

Interview with Joyce Goodman

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Professor Joyce Goodman is a powerhouse in scholarship on the history of education. On the faculty at The University of Winchester, she is perhaps known best for her scholarship on women and girls' education, but she also has written on educational cinematography and transnational education. Professor Goodman has served in many different capacities at the university and in her scholarly associations. At Winchester, she was Assistant Vice-Chancellor, Pro-Vice-Chancellor, Dean of the Faculty of Education, Health and Social Care, and Director of Research and Knowledge Transfer. She was also co-editor of the journal *History of Education*, president of the History of Education Society (UK), and secretary for the International Standing Conference on the History of Education (ISCHE). She is an honorary life member of ISCHE and an honorary member of Network 17 (Histories of Education) of the European Educational Research Association.

Professor Goodman's books include *Social Change in the History of British Education* (Routledge, 2008) with Gary McCulloch and William Richardson; *Women and Education: Major Themes in Education* (Routledge, 2011, four volumes) with Jane Martin; and *Girls' Secondary Education in the Western World* (Palgrave 2010/2014) with James Albisetti and Rebecca Rogers. Her new book projects focus on women and international intellectual cooperation and women and comparative education. Professor Goodman has also published numerous articles and book chapters.

We first met around seven years ago, when we both were invited to serve on the advisory board for the Albert M. Greenfield Digital Center for the History of Women's Education at Bryn Mawr College (USA). I have always marveled at Professor Goodman's intellectual dexterity, as well as her keen insight around theory, in which she effortlessly draws on seemingly disparate constructs to evince new and provocative findings in the history of education. Likewise, she embraces the power of technology to advance her scholarly agenda and to support peers and junior scholars. It was an honour to have this opportunity to interview her and learn

more about her scholarly trajectory as well as her view of the future of the history of gender in education.

1. The Interview

Christine Woysner (C.W.): You recently mentioned on Twitter that Carol Dyhouse's book, *Girls Growing up in Late Victorian and Edwardian England*, influenced you to research the history of girls' and women's education. Can you tell me more about these early years and how you came to be an historian of education?

Joyce Goodman (J.G.): I became a historian of education through a circuitous path, having first studied music. I started with piano lessons when I was six. In 1966, aged 16, I went to the Royal College of Music (RCM) in London as a Junior Exhibitioner. Whereas previously music history had seemed just to be factual information about composers, their lives, the chronological ordering of their compositions and about the instruments they orchestrated in their works, the woman who taught my music history class at the RCM brought music history to life. Looking back at the notes I took in her classes she adopted a cultural history approach that linked music history to the sounds of the music itself. She also gave us regular updates on the concerts she conducted at a time when to conduct an orchestra was unusual for a woman. Practising the piano for hours is also about regulating the body, and about dealing with emotion. At the RCM I studied the oboe in addition to the piano, and at school I also played the violin, cello and trumpet and later the harpsichord. So, I had to understand the technologies of instruments and their history, and also what sound a particular instrument might produce. Cultural history, the history of the body, of emotions, of technologies and of sound became key areas of my interest in history of education that I can trace to this formative interdisciplinary experience; and my youthful admiration for the woman music history teacher, who was also a female orchestra conductor, stayed with me.

At aged eleven I attended a girls' grammar school. Analysed retrospectively, I realised this was a highly gendered experience, although I didn't understand it in those terms at the time. Our school uniform included hats and gloves. We were not allowed shiny patent shoes because they might reflect our underwear and teachers walked down rows of kneeling girls to inspect the regulation lengths of our skirts. We had hideous (and modest) games kit and 'train prefects' patrolled at the train station to ensure that a girl didn't travel home from school in the same train compartment as a boy. But we were encouraged to attain academically and the number of Oxford or Cambridge entrants from our school was compared annually with the number of boys going to Oxbridge from the boys' grammar school. I came to understand some of the gendered elements of my schooling while living in the Netherlands during the 1970s and 1980s. My Dutch women friends, who had attended *huishuid* (household) schools, could make their own sewing patterns for beautiful children's clothes and were excellent cooks. My academic secondary schooling had different outcomes in view, but both the English and Dutch systems had relegated the domestic to the 'less able'. Teaching music in a Dutch secondary school where I was one of only two women on the staff, a colleague told me I had taken a job that was rightfully a man's. The only work my Surinamse friend could find was seasonal work in a shed

