

## Knots of knowing-in-playing: Stories from violin lessons read diffractively through agential realism

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This feminist new materialist and posthuman PhD dissertation explores violin lessons in Norwegian schools of music and performing arts (SMPA). There is a rich literature drawing on interviews and surveys with SMPA leaders and teachers or analysis of policy documents. This inquiry contributes to a broader insight into music education practices of SMPA by taking interest in the stickers falling off the fingerboards of the violins, the spiders interrupting the lessons, and the students coming late and without violins. The question guiding the inquiry is *How are violin lessons enacted and what do they produce?*

The theoretical framework, agential realism (Barad, 2007), argues for the entanglement of knowing and being; for a performative worldview where the world is becoming through intra-actions; and for an understanding of agency as not aligned with human intentionality. Intra-views and observations with three teachers and their students, as well as diary entries and sheet music, are reworked into diffractive stories inspired by Haraway's (1992) concept of SF and of Sámi storytelling (Turi, 1910/2012).

Rather than generating answers to the question of how violin lessons are enacted and what they produce, the diffractive reading of stories through theories generated the concepts of *topological togetherness*, *tentacular and agentic violins*, and *differential becomings*. Building on these three concepts, I propose *knots of knowing-in-playing* as a useful way of engaging with the entanglements of material, discursive, and affective aspects of the enactments and productions of violin lessons.

The inquiry offers insight into the practices of SMPA. It also it serves as an example of the possibilities offered by feminist new materialist and posthuman theories in music education research. These theories might foster insight into how im/possibilities for becomings are created in the intersections of race, gender, and class. Thus, they might enable us to move towards the vision of an inclusive music education.

## References

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