

Researching Professional Identities through Intuitive Movement:
Posthuman Diffractive Wonderings towards an Entangled Self

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Abstract

This research considers how the author's performance of Intuitive Movement in the context of one-to-one sessions reflecting on the workplace, can be used by professionals to consider their identities at and beyond work. The author defines Intuitive Movement as a practice of improvising expressive, abstract performance with the body. Intuitive Movement is always 'in relation with' something, and the mover tracks the affective, sensory and imagination-based responses that are generated within each performative enactment.

Perceptions of Professional Identities are often connected to human centred descriptions of productivity and power. This study contributes to how Intuitive Movement performance can be used to develop affirmative, ethical ways of perceiving workplaces in a way that is co-constituted between human and more-than-human actants. The enquiry suggests that the use of Intuitive Movement as a diffractive methodology, can orient away from capitalist and constructivist perceptions of Self in relation to Professional Identities.

The field work involved engaging in one-to-one movement workshops with a policeman, social worker, priest, psychiatrist and academic. Sessions involved participants sharing stories about their workplace followed by the researcher Intuitively Moving as a response. Following the performance both participant and researcher shared the images, sensations, affective and emotional experiences that arose during the Intuitive Movement.

A secondary contribution of the research enquiry is the production of an analytical tool called Wondering which is used to diffract the data sets. Wonderings use written and videoed text to engage in diffractive analysis using poetic enquiry methods, posthuman-autoethnography, posthuman theory and Intuitive Movement. The dynamic of the analysis simulates the researcher's embodied experience of Intuitive Movement, frequently shifting text registers in both video and word formats.

This thesis tracks the researcher's conduct, planning, rationale, and facilitation of the research, marking their personally transformational understanding of Professional Identities. The researcher maps the insights generated through working with Intuitive Movement within and as a Posthuman subjectivity. Drawing on Rosi Braidotti, author of *Posthuman Knowledge* (Braidotti, 2019a), the findings argue that the performance of Intuitive Movement is purposefully situated between the researcher and participant, therefore generating co-constituted about ways of thinking and being Professional Identities. The diffractive analysis process, named as Wonderings by the author, form a methodological contribution in their fusing of Intuitive Movement with Posthuman theory through video and written texts. The resultant dismantling of binaries between researcher and researched, method and findings, lead to an argument for the use of Intuitive Movement as a form of Posthuman pedagogy that generates relational ways of knowing identities in the workplace. The researcher underlines the co-constituted nature of the knowledge generated in the research and the affirmative, ethical, emotional atmosphere of the understandings that occur in the context of the research, through and with their performance of Intuitive Movement.

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CHAPTER 1: INTRODUCTION

This chapter will begin by outlining the context from which this research has emerged, detailing my personal practice and the emergence of the enquiry's theme. I introduce Posthumanism as the theoretical framework used within the methodology and speculate around the contributions of this doctorate toward theory and practice relating to Professional Identities. I do this by outlining the link between the field work, its' ramification on my practice and sectors these findings could impact upon in the future. I end the chapter with a piece of posthuman critical auto-ethnographic writing that begins to establish an emergent posthuman praxis of poetic enquiry.

1.1 Intuitive Movement Matters

Over the past fifteen years I have consistently worked as a movement artist in circus, theatre, dance, combined arts, opera, and actor training settings. During this time, I have evolved a co-constructed way of working that relies on improvisation, intuition, and sensory imaginative experiences as a method to achieve authenticity in performance. The lineage of my movement practice is informed by significant tutors I have worked with in my own training experiences: Joerg Anderson's (MCIA:2020) understanding of Michael Chekhov's psycho-physical work (Chekhov, 2014), Miranda Tuffnell's development of improvisatory dance practice (Tuffnell, Crickmay 2004 & 1990), Vanessa Ewan's approach to actor training (Ewan, Green:2015), Ayse Tashkiran's (2016, 2020) development of movement direction practice and actor training, as well as Ian Rickett's (IMDB, 2021) acting teaching. I have also been particularly struck by the work of Kristin Linklater (Linklater & Slobb, 2006) and her connection between the disciplines of imagination and body through voice centred pedagogy. It is from this experience of a practical training that I stepped into the Doctorate learning space, curious about the processes of thinking and doing as an 'educational' researcher.

1.2 Initial steps to embedding Intuitive Movement within the Educational Doctorate

Intuitive Movement has had an important thread throughout my career, and it has been embedded in every element of my Educational Doctorate which has brought increasing levels of confidence in my

understanding of how and why I choose to keep working with this artistic practice. Burnard et al. (2018:42) note that “researching professionals doing EdDs engage in research that is not only guided by their professional knowledge and practice: the researching professional is part of that which is being researched.” The link between Intuitive Movement and my perception of self and practice has become the crux of this transformative doctoral researching experience.

When undertaking the taught element of the educational doctorate I became interested in how my personal performance of Intuitive Movement could be woven into academic writing and began experimenting with videos in my essay submissions¹. This twining of video and words added an affective and atmospheric context to the written work. I learnt that the incorporation of video allowed me to engage in postqualitative enquiry (Lather & St. Pierre, 2013; St. Pierre, 2011) as I was challenging existing methodologies within the qualitative research paradigms I was being taught about. In the example I shared I depicted a battle between engaging in policy, the ‘will’ of the staff I was working with as a Higher Education leader, and the capitalist paradigm that I experienced being placed on my leadership duties. The video allowed me to underline a significant finding in terms of my professional awareness and criticality of the sector within which I was then situated. The use of performance was iterative with the words in the essay, adding a felt layer of knowing. The video held a high degree of relevance to the kind of knowledge I generated in that assignment and became something I developed for this doctoral research project.

1.3 Intuitive Movement as part of a Multi-literacy Approach

Within the doctorate I was increasingly interested in working with the idea of movement as a text that did not need explaining, in order to understand more about how we understand Professional Identities. This interest in movement as text links closely with research undertaken around “multi-literacies” by

¹ Link to videos from submissions : <https://vimeo.com/636354509/5aaa39789f>

Cazden et al (1996), whose theorising points out that traditional topography, within research that privileges the written work, is not always the most appropriate approach.:

In some cultural contexts - in an Aboriginal community or in a multimedia environment, for instance - the visual mode of representation may be much more powerful and closely related to language than "mere literacy" would ever be able to allow.

Cazden et al.,1996:4

I have not studied the art of Intuitive Movement as part of this doctorate. Instead, I have considered a multi-literacy approach to co-constituting Professional Identities through Intuitive Movement.

Therefore, part of the contribution of this doctorate focuses on the methodological approach I have developed by integrating Posthuman theory with my professional practice of Intuitive Movement. The way in which I use this evolving posthuman analysis as a praxis, which I name Wondering, to engage in multi-literacy educational research, can be considered a methodological contribution to the artistic-posthuman academic sector.

1.4 What do I mean by Posthuman Theory?

To capture exactly what I understand as posthumanism I will refer to the founder of Critical Post humanities, Braidotti (2018) whose work points to the practical nature of thinking and being in a posthuman way.

Subjectivity is not restricted to bound individuals, but is rather a co-operative trans-species effort (Margulis and Sagan, 1995) that takes place transversally, in-between nature/technology; male/female; black/white; local/global; present/past – in assemblages that flow across and displace the binaries. These in-between states defy the logic of the excluded middle and, although they allow an analytic function to the negative, they reject negativity and aim at the production of joyful or affirmative values and projects (Lloyd, 1996; Braidotti, 2011b). Poststructuralism paved the way for this approach, but the posthuman turn materializes it and composes a new ontological framework of becoming-subjects.

Braidotti, 2019:33

This ethical nature of relating to the world in a de-centred way is described in detail within the quote.

Braidotti (2019) is highlighting the relational nature of how posthuman subjectivity is generated by reading relationships (both human and more than human). A posthuman theoretical framework considers how multiple relations are brought together to inform perception of reality. The way of reading reality is concentrating on what is possible, what can be generated in these relationalities, and therefore it is an affirmative lens. Posthumanism destabilises the idea of truth telling and one fixed reality, instead it reads the phenomena of how realities are made. This conceptualisation positions reality as an unstable, ever-changing process of perception dependant on where and how the subjects are situated.

I will spend a great deal of this thesis building on definitions of what it is to be in the world through a Posthuman lens. Braidotti (2019) is highlighting the ideological shift from socially constructed “bound individuals” toward a “co-operative” transversality that “flow[s] across and displace[s] binaries.” The reading of “in-between-states” unsteadies the idea of fixed subjects often seen in qualitative research: researcher-researched, method-outcome, theory-praxis, participant-researcher. My research is focused on troubling, fixed concepts of Professional Identity by using my performance of Intuitive Movement to interrupt habitual knowledge generation processes. By using posthuman theory as a tool to analyse and build knowledge I hope to situate my study within this paradigm because I believe it will extend understanding of Professional Identities, and the use of Intuitive Movement as part of a research Methodology.

1.5 Researching Professional Identities

To understand Professional Identities, Schein (1978) suggests that it is the relatively stable and enduring constellation of attributes, values, motives, and experiences in terms of which people define themselves in a professional role. Within the context of my research enquiry, I am concerned less with further defining the term and more with understanding the processes of power distribution that become clear, or are generated, through my performance of Intuitive Movement. I am drawn to this research subject as I believe that the way in which we talk about Identity in the workplace is often

bound up in violent ideas informed by social constructivism. I was interested in how the use of my performance of Intuitive Movement could generate new ways of understanding workplace relationships, that went beyond a traditional scope of dialogic knowledge generation about aspects of our Identities at work.

