

Journal of the American Association for the Advancement of Curriculum Studies

Currere as Poetic Inquiry

Wanying Wang

St. John's University

Abstract

Ng-A-Fook (2015) addresses an important gap in contemporary curriculum studies—understanding scholars as poets and acknowledging the potential of the poetic in education, which offers a framework for doing curriculum work at the intersection of the arts, social theory, and curriculum theories. Associating being poetic with the unconscious, Doll (2017) argues that this poetic reality can be illuminated through myth, literary text, and dreams, pointing to psychic reality, what she terms as poetic rather than scientific, hidden in the unconscious. Informed by Gulick's (1981) idea of archetypal experience, I argue that *currere* reveals poetic reality – the unconscious dimension in one's experience, orienting toward one's interiority – "the felt intrinsic value" (Gulick, 1981, p. 252). This article consists of two sections. In the first, I argue that the poetic reality—the unconscious—can be revealed through archetypes such as images or motifs in myth, literary text, even through "daily experience." And in the second, I explain how my autobiography guided by *currere* validates this poetic reality in two ways: first, autobiography captures the archetypal experience from which one attends to "the felt intrinsic value"; second, autobiography expresses the archetypal pattern and motif, as shown in my autobiography in which I illustrate how my experience is structured by the two key concepts in Chinese culture *yin* and *yang*—an inherited Chinese cultural pattern and theme. Therefore, *currere*, I posit, reveals the unconscious dimension of one's experience – a poetic reality.

Key words: *Currere*, Poetic Inquiry, Unconscious, Archetypal Experience

Ng-A-Fook (2015) addresses a major fissure in contemporary curriculum studies—understanding scholars as poets and acknowledging the potential of the poetic in education, which offers a framework for doing curriculum work at the intersection of the arts, social theory, and curriculum theories. Associating being poetic with the unconscious, Doll (2017) argues that this poetic reality can be illuminated through myth, literary text, and dreams, pointing to psychic reality, what she terms as poetic rather than scientific, hidden in the unconscious. Informed by Gulick's (1981) idea of archetypal experience, I argue that *currere* reveals “poetic reality” —the unconscious dimension in one's experience, orienting toward one's interiority —“the intrinsic felt value” (Gulick, 1981, p. 252). As argued by Doll (2017), the work of the curriculum theorist should “tap this intense current within, that which courses through the inner person, that which electrifies or gives life to a person's energy source” (p. 49). Such an enlivening current within resides in one's felt-ness—one's subjectivity. Thus, poetic inquiry of *currere* reveals the unconscious dimension of one's experience, allowing one to enact one's subjectivity, toward a realm of “unaware presence” —the unconscious, through myth, literature and daily experience.

This article consists of two sections. In the first, I argue that the poetic reality — unconscious—can be revealed through archetypes such as images or motifs in myth, literary text, even through “daily experience.” And in the second, I explain how my autobiography guided by *currere* validates this poetic reality in two ways: first, autobiography captures the archetypal experience from which one attends to “the felt intrinsic value” (Gulick, 1981, p. 252); second, autobiography expresses the archetypal pattern and motif, as shown in my autobiography in which I illustrate how my experience is structured by the two key concepts in Chinese culture *yin* and *yang*—an inherited Chinese cultural pattern and theme. Therefore, *currere*, I posit, reveals the unconscious dimension of one's experience – a poetic reality.

Revealing the unconsciousness

Jung (2014) distinguishes between personal unconscious and collective unconscious. Personal unconsciousness refers to the lost memories, painful ideas that are suppressed or denied, and subliminal perceptions that are not robust enough to reach consciousness; whereas collective unconscious refers to the inherited part of the human psyche, the “psychological outline and process of what Jung defines as archetypes” (Stein, 2006, p. 159) underlying the personal unconscious, which draw on a collection of experience accessible to all humans through history. The archetypes are, for Jung (2014), typical modes of expression surfacing from this collective layer, and they are fundamental psychic patterns common to all humans into which personal experiences are constructed, the innate human psyche. It “thus constitutes a common psychic substrate of a suprapersonal nature which is present in every one of us” (Jung, 1969, p.

