarity around the notion of the *ecological imagination*. As well, Mitchell (2004) is examining the ecological imagination [*eco-imaginal*] and its service to community identity and land conservation through participatory art projects thereby broadening a sense of ecosophy or philosophy of ecological equilibrium (Naess, 1989). Whilst David Jardine has written extensively on the matter (see Jardine, 1998; Jardine, Friesen, & Clifford, 2006), few others have explicitly acknowledged the *ecological imagination* particularly in the field (narrowly defined) of education. Because of this we encounter a certain theoretical lack in addressing our pedagogical concern with the technocratic. It is at this juncture we are drawn to *Jardine's (1998) notion of ek-static educating:*

> Education, at its heart, cannot be taught in the stasis that such a tendency requires and desires in the end. Rather, education is ek-static, a movement beyond what already is, a reaching out to the new life around us in a way that keeps open the possibility, "that people of this precious Earth … may live". (Jardine, 1998, p. 73)

As a response to the challenge set forth by Jardine we look deeper at the idea of ekstasis and the ways it might intersect with educating-within-place and ecological imagining. This pursuit is profoundly linked to our concern with the technocratic or what we might call static education.

To be static is to be inert, to remain in a fixed position. Relatedly, *stasis*, according to Oxford, is a state in which there is neither motion nor development, often resulting from opposing forces balancing each other and can also be understood as a state in which there is little or no change in a species over a long period of time. As teacher educators we encounter a pedagogical inertia, so to speak, through the ministerial and institutional constraints imposed through a compressed teacher education program. We wonder about this very condition (stasis) in teacher education and whilst overcome by seemingly meaningless documents and tasks we look to possibilities for a more engaged pedagogy or the *ekstatic* within a prescribed and ostensibly rigid system. In resisting to conform to the intellectual blinding (Dewey 1916/1966; Doll, 2006), we find ourselves confronted with, our response is akin to Smitherman's (2005) concept of "bounded infinity". Our way of engaging within the boundaries imposed upon us, as Smitherman suggests, is to consider the infinite possibilities within the constraints and to become creative with them; namely, to become ekstatic. In our quest to deepen our understanding of ekstatic educating, we consider what Fox (1983) refers to as the capacity to "move beyond what already is" and "a reaching out to the new life around us in a way that keeps open the possibility" (p. 9) which we find useful in furthering our thinking, pedagogy, and the living curriculum we might experience with our co-learners.

An essential feature of educating-within-place is ekstatic educating the phenomenon of educating that occurs within a place. "Educating-within-place" appears hyphenated in an effort to convey a sense of

ongoingness, intimacy, imbeddedness, the active, inevitable, evocation of the possible. We hedge against using the word "education" as a noun as if something has already occurred or is "static" opting instead for "educating" as a verb, in an effort to underscore its cyclical nature. Recalling Fox (1983) who expresses a sense of the dynamism of educating, our use of language, in this way, may seem strange and peculiar, however, it is not without precedence. Speaking of the unusual character of Heidegger's language, of some influence on us, Abram (1997) notes Heidegger "is trying to avoid the use of nouns, of nominative forms that would freeze the temporal flux" (p. 212). Thus following Heidegger's lead we elect to speak about educating and transforming rather than the more temporal fixation of education and transformation.

Our view of curriculum may be seen in the same light. Curriculum, derived from the Latin *currere* "to run", Old French *corant* and the Greek *khouros* meaning "running," is characterized as a noun in the English language despite its roots. We are describing curriculum as a living, moving, evolving, transforming experience open to possibilities. In contrast, curriculum within a modern frame of reference is an effective instrument in decontextualizing learning. Curriculum for us is a living entity relocated within the place of its origin. Rather than some abstracted program of study delivered through time in some abstracted space, curriculum is the reassertion of learning within place, that is educating-within-place.

Our curricular approach to place, being and educating, unified through educating-within-place, is somewhat different from the more broadly construed movement of *place-based education* we have previously aligned ourselves with (Kentel & Karrow, 2007). Although we agree these constructs share similar motivation; namely, reconnecting humans with their world in ways softening subject/object binary relationships, we are transforming the way we talk about it. Educating-within-place is

the conceptual structure reflecting the continual, ongoing, intermingling and complex phenomenon between place, being, and educating. It is not something *acted* upon a place, rather, it is something that occurs *within* place. It is a living curriculum (cf. Aoki, 1993 "lived curriculum"). While we are borrowing from the influential curriculum theorist Ted Aoki, the living curriculum, for us has a twofold sense because we perceive it to be both living (running, moving) and concerned with the living (being and beings). Thus, our way of educating-within-place is somewhat distinct in that the ecological imagination is considered from the perspective of becoming a teacher, moreover, an ekstatic teacher. It is this merger of suppositions that leads us to examine more closely the theory of ekstasis.