removing the tops of bulbs in preparation for their export. My bright bilingual son was reading in English fluently aged three but was thought to need 'special support' as a result of a culturally biased test. Many of the themes I have written about - gender, ethnicity, race, disability, imperialism, transnational lives - have their origin in these experiences, which began to make sense when I returned to the UK and embarked on a higher education degree. Reading texts like Sheila Rowbotham's *Women's Consciousness, Man's World* (Penguin, 1973) and the work of Marx, Bourdieu, and Gramsci provided a framework through which to understand aspects of my life, and I became fascinated by sociology.

Because I had already received a government grant to study music and teaching, I had to finance my undergraduate degree, which I did by teaching the piano in a girls' independent school. My undergraduate dissertation on the history of girls' education grew from a conversation in this school about a table. I asked if I could place the table next to the piano because I needed somewhere to put my notebook and spare music while I taught. But this prompted a conversation about where the table used to be placed. The upshot was no table by the piano. It went back to an earlier location. This linked in my mind to my reading on Weber's traditional authority and suggested a 'history' of the table; and it generated a question about how traditional authority was working in this school. Looking at the school's written history revealed that the career patterns of the teachers at the school (all women in the early days) were generally very long. When the school was founded in the 1870s, girls might attend from kindergarten, go to University and return as teachers, never really leaving the school. Their overlapping careers meant there was always someone to carry on the school's tradition from the day it opened to the time I was working there. And it was a very particular tradition. My undergraduate dissertation «Creating the professional lady» combined a framework from Bourdieu with insights from Carol Dyhouse's book, *Girls' Growing Up in Late Victorian and Edwardian Britain* (Routledge, 1981). But I still thought of myself as primarily interested in sociology.

I completed my undergraduate degree as a part-time mature student at Crewe and Alsager College of Education, which is now part of Manchester Metropolitan University. Crewe and Alsager offered me a full-time undergraduate place, but I didn't have the confidence at the time to accept it. Working later on a funded evaluation of the Elizabeth Nuffield Educational Fund which provides grants for women students in higher education, I realised that other women returners with children often felt the same lack of confidence. When I enquired about further study after gaining a first class honours degree, a supportive male tutor at Crewe and Alsager encouraged me to move to Manchester University, where I was awarded an exhibition for full-time master's study and then a funded ESRC studentship for a full-time PhD. My master's was officially in sociology of education (with modules on [male] theorists, gender, race and ethnicity) but my undergraduate dissertation had piqued my interest in history. At least half of my master's modules were in the history of education and my master's dissertation explored potential theoretical approaches for my PhD, which looked at women's role in the governance of girls' education between 1800 and 1860. By now I thought of myself as a historian of (women's) education.

When the Department of Politics and History at the University of Salford were looking for an hourly-paid tutor for their first undergraduate course in Women's

History, my PhD external examiner recommended me. At the same time, I also became a part-time hourly-paid tutor at Manchester University, devising courses on History of Women's Education and Sociology of Education for the part-time BA in Education and later also adding a master's module on Women's Studies as part-time tutor for the Open University. But I also continued school teaching part-time to pay my mortgage. When my son went to University I moved to my first full-time post in higher education as a senior lecturer at the University of Winchester, where I was responsible for introducing history of education, gender, race and ethnicity into the education studies programme, adding modules in these areas within teacher education, and teaching research-related modules on a range of master's programmes.

These various personal and rather eclectic experiences thread together in the topics that have interested me and in the approaches that I have adopted. The formative experience of the linkage of cultural history and how music 'sounds' has been particularly important in my interest in the relation between theoretical and conceptual perspectives and the practice of history. It has oriented me as a historian of education beyond 'what' questions about content to an interest in 'how' questions—both the relation of 'ways of seeing' with what is 'seen' which constitutes 'results' or 'objects' of research; and also to a more general process approach as a historian of education around how things 'become', not just what they are or have been. The recent special issue of *Women's History Review* I co-edited with Sue Anderson-Faithful, entitled *Turning and Twisting Histories of Women's Education*, reflects this approach.