Gond et al (2016:445) notes that “the ‘performance’ of a company is a widely used metaphor referring to its efficiency or profitability.” This idea of measuring workplace success through the ‘performance’ metaphor in relation to staff behaviour, has been considered prolifically within organisation and management theory (Feldman and Pentland 2003; Cabantous and Gond 2011; Callon and Muniesa 2005). Questions more regularly associated with understanding Professional Identities include: did I perform well/how will I perform my role more efficiently? These questions are answered by capitalist value matrixes that are used to assess the effectivity of employees in attaining profitable outcomes for the financial health of the companies for whom they are employed. I am interested in contributing to a process of de-territorialising Intuitive Movement out of the arts sector and into the scope of those working in Professional Development.

I believe that in unfixing this notion of Identity, singular, to a posthuman Identities, plural, we will start to think in relational and ethical ways about our actions at work. This is not necessarily about being kinder, or happier, but it is about making ethical, systemic decisions that are consciously co-constituted, therefore re-situating the self as being made by a group of actants. This changeable, fluctuating, confused sense of Professional Identities leads away from self-driven capitalism, inauthentic, narcissistic behaviours, and brings about a way of being in the world that is about more than self-preservation and career stability. I therefore hope to contribute to the ideas of both theorising and practicing the formulation of Professional Identities in the workplace.

1.6 What did I do in my research?

To really understand how Intuitive Movement could contribute to understanding Professional Identities, I wanted to work away from experts in the language and experience of dance or movement to re-understand how my practice was informing their comprehension of identity. My participant group was therefore composed of a range of five professionals working in policing, nursing, clergy, social work and academia. They told me stories about their workplaces, and I performed Intuitive Movement in response. We shared how the performance led to more images, sensations, affects and memories. In experimenting with words and Intuitive Movement in relation to my research questions, the ramification of this understanding led to me considering my own Professional Identities and experience of the research process alongside and through the field work.

At the centre of my Educational Doctorate journey is the idea of what it is to consider how we form posthuman knowledge about Professional Identities using Intuitive Movement.

1.7 Structure of thesis

Within this sub-section I attempt to briefly summarise each chapter including highlighting the Main Research Question and field work to support the reader in bringing context to the literature review.

Chapter Two focuses on a review of literature, beginning with definitions of the precise forms of Intuitive Movement this inquiry is concerned with. I go onto bring together theory that examines the nature of posthuman subjectivity. The reader is then taken through an outline of key posthuman concepts in relation to my inquiry, and a selection of the theorists within a feminist new materialist paradigm dealing with embodiment and movement as a potential intra-disciplinary research tool. I explain the concept of Diffractive Analysis in relation to arts-based research by reviewing literature that discretely relates to my research. Finally, I situate my reading of Professional Identities in the context of the literature and ideas I will have presented so far.

Chapter Three describes the Diffractive Methodology I have developed and the processes that were undertaken over the research phases of my enquiry. The main research question is outlined in more depth: *How can Professional Identities be co-constituted when I perform movement intuiting verbal accounts of Workplaces?* I offer a rationale for how the Wonderings work as a tool for Diffractive Analysis and describe the impact I expect them to have. I end the chapter presenting the ethical rationale for the research.

Chapter Four analyses the research and is divided into four Wonderings. These all contain Word and Video based elements and each consists of different approaches to diffraction including concept as method, reading data through each other, speculative fabulation and posthuman critical auto-ethnographic techniques. They consist of poetic enquiry that blurs the idea of diffraction with posthuman theorising and the interrelated concepts I have been drawn to in the research. All Wonderings contain performance of Intuitive Movement captured from the field work or generated in response to the data.

Chapter Five concludes the thesis, spending time considering the impact of posthuman subjectivity in relation to self and the workplace. The contribution of the Wondering as a tool for analysis is considered, and speculations as to how this operates are presented. Finally, the contribution of Intuitive Movement as a posthuman pedagogic tool for the study of Professional Identities is summarised in relation to the idea of knowledge being generated out of a specific context and set of relationships, both human and more than human.

Notes are included throughout the thesis; they are woven into the end of Chapter 1, 2 and 5. I draw on these notes to facilitate a different register that is focused on my expression of a self, diffractively through the human and more-than-human actants I see as entangled in the research. This writing is critical and embodied (Mackinlay, 2019) but it also draws on ideas of a posthuman auto-ethnography supported by Vu's (2018:87) proposal to take "seriously the question of how the researchers' experiences and ethical engagements constrain and limit what they can know and how they represent

their participants or even their own social worlds.” These ‘Notes’ bring the ramification of the research experience into my professional transformation and the entanglement of that experience becomes the source of a more poetic analysis, diffracted through posthuman subjectivities. This register appears in Chapter 3 and 4 in different ways including what I call ‘sideways writing’ and I finish the thesis with a recorded audio file which I refer to as ‘sideways speaking’. In summary this register is marked in different ways throughout the thesis as an alternative and equally present meaning making framework to the other analytical structures.

1.8 A note on Chapter 1

This thesis is situated within a posthuman paradigm, and it is also about me, it is both. There are many, many versions of this thesis I could have written, or performed.

The thesis has become a process of considering the multiple and shifting identities I hold as a professional artist, as a researcher, the twining of these within the structure of the more-than-human² elements of my doctorate. I realise that this process of coming to know self within the method and methodology, is an important marker in terms of stepping toward de-colonisation processes. De-colonising my own thinking by recognising where I am situated – where I am thinking from. Here. England. White Body. Gay Man. MacBook. First Generation Higher Education. It is the beginning of my work in this area of seeing privilege and moving into it relationally. In experimenting I move confidently towards having no fixed identity as a professional practice.

The sense that may at one time have existed that musicology is about ‘our’ music, whereas ethnomusicology is about ‘their’ music, is no longer plausible in an increasingly globalised world where everyone has multiple and shifting identities.

Cook, 2014: 256

² I use the term more-than-human throughout the thesis to refer to ‘non-human’ elements of an assemblage or theorising. Lupton and Watson (2021:464) state that “More-than-human theory (also known as new materialism or the posthumanities) is distinctive in highlighting the material and affective dimensions of human life.”

I use this citation by Cook (2014) firstly for its pluralisation of identities in relation to career and for the idea of owning a domain of knowledge, in this case music. Similarly, I believe that we cannot own knowing about Intuitive Movement; my aim in completing this submission is not to own, but to contribute and develop a foundation from which to encounter more, new knowledges. This foundation is focused on the importance of stating that I do not know, but I am interested in the process of coming to know. I am interested in the process of never coming to know.

My introduction hopes to de-stabilise the reader from any expectation of formulaic conclusion and open them up to a tidal wave of ideas that have flooded 'me' within the paper-thin dam of my doctoral experience.

CHAPTER 2: LITERATURE REVIEW

2.1 What is the aim of this literature review?

The literature review introduces the breadth of my reading, understanding, theorising and critique of the key concepts and philosophies developed within my research. The review maps out the literature and how it has influenced this study by illustrating the phenomena that unfold between myself, the data, and the theories I draw upon.

Jackson and Mazzei (2011: 727) bring our attention to post structuralist philosopher and psychoanalyst Deleuze and Guattari's (1987: 4) thinking about "plugging in" ideas, selves, and concepts within research design: "When one writes, the only question is which other machine the literary machine can be plugged into, must be plugged into in order to work." In this sense, the chapter acts as a task in 'metaphorical' electrical engineering by building the socket I will 'plug' my inquiry into when outlining the methodological approach.

I will begin by looking specifically at literature that has surrounded the use of Intuitive Movement within contexts like my field work: a one-to-one setting where dialogue and improvised movement is shared to think about issues affecting our lives. The method used for my field work is similar in form to the psycho-therapeutic modality called Authentic Movement and therefore I will begin by reviewing key texts contributing to this practice.

2.2 Authentic Movement

Dance Movement Therapist Payne (2017:169) describes Authentic Movement, a process that is enacted between two people:

A period of time is agreed for the process and eye contact between the witness and mover is made. The witness (usually sitting) does not move and remains with eyes open. Her role is to attend carefully and benignly to her mover, regarding her nonjudgmentally whether she moves or remains still. The mover, with eyes closed, waits for a stimulus for action. She may move in response to her imagination, a sensation, or an environmental source; or she may

express a feeling, a thought, story or symbol, etc. She is free to express for the duration of the agreed period of time in the presence of her witness.

Payne, 2017:169

This passage evidences the dialogic pattern of ‘noticing’ that the mover goes through during the exchange. This quote resonates with my enquiry as it demonstrates a clear influence toward my field work design which involves the participant sitting and observing my performance of intuitive movement. The context of my field work is not psycho-therapeutic but, the method of moving intuitively and accessing imagination -sensation and other stimuli is closely aligned to how I undertook the research.

The most prolifically cited field relating to Authentic Movement emerged out of psychiatrist Carl Jung’s (1916) concept of ‘Active Imagination’ (Jung & Chodrow 2015; Davidson 1974; Stromsted 2009). Artist and dance therapist, Mary Starks Whitehouse (1995 & 1987) developed this concept into what was first described as Movement in Depth and then Authentic Movement in the 1960s. Whitehouse (1987:52) described Authentic Movement as “following the inner sensation, allowing the impulse to take the form of physical action is active imagination in movement, just as following the visual image is active imagination in fantasy”. Where Jung (1958) referred to Active Imagination as revealing the psyche, Whitehouse (1995) took this forward into the impact of the psyche on the process of moving from the unconscious, the impulsive, intuitively driven manifestation of movement. Dance psycho-therapist Payne (2006: 165) refers to the activation of authentic movement as a “deep, cellular impulse” suggesting that it is rising out of something beyond the conscious control of the mover. It is important to notice here that we are not referring to a movement language with steps or shapes, instead a practice that is rooted in the physical sensation of the body and its’ correlation to the images that are produced within one’s imagination during the performance of these movements.