Theoretical Frame: Ekstasis

We draw upon Sartre's (1956) notion of Ekstasis as a theoretical framework to deepen our understanding of what it could mean to be a teacher. In its capitalized form Ekstasis represents the underlying principle informing the possibility implied through ekstasis. Recall ekstasis in the lower case and hyphenate form is what Fox (1983) and Jardine (1998) refer to as a "movement beyond what is." For our purposes here, Ekstasis is the name of Sartre's theory that provides for ekstasis; in this context, pedagogical and curricular possibility. While Ekstasis names the noun (theory), ekstasis names the verb (the possibility provided by the theory).

The theory of Ekstasis is complex and profound. Ekstasis is a theory of consciousness (Sartre, 1956). Before examining its parts and fully appreciating Sartre's contribution to the discussion we need to examine the relationship, as he saw it, between *being* and *nothingness*.

To begin with, Sartre coined the term néantir (nihilate) to delineate that consciousness exists as consciousness by making a nothingness. To nihilate is to encase with a shell of non-being. In order to understand

non-being we must consider what being is. According to Sartre, "Being is. Being is in-itself. Being is what it is" (p. 29). He further describes Being in three modes. *Being-in-itself* as non-conscious being which is "never anything but what it is" (p. 29). *Being-for-itself* is "being what it is not and not being what it is" (p. 28). It is the nihilation of Being-in-itself (non-conscious being) through consciously standing out of Being by knowing what it is not. *Being-for-others* "involves a perpetual conflict as each For-itself seeks to recover its own Being by directly or indirectly making an object out of the other" (p. 800). In sum, Being-in-itself is what is, Being-for-itself is a conscious standing out from Being, and Being-for-others is a recovery of Being in which the Self exists outside for others.

In general, the project of Ekstasis or a "standing out from" (derived from the Greek roots ek "out" and stasis "stand") calls one to consider the possibility to *not be* what is and *to be* what it is not. This is useful for disrupting who we are being, the stasis of being a technocratic teacher. Sartre characterizes Ekstasis in three *successive* ekstases culminating in consciousness, or as he observes where the Being-for-itself nihilates Being-in-itself, the standing out from itself, in turn realizing the Self for-the-other:

> 1) Temporality. The For-itself nihilates the In-itself (to which in one sense it still belongs) in the three dimensions of past, present, and future (the three temporal ekstases).
> 2) Reflection. The For-itself tries to adopt an external point of view on itself.
> 3) Being-for-others. The For-itself discovers that it has a Self for-the-other, a Self which it is, without ever being able to know or get hold of it.
> (Sartre, 1956, p. 802; translator H. Barnes' summary)

We find Sartre's successive ekstases—Temporality, Reflection, and Being-for-others—useful in thinking about teacher education. In employing Sartre's theory we begin to interrogate the question that we

consider to be fundamental, "What is teacher?" For our purposes, we specifically consider the technocratic teacher with whom we find ourselves accustomed.

In the first succession of Ekstasis—*Temporality*—the For-itself, nihilates the In-itself (technocratic teacher) in the temporal dimensions of past, present, and future. It should be emphasized that nihilation is infused throughout the three temporal dimensions. Beginning with the past, the *Past* is the technocratic teacher. The question we ask here is, "What is *not being* a technocratic teacher?" However, before responding, we consider first what a technocratic teacher is. In our modern context of teacher education, teachers are increasingly viewed as technical beings—*causes* to *effect*. From our experiences as teacher educators, the facticity (quality or condition of being) of teacher education is that we are immersed in a technocratic system where becoming a teacher, in a requisite sense (obtaining a teaching certificate), is a swift ends-to-means process. Returning to the question, "What is *not being* a technocratic teacher?" Sartre might suggest we stop being the technocratic teachers we have always been. There is a moment of recognition about the nature of our being technocratic, and along with that a refusal to continue this way of being. In other words, the *Past* is momentarily suspended. The past is who we are "without being able to live it" (Sartre, 1956, p. 173). The *Present* is now able to consider, "What is *being* what a technocratic teacher *is not*?" Part of our potential response to this is being responsive, transforming, and fluid; however, what significantly informs this alternate way of being is the *intuitive*. Being intuitive in the sense we honour and acknowledge what *we* feel—our inklings, suspicions, and premonitions. There is the deliberate and conscious refusal to bend to the external pressures of enframing, which essentialize and externalize the being of a technocratic teacher. Notice the continual and ongoing process of nihilation where present ways of being refuse or abate past ones. The *Future* according to Sartre, holds together the past proposition of self—