C.W.: You maintain a website (www.joycegoodman.org.uk). Tell me more about how it came about and what you hope to accomplish through this medium. Also, you are rather active on the social media platform, Twitter. How do you see it serving your work? What are your thoughts about the possibilities of technology, in particular social media, for historians?

J.G.: I see social media as a useful means of communication with the potential to increase the readership of historians' work both within and beyond academia. I use Twitter solely as a professional gateway to keep up with new research and to follow conferences that I can't attend, but Twitter has to be used with care. I read people's profiles and look at their posts before deciding to follow them. I also monitor who follows me and mute or block followers with whom I don't want to be associated, or who post largely personal material. I email interesting posts to myself that I keep in a 'Twitter box' for future reference. For example, prior to responding to this question I emailed three posts to myself which link to different aspects of my research. One post about the sociology of absences resonated with some thoughts in an article that my colleague Sue Anderson-Faithful and I have written on 'matters of strategy' in histories of women's education for the special issue of *Women's History Review* that we edited recently. Histories of women's education have moved beyond recuperation and Sue and I touch on the relation of visibilities and invisibilities to power with reference to Shenila Khoja-Moolji's book *Forging the Ideal Educated Girl: The Production of Desirable Subjects in Muslim South Asia* (University of California Press, 2018). This morning's Twitter post alerted me to an area in sociology relating to this discussion that I will follow up. I also emailed myself a post about the French

writer, poet, philosopher and literary critic, Edouard Glissant from Martinique, whose 'poetics of relation' I had noticed in passing in Maria Tamboukou's work on women worker's education and I had thought looked interesting. And I emailed myself information about a new book on *Ottoman Children and Youth during World War 1* by Nazan Maksudyan, just published by Syracuse University Press, which has the potential to link to some aspects of my ongoing interest in Laura Dreyfus-Barney's educational work. I also signed up for alerts from *Cataloging & Classification Quarterly*, a journal where I might wish to place a future article.

The UK Research Excellence Framework requires UK researchers to demonstrate the reach and significance of their research outside academia and Twitter analytics provide a quick and easy way to show how far a post about one's own research travels. But I find it uncomfortable to tweet about my own work, despite recognising this (gendered) trait in the apologies that can be found at the start of many women's educational texts from the late eighteenth and early nineteenth century onwards. I do want to increase the readership for my work, however, and my website is part of this strategy. It is designed as a working space where I plan to blog about ongoing work and new projects with a general audience in mind.

C.W.: Your website has many provocative visuals. Can you tell me about the role visual sources play in your historical research and presentations/publications?

J.G.: I am very interested in the history of visibilities and visualities and in the technologies associated with how visibilities and invisibilities are entangled in notions like feminism, emancipation, nation, religion, etc. In *Beautiful Data: A History of Vision and Reason Since 1945* (Duke University Press, 2015) Orit Halpern writes of visibilities as apparatuses for producing evidence about bodies and subjects that can be constituted through the organisation of space (including the archive) and the presentation of statistics. And as Peter Verstraete discusses in his book, *In the Shadow of Disability: Reconnecting History, Identity and Politics* (Verlag Barbara Budrich, 2005) Foucault points to the importance of historians making visible what is so close to us and so intimately connected to us that we don't see it. School uniforms are a case in point. Images of girls in uniforms illustrate how school uniforms entangle in Foucault's notion of technologies of the self. While girls might appear to conform, the subtle details through which they customise their uniforms - turning the tops of skirts over to make them shorter than regulation length, for example - illustrates spaces for agency in ways that Stephanie Spencer writes about in «A Uniform Identity» (*History of Education* 36/2 (2007): 227-246). In «Historicising Girls' Material Cultures in Schools» (*Women's History Review*, ifirst) Inés Dussel also writes about how the visualities in which girls were inscribed were entangled with shifts in photographic styles and technologies. As Dussel argues, the history of material culture should not be seen as something distinct and separated from the history of the inscriptions and records with which we work as historians. Images are not just decorations to enliven texts.

I try to use visual images in PowerPoints for international conference presentations because the languages and technologies of images can cross borders in ways that provoke queries and comparisons even if the listener cannot follow the presentation - as I know personally from attending papers in languages where my grasp of the language of the presenter has been minimal.

