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Research Statement

My research agenda explores the surplus value of archives, by focusing on how they continually get pulled into new events. This work challenges current conceptions about archives as stable foundations, whether this involves the growing archive of conventional qualitative research or the expanding archive of problematic curricula. My research asks how the fields of qualitative research and curriculum studies might experiment with these problematic archives to bend them toward socially just ends.

My first book project, *A Troubling Inheritance: Experimenting with Problematic Curricula* (contract with Rowman and Littlefield: Lexington Books), explores what it might mean for curriculum studies to engage with problematic curricula, codified curricula that perpetuates social inequities. While the field of curriculum studies exercises limited influence in large-scale curriculum development, teachers and lay audiences grapple with these curricula every day. Specifically, this book uses arts-based educational research methods with E. D. Hirsch's *The New Dictionary of Cultural Literacy* to repurpose problematic curricula for social justice ends. I discovered that Hirsch's problematic curricular project, if deployed in particular ways, can actually foreground conversations about white supremacy and settler colonialism. In conclusion, this book merges decades of curriculum studies work focused on understanding how curriculum works with an experimental approach for engaging with its troubling inheritance.

In my dissertation, "Becoming Otherwise: A Speculative Ethnography of Anarchival Events," I studied how people and things interacted with archives. Specifically, using ethnographic methods and arts-based educational research, I examined the Harriet Tubman memorial in Harlem, Facebook, and a group dedicated to reading generative texts. I discovered that events rippled through these archives. For example, a pink hat appeared on Harriet Tubman, claiming the icon for mainstream feminism, a controversial move that generated critical dialogue about interlocking systems of oppression. Events like this affected what the archive did at any given moment. I conclude that the way archives come together affects what they do.

My research intervenes into enduring debates about how qualitative researchers and curriculum scholars relate to archives. However, rather than finished products to dismiss or obey, my research demonstrates how events today continue to affect what these archives might yet become. This approach renders the archive a work in progress, opening space for teachers, scholars, and researchers to rework problematic archives to create a more just world.

My paper, "Radical Edits" (*The International Journal of Qualitative Studies in Education*, 2021) addresses how qualitative researchers relate to archives in the context of post-qualitative research by turning to an artist's engagement with problematic narratives in newspapers. Another paper, "A Troubling Inheritance" (*Journal of Curriculum and Pedagogy*, accepted) brings together the anarchive and assemblage art to rethink how teachers and curriculum studies relates to problematic curricula. I am also co-authoring a chapter in a book on writing in qualitative research, accepted for publication at Routledge. Finally, I am developing a traveling exhibit that addresses the dilemmas raised by the increasing desire to archive the radical contributions of the previous generation of scholars in curriculum studies, a manuscript that will be submitted to the *Journal of Curriculum Theorizing*. At AERA in 2021, I presented a paper on fictocriticism at the Qualitative Research special interest group, which is now a manuscript in development. For AERA 2020, I organized a panel for the Arts-based Educational Research special interest group that returned to Rhoda Kellogg's archive of children's art, using it as a springboard for meditations on arts-based methods. I plan to submit this text to the *Journal of Curriculum and Pedagogy* and develop it into a book project in the future. In 2021, I presented "Unsettling Silence" at the Bergamo curriculum conference, a paper that brings

fictocriticism into deliberations over the archiving of a particular scholar's work in curriculum studies.

My second project combines my dissertation with my work at the Center for Technology and School Change by focusing on the conceptual confusion around STEM. Few in the field of STEM operate with the same understanding of STEM. Many consider this confusion to be a problem for STEM education because it gets in the way when developing research instruments like surveys. Of course, measuring teacher conceptualizations of STEM over time can be complicated by this conceptual confusion and the reliance on buzzwords in surveys and interviews. I will use visual methods to study teacher sense-making around STEM. Specifically, I will have teachers generate a photograph based on what STEM means to them in order to study changes in their sense of the concept through photo-elicitation interviews. In October 2022, I will submit a proposal to NSF DRK-12 for an exploratory grant, which will involve working with three different schools, each with teams of teachers engaged in ongoing, situated professional development and curriculum design for STEM. The research design will merge general qualitative research methods with visual research methods to follow changing conceptualizations through the photography of teachers. Using conceptual confusion as an affordance, this project employs visual arts to understand how teacher's conceptualizations of STEM change over time.

While my research engages with debates about how to relate to problematic archives in qualitative research and curriculum studies, it contributes to scholarly conversations about the ethics of what an archive might yet become. As archives seep into all aspects of life, my research reinforces the importance of experimenting with troubling inheritances to maintain an ethical relationship with what these archives might become.