What is *not being* a technocratic teacher? *with* the present proposition of self—What *is being* what a technocratic teacher is not? In doing so, possibilities for the For-itself are considered. "The Future is the determining being which the For-itself has to be beyond being. There is a Future because the For-itself *has to be* its being instead of simply being it" (Sartre, 1956, p. 182). It is the co-mingling of these two propositions that brings forth ekstasis—something beyond what is. Namely, the possibility provided by Sartre's theory of Ekstasis and what we have been alluding to as ekstatic educating.

The second succession of Ekstasis—*Reflection*—requires us to take an external view of oneself as teacher. We seek to not be technocratic or succumb to what we consider a menial education whilst aware of a certain lack. Thus, whenever we reflect upon our technocratic selves, another way of being comes to mind and yet another escapes us; we are always being/not being technocratic and being/not being intuitive while having to be ekstatic. Hence the ekstatic teacher is a multiplicity of being unable to fully escape the technocratic or unite with it.

The third succession of Ekstasis—*Being-for-others*—is the plurality and unity of ourselves as teacher. In not being what we are and being what we are not, we uncover a Self for-the-Other whereby we encounter an incomprehensible ungraspable being. Here we are in conflict in our attempt to recover our own Being while making an object out of the Other. We are attempting to be intuitive, yet even in being intuitive we are being technocratic. When enacting ourselves as ekstatic educators we are transforming the technocratic towards the intuitive. *Being for-others* is the very reason we aspire to be beyond, to become ekstatic. In educating, our being is always in relation to the Other. From an ecological perspective Others are humans, animals, plants, all living things in the world in which we live.

This long and detailed discussion of Ekstasis provides the theoretical grounding with which to make sense of several sets of data collected

during a course we shared with our co-learners, who were invited to explore the relationship between place, being, and educating, what we refer to as educating-within-place. The capitalized and parenthesized (Ek)static educating denoted in our title and henceforth in this paper indicates the conflation of Ekstasis (the theory) and ekstasis (the moving beyond) realized in the living curriculum of educating-within-place. With this understanding we now turn our attention to the research methodology drawn on for examining what we consider to be (Ek)static educating.

Methods

Within a teacher education course focused upon environmental science we were striving to provide opportunities for our co-learners to reconnect with their places, and in doing so re-establish a sense of personal being. For us, this is what *not being* a technocratic teacher is. In other words, the prevailing condition is a sense of being that is completely displaced—a technocratic and nomadic being reductively instrumentalized. While on an outdoor excursion, our co-learners were prompted to take a simple natural object, i.e., leaf, rock, plant or animal and focus their attention upon it and describe, using their senses, all the details of that object that first come to conscious attention. As well, they were asked to consider their horizon of experience, how they came to know the natural object (their predominating or default interpretive framework), what was mysterious about it, and how it first garnered their attention. In a way, this process mimics Ekstasis. Learners engage in a "standing out"; a phenomenological stance. Furthermore, co-learners were invited to photograph, script, draw, collage, dance, film, paint, construct, write and poeticize their encounters and subsequent reflections on a particular phenomenon from their encounter(s) in the 'natural' environment which became part of our data set.