C.W.: Sometimes I get frustrated by the way people perceive my research interests. They often see me as someone interested in parent-teacher relations, but I am not. My research focuses on civil society and the role of voluntary organizations in the history of education. I think none of us wants to be misrepresented, nor do we want to be perceived as narrowly focused. That said, how would you like people to see your work? Can you encapsulate it for us?

J.G.: I think of myself as a historian of women's education with an interest in how power relations of gender intersect with a range of aspects (internationalism, imperialism, disability, race, ethnicity, etc.) and with an interest in the role that methodologies and theories play into processes of power. But I recognise the danger of such labels, both personally and for the history of education itself. The history of women's education can easily be seen as something that women 'do'. So, I am hugely heartened when male colleagues also consider aspects of gender beyond masculinities. I have always admired Ian Grosvenor's article, '«There's No Place Like Home»: Education and the Making of National Identity,' *History of Education* 28/3 (2009): 235-50, for the way it weaves women into the general argument. I am also heartened when male scholars focus explicitly on aspects of women's education as with Bart Hellinckx, Frank Simon, and Marc Depaepe's survey of *The Forgotten Contribution of the Teaching Sisters: A Historiographical Essay on the Educational Work of Catholic Women Religious in the 19th and 20th Centuries* (Leuven University Press, 2009).

The thread in all my work from my PhD onwards has been the question of how women have exercised authority: so the question of gendered power. Following this question has taken me into a range of areas related to education, including the transnational, imperialism, comparative education, disability, sexuality, sound studies, etc. Although focussing on gendered power provokes questions rooted within political and social history, I have tended more recently to adopt cultural history approaches to unpack how gendered power relations operate and I quite often work on aspects that fall outside formal schooling. Because gendered power relations worked to exclude women as actors in the educational state for many years, women learned to exercise authority in organisations they established for women, for children, for the mission field, etc. Pursuing how ideas and people crossed borders generated my interest in empire, international organisations, and transnational approaches. I have also tried to decenter the European focus of my work through work on the Japanese comparative educationist Kasuya Yoshi, on the South Korean Kim Hawallan, who was president of the Korean Association of University Women, and on the investigations in North Korea for the Women's International Democratic Federation during the Korean War by the Belgian educator Germaine Hannevaart.

As well as running the risk of being pigeonholed as a historian of women's education following a range of areas of interest around one gendered theme risks the obverse: an overly expansionist approach along the lines of the critique of Lawrence Cremin in Sol Cohen's *Challenging Orthodoxies* (Peter Lang, 1999). If I were advising a 'younger' self about career prospects, I would suggest finding one clear area of fascination and becoming known for that before branching out.

C.W.: Where do you see the field headed? What work remains to be done in the field of women's and girls' educational history?

J.G.: In «Revolutionizing, Reforming, or Differentiating (Education) Research? Trend, Fad or Innovation: The Example of Feminist and Gender Research Agendas in the History of Education» (*IJHE* 8/2 [2018]: 65-74) Julie McLeod draws on insights from Sarah Ahmed, to ask not just what feminist and gender history are, or have been, or could, or should *be*, but what the constellations of ideas, concerns, and approaches *do* in and for histories of education now and what differences they continue to make. McLeod also ponders what the weave of re-assessments in feminist histories of education and the adding and jostling from multiple theoretical positions reveals about the narrativisation of history of education as a historical process. These are key questions for the field of women's and girls' education history and link to my long-standing interest in the relation between theoretical and conceptual perspectives and the practice of history. While there are certainly areas in histories of women's education that need more attention—particularly around histories of race, ethnicity, disability and their intersection with a range of power relations—McLeod's questions move beyond generating and piling up 'information' about women's educational history. They point up the importance for historians of education of 'how' questions rather than just 'what' questions, and to 'becoming' and its relation to 'being' and so move histories of women's education beyond identity politics without losing sight of questions of power.