3). Within the wholeness of archetypes, one engages in the process of individualization recognizing one's innermost uniqueness (Schlamm, 2014). Jung explicates that certain symbols have manifested again and again throughout history in mythology, religion, fairy tales, alchemical texts, and so on. The examples of archetype Jung discusses involve universal, inherited ideas, patterns of thought, symbols, and images.

Hence, for Jung, the collective unconscious are archetypes (Mayes, 2020). Archetype is beyond our conscious mind. "We can neither primordially remember nor transcendently intuit the true scope and full impact of the archetype" (p. 7), Mayes (2020) asserts. Further, he elaborates the reason:

Archetypes bracket the possibilities of our consciousness from just before that misty prehistoric threshold where the first truly and uniquely human thought arose, and they go to just beyond that indescribable height where the most sublime reaches of mystical communion with the Divine breaks free of the orbit of human thought and language and disappears into the inexpressible rapture of the saint. (p. 7)

Archetypes thus, Mayes (2020) stresses, "precede and transcend cognition" (p. 7), lying beyond "our current epistemological limitations" (Mayes, 2020, p. 7). Therefore, how can we access archetypes? Mayes (2020) points out, "we can never experience archetype directly" (p. 7). They present themselves to us", he argues, "in the secondary, mediated form of archetypal symbols" (p. 6). "These symbols...from the core of the archetype, are formations that specially encode the meaning of the archetype as symbols" (p. 6), as elaborated by Mayes (2020).

Hence, we may have access to archetypes through the "suggestive, multivalent, and intuitive power of symbols" (Mayes, 2020, p. 7). As posited by Semetsky and Delpech-Ramey (2012), the unconscious archetype expresses itself through the archetypal symbols (contents) that act as "symbolic transformers capable of making themselves (the unconscious contents) manifest at the level of conscious awareness" (p. 71), the work of which is echoed by Jung.

As "an idea that corresponds to the highest intuition of the conscious mind" (Jung, 1978, p. 30, as cited in Mayes, 2020), the archetypal symbols "encode major issues and themes in our life-narratives in such a way that those narratives are infused with the indirect power of the archetype but not overwhelmed by it" (Mayes, 2020, p. 8); in addition to the archetypal symbols, the archetypal narrative-structures reflect "overarching patterns and unfolding processes over the course of our lives" (p. 8). Being not directly knowable, Mayes (2020) suggests that archetypal symbols are found in dreams, creative, imaginative processes and symptoms: "Together, archetypal symbols and archetypal narrative structures — basically available to us as they inform dreams, creative processes and products, fantasies, and psychological symptomatology — offer potent yet subtle symbolic and narrational means of examining one's present life

narrative to make it more complete and creative, clearer and more powerful" (p. 8). For Jung (2014), archetypal symbols, as symbolic transformers, which goes beyond what rational thinking is solely capable of providing, exist in myth, folk tales, and other religious texts as discussed previously.

In a similar vein, Doll (2017) sees this archetypal pattern in myth and literature and affirms their educational significance. In her book *Mythopoetics of Currere*, Doll explores the mythopoetical nature of *currere*, in which she frames *currere* as "imaginative and mythopoetic journeying between inner and outer world" (Casemore, 2019, p. 3), to reveal the unconscious dimension of experience, the primordial self, enacted through reading/teaching literary text and myth. Deeply engaging with myth and literary texts makes a venture into the symbolic terrain, sanctioning one to "unearth one's own foundational images" (Doll, 2017, p. xvi), the images that eventually lead one to one's interiority.

In her journey of *currere*, Doll (2017) invites us into mythopoetic inquiry that illuminates the "interiority" (p. 96), somewhere one feels entangled with and strives toward. For her, literature and myth help find in images and metaphors—"the basic givens of psychic life" (p. xvi) in which figures in literature becomes allegorical and symbolic. Hence, "feelings thought to be central get routed," "peripheral imaginings begin to take root," and "one learns about living, about mistakes, and about being coerced by cultural demands" (Doll, 2017, p. 48, as cited in Casemore, 2019). The feeling, imagination and knowledge point us to a world lack of articulation, a world that pertains to a psychic reality, a world of emerging thresholds leading one to the poetic—the unconscious. Thus, for Doll, one is able through literature "to grasp more coherently the world" (p. 48) in which feeling, thinking and imagining, rational and non-rational, systematic and non-systematic, multiple mode of thought and feeling, are co-mingling. Casemore (2019), then, points out that "the mythopoetics of *currere* recovers interiority, to enliven the coursing within, and to help us find the thread of life in the other inner side of things" (p. 13). Approaching to this interiority and "tapping" the coursing within provokes our inner world, rendering our grasp of the poetic realm in oneself that is more primitive and authentic, while being temporally and spatially unattached. It is otherworldly. As a result, "The literatures I teach always teach me, prod me to think more deeply, appreciating the complications that come when givens are overturned." (Doll, 2017, p. 129).