In terms of our research methodology, we are employing a version of *interpretive inquiry*. As we engage with it, interpretive inquiry is a composite of methods including *phenomenology* (Merleau-Ponty, 1968), *hermeneutics* (Gadamer, 1984; Heidegger, 1962), *existentialism* (Sartre, 1956), and *ordinary language* (Wittgenstein, 1963). The work is phenomenological in the way in which we invited our co-learners to encounter and describe in utmost detail, using their senses various natural phenomena as they first became aware of these; a dawn of consciousness so to speak. The backdrop to this activity is of course our concern about what it means to be a teacher. We provided a space for teacher candidates and ourselves to interrogate the technocratic teacher by considering relationships between place and being something other. In our analysis of the data; however, we rely more on the interpretive than the descriptive. We present our co-learners descriptions of natural phenomena, and then engage in etymological explorations, poetic encounters, and ordinary language analysis interpreted through the lens of Sartre's theory of Ekstasis. In this process we contend that meaning is not found within the language rather, meaning can be pursued through the use of language (Wittgenstein, 1963; Kentel, 1993). The method in which we attempt to understand and provoke deep learning is neither pure nor unpure. It remains open to interpretation and reinterpretation and we enter analysis cognizant that we indeed may not uncover a definitive reading (Gadamer, 1984); the fullness of understanding may escape us.

(Un)Earthings

The responses from our co-learners fell under three categories: waterscapes, plants, and natural elements. In turn, they described their sensory encounters with these phenomena in story, poetry, collage, paintings, dance, and drawings. They made connections between the

natural world and life experience with little pedagogical intervention. Among the most salient moments were those instances in which they linked life stories (some from their childhoods) with the experiences encountered in group and solo outings in natural settings.

Many responses were made available to us. The following presentations and discussions are a small sample of the profundity and engagement of three participants presented here under the pseudonyms Anne, Natalie, and Celine, In an effort to keep our work focused while allowing for detailed analysis, we have begun to engage with these responses in our own way of transforming the way we experience living curricula. In the same way we invited our co-learners to encounter phenomena and respond through various means, we too play with language and poetics in our quest to understand differently and live (Ek)statically.

Euphoria

The natural object of Anne's fascination was an old uprooted tree in a remote area near her hometown. While her descriptions of the tree evoke strong bodily memories, it is her presentation that evokes elements of ekstasis. In her exploration of *Dendrochronology*, she revisits her descriptions and interprets them through the composition of a transcript poem (see Figure 1):

> there's this one tree …
> it's being uprooted …
> it's still there and it's all by itself …
> it was growing at one point … and (now) it's roots [are]
> coming out …
> … they're all so different for every tree … even if you're
> looking at the same species …

it's so different for every tree … similar to, I guess
people…
… but a tree is never just a tree …
they're always changing …
because of humans …
because they're just growing …
because there was a lightning storm and it got hit …
(because) … the leaves (are) changing
… there's always something new to look at …
… there's always something different about a tree …
I (would) just like to be a tree and to never be cut down
And to be able to develop into this limitless thing …
To get to see the changes happening around you
… they go from nothing to really something …
You can plant a tree before the day you're born
And never see it grow all the way (to see it's full potential)
And you're going to die before that tree's ever finished
doing what it's doing

"Dendrochronology," a compound derivative of the Greek words *khronos* meaning time and *dendron* meaning tree—*tree time*. Nested within the "rings of time" are salient references to ekstasis. While not a neat and tidy recapitulation of ekstasis the work is surprisingly evocative and rich.

To begin, Anne seems to be drawn to the tree's uprootedness. Heidegger (1962) refers to the capturing of attention as a moment of consciousness, the gap between the present and the presencing of the present. In most of our everyday living, we are completely unaware of the things surrounding us. It is not until something captures our attention, that is, when something breaks, is unusual, or stands out for some other reason, are we truly aware of the thing; in Anne's case the

uprooted tree. What is now available to our consciousness (presencing of the present) is so, in a way it was not previously when it was present.