In describing Authentic Movement Adler (1999:142) states that “the outer form of this work is simple: one person moves in the presence of another.” Adler (1999) claims to have coined the term ‘Witness’ while working with John Weir a master psychologist in 1969. The role of the witness is not as Adler (1999:142) describes, “to look at the person moving”, rather “listening, bringing a specific quality of attention or presence to the experience of the mover.” The mover’s task is to work with eyes closed to “expand her experience of listening to the deeper levels of her kinaesthetic reality. Her task is to respond to a sensation, to an inner impulse, to energy coming from the personal unconscious, the collective unconscious” (Adler, 1999:142). Adler (1999:142) goes onto suggest that after the mover moves, they discuss the material that has emerged during the movement time, bringing “formerly unconscious processes into consciousness.” Adler’s (1999:144) diagram illustrates the shape she saw in her mind when considering the relationship of witness to mover:



Figure 2.1 Adler’s Perception of the exchange of energy within Authentic Movement

In the following quote Adler (1999:144) has focused on the process of Authentic Movement as something that is about separating the experiences of the mover and witness as a way of explaining how meaning is made through the method. There is a strong sense of the inner life of the witness and mover being at a distance. Here Adler (1999) is referring to Figure 2.1 as a figment in her mind’s eye:

I began to see the dynamics of the two parties as inseparably linked. This is how the process might be described when it is working well...the mover becomes immersed in the material

that engages her totally (marked by the x)...Simultaneously, at the moment of the X, something is awakened in the witness by the particular movement quality or form of the mover. Now both people have embarked on their own individual path...the witness and the mover are separate...They meet again in dialogue (at the O), where new consciousness and insight can become apparent.

Adler, 1999:144

Adler's idea of Intuitive Movement is clearly based on the idea of a human centred subjectivity referring to the individual's path, dialogue and so forth. Therefore, this is the first moment that I notice that I am unplugging Intuitive Movement from the socially constructed lens it has tended to exist in. The way in which I think about my work is different to Adler (1999) in that I never see the individuals parting ways, I am interested in seeing them as a figure that constantly makes sense of one another through more than their imagination and movement, including the more-than-human entanglements they experience. My research will begin to point toward the idea of the movement being a way of connecting ideas, generating new ideas through that connection and intra-related sense making, which includes the more-than-human as a lens for analysis.

Whilst recognising that my research shares many resonances within the field of Authentic Movement, I will now expand the literary review to consider Intuitive Movement more broadly. I will consider how dance artists and movement theorists have written about their use of Intuitive Movement as a research tool within 'artistic' rather than psychological settings. The reason for this is that my work is not drawing on psychotherapeutic concepts and instead focuses on the use of artistic practice to generate information about Professional Identities. In considering how dance artist Tuffnell (& Crickmay, 1993, 2004) has used Intuitive Movement I offer the reader an example of practice that has influenced me.

2.3 Intuitive Movement as an Artistic Process

The use of Intuitive Movement as an artistic process was introduced to me by dance artist Miranda Tuffnell (n.d.) over a series of intermittent workshops in both London and Oxfordshire. Tuffnell's work has reached many performing arts students through her book *Body Space Image* (Tuffnell and

Crickmay, 1993) and *A Widening Field* (Tufnell and Crickmay, 2004) both of which were collaborations with visual artist Chris Crickmay. My reading of her practice centred on the free-flowing connections that emerge from Intuitive Movement and imagination work, always encouraging participants to evolve creative impulse through the parallel process of ‘making’ in other artistic forms such as poetry or visual art practices.

My experience of Tufnell’s workshops was that they in some way attach to redefining relationships with words. There is a strong sense of wellbeing embedded in her practice as Tufnell has also trained as an Alexander Technique practitioner and Cranial Sacral Therapist; she spent a large portion of her career working within General Practitioners in the UK to support patients with alternative therapies. Workshops were centred in an approach that connected the idea of the body directly with imagination and language. In her PhD thesis Collard Stokes (2017:109) describes Tufnell’s perception of the body as “as rooted in direct participatory experience with substances of the world: earth, rock, plant, animal...[re-establishing] some of the earthly bond that indigenous oral peoples still cling to, in order to attune a sense of self to the world.” An ethos of Tufnell’s work is the belief that creativity is enabled through artistic practice that welcomes both “sense and non-sensical stories” (Collard Stokes, 2017:109). Tufnell’s work inspired me to develop a cross art form approach to theatre directing and pedagogy, bringing these processes into classrooms and rehearsal spaces. I saw great benefit to my mental health and sense of wellbeing, in attuning to the world and opening creative impulses that these practices encouraged. It is the intra-dependence of intuitive, improvised movement with other art forms, that I was so deeply affected by in Tufnell’s workshops. I have come to perceive this transdisciplinary artistic practice as posthuman because it privileged how the artistic artefacts guided the creative process, as opposed to a purely human subjectivity.

At a workshop series I attended in 2014, Tufnell (n.d.) would sometimes take us outside to move, encouraging the group to feel the earth and trees through touch-based improvisations, often with eyes closed. Underlining the artistic nature of this practice is key to developing the nature of how Intuitive Movement was used to bring us into closer relationship to the world, each other, and the environment.

Within these workshops it was always through the engagement with the environment and artistic practices that we came to know, not the verbal discussion or analysis that surrounded the artistic experiences. This matters because within my research I am focusing on how Professional Identities are co-constituted through ‘my’ performance of Intuitive Movement, which is a direct parallel to the idea of developing an understanding of ideas through perceiving the environment, atmosphere, and affective experiences as a result of moving with an ensemble of people. The more-than-human elements of the workshop experience co-constituted my understanding of presence, body, space and time, setting up a way of knowing, being and doing that is centred around the performance of Intuitive Movement. In both my research and Tufnell’s workshops, I perceive Intuitive Movement as used to generate ways of knowing about the world through ‘our’ ability to perceive the world ‘in’ the act of movement.

Section 2.3 offers the reader insight into a significant movement artist’s practice that is of relevance to my inquiry in the way in which movement, art, improvisation and imagination intra-act with the environment and others to generate a particular way of knowing the world. This process was artistic, rather than standardised in academic or therapeutic frameworks. Section 2.4 helps the reader to see how my Intuitive Movement practice has evolved and begins to introduce the way in which posthuman theory has allowed me to re-understand the activity.

The next section will outline how academic artistic inquiry has utilised Intuitive Movement as a tool, method, or subject allowing the reader to understand the different approaches that can be taken when researching with Intuitive Movement.

2.4 Intuitive Movement within Higher Education and Artistic-Academic Contexts

Movement practitioners Bacon and Middelow (2014, 2019, 2020) navigate the territory of Intuitive Movement differently to Tufnell, both are also trained dancers, and Bacon is a dance therapist.

Middelow and Bacon’s (2014, 2019, 2020) work has focused on using Intuitive Movement to develop

ideas related to artistic and academic outcomes, which they call the *Creative Articulation Process* (CAP). They state that the CAP generates a way of knowing that is intuitive which attempts “to foreground the lived body, to lend voice to an embodied knowing and to develop a consciousness that embraces the wonder of knowledge that resides in our practicing, dancing, performing body” (Bacon and Middelw, 2014:4). Within this practice it is vital to work with a witness in relationship to the creative act participants are interested in examining. CAP refers to the concepts of “somatic marker” (Damasio, 2000) and “felt sense” (Gendlin, 1978) as examples of ideas informing their practice. CAP uses a process of reading the physical experiences of the body through affective responses noticed by the participant. Bacon and Middelw (2014) use Phenomenology (Merleau-Ponty, 2002) and Practice as Research (Nelson, 2013) to contextualise the methodology they have created with an aim to offer a rigorous framework for movement artists to engage in these systems without feeling constraint or barriers to academic practice. Middelw (2018:65) articulates the similarity between improvisation (presumably in relation to dance) and phenomenologists, considering the way in which they immerse themselves in relationships to the world, and think through the immediacy of these. She describes

the improviser and phenomenologist operate through (ever-changing) immediate experience and social interactions, while simultaneously co-forming specific materially and structurally embodied insights. Both entail intuitive and in-the-midst ... reflection. Further, they move, at times, toward reflective description or various languaging and/or scribing systems as a way of making immediate experience more explicitly available to ourselves and to others.

Middelw, 2018:65

Middelw’s (2018) thinking here is, like Tufnell’s, very close to a posthuman subjectivity in which the world is making sense with and through the participant. These practitioners have been thinking through a posthuman lens and examining what subjectivity means to them within their theorising. There is a strong correlation between the way in which Bacon and Middelw (2020) occasionally make sense of the impact of their artistic practice through explicitly posthuman theory, the experience of movement is recognised in the theorising of Deleuze and Guattari (2004) for example. The gap between their work and mine is that the focus of my work is within an educational paradigm, and

therefore the knowledge that is generated through Intuitive Movement is contributing to a different field and is explicitly operationalised within the Posthuman paradigm.

Fraleigh's (2000, 2004, 2010) seminal contribution to the field of dance and phenomenology has navigated the terrain of Spinoza (1959) and Damasio (2000) as she seeks an engagement in the posthuman concepts with direct reference to Intuitive Movement and dance. Fraleigh's (2018) work has directly considered the similarities in Posthuman theory to that of phenomenology, drawing on ideas developed by theorists outside of the academic field of Dance. Recently Fraleigh (2018:34) noted that: "for Deleuze, the performative task of art is not to 'represent' but to produce 'signs' that will jolt us out of our habits of perception and into events of creation". Fraleigh (2018:34) highlighted the similarity between Barad's (2007) concept of 'intra-action' (of which I will explore in great depth) explaining to her readers that, "if my immersion in the world constructs me, I also construct my world immersions". In a similar vein Fraleigh (2018:35) brings concepts of new materialism³ into her phenomenological paradigm to foster a bridge between the disciplines when she describes her perception of dance as matter:

As mattering, dancing materializes in bodily processes of being and becoming, arising and receding, falling and dwelling. As mattering, dance is an indicator of value. First, dancing holds experiential values that are intrinsic by definition, and intrinsic values do not serve other ends; they have value in themselves.