In pursuing some of these questions I have become interested in experimenting with posthumanist approaches to histories of women's education. Posthumanism seeks to decenter the long-term focus in history on the individual human subject and orients the researcher to consider how human beings come into relation with one another and with non-human life to produce phenomena and particular purposes and effects in education. I was drawn to posthumanism initially through Rosi Braidotti's *The Posthuman* (Wiley, 2013) and Karen Barad's arguments in *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (Duke University Press, 2007). I find Barad's account of the entanglement of the human and the non-human and of how boundaries between the human and non-human are drawn compelling. Barad doesn't presume human and non-human bodies to be separate factors and domains of operation from the outset. Rather she sees them constituted through relations between elements of components. I am particularly interested in how Barad's account of agency might prove useful in rethinking histories of women's education, where questions of constraint and agency have constituted an important thread. For Barad, agency doesn't inhere in inter-actions between already established and separate entities but in what Barad terms intra-active entanglements through relations between elements of components. Barad sees agency as an enactment and not something someone has. She attributes agency to a complex network of human and nonhuman agents, and she argues that agency takes into account the fact that the forces at work on the materialization of bodies are not only social and the bodies produced are not all human. For Barad, the task of the researcher is to consider how constructions and intra-actions are not just about bodies (human and non-human), nor just about words, nor just about non-human material. Rather the researcher's task is to pursue how they link and connect and intra-act to produce subjectivities and performative enactments. Barad's approach impacts on understandings of time, space and matter and their relations (see the

discussion in Youngblood Jackson and Mazzei, *Thinking with Theory* (Routledge, 2012). It also resonates with the critique in the 2018 *World Yearbook of Education* (Routledge 2017) from Terri Seddon, Julie McLeod, and Noah Sobe of historians' approach to context as a container for knowing and doing education, rather than via an understanding of contexts made through processes of weaving and assemblage.

A Baradian approach to the entanglement of matter and meaning is beginning to inflect histories of women's education. In four articles in *IJHE* in 2017 and 2018, I experimented with different ways in which Barad's approach to thinking with data might play out to enrich histories of women's education. Geert Thyssen's fascinating presentation on the Fanny Calder College of Education at ECER 2018 was informed by Barad's notion of *spacetime-matter*. *Spacetime-matter* embraces multiple temporalities and is counterposed to a linear view of time as arrow that has underpinned many historical accounts of women's education. Ning de-Coninck Smith's article, «Gender Encounters University – University Encounters Gender: Affective Archives Aarhus University, Denmark 1928-1953», included in the 2019 special issue of *Women's History Review* on histories of women's education, brings Barad together with notions of affect; and Maria Tamboukou's (2019) writing on «Archives, Genealogies and Narratives in Women Workers' Education» in the same special issue (and elsewhere) draws on Barad's insights to highlight the entanglement of the researcher and the research and the 'cuts' that constitute research 'findings'.

In *Meeting the Universe Halfway* Barad draws on the optical metaphor of diffraction from wave phenomena in physics to develop what she terms diffractive reading. This has a productive dimension related to emergence (see the discussion by Aud Sissel Hoel, and Iris van der Tuin, «The Ontological Force of Technicity: Reading Cassirer and Simondon Diffractively», in *Philos. Technol* 26 [2013]: 187–202). In diffractive reading the focus is not on mapping where differences appear (between texts or between documents, theory and researcher in archival research), but where the *effects* of difference appear that can make a difference in how meanings are made and lived (see Donna Haraway, *Modest_Witness@Second_Millennium* [Routledge, 1993]). In a Sources and Interpretations article («Willystine Goodsell [1870-1962] and John Dewey [1859-1952]: History, Philosophy, and Women's Education», *History of Education* [2019] in press, I experiment with the potential of Barad's notion of diffractive reading as a way to read texts by men and women through each other.

In her *IJHE* critical 'what next' conversation McLeod challenges historians of education to consider the time and geo-political location of feminism and knowledge, power, or gender dynamics. The geo-political location of the Anglo-phone world in which I like a number of other historians work points to the need for historians of women's education to strive against tacit assumptions of metropolitan social science theories and methodologies, a danger to which Marilia Carvalho alerts (see «Gender and Education: A View from Latin America», *Gender and Education* 26/2 [2014]: 97-102). The future shape and strategies of histories of women's education need to be informed through an «intermingling among researchers from different geolocalities» and through «dialogue, conversations and crossovers», as Inés Dussel suggests in «Feminists in Search of a Postcolonial Turn: Locating Ourselves in the Geopolitics of Knowledge» (*Gender and Education* 27/2 [2015]: 95-97). In this respect scholarly organisations like ISCHE (and particularly its Gender Group), ECER's Network 17,

and WERA have key roles to play in the future shape and strategies of the field of women's and girls' educational history.

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