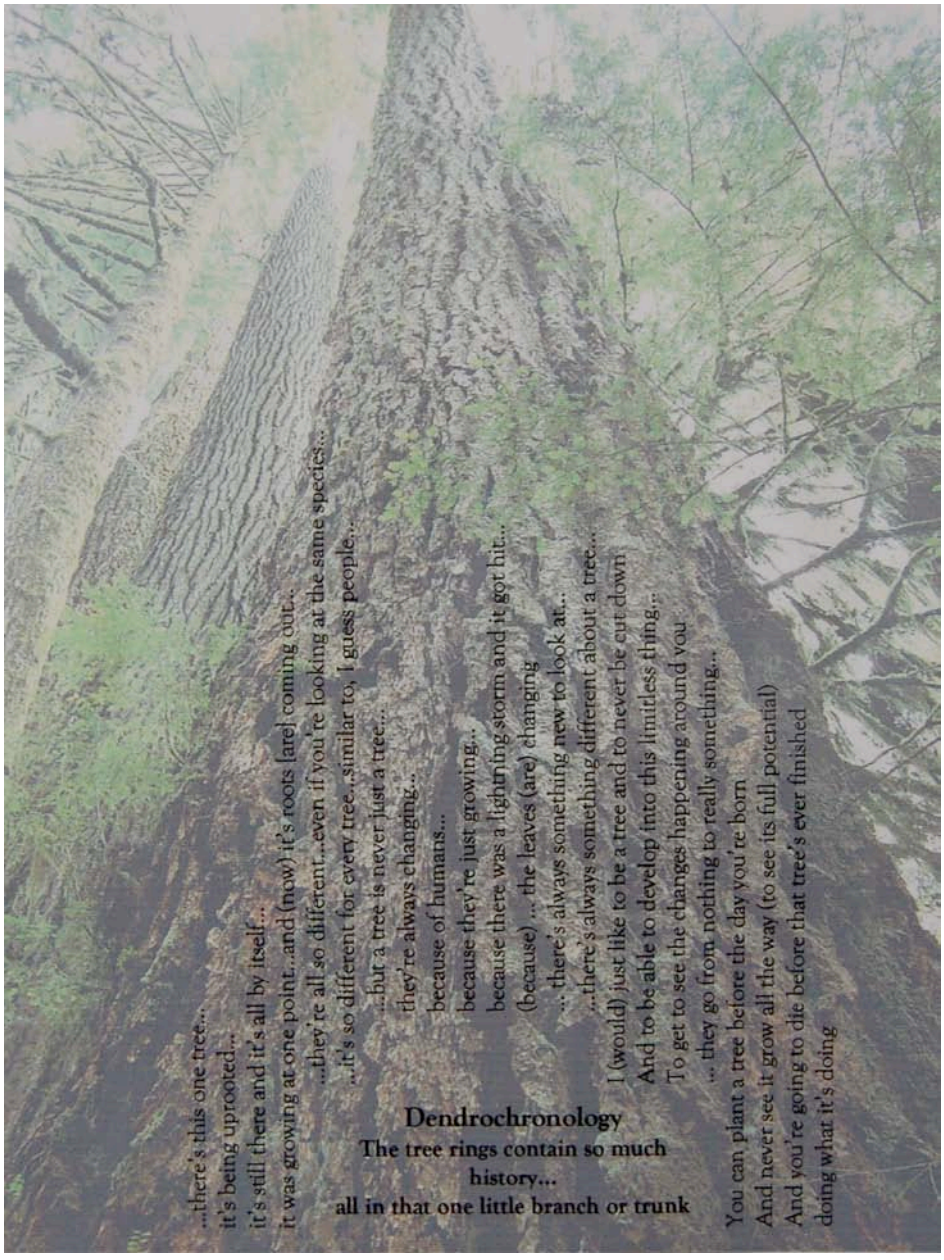

Figure 1. Dendrochronology

When it was present, it was so in a way that we were completely unaware of it. Of course, it *is* there, but was not available to our consciousness. This is akin to Sartre's temporal succession in that Being-in-itself becomes aware of Itself for the first time. In doing so, being suspends itself, invoking the past temporal dimension, while entertaining the present temporal dimension by *not being*, or what Sartre might refer to as Being-for-itself (I am *aware* of the tree. So I too have the potential to be *aware* of my being a teacher). Although Anne does not speak directly about teaching, we wonder if she has created a receptivity to consider this, perhaps more explicitly at another time.

Anne further adds, that each tree has a root system that is distinct, "They're all so different for every tree . . . even if you're looking at the same species . . . It's so different for every tree . . . similar to, I guess people." The analogy is powerful, again evoking elements of Ekstasis where the present dimension of Being-for-itself morphs into a future Being-for-others. When Being-for-others, we create a distinct being in relation to the other. Anne's awareness heightens her capacity to observe this in the uprooted tree. The key is that she *is* aware that the tree's being evolves in ways that make it distinct from other individuals of the same species let alone other species. Of course there is an essential difference behind the mechanism here. While the tree's distinct being is the result of genetics, for humans, it is Sartre's brand of existentialism, or successive ekstases that trump genetics.