To make it explicit, Doll (2017) argues that "the work of the curriculum theorist should tap this intense current within, that which courses through the inner person, that which electrifies or gives life to a person's energy source" (p. 49). This is to approach the core of oneself, innermost part of a person. It is to see archetypally, to understand the archetypal nature in the narratives—that is, our experience narrated in literature. For Doll (2017), literature, fiction and myth are archetypal, to help find the thread of life in the other inner side of things—the thread "made available to consciousness through

dreams, associations, and imaginative thought” (Casemore, 2019, p. 1); seeing archetypally is, thus, educationally significant. Teachers are to read “poetic reality” rooted in “archetypes,” uncovering the unconscious at the personal and collective level. Both Doll and Jung seem to contend that it is through the integration of the unconscious that we might be able to make sense of archetypal nature of our experience, orienting us to the primitive, most inner self.

However, can we find or have access to archetypal symbols through our experience, for example, personal daily experience? Maybe we can access them through our “archetypal experience,” the concept proposed by Gulick (1981). This archetypal experience realizes the deep-situatedness in our particular experience—the archetypal nature, from which we learn and contemplate (Semetsky and Delpech-Ramey (2012).

Referencing James Hillman and Naomi Goldenberg’s work, acknowledging some experiences are archetypal in their impact leaving “their imprint on our value structure and dispositions” (p. 238), Gulick proposes the idea of archetypal experience, through which we may have access to these archetypal symbols or themes. The adjectival form, archetypal, as argued by Gulick (1981), seems to be “more helpful in illuminating experience than the noun form, archetype” (p. 239).

He first examines the Hillman’s concept of archetype. For Hillman (1997), archetypes are “the deepest patterns of psychic functioning, the roots of the soul governing the perspectives we have of ourselves and the world” (p. xiii, as cited in Gulick, 1981). “Hillman’s idea of consciousness of archetypal ideas,” thus, as pointed out by Gulick (1981), seems to be “elicited by experiences” (p. 245), and acknowledges our existence in the world is shaped by their influence (Gulick, 1981). But by pointing out that Hillman’s archetypal ideas do not diverge in definition dramatically from their Jungian origin, Gulick confirms that, quoting Jung (1969), they are essentially still the constructional dominants of the psyche in general.

Referencing the use of adjective archetypal in Naomi Goldenberg’s work, Gulick allows us to notice the importance of the move from archetype to archetypal:

Archetypal refer to those psychic images which are particularly important. The adjective archetypal would be a word for the process of valuing an image, dream or fantasy. Any image that moves us deeply and spurs us to reflection can thus be an archetypal image. We do not need Jungian dictionaries or esoteric encyclopedias of ancient myth to tell us what the archetypes are. This philosophical move of changing archetype to archetypal is a landmark in Jungian theory. It begins to rise above the petty reification-deification of Jungian terms and leads us to see the actual psychological processes and viewpoints to which the terms refer” (Goldenberg, 1979, as cited in Gulick, 1981, p. 245).

In comparison to Hillman's definition of archetypal, Gulick (1981) further points out that Goldenberg's concept of archetypal involves experiences such as "falling in love, winning a race, or suffering deeply through no fault of one's own" (p. 246). While acknowledging that images, dreams and vision being powerful sources of insight, however, Gulick (1981) argues that the types of experience defined by Goldenberg seem too narrow: archetypal not only involve images, "but also experiences in general" (p. 246). At the same time, Gulick (1981) also notices that Goldenberg's specification of archetypal image may "move us deeply and spur us to reflection" (p. 246). For him, it is "a step in the direction of greater precision" (p. 246), a precision toward what archetypal really means. Thus, for Gulick, Goldenberg's definition "remain[s] more closely tied to the Jungian perspective than is required by her insight into the potential uses of 'archetypal' rather than 'archetype.'" (p. 246). Thus, "Archetypal experiences are to be understood as those great experiences of life which call for and inspire revision in the psychic or social realms. Archetypal experiences are the springs out of which archetypes and deeply significant memories flow" (Gulick, 1981, p. 246-247). For Gulick, the concept of archetypal experience tends to be more able to capture certain significant psychic experience in one's life; or as he asked: "Is there not some way to deal with significant psychic experiences other than reducing them to the terms of an omniscient psychological theory?" (p. 243)