Fraleigh, 2018:35

This quotation demonstrates how Fraleigh is bringing together the idea of artistic and somatic dance practices using thinking that engages in a sense of becoming 'with' the world, which I define as Posthuman because it focuses on the intra-relationship of body and world. I am aligned with the way in which Fraleigh positions her relationship to concepts, which feels pragmatic and located in a desire to understand the world using the body as the central connection to theory generation.

³ Feminist New Materialism is a movement that considers the vibrancy of matter and specifically focuses on the intra-relationship of objects, things and environment as directly informing the reality of the humans in connection with them. This is discussed later in this (see Ch.2, p.43).

Tuffnell (2008), Fraleigh (2018), Middelw (2018) and Bacon and Middelw (2014, 2020) are all artistic researchers and practitioners that use their body to explore how knowledge is made. This group of authors demonstrate a way in which Intuitive Movement can be used to generate knowledge that foregrounds the experience of the body as a tool to mediate relationship and make meaning that is ‘of’ the world. In reviewing their literature, I have aimed at highlighting how their work privileges the experience of movement in relation with data, rather than interpreting meaning intellectually and claiming a particular truth. Their knowing process’ are fluid, variable and speculative. This sense of producing information that is not considered ontologically fixed, is a characteristic of Intuitive Movement as a tool for knowledge production, which I believe fits well with the posthuman paradigm that I will be developing in this thesis.

The next sub section will consider how Intuitive Movement has been used in research contexts as a process that generates knowledge about subjects other than itself.

2.5 Intuitive Movement as a transdisciplinary research tool

The application of Intuitive Movement as a tool that can generate knowledge in correlation with other disciplinary approaches has been the focus of an online resource named the “Somatic Toolkit for Ethnographers” (Kieft, Spatz & Weig, 2019). This website hosts a portfolio of podcasts, videos and blogs that illustrate tools which utilise somatic experience as a way of thinking with the body in all phases of research. Kieft (2020) develops practical tasks that allow researchers from non-movement disciplines to develop their own skills in using Intuitive Movement in a way that can allow them to think differently about the subject of their study. Kieft (2020) focuses on techniques for relaxing the body to prepare for somatic work, bringing attention to the inner sensation of physicality, encouraging relaxed breath and muscular stretching prior to movement improvisation. Gong bells are used in podcasts to bring an atmosphere of inner reflection and develop a space in which the researchers can intuit movement, in response to the instructions in the podcast. Kieft’s (2014, 2021, 2020) research

focuses on how to use Intuitive Movement to consider theoretical or memory-based knowledge formation. In one of the online resources learners are encouraged to access “sensations [that] inspire [their] movements...feeling texture of [their] body and possible emotional response” (NCRMUK, 2020:10m7s) to develop a new understanding of their subjects. An approach is encouraged which allows the participant to move between polarities of concepts such as open and closed, conceptually through using Intuitive Movement. These perceptions are developed in noticing the differences and associations in their imaginative response within movement, which is an identical method to my own field work design. This personal enquiry into conceptual polarity is emphasised as un-performative by Kieft (NCRMUK, 2020:11m49s) and allows for researchers to trust the “phenomena that simply exist like day and night”. The process aims to create a research environment within which you can deal with these polarities with efficiency, artistry, poise, and integrity. This literature is therefore evidence of a focus on the researcher moving as a tool to examine/generate knowledge within themselves through Intuitive Movement. This work also places the idea of Intuitive Movement being a tool for non-expert movers to use as a process of embodying their research processes. This idea of working with non-expert movers performing Intuitive Movement is different in focus to my field work. The striking difference is that my research focuses on the participants witnessing my movement as a research process, rather than engaging in movement themselves. A gap that is arising in the literature review is how non-expert-movers engage with the performance of Intuitive Movement that is embodied by a performer and is used to generate knowledge that is intra-disciplinary⁴.

At this point in the literature review I also want to bring the reader’s attention to the idea of considering how knowledge about some ‘thing’ is co-constituted through Intuitive Movement performance. Whilst Kieft (2020) is discussing the generation of knowledge, the factors influencing and contributing to the precise co-constitution of knowledge are not the focus of her enquires. Kieft’s (2020) ground-breaking work is often about the way in which the knowing is generated through the body-spirit-somatic connection to the process of moving. My work is focusing on the socio-political

⁴ The term intra-disciplinarity is defined by Burnard et al. (2020:174) as constituted of “permeable layers of differing disciplines, including their conceptual frameworks, practices or norms”.

more-than-human factors that are intra-connected with the subject and multiple bodies involved in the Intuitive Movement.

Bacon and Middelw's (2020, 2019) and Middelw's (2019) research on supervisory relationships being conducted through Intuitive Movement are certainly connecting to the more-than-human element of their research and challenging the inbuilt hegemony of research structures in higher education. The scope of their work is far wider reaching than my own, the insight they are bringing is a systematic consideration of Intuitive Movement knowledge generation. This important contribution to arts-based doctoral work is challenging learners and supervisors to unpack power relations within the constellation of social, political and ethical themes surrounding the act of doctoral study. My comparatively micro-study uses posthuman theory to unravel how Professional Identities in workplace communities can be co-constituted through my performance of Intuitive Movement. Therefore, a contribution of this thesis is to support the insights Kieft (NCRMUK, 2020), Bacon and Middelw (2020) have shared through the discrete framework of my doctoral study, in relation to Professional Identities in the workplace.

Spatz (2021, 2020, 2018, 2015) is also developing research that considers the ontological and epistemological approach to using the body as a tool to develop inter and trans-disciplinary knowledge using ideas of 'the body' and 'the body with video'. Spatz's (2020:29) focus on the use of filmed movement as an embodied research tool sees them re-working the idea of the posthuman Baradian (2007) idea of agential cut⁵: "[the cuts] occur simultaneously but have different epistemic positions, one instigating the experimental event and the other measuring it. As a transversal act in itself, the film offer[s] the gap between 'two-cuts'". Like Kieft (NCRMUK, 2020), Spatz (2020) is considering questions I am addressing in my research around the body as a transdisciplinary research tool. My only reason for moving away from these practitioners' work is that I am interested in writers

⁵ I discuss the idea of Agential Realism later in this Chapter, see p. 38-39. A cut refers to looking at a moment in time as both a subjective experience and understanding the ideas being used to construct that subjectivity.

who use the theories and techniques within the posthuman turn⁶ more overtly. I am choosing not to include Spatz or Kieft's work further in this review as their methodologies draw in part on somatic, phenomenological, spiritual and European physical theatre theoretical frameworks that go beyond the scope of my doctoral project. I hope to have marked them as significant, inspirational artist-researchers that have developed space for the kind of inquiry I am engaging in.

From a critical perspective, none of these practitioners have located themselves specifically within a posthuman paradigm. The review has instead demonstrated how artistic researchers have used movement to consider, speculate and generate insight in ways that are very close to my own enquiry's methodology.

Before I continue to draw our attention to literature focusing on the use of Intuitive Movement as a posthuman research tool, I will spend time clarifying the paradigm shift from phenomenological, psycho-physical perspectives of Intuitive Movement, into the Posthuman lens I will adopt in my study.

2.6 The Posthuman Intuitive Body

I am now going to use literature to outline a way of thinking about 'body' to prepare the plug socket for my research. Reading my 'moving researcher's body' within a posthuman rather than phenomenological paradigm, encourages discussion around the idea of how I am defining subjective experience within my research. Forming objectivity in/with relationships that are human and more-than-human, is the process I want to outline in this chapter subsection. Thinking about the body as a

⁶ Within the context of this section, I am referring to the Posthuman Turn with reference to the recent scholarly interest in the agentic notion of more-than-human actants. In particular I refer to the influence of new materialism influencing the analysis of Intuitive Movement scholars. A description of the Posthuman turn is formulated by Dönmez (2016:106) "the posthuman turn has come to denote a horizontal rather than hierarchical alignment of the human and non human. The human forces are no longer thought to be the only agentic "matters" that matter."

mediating tool, is different to the kind of knowledge that is formed through an interpretation of the inner life of the researching subject. This distinction moves the research away from a phenomenological paradigm grounded in binaries of subject-object. Within a posthuman paradigm, the body is formed through the perception of a field of relations, a position that posthuman philosopher Manning (2016) has outlined clearly:

A body is a field of relations out of which and through which worldings occur and evolve...a bodying begins and returns to the midst to the relational field that is always more-than-human. A focus on the middling of experience leads us towards a modality of thinking the becoming body in a directly ecological sense in terms of an ecology of practice that includes the human but is not limited to the human.

Manning, 2016:191

Considering how knowledge is produced when the body is in movement during an intuitive phase is key to understanding the positioning Manning (2016) is proposing. When relational movement is felt, whether on the pavement by the side of a road or within a dance performance, what is foregrounded is an affective experience that proceeds cognitive perception.

The emergent field of movement-moving in its multiple metastability is momentarily directly perceived. Wondering the world directly. There is here a quality of body-moreness (not body-lessness), a bodying in motion that expresses itself with a quality, perhaps, of effortlessness, effortless because it is not the subject, not the pre-formed body doing the moving, but the relational field itself that moves. The movement moving is activating an environ-mentality that resonates with everything in its path.