Toward the end of Anne's poem, she hints at the capacity of the tree's being to

change
grow
to be *something new*
a limitless thing
from *nothing to something*
it's full potential
[n]ever finished what it's doing

In recognizing the capacity of the tree, in an ecological sense, Anne hints at the essence of ekstasis itself—the potential to stand out—possibility. The tree, as she suggests, is perpetually growing yet reveals it temporality with each dendrochronological ring. "A tree is never just a tree" Anne quips. Perhaps a teacher is never just a teacher, we counter. Although Anne's work never explicitly mentions teaching, or questions the nature of teacher, she nurtures important capacities to examine larger pedagogical issues in the future. Key capacities such as receptivity and imagination are stimulated. When future opportunities to consider the nature of teaching present themselves, these essential capacities, having already being conditioned, might easily be summoned.

Be-neath

Natalie explores the contrasting characteristics of trees and recalls some memories from her childhood to make sense of her affinity. What drew Natalie's attention to the forest was its silence.

> *For almost 27 years I lived a short walk from the Humber Arboretum. I remember going on countless hikes there with my family, feeding chickadees, walking in the forest, and hugging trees. Throughout my adolescence, we had a family tradition of taking a walk to the Arboretum every Sunday all year round … I was playing the role of a poacher in a game called Wolf Prowl. There I was, hiding behind a tree in the snow-covered forest. The air was crisp and still. It was so quiet; there was a sacred quality about it.*

For Natalie trees within a forest provoke:

- *A sense of wonder…*
- *A sense of grounding, being rooted to the earth and the world around us*
- *A sense of peace*

The forest, she continues, *"is where I do my best thinking, where I take refuge from the constant demands of daily life"*. How worrisome that daily life is something we need to escape from; as though we can be separated from it. The forest seems to cause Natalie to pause, to regain a sense of composure, awareness, perhaps a degree of attention comparable to being conscious. The forest is the catalyst that rips her attention from Being-for-itself, requiring her to question what it means to be, and in doing so realise Being-for-itself. The struggle to *not be* what it is she has been confronts her, as she suggests almost painfully.

Natalie further responds with a series of photographs and adjectives, which illustrate the opposing characteristics of trees (see Figure 2).

Figure 2. Strong and Fragile

Through her visual and lyrical exploration she interrogates the meaning of her place in the world and the connections of trees to life. Much can be said about the depth of understanding unearthed in Natalie's way of inquiry. She poignantly summarizes it in the following way:

> *Coming from a mature neighbourhood, I took for granted the abundance of trees around us. Now that I live in a new subdivision, I have noticed a real disconnect between my life and the outside world. Who we are is marked by a series of contrasts. At times we can be strong and unyielding. Other times we are fragile and flexible. Much of our true nature, our identity, is not visible and is hidden underneath the surface.*

The absence of trees and forests and the near silence they demand gathers Natalie's attention. She hints at, perhaps astutely recognizes, Sartre's essence of ekstasis by considering how much of a tree is below/beneath the ground. The tree's infinite possibilities metaphorically hearken Sartre's successions of ekstasis. Of interest, she also appears to tacitly recognize an ancient understanding of nature, what the ancient Greeks referred to as *physis*. Within the capacity of physis is a dual structure. An object, such as a tree, exhibits the propensity to be revealed (that which appears above ground, e.g. tree trunk, limbs, etc.), yet, while appearing, always maintains its possibility to be concealed (e.g. roots). Natalie seems to recognize the importance of maintaining such possibility. She indicates, "Much of our *true nature, our identity, is not visible and is hidden underneath the surface".*

Attentiveness

Celine articulates her affinity for curly things and her fascination with vines in her reflections. She uses her visual and kinesthetic artistic abilities to express her ideas (see Figures 3 & 4):

> *When I was painting it I could see the light shine like how the light was hitting it more than you notice when you're actually just looking at something like passing by and I painted it from the picture I told you that right but just how the light hits it and grabs it … It kind of makes it seem like it connects with stuff*

> *around it not just some random vine… it's almost like a spotlight though… it just kind of called out to me …*

Figure 3. The Vine

Celine speaks about how the vine makes her feel and the ways in which this was expressed through her painting. And she dances. Weaving like the vine recursively returning to her starting point. Observing with anticipation we long for a change in pattern, some sort of adjustment or closure. It never comes. She incessantly meanders and revisits her origin, her birthplace: the earth (See Figure 4).