Gulick (1981) further describes the characteristics of archetypal experiences: "...they are emotionally charged, unexpected occurrences manifesting authority and intrinsic value and luring us toward creative new thought" (p. 250). He further summarizes the patterns of archetypal experiences in terms of their cognitive fecundity and their emotional/dispositional impact as shown below.

For Gulick (1981), archetypal experience might be "often difficult to express linguistically," however, it makes us "feel ourselves groping for the metaphors, images, and theories that capture the experienced sense of significance" (p. 249). Consequently, the experience acts as "a lure for thought" (p. 249). This experience seems to go beyond the grasp of language, allowing people to search for, to explore, to look for language or pattern to express the inner chaos triggered by various experience.

Gulick (1981) describes this archetypal experience can boil down to "felt intrinsic value" that will "become integrated into the hierarchy of criteria, values, and goals which determines a person's basic outlook on life" (p. 252) — a deep-down value system that has enduring effect on one's life. Gulick (1981) further elaborates how this felt value can work through and in oneself:

Gradually, after repeated recollection and examination, however, the details lose their power to rekindle the original emotional reaction. As the fullness of the experience fades, its abstract power to influence future action can often be more clearly noticed. That is, its archetypal generality gains at the expense of its

experiential particularity. Many details of the originating event may even fade completely from memory, but the felt intrinsic value of the experience--its emotional lesson--will become integrated into the hierarchy of criteria, values, and goals which determine a person's basic outlook on life. (p. 251-252)

This felt intrinsic value is the “abstract power” to influence future action, the unforgettable trace of the experience, through which one can see or understand clearly what matters to oneself, what triggers oneself, emotionally and cognitively, and how one positions oneself to others, or the world. As a result, the general abstract—the archetypal nature—achieves concrete content and shape in a single event embodied in our daily experience. With this power, “an archetypal experience tends to restructure our psyches and provide visions of pleasure or pain which act as channels for our life energies” (Gulick, 1981, p. 252). As “a felt value” instead of “a thought value,” Gulick (1981) argues that the archetypal experience may be “eventually incorporated into ongoing patterns of life - whether in memory, reflection, or ritualization - the original, deeply impressed feeling-tone remains the ultimate reference point in terms of which later expressions of the event's significance are authentically measured” (p. 252). Therefore, the felt intrinsic value dwells in our psyche unconsciously, connecting us to a multitude of upcoming experiences. It affirms itself when we feel resonated. Such resonance yields expanded formations, an ontological expansion that offers more insights while reaching toward our interiority again and again (Wang, 2020; 2024).

This felt intrinsic value makes experience archetypal. This felt intrinsic value might be equated with what those archetypal images, symbols or motifs are committed to conveying or expressing—certain values or themes including peace, love, respect, sense of belong and so on. They are the abstract archetypal generality articulated and embodied in the individual's experience with various forms and daily focus, which may traverse across different realms, and have appeared constantly across variations of experiences as common patterns. To put it simply, every significant experience counts, through which one can always learn. “It is the archetypal symbolism that presents us with those inner unconscious meanings that, while being outside of the conscious thought, are nonetheless ‘located’ within our embodied experiences, in which the archetypal patterns are embedded” (Semetsky & Delpech-Ramey, 2012, p. 72). When elicited or inspired by our experience, we begin to learn from our experience, grasping what is deeply embedded in our particular experience—the archetypal nature. The better our understanding of the reality of the archetypes which lies at the other side of our life, the more we can participate in this reality that fathoms the archetypes' infinity and timelessness (Semetsky and Delpech-Ramey, 2012). While being aware of archetype as the unconscious structure, archetypal experience refers to the felt, lived reality.