Manning, 2014:172

In the above quote Manning (2014) is arguing that the 'relational-field' moves through and is part of the world; it is those relations, within that field, that are creating the body and the meaning making process. Therefore meaning, and the body, in a sense, did not exist before the field.

In both quotes what is important to my research is the position of the body as a mediator of knowing. By this I mean that the body reads information and in that process of reading sees how it is made by

the phenomena it traces. This is vital to the way in which perception is built as it moves away from a humanist, binary subjectivity. Manning's philosophy is central to my research as it offers a way of explaining how being in the process of Intuitive Movement generates posthuman ways of being part of the world, and therefore coming to understand it.

Manning is central to the work as she is linking the body, intuition and artistic sensibility with theorising about ways of knowing. Her work is writing into the experience of being within a moving environment, as the movement of that environment, and taking that experience into the con-current perception of body. Within her multi-layered description of body, we read a description of the actual embodiment of becoming an effortless subject. I am interested in how Manning's focus on the in-between-ness of the body, the way in which it is situated between perceptions of environment, life, matter, flesh; allows me to talk to the idea of identity.

Does Manning's work open up a specific space for me as an Intuitive Movement artist-researcher that allows me to talk with authority about how the world is moving me? Is Manning situating the body itself as Posthuman? By claiming to exist in and as a relational field I feel able to speak and write from a posthuman embodied knowledge that avoids socially constructed modalities of somatic activity described by authors such as Adler (1999) and Gendlin (2006).

There is something about Manning's work that is writing into the gap between body, place and time, destabilising the perception of what a body is, and therefore what it is to be a human. This troubling of concepts leads me to pluralistic thinking about identities and secures my approach to how to re-be with the 'doings' of my field work in a posthuman manner.

I will now consider what I mean by *intuitive* and draw this close to my inquiry, remaining with Manning as an influence.

2.7 Defining Intuition as a process of generating knowledge

My research inquiry requires a discussion around what kind of ‘intuitiveness’ I am referring to when I talk of Intuitive Movement. Benner and Tanner (1987) define intuition as being within an environment where they have “understanding without rationale” and “Easen and Wilcockson (1996) conclude that intuition is a non-conscious, irrational process which has a rational basis” (in Gobbi, 1998:179). Both descriptions relate to the act of performing Intuitive Movement and indeed the kind of knowing that is generated in this act: proximal, speculative, curious, open.

French philosopher Bergson (1889) wrote literature around creativity as an act of intuition and methodological philosophical practice. Bergson (in Deleuze, 1991:27) “states that intuition enables us to push further into the boundaries of experience—to the state of pure perception (matter/nature) and memory (past).” It is these key factors of perception and memory that create the methodology which has characterised a Bergsonian understanding of intuition that is often connected to creativity, including philosopher Deleuze (1991) who later highlighted it as central to his theorising. By grounding Intuitive Movement in this idea of making knowledge I aim to allow the reader to consider how my research is contributing to the idea of what kind of knowing is developed when I perform Intuitive Movement. I argue that the participant and I generate the intuition between us, and the more-than-human environment to co-constitute surprising ways of knowing professional identities.

Bergson (1946) writes about the sense of intuition allowing one to enter the object that is being perceived in a different way to simply relying on pre-conceived knowledge. This theorising acknowledges a dual process in the intuiting of human or non-human subjects. It is how we perceive the ‘duration’ of an idea or concept that is highlighted by Bergson (1946); his sense of time being something that layers perceptions of past, present, and future rather than the traditional linear model. In describing the way in which the mechanism of intuition effects thinking processes, he considers it as something that ‘turns back within itself [to] penetrate more deeply into the interior of matter, of life or reality in general’ (Bergson, 1946: 102). So, we have a sense of the human not simply moving

forward with what they know already in a linear matter, but the act of intuition is to bend time around the act of thinking; watching thought arrive within the surrounds of the matter and memories.

Colebrook (2014:17) states that “Bergson (1913) argued that there was no subject who intuited images, just images or perceptions *from which* we posit something—the brain—that provides the illusory image that would cause all images.” This sense of emerging with the world rather than the cartesian consideration of subject and object brings Bergson’s reading of intuition into the posthuman by recognising that the world is relational, and that reality is formed through a series of relations. Intuition from a Bergsonian perspective, then, seems to describe a process of being with the relations that proceed a particular event that is to be intuited.

Colebrook (2014) and Bergson (1913) bring me to the question of how I arrive at a thought. Their writing on intuition brings in the environmental influence upon how we mediate the world as something that is pre-thought. This makes me think about whether we are thought by the world before we think it. This becomes an easier principle to understand through Manning’s (2014) perception of the body as a relational field because it extends the notion of self into more-than-human elements of the world. The question becomes less about whether the world is thinking us/me and more a re-perception of self as world. In relation to my research this process of moving with the participant then becomes about a concentration on the connectivity of selves, rather than a seeking out of connection. This thinking around intuition is therefore an operationalisation of both ‘what I know’ and ‘how I come to know it’.

Manning (2009, 2013, 2014, 2016) has been an influential thinker in this notion of intuition in relation to movement as a tool for knowledge creation and cites Bergson as a major influence in her thinking. Manning (2016:57) indicates that “intuition is a relational act that plays itself out in an ecology that cannot be abstracted from it.” Manning (2016:57) goes on to state that the relational body functions to open up or highlight “the complexity of an intuition that lurks at the very edge of thought where the rhythms that populate the event have not yet moved into their constellatory potential.” This matters in relation to my research as it is about the nature of the knowledge being created. The knowledge

creation I am dealing with is not a direct, discrete process of interpretation based on binarized methodologies for interacting with a field of enquiry. Instead, there is a ‘tending to’ the knowledge in an indirect but careful and open way, which uncovers information, giving insight that is generated because of the many relationships it is connected to. Most importantly intuition read through these theories, requires the intuiting subject to notice how they are coming to know within their field of relations. Within the next sub section, I consider how Manning weaves this understanding of intuition as a process of knowledge making that is directly related to posthuman readings of the body.

2.8 Bodying: intuiting through the moving body

Manning (2014:178) outlines the term ‘bodying’ describing the process of being in movement as “a tending, an attuning, an affecting that moves with the world and is co-constitutive of it.” Herein lies the nub of my research; how my Intuitive Movement is part of a co-constitution of knowledge about professional identities and what kind of knowing this produces. In Manning’s (2014) theorising, I can recognise my experience of my field work, and the way in which I have moved to understand theory, my research context, and the process of becoming part of these relationalities.

In reference to ‘bodying’ Manning (2013) goes on to consider the act of dancing thought as a

quality of becoming of the micromovements and micro-perceptions that pass through not just the composing body but also the vibrating space of thought. ...the body [becomes] a force for thought in the moving, unfastening the body from what we perceive as its integrity.

Manning, 2013:15

The process of bodying is close to my research in the way in which it situates the experience of the researcher’s moving, intuitive body, as pivotal to the information that is received through the more-than-human features of the environment one is in. Manning (2016:115) considers “bodying” as placing thought into the world, this process of accumulating perceptions of thought in the relations of the body, forms an “ecology” of perceived relationships. This perception relied on a form of intuition to gather senses, noticing, memories and images to form speculations. Within the context of my

enquiry, my researcher's body is 'of' the world it is bodying, and put simply, this world generates my thinking

Having established a particular idea of the body and intuition that I want to operationalise in my methodology I will now draw out literature that highlights the key posthuman concepts I will use throughout the remainder of the thesis. My aim in doing this is to provide brief cartographies of the conceptual framework I am using to create my research for shared understanding.

2.9 Posthuman Concepts driving my research.

2.91 Entanglement

Posthumanism encourages the researcher to unravel the many human and more-than-human agents that are 'entangled' (Barad, 2010) in the research they are engaging with. Entanglement considers the relationality between matter, the matters one is producing knowledge with: skin, heritage, fabric, the light touching the scientist-artist's face, the Engineering company that manufactured the computer programme she is viewing data through, the plant that is in the background of the animal's cage.

Hickey-Moody and Page (2015:6) state that "not only do we make matter and meaning, it also makes us; we are entangled, co-implicated in the generation and formation of knowing and being."

Entanglement, then, becomes a significant mapping process that brings the researcher's attention to the part they are playing in the knowledge making but also in seeing the material impact of the other matters at play in the researching act. The researcher is 'of' the 'world' of the 'data' they are in.

The ethical aspect of entanglement is the material impact of the knowledge upon the world: "matter and meaning are not separate elements" (Barad, 2007:3). Entanglement is both an ontological and epistemological concept. Stengers (2011) uses the metaphor of the children's game Cats Cradle to help readers understand her definition of entanglement:

In cats cradling at least two pairs of hands are needed in each successive step, one is "passive", offering the result of the previous operation as a string entanglement for the other

to operate, only to become active again at the next step when the other presents the new entanglement.

Stengers, 2011:134

The notion of entanglement is based on the inseparability of relationship, thereby bringing an ethical lens to the researcher's unpacking of their involvement of the issue being considered. Entanglement forms a key concept in posthuman research as it connects the data to an ethical approach that decentres the human, and therefore our perceptions of self. Within entanglement the power relationships between the strings are an important factor. Through the flattening of human and more-than-human agents, new systems of oppression can be read in terms of where the matter has originated from. Crude examples could be a table, built by the corporation cutting down rainforests; the hijab, worn by a teenage woman in Leicester, engaging in dance research with an Australian wearing a sports vest. These examples bring the resonances of the matter into the discussion, activating ethical considerations as they are woven together and through one another. These fictitious examples aim to demonstrate Stengers' (2011) notion of many hands offering many pieces of string which I hope helps to illuminate the concept of Entanglement.