In this instance we are reminded of the recursiveness of human understanding. Doll (2008) might refer to this as a "curriculum of richness" (p. 8) due to its indeterminacy and disequilibrium. The hermeneutic circle of understanding is cyclical; it coils and recoils each time we are understanding differently … if understanding at all (Gadamer, 1984). It is curious how Celine connects the vine to aspects of her being and the way she desires to be. It is as though she is bordering

Figure 4. Video still from "a sense of place and being" (View at: http://www.motionquest.com/vinesy.mov ; Belle and Sebastian, 2002, Music used with permission)

on the third temporal dimension of Ekstasis. The fusing of her present and future self. The anticipated cadence never arrives, yet is perpetually arriving. Being a teacher cannot be considered without the notion of becoming a teacher. One is continually becoming and recreating becoming. In being we are; in becoming we are happening.

Through her vine infused metaphor Celine has brought the notion of becoming to the fore. She calls her performance a "stop motion short" and in doing so provokes us to consider whether being is always part of becoming and whether becoming is embedded within being. In her arrival and non-arrival she is both being and becoming attuned to the other. We wonder if Celine even knows the depth of what she knows, the (Ek)static current running through her reaching beyond the possibilities.

Cadence

Euphoria, *Be-neath*, and *Attentiveness* are a segue to understanding (Ek)static educating. Whilst we meander to and fro from the pedagogical realities we are bounded by, to a place where ecological imagination is fecundated, we are cautiously expectant of engaging in transforming teacher education. This will require deepened understanding of ekstases and the complexities of being and becoming a teacher.

Educating-within-place provides a conceptual framework to engage in a living curricular relationship with place and being. The sustaining qualities of a connection between place and being revitalize who we are as human beings and our relationships with the world and earth. This framework has also been helpful in illuminating what is understood to be the ecological imagination.

Over the years, we have sought greater critical awareness about the nature of teaching, for ourselves, and ultimately our co-learners. We continue to question *stasis* in teacher education and acknowledge our desire to move toward the (Ek)static. The bodies situated within walls, the privileging of mind, the emphasis on the instrumental, and the absence of imagination within the institution of higher education can create the impression of the insurmountable. Yet through mere suspension of *stasis* and the attunement of the sensing body our co-learners have repeatedly revealed to us what is possible—the promise. They have thoughtfully and existentially considered what it means to be other than what they have been, thus enabled to receive ekstasis. We continue to be awed by their simple yet significant uses of the senses and evidence of depth of understanding expressed through language, images, and other aesthetic art forms. Ultimately, such receptivity and imagination will equip them well to question prevailing notions of teaching, what we refer to as technocratic teaching. In truth we may have only caused a stir, yet our co-learners compel us to think otherwise. We

have within our consciousness the capacity to nihilate or suspend the technocratic, become attuned to the intuitive, and experience and enact the (Ek)static.

The varied and creative responses of our co-learners indicate for us the ways in which educational experiences directed toward developing the ecological imagination might be enlightening in developing a sense of place and being. Implicit in this experience is the desire to question the nature of teaching that tends to be presented as the norm and persistently reinforced in various ways. As educators, we too must stand out from our own pedagogy in order to "move beyond" ourselves, or move at all. The living curriculum is indeed "shared" where Being-for-others comes into play.

Sartre's notion of Ekstasis has provided us with a powerful antidote to envision just what is possible in *being* teacher educators and the ways in which natural places and a sense of beingness might cultivate the ecological imagination. In engaging in a living curriculum we may have also planted the germinal seed of ekstasis. Drawing on Ekstasis also allows us to consider the constraining limitations imposed by the character and habits of our institutions and to disrupt being and becoming overly technocratic, to contemplate *being* what teacher educators are not, and in Being-for-others, hold each together in the creation of a new synthesis of being. For us, this new synthesis of Being-for-others might involve introducing Sartre's Ekstasis to our teacher candidates as a way to critique the status quo, while allowing them to create phenomenological opportunity. In future work, we envision ourselves drawing more explicit attention to the (Ek)static to think along with our co-learners about the nature of teaching.

In ectasia a part of the body swells or dilates. This widening or broadening is what we hope for teacher education; that the illusion of stasis might become motion-filled, the stagnant mobilized, and the dormant lively. Our co-learners have given us this hope and afforded us

pedagogical opportunities to see, think, and feel differently. Within a milieu of pedagogical reciprocity they have shared in transforming our existence as educators and researchers. In times where we have been gasping for air from the suffocating walls that encompass university education, they have taught us to breathe again, to inhale the atmosphere of possibility, and to live hopeful lives as teacher educators. For this we remain truly grateful.

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