However, for Gulick (1981), it may not be possible to separate the cognitive element from this felt intrinsic value. As discussed previously, it is “emotional lesson” in

Gulick's word, therefore, eventually, this emotional lesson leads to certain "cognitive thinking," or it has been accompanying with cognitive thinking. It might be more appropriate to combine the two aspects; cognitive and emotional since the human being engages in the two states simultaneously. Maybe it is called soul: "a complex interpenetration of feeling and intellect" (Musil, 1990, p. 10). "Such interpenetration of mind and emotion is materialized in flesh, enacted in state of being" (p. 207)—what Pinar (2015) calls worldliness.

***Currere* as a poetic inquiry**

The idea of *currere*, as discussed by Pinar (1975; 2012), emphasizes how one can learn from one's past experiences. Drawing on one's educational experience, *currere* examines manifest and latent meaning, conscious and unconscious content of language (Pinar et al, 1995). In this regard, Grumet (1976) writes that *currere* "is what the individual does with the curriculum, his active reconstruction of his passage through its social, intellectual, physical structures" (p. 111). This inner and psychical passage exists invisibly, however operative in its own way, pointing to a poetic reality. In the following, I will illustrate how *currere* (autobiography) renders poetic quality of reality.

First, *currere* captures the archetypal experience from which one attends to the felt intrinsic value. It describes experiences of stuckness, a felt existence through which one approaches one's interiority. Such a "stuckness" is "how we are implicated in our desires for an enactment of, as well as in our fears and revulsions toward, those identities and practices that exceed the norm" (Miller, 2005, p. 223). Emotionally and intellectually tangled, this inner psychical complication shows that one moves in-between, permanently and continuously, between desire and fear, between feeling and thought. To feel is to enter this lived experience, to expand, to live this "spawning moment," the growing, however fleeting moment that has sustained me, thereafter, transforming me. The lived connection invites "the felt intrinsic value" to appear, which is embedded in various events, in one's life, attaining its content in-the-moment. I felt the intrinsic value of mine, for it sent message to me, a message that can only be felt first, described in a personal way. The felt value exists as unconscious-coming-to-conscious. The spawning moment brings the felt value onto surface. We want to study it and examine it to acquire "this knowledge to be of greatest worth to ourselves and others" (Strong-Wilson et al., 2019, pp. 10-11).

Resonance is the conveyance of feeling, emotionally and intellectually. For example, after one hears another's sad story, one may feel sympathetic as well as understand other's plight. The resonance is implicated in one's response. Why have different people have resonated in different ways, on different occasions? This resonance involves not only understanding the situation or contingencies presented in the story, but also about how one is implicated or involved in this understanding, how one tries to associate with one's situation, how one tries to find the common elements

embedded in their own life, how one's perspective participates in such an understanding, how one understand one's responses and again consequent thinking during the process of resonance, all of which seem to go beyond one's conscious thinking pointing toward something greater. This resonance dwells in one's prior experience, knowledge, epistemological stance, and so on, the result of which creates space for uncertainty. Something else, together with reason, works in such a situation. As argued by Snyder (1986), we can have knowledge where certainty is lacking. Conle (1996) asserts:

If a story is used as a sense-making tool, it leaves us myriad occasions for resonance. Associations can be made through its images, its mood, its moral associations, and more. If a list of propositions is presented to us, on the other hand, it leaves primarily possibilities for cognitive connections only. The resonance process is complex and covers a whole range of cognitive and non-cognitive elements. (pp. 313-314)

Resonance awakens one's wondering, which allows us to feel the unknow while reaching toward one's boundary, through one's own and other's allegorical story. Such a wondering is to bridge one with the unknown and unfamiliar. Pinnegar (2006) identifies wondering as by inviting and enabling "readers to reimagine the story being lived, connect the story to their own lived experience in schools [and] rethink research, schools, and lives" (p. 179). Through open-ended wondering, "the researcher holds the reader in a narrative space of inconclusivity" (p. 179). A Taoist sage in Chinese culture shows how dwelling in non-knowing can free us from the narrowness of our epistemologies, allowing alternative way of knowing (Levine, 2015). To wander in the cloud of unknowing and to rest in the ever-expanding zone is amazingly pleasant (*Zhuangzi*). Only by engaging with not-knowing, then, can we discover that which is hidden and reveals itself. It is similar to the essential quality of the poet posited by John Keats: "when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason..." (Cited in Levine, 2015). Autobiography, by the very nature, holds the reader in a space of inconclusivity, inviting multiple interpretations, multiple understandings, and ultimately breeds a thriving open space of inquiry.