The use of Entanglement within my study will be consistently referenced as a way of considering my circumstance as a researcher, the methods I am using to research and indeed the subject of the research itself. My thesis will contribute to the way in which Intuitive Movement can open up the entanglement of professional identities in the workplace, and what this way of coming to understand the subject offers. In thinking back to Bacon and Midgelow's (2020) work, it is this entanglement that they are uncovering in relation to doctoral study of Intuitive Movement. They are challenging the practices supervisors have used in the past in relation to their entanglement in policy, academic behaviour and tropes of conceptual frameworks to name but a few. I am using the concept of Entanglement to think through how Intuitive Movement uncovers ways of knowing our professional identities as a process of being with the co-constituted entanglements of actants within my research

design, building on the foundations practitioners such as Hickey-Moody and Page (2015), Bacon and Middelw (2020) have made.

2.92 Intra-action & Material Discursivity

The concept of intra-action is quite different from the more commonly used term of interaction. In considering knowledge as something that is only possible because of the co-existence of living and non-living relationships, intra-action describes the phenomena that occurs to make reality. Intra-action is not a series of interacting objects, but a process that mutually requires the force of the phenomena affecting it. Haraway's (1994) consistent use of Stenger's metaphor of the Cat's Cradle relates to the game requiring two hands, string and a particular choreographed action. To understand intra-action, we must notice the affective force that flows through these exchanges of string. Intra-action is the relationship of matter within the entanglement, which can be described as a material-discursivity, the way in which being and doing emerges out of the resistance between objects.

Mazzei and Jackson (2014:127) bring our attention to how Barad's (2007) understanding of material discursivity "rejects the notion of a correspondence between words and things and offers instead a causal explanation of how discursive practices are related to material phenomena." I understand this as making sense of the world through the relationship of things, both human and more-than-human, in order to see how they are generating the world. Barad (2007:141) defines intra-action as "a dynamism of Forces" (Barad, 2007, p. 141) that are consistently diffracting, iterating, and flowing through each other. This helps me to consider how the way in which the matters are impacting each other is important to the intra-action one is considering. Barad places the idea of phenomena as a unit of measuring intra-action, therefore generating the idea that it describes what phenomena are being measured (Barad, 2007:333).

Barad (2007:153) clarifies the distinction between these two terms noting that "'material' is always already material-discursive – *that is what it means to matter*" [emphasis her own] whereas "the material and the discursive are mutually implicated in the dynamics of intra-activity" (Barad,

2007:152). This is a complex subject that forms much of the discourse generated in this thesis around co-constituting professional identities. My thesis will contribute to the idea that Intuitive Movement supports the generation of knowledge that is co-constituted using posthuman ideas of intra-action and material-discursivity. I will now go onto briefly consider the concept of Affect.

2.93 What is affect?

Leys (2011:433) states that affect is “a non-signifying, nonconscious ‘intensity’ disconnected from the subjective, signifying, functional-meaning axis to which the more familiar categories of emotion belong.” Intensity is later defined (Deleuze and Guattari:1987) as the autonomic response to stimuli/relational gatherings and within their definition emotion is an intensity that is trapped in/by language. These processes of building affect as opposed to language then become the onto-epistemological approach to layering the affective perception of an intuitive body. To critically engage with this, I would underline that this thinking encourages a languaging (both verbal and non-verbal) that is about a processual form of understanding, lining up with the posthuman literature we have been drawing on.

Spinoza described affect as “the modifications of the body by which the power of action on the body is increased or diminished” (1959, 85). Leys (2011:443) aligns with Deleuze in her definition of affect stating that it “is a matter of autonomic responses that are held to occur below the threshold of consciousness and cognition and to be rooted in the body”. This way of conceptualising affect will become an important thread in my research, in the navigation of how intuitive knowledge becomes affective in nature.

Commenting on the idea of the Affective Turn within Posthumanism, Houser (2018:16) notes that “a structuring problematic of affect theory – the relays between subject and object – is constitutive for thinking post-humanism from within environmental thought.” Prior to this Houser (2018:16) has theorised that “affect is the fulcrum for imagining posthumanism as vulnerability rather than as a state

of being ‘not’, ‘beyond’ or ‘after’ humanism.” This relates to the notion of intra-action, for Affect to go beyond a humanist perspective of emotional subjectivity, it must be considered as something produced within, and through the world, autonomous as a charge of intensity itself. Affect is an idea I will return to throughout my thesis, but particularly in the analysis. The following subsection considers a vital Posthuman subject, the assemblage.

2.94 Assemblage

Key to my methodological approach is the posthuman concept of ‘assemblages’ which Fox and Alldred (2015:403) note are made up of intra-acting relationalities that “do something, to produce something.” The word assemblage is a term commonly used throughout posthuman literature and research methods are based on this concept (Buchanan, 2020).

Deleuze and Guattari (1987p.88) note that:

An assemblage comprise two segments: one of content, the other of expression. On the one hand it is a machinic assemblage of bodies, of actions and passions, an intermingling of bodies reacting to one another; on the other hand it is a collective assemblage of enunciation of acts and statement, of incorporeal transformations attributed to bodies. An assemblage is something of an organising, it is the connecting of many ideas, things and non-things that are linked to a particularised moment.

Deleuze and Guattari, 1987:88

From a Deleuzian and Guattarian perspective the assemblage is therefore a way of describing the way in which things can be affected by their capacity to act upon each other. Once the assemblage is defined, it is then read in this manner. It is a modality for seeing things as grouped in relation. An example from my research could be the different assemblages used within the analytical section of my thesis. A tree outside my house is part of the assemblage of Wondering 0 and not Wondering 3, but Intuitive Movement features in both. They are assemblages, linked to particular moments, the ‘incorporeal transformation’ runs through Intuitive Movement in both, but not the tree. This way of thinking activates the quality of relationship rather than the thing itself.

Having introduced Entanglement, Affect, Material-discursivity, Intra-action and Assemblage we can now move toward the idea of Barad's (2007) proposal for Agential Realism.

2.95 Agential Realism & Agential Cuts

Barad (2007:141) defines "agential realist ontology" as seeing the world as a series of intra-actions that matter in the moment of perception.

Reality is composed not of things-in-themselves or things-behind phenomena but of things in-phenomena. The world is a dynamic process of intra-activity and materialisation in the enactment of determinate causal structures with determinate boundaries, properties, meanings, and patterns of marks on bodies. This ongoing flow of agency through which part of the world makes itself differently intelligible to another part of the world and through which causal structures are stabilized and destabilised does not take place in space and time but happens in the making of spacetime itself.

Barad, 2007:140

The concept of Agential Realism is therefore related to the idea that we read the world through the material discursivity of matter, and this affects our perception of time and space. Each time we are reading the world, it is particularised to that moment in time, and the way in which it is read through the phenomena of the intra-acting agencies of human and more-than-human. It is the very joining of these perceived agencies that forms the Agentic Realism, and importantly agency is defined as the "ongoing reconfiguring of the world" (Barad:2007:141) rather than an "attribute". I return to the idea of phenomena being a unit of measurement in relation to intra-action as it redefines it as something that is made by the matter: "different intra-actions produce different phenomena" (Barad, 2007:58). I want to underline that the intra-action describes the phenomena, and this is not something that can be reproduced; they are in existence within that intra-action only.

The agential cut is the specific moment that is being produced in the reading of that data. It is the boundary through which the entanglement and material discursivity is read. Importantly an agential cut does not relate to linear time; it recognises the historicity of entanglement, considering how the

‘matter’ that is involved in the intra-action, are related within that specific cut. Barad (2014:168) notes that the agential cut is a “cutting together-apart (one move)”. We are looking at matter in two ways within one reading by considering how the apparatus that is being used to read the phenomena is implicated in the knowledge production, and how in that moment of reading the cut, the subject is broken apart into a co-implicated space.

Agential Realism is therefore the way in which we “pay attention to matter as well as meaning” (Burnard et al.,2020:195) by considering the way in which human and more-than-human actants are in relationship, with us, and how this impacts our reading of the environment they are forming. Barad is clear to define the human researcher as part of the researching apparatus therefore Agential Realism serves as an important theoretical framework through which to generate new forms of posthuman knowledge that connect to the use of Intuitive Movement. I can see an overlap with the work of Manning’s relational body, practice of Bodying, and intuitive reading of the matter that is in a process of becoming with the perceiver.

There is something here that also connects to Bergson’s (1948:102) notion of intuition as a way of processing knowing that wraps time around the process, the past, future and present are moulded into a scenario that the subject “turns back on itself”. Whilst Barad is focusing on the separation of time/space/matter and Manning is connecting to the individual connected to the body, Bergson’s ‘subject’ could incorporate all these concepts in a process of folding back to re-understand the constitution of relations. My research contributes to the way in which Intuitive Movement allows for multiple forms of knowing to exist about Professional Identities in activating these posthuman philosophies. The Agentic Realism allows for a kind of grammar to be formed that explains the speculative, often confused thinking that emerge from my Intuitive Movement in relation to stories of professional identities. The contribution of my research rests in how movement can operationalise posthuman subjectivities to generate multiple ways of thinking about identities within the workplace that are co-constituted through time/space/matter, intuitively, centred in my body as a more-than-human actant.

Within this current subsection I have drawn the reader toward an understanding of entanglement, intra-action, material discursivity, affect and agential realism through the lens of Barad with other posthuman theorists to develop a set of commonly used concepts that I can refer to throughout the remainder of the thesis. I will now introduce the concept of Diffractive Analysis and then explain how this has been used in arts-based educational research to contextualise my methodological approach.