The following is the story from *Zhuangzi* translated by *Lin Yutang* (1948), a very famous Chinese novelist:

Once upon a time, I, *Zhuangzi*, dreamt I was a butterfly, fluttering hither and thither, to all intents and purposes a butterfly. I was conscious only of my happiness as a butterfly, unaware that I was *Zhuangzi*. Soon I awakened, and there I was, veritably

myself again. Now I do not know whether I was then a man dreaming I was a butterfly, or whether I am now a butterfly, dreaming I am a man.

Through resonance and wondering, we approach the world.

Second, autobiography guided by *currere* demonstrates archetypal psychic patterns embedded in the unconscious. In my previous book entitled *Chinese Currere, Subjective Reconstruction and Attunement* (2020), I described how my autobiography is structured by *Yin and Yang* in Chinese culture. *Yin and Yang* in my autobiography is employed to illustrate how I have been moving between two extremes: being a teacher and a student, being a daughter and mother (thinking like my mother), and so on. *Yin and Yang* may also correspond to curriculum as lived and curriculum as planned (Aoki, 2005), the internal pursuit and external structure of curriculum, self and other, one's lost past, and over-preoccupied with the current, and so on. Autobiography compels me to bring this unconsciousness to consciousness, bringing my hidden side (*Yin*)—memories that I had suppressed—to the surface, during which I attend to my frustration, struggles, the ignored aspects of my life, through recalling my past experience and associating it with my present and future. As a consequence, my autobiography seems to surface the most deeply embedded part of self, the concealed self, understood as “new understanding,” structured by inherited cultural patterns, for example, *Yin and Yang*. This self to the past, to the collective culture, inevitably unsettles, then relocates myself in a way that I am deeply connected to something bigger and greater, the poetic world that was once veiled. The writing on *yin and yang*, initially as a summary of my autobiography, provides a structure for me to look at myself, and opens up a new possibility for me to present myself, as this focus leads me to pioneer into the unconscious that awaits “discovery”. This *yin and yang*—a traditional Chinese cultural pattern or motif have reverberated within me for so long. It is not only the abstract meaning but also a conveyance of feeling true and resonated in myself, maybe across space and time (from Chinese ancestors). As I move between the past and present, the self and the world, I constantly feel and contemplate, approaching to the innermost self, an unconscious self I have never thought of as myself, a struggled self who is psychologically arrested (Pinar, 1994).

Thus, being poetic is to move toward, then into the most inner experience, the most essential core of oneself, however, reconnecting with my cultural origin. This poetic call “hold our attention, call out to us, startle us, so we know our stories and the stories of others with renewed attentiveness” (Leggo, 2019, p. 67). It is both inward and outward, maybe inward first then outward, or vice versa, a process of constant reversal, for poetic world is never linear. One's experience is no longer one's own experience, also connecting to others, to the world in ways that one's experience bears something essential and meaningful to others. It can be understood allegorically and symbolically.

The character of “embeddedness” in one’s every experience shows itself metaphorically, from which one contemplates and extends. One come to see more of myself. Poetry can show us the way (Leggo, 2019). Autobiography guided by *currere* renders one a poetic life.

Conclusion and Discussion

Autobiography guided by *currere* describes both the rational and non-rational. As a didactic method oriented toward self-understanding, *currere* embraces the dismissal—reconfiguration—of the established system as it merges and expunges all reference nodal points. It stresses the simultaneity of language that must be exceeded, the intermittent disruptions in the continuity of discourse, the multiplicity of facets, times, and reference points layered above one another, which renders us a poetic reality that dissolves the gaps wrought by rationality, instrumentalism, and standardization. *Currere* co-mingles both the noticed and unnoticed, both the visible and the invisible, the heard and the silence, the existing and alternative, the subjective labor structured by sensitivity, thereby engaging in self-reconstruction and transformation endlessly.

References

- Casemore, B. (2019). Following the thread of life in Mary Aswell Doll’s: The mythopoetics of *Currere*. *Journal of the American Association for the Advancement of Curriculum Studies*, 13(2), 1-14.
- Conle, C. (1996). Resonance in preservice teacher inquiry. *American Educational Research Journal*, 33(2), 297-325.
- Doll, M. (2017). *The mythopoetics of currere: Memories, dreams, and literary texts as teaching avenues to self-study*. Routledge.
- Goldenberg, N. (1979). *Changing of the gods: Feminism and the end of tradition*. Beacon Press.
- Grumet, M. (1976). Existential and phenomenological foundations. In W. Pinar & M. Grumet (Eds.), *Toward a poor curriculum* (pp. 31–50). Kendall Hunt.
- Gulick, W. (1981). Archetypal experiences. *Sounding: An Interdisciplinary Journal*, 64(3), 237-266.
- Hillman, J. (1997). *Revisioning psychology*. Harper Perennial.
- Jung, C. (1969). Archetypes of the collective unconscious. (R. F. C. Hull, Trans.). In H. Read et al. (Eds.), *The collected works of C. G. Jung*. (Vol. 9). Princeton University Press. 1-86
- Jung, C. (2014). Archetypes of the collective unconscious. (R. F. C. Hull, Trans.). In H. Read et al. (Eds.), *The collected works of C. G. Jung: Complete digital edition* (Vol. 9).

Princeton University Press.

- Leggo, C. (2019). A Poem can: Poetic encounter. In R. L. Irwin, E. Hasebeludt, & A. Sinner (Eds.), *Storying the world: The contributions of Carl Leggo on language and poetry* (pp. 25-33). Routledge.
- Levine, S. (2015). The Tao of poiesis: Expressive arts therapy and Taoist philosophy. *Creative arts in education and therapy-eastern and western perspective*, 1(1), 15-25.
- Lin, Y. (1948). *The wisdom of Laotse: Translated, Edited and with an introduction and notes*. Modern Library.
- Mayes, C. (2020). *Archetype, culture, and the individual in education: The three pedagogical narratives*. Routledge.
- Musil, R. (1990). *Precision and soul*. B. Pike & D. S. Luft (Eds.), University of Chicago Press.
- Miller, J. L. (2005). *Sounds of silence breaking*. Peter Lang.
- Ng-A-Fook, N., Ibrahim, A., & Reis, G. (Eds.), (2015). *Provoking curriculum studies: Strong poetry and arts of the possible in education*. Routledge.
- Pinar, W. F. (1975). *Curriculum theorizing: The reconceptualists*. Graham Publishing.
- Pinar, W. (1994). *Autobiography, politics and sexuality: Essays in curriculum theory 1972-1992*. Peter Lang.
- Pinar, W. (2012). *What is curriculum theory?* Routledge.
- Pinar, W. (2015). *Education experience as lived: Knowledge, history, alterity: The selected works of William F. Pinar*. Routledge.
- Pinnegar, S. (2006). Afterword: Re-Narrating and Indwelling. In D. J. Clandinin et al. *Composing diverse identities: Narrative inquiries into the interwoven lives of children and teachers* (pp. 176-190). Routledge.
- Schlamm, L. (2014). Individuation. In D. A. Leeming (Ed.), *Encyclopedia of P, psychology and religion*. Springer, Boston, MA. <https://doi.org/10.1007/978-1-4614-6086-2329>
- Semetsky, I. & Delpech-Ramey, J. (2012). Jung's psychology and Deleuze's philosophy: The unconscious in learning. *Educational Philosophy and Theory*, 44(1), 69-81, DOI: 10.1111/j.1469-5812.2010.00670.
- Stein, M. (2006). *Principle of individuation: Toward the development of human consciousness*. Chiron Publications
- Strong-Wilson, T., Ehret, C., Lewkowich, D., & Chang-Kredl, S. (2019). *Provoking curriculum encounters across educational experience: New engagements with the curriculum theory archive*. Routledge.
- Snyder, D. (1986). Faith and reason in Locke's essay. *Journal of the History of Ideas*, 47(2), 197-213.
- Wang, W. (2024). *Currere as punctuated manifestation*. *Currere and Praxis*, 1(1), 43-52.
- Wang, W. (2020). *Chinese currere, subjective reconstruction and attunement: When calls my heart*. Palgrave Macmillan.