2.10 What is Diffractive Analysis?

Diffractive Analysis originates in part from Haraway (2018) and Barad's (2007) expansion of quantum theory into a practice that underlines the way in which one can read how matter produces meaning that is discrete to the intra-actions it performs. Barad (2014) explains that

diffraction is an iterative practice of intra-actively reworking and being reworked by patterns of mattering. A diffractive methodology seeks to work constructively and deconstructively (not destructively) in making new patterns of understanding-becoming.

Barad, 2014: n63⁷

To understand why I have chosen diffractive analysis to generate new knowledge about Intuitive Movement I want to engage the reader in a foundational understanding of this methodological approach. The history of Diffraction within Quantum Physics is linked to classic physicist Bohr (1935) whom Barad (2014: 173-74) frequently cites in building her theory of Agential Realism:

Bohr explains how it is possible for electrons to perform particle-ness under certain experimental circumstances and wave-ness under others. The key is understanding that identity is not essence, fixity or givenness, but a contingent iterative performativity, thereby reworking this alleged conflict into an understanding of difference not as an absolute boundary between object and subject, here and there, now and then, this and that, but rather as the effects of enacted cuts in a radical reworking of *cause/effect*.

Barad, 2014: 173 - 174

⁷ The 'n' in this reference refers to note. This is also used in other references made by Barad.

Diffraction Analysis therefore moves away from critique and seeks to read through the phenomena within an existing relationship. The idea of reading through phenomena could be considered like a light being shone through a crystal prism; we re-read the prism through the diffractions the light forms. Barad (2014:n63) is careful to note that “diffractive reading might be understood as a form of affirmative engagement. Diffraction is an iterative practice of intra-actively reworking and being reworked by patterns of mattering.” Therefore, the process of bringing theory together to generate new insight changes the notion of reality in and of itself. Within diffraction we are moving away from things and worlds as binaries and instead “making new patterns of understanding-becoming” (Barad, 2014:n63).

Prior to Barad’s development of this theory Haraway (2018:273) had written about diffraction as both a practice and a metaphor that produced equity within both the analysis and results stating that “diffraction patterns record the history of interaction, interference, reinforcement, difference. Diffraction is about heterogeneous history...a metaphor for another kind of critical consciousness”. Haraway is revealing to us the way in which the viewer is *implicated*, and *part of*, the knowledge being created in the researching process. Considering the multiple ways in which the matters being looked at interfere with each other as a meaning making process can be linked back to the concept of Entanglement. Haraway (2018) is underlining the ethical nature of looking at matter heterogeneously, rather than considering it within a socially constructed paradigm that encourages the viewer to seek out pre-existing patterns or constructs. Diffraction is about the generation of knowledge between agentic forces, the reading of the data becomes the subject of the enquiry itself, implicating the researcher through and with the assemblage of actants forming the knowledge generation process.

Diffraction happens when we unknowingly consider something in relation to and through something else. For example, picking up a painting and staring at it after an argument about neo-liberalism will shift our perspective and process it differently to simply reflecting on what happened. The painting diffracts the experience elsewhere, it generates new insight. Van der Tuin (2018:100) states that “the diffractive moment is when such interpellations or affectations happen.”

Posthuman Educational researchers into early childhood (Murriss, 2021: Hill, 2017) methods (Jackson & Mazzei, 2014: Lenz Taguchi 2017, 2016, 2012) participatory arts research (Fullagar, 2021: Hickey-Moody & Pamler, 2016) higher education contexts (Bayley, 2018: Taylor, 2016) and transdisciplinary artistic education (Burnard & Cooke, 2022 & 2022a: Burnard, Colucci-Gray and Sinha, 2021) have embraced Haraway's (2016:40) framing of diffraction as a way of "changing the story" of their practice. In doing so these researchers have transformed the "relationships between subject, knowledge and research". Lenz Taguchi (2012) helpfully brings readers closer to the idea of becoming embodied with data, a practice that accords with my intention to use Intuitive Movement.

[When educational researchers engage in diffractive analysis they] try to register how the data interferes with the sensibilities of [their] body-minds and what this brings to the event of reading the data. This is where Deleuze and Guattari's (1987) understanding of the process of becoming-minoritarian in the event becomes a productive aspect of diffractive analysis.

Lenz Taguchi, 2012:272

This process of becoming minor within the research indicates the ability to follow the stories within the stories being presented in the researcher's growing awareness of the data. I see this idea of becoming minor, as an embodied precept within the methodology which allows for theory to be generated within the research. I therefore use this idea/proposition of/for embodiment moving forward within the methodological approach.

Hill (2017:6) and Lenz Taguchi (2012) suggests that within educational research we are either using diffractive experimentation or diffractive reading, which means that the researcher is either in the moment of producing data with the diffractive apparatus or they are reading the data that was produced in the experiment. The researcher is being assembled with the data, by reading it objectively, through a flat ontology. This sentiment is captured by Burnard, Colucci-Gray and Sinha (2021:115) who help define Diffractive Analysis as "driven by the affective, discursive, historical, sociocultural and material conditions that exceed the disciplinary 'gaze', to represent the ongoing

folding-unfolding of the self and the world”. There is an important comparison here to reflective practice, which places the educational researcher as the entity that is reflecting, whereas diffractive analysis sees the researcher as part of the information being assembled.

2.11 Diffractive Analysis in Embodied Research

An example of an educational arts-based enquiry that utilises diffraction includes the work of Australian critical auto-ethnographer and feminist researcher Mackinlay (2016, 2019, 2022). I will go onto use her work more extensively throughout the thesis as a poignant methodological and theoretical influence. Within this passage Mackinlay (2016) refers to an Indigenous body paint made from ochre called a-makirra, which she uses in a higher education classroom activity. In her chapter Mackinlay (2016:222) describes the

physical sensation of a cool, wet and gritty substance applied to warm, dry and smooth skin awakens and surprises. The bristles of paint brushes gliding in tandem with a-makirra nudges and shoves skin and bodies into a different way of being, doing and knowing in that moment of physical encounter....A-makirra forces us to see our colonial power and being: the white race privilege that is embedded and oozes from our white settler colonial bodies and can no longer be ignored.

Mackinlay, 2016:222

This description captures the political enactments of placing an Indigenous body paint onto white settler higher education student bodies as a material discursivity. An Indigenous tradition of using body paint is diffracted through an anti-colonial theorising of a pedagogic event by describing the physical sensation as generating an onto-ethico-epistemological shift. The diffraction is described through the sensations and affective connections of bodies and materialities. In this example Mackinlay is therefore using diffraction to bring more-than-human readings into an embodied theorising that is entangled with politics, and ways of considering the ethical insight to the world around us. Mackinlay is bringing her situated knowledge of being positioned between these communities, between these student and Indigenous artefacts, seeing the atmosphere metaphorically through them as a way of becoming with the data, diffractively.

Hickey-Moody (2018⁸) explains the impact of how an arts-based methodology engages in diffractive experiments that become co-constituted by the participants. She refers interestingly to the diffracted art products being a “residue” of a diffractive experiment:

The materiality of an artwork in which children of different faiths explore what faith means to them, like the intersection of two ripples meeting, makes intra-faith: two faiths coming together to make new beliefs. Such co-constitution of belief is critical in contemporary times in which religion is used repeatedly as a reason to ‘other’ certain demographics. Intra-faith relationships hold the possibility for building communities of understanding that hold the key to bridging what is often constructed as one of the greatest divides in contemporary times. A residue from the diffractive experiments I am explaining is presented below. This image of the ‘world’ was co-created on the first day of an arts practice workshop by children participating in the project in London. The artwork creates community and fictively speculates a future of community being united in global togetherness. Here, religion and belief unite bodies rather than separate them.

Hickey-Moody, 2018: ¶26

The way in which Hickey-Moody (2018) is talking about her intra-actions with art is as a diffractive process and outcome. Within this process she turns back to the artwork to re-generate socio-political insight as a poetic analytical process. This co-constitution of the artwork becomes the apparatus, consisting of the matter of the artwork, the human, the affective environment, the socio-political interferences. This literature is a vital foundation from which I build my methodological approach.

The Wonderings I develop in the methodology chapter build on these ideas of co-constitution between artistic activity of the Intuitive Movement methods, environment, participant, body, context, used in the field work and analysis. It also informs the way in which I will use diffraction to talk to the idea of professional identities being about the relationships formed between myself and the participants rather than a socially constructed idea relating to a psychological version of self. As Hickey-Moody’s (2018) diffraction unites bodies to know differently about faith, mine speak to the pluralisation of professional identities.

⁸ Hickey-Moody’s article can be found at the following url:
<https://www.researchcatalogue.net/view/371583/371584>

Hicky-Moody, Palmer and Sayers (2016) engaged in an arts-based method that used forms related to Intuitive Movement to examine trans-cultural sensitivity in higher education pedagogy. Hickey-Moody et al (2016) developed workshops examining this theme that involved the learners and students moving to explore ideas using movement, dance and choreography. Their study argues that dance is a form of becoming intransitively, within a subjectivity, and that the students in their studies produced these through dance.

Linking again to Bergson's notion of intuition and Barad's work on the temporality of diffraction, I want to draw the reader's attention to Hickey-Moody et. al's (2016) observation that by diffracting through dance, time bends in complex ways, to develop not only co-constituted knowledges, but also non-linear ways of knowing.

Movement practices can remind us that bodies [are] ultimately the instruments that write dance, are living testimonies to the fact that all texts are a composition of different times. As non-representational, non-linear, spatiotemporally complex practices, the link between dancing and writing has been made across multiple disciplines and times.

Hickey-Moody et al, 2016:217

This positioning of the use of movement practices to develop co-constituted knowledge is central to the rationale behind my methodological approach. I am building on the work they have engaged in as practitioners to evolve diffractive analysis as a method that allows knowledge to be generated in a way that is conscious of the entanglement that pertains to the methods through which we then go onto articulate how we have come to know. This complex web of the process of knowing, and articulation of knowledge, is evidenced through an artistic methodology that uses improvised and choreographed dance. Hickey-Moody's work therefore relates to Intuitive Movement, and I return to it throughout the thesis as a foundational corner stone of knowledge.

Hickey-Moody and Page (2015:169) states that "new materialism calls for research enquiry via practice, via materiality- it calls for embodied, affective, relational understandings of research process... A materialist ontology recognises the interconnections of all phenomena (human and non-

human, actual and virtual).” This description accords with how my research is using Intuitive Movement to unfold knowledge about Professional Identities that is layered in affective, embodied understanding and identifies her work as significant to my study.

Posthuman Feminist New Materialist research into this area draws on the experience and processes of reading improvised movement as the way in which affective information about groups and their identities can be generated. Hickey-Moody, Palmer and Sayers (2016:225) consider the kind of knowledge generated by and in movement from a Posthuman Feminist New Materialist stance, stating that “through gesture, concepts can be materially embodied, without recourse to a linguistic medium, and with minimal reference to any frameworks of preconceived cultural assumptions.” This theorising of the body as generating a discourse in and of itself is complex and political, particularly in relation to issues of race, ethnicity, sexuality, gender, (dis) ability and class.

This way of noticing ‘through body’ as ‘matter’ is close to how I am intra-acting with my participants, allowing their stories of Professional Identities to resonate through my Intuitive Movement, which exists as a fleshy thing, but also an affective conduit through which spontaneous sensation and images are generated. The integration of the body, as a fleshy thing, with the environment it is in, and the affect it moves through, is outlined well in Hickey-Moody’s work centring on the idea of body in this Baradian (2007:152-3) notion of “material-discursivity”.

Bodies matter as matter; they matter because they are important, but they exist through their material mattering. Bodies therefore are discursive practices themselves, and they are inseparable from the environments in which they move, shape and express themselves.

Hickey-Moody et al., 2016:216

In some ways Hickey-Moody separates the body from a sense of humanness or psychological-ness in bringing out aspects of body through the lens of matter, but in others her descriptions re-clarify and re-weave understandings of these areas in intra-disciplinary ways. This is important for my work as it adds explanation to the idea of being a ‘researcher that moves’ with the matters that I am becoming with: affect, image, memory, sensation, place, space, theory, policy etc. Rather than considering the

data I analyse as a subject I see, it becomes something that is making knowledge through me. My research is therefore adding to Hickey-Moody's (2020,2016) work on considering how socio-political themes can be considered through/with the dancing body.

Fullagar's (2021:118) recent work focuses on "postqualitative approaches to thinking through embodied movement via different methodological practices" bringing Posthuman Feminist New Materialist thinking into focus around the "matter of knowledge by pursuing how bodies move". The nature of embodiment in these instances relate to the process of reading matter through the experience of the body and using this as data to formulate ideas. Both Fullagar (2021, 2017) and Hickey-Moody et al. (2020, 2016) have recently written about embodied movement as a methodology in and of itself. One article examines four movement-methods that are used as agential cuts through their exploration of the use of embodiment processes as ways of attuning to affect as a feminist experimentation. Staying with the method itself, the chapter usefully states that

through attuning to embodied ways of knowing, we invited participants to trace the affective contours of their movement lives in new ways (where the inequities of gender, race, disAbility class, sexuality, age materialise), in the entanglement of human and nonhuman worlds. These approaches to knowledge production begin and end with listening through the body.

Fullagar, Pavlidis, Hickey-Moody, and Coffey, 2021:11

I believe that this method comes with a requirement to pay close attention to the researcher's embeddedness within the embodied methodology, and an assurance of re-reading the power relationships afforded to them as a sense making device. My research differs in the focus on my own researching body as a mediating device and the plurality of how I sense the data emerging from it as co-constituted. My research builds on Fullagar et al. (2021) by focusing on the entanglement of the information that is produced through these methods that focus on embodiment.

Borovica (2020:493) proposes "creative dance as a potent mode of social enquiry that provides a space for moving through and between perceptions, emotions, images and thoughts, and provokes

bodies to think, feel and act in new ways.” The description is close to the way in which I have experienced my body within the field work. Borovica (2020) is describing the materiality of the researching body which feels connected to the idea of how subject areas for exploration can be perceived as an outer layer of concepts that are intuited by a moving body. She describes how “dance makes this entanglement of material and cultural known on a physical level” through sensations such as goosebumps or warmth. Here the body is central to a posthuman description of the material discursivity of the field it is analysing. Borovica (2020) also uses phenomena as a unit of description (Barad, 2007, p. 333) that helps us to see inside the entanglement of the research by describing sensation as a unit of analysis. This is important as it offers a practice for me to build upon in the way in which sensation is weaved through the Wonderings I generate later in the thesis.

Tjersland & Borovica (2021) describe how a participant in their dance inquiry into womanhood examines the agency of the materials through creative movement and how this allows her to illuminate the cultural through the material in their analysis:

When Nitika intuitively ignores her favourite bright-yellow, sparkly scarf, and dances instead with the black scarf (not with another object in the room but with another scarf), she intuitively intra-acts with the ‘girlishness’ of ‘girly things’ and their power to frame someone as ‘girly’ and thus prone to being dismissed.

Tjersland & Borovica, 2021:500

As we can see in Tjersland and Borovica’s (2021) analysis there is a vibrancy to the scarf that is connected to the idea of gender which the researcher relates to a performativity. Within my own Intuitive Movement enquiry, I will also read affect through matter, movement performance and cultural theory, in order to speculate an insight. There is a specificity in the way in which feminist new materialist scholars are engaging in the reading of affect through movement and dance practices that I recognise in my approach. I build on this idea in my research when considering the apparatus that are used within the field work and analysis.

Renowned Feminist New Materialist scholars Ivinson and Renold (2013, 2013a, 2019, 2020) have worked with a group of young Welsh females from a mining community over several years. This slow scholarship and research have drawn exclusively on feminist new materialist practises that utilise movement and other arts-based activities to develop knowledge and understanding of the issues impacting on this community. They have developed the diffractive reading of affect as an intuitive approach to their methodology:

Attuning to the visceral rage, we ... listened with a deep, studied, yet open attentiveness. We registered the girls' anger and feelings of marginalisation and pathologisation in our bodies. When we recalled their tearful sleepless nights... that reverberated and interfered with us throughout the next nine months as the project unfolded.

Ivinson and Renold, 2019:5

This notion of experiencing the affect through the bodies of their own researcher selves, in connection to the bodies of the participants, is a theoretical stance that falls in line with my own interest in reading the body as a constellation of relations that are entangled in the world. To use this knowledge of the body, as a relational reading, can be considered a diffractive feminist new materialist research tool, and is central to the way in which I position my own embeddedness in my research methodology.

Ivinson and Renold's (2019) philosophising helps to outline the way affect can guide the researcher toward insights that are generated through their awareness of the intra-action between affect, body, context and time (they refer to reflecting on the affect for a period of 9 months). This sits closely with my own process of reflecting on the field work over a two year period, noticing the affective states that were generated out of the field work, and my analysis process. The use of the intuitive body as a method for generating information about affect is commonly used in feminist new materialist paradigm.

Fullager (2021) outlines the potency of Intuitive Movement to read power relationships of the body in any setting.

Dance as inquiry reminds us of how power relations materialise in non-conscious embodied habits of movement, comportment and gesture (Deleuze & Guattari's 1987 territorialising movement), agentic capacities are constrained in ways that often appear natural or normal, yet movement can also set off other becoming's and lines of flight (arising through entangled, intra-actions connected to the milieu).

Fullager, 2021:132

Here the ethos of my thesis enquiry is really activated in Fullager's (2021) writing. This way of perceiving intra-action in a bodily way relates directly to how I will think through the participant body in my field work, who is sat, in a chair, physically still, experiencing me performing Intuitive Movement. The intra-materialising of knowing between the bodies becomes the research. My approach builds this idea to talk to the co-constitution of the meaning making between my research body and their own.

Within this review I have now highlighted literature that gives a thorough insight into the application of posthuman thinking in relation to ideas connected to Intuitive Movement within research practices. I aim to have assured the reader toward the validity of my methodological approach and the theoretical framing upon which my design is building.

The review has identified a particular gap in the literature around the intra-active nature of the researcher performing Intuitive Movement for participants, particularly from a posthuman perspective. I believe that my study will contribute toward this perceived gap.

I have identified that there is a gap in the literature around describing how a researcher's body can be used as a tool to mediate socio-political knowledge about participants. Whilst there is ample literature on participatory arts, educational research that utilises embodied and diffractive practices, the theoretical framework of Posthuman Feminist New Materialist concepts is rarely applied directly to

the researcher's body when performing intuitive movement. This research will contribute to the methodological gap in the literature and the application of this to the study of Professional Identities.

In the next chapter I consider briefly how this has informed my definition of Professional Identities in my enquiry and the way in which I am choosing to position my researcher relationship with that theorising. I have placed this part of the review at the end of this chapter as I have taken the reader on a journey to situate them in relation to the paradigm (Posthumanism) and methodological approach (Intuitive Movement). I hope to continue to bring this conceptual framework toward the subject of Professional Identities to understand the relevance of the literature in the focus area of my study.

2.12 What do I mean by Professional Identities?

The idea of workplace is central to my research; it is often considered a petri dish in which Professional Identities are grown, before the posthuman paradigm is actioned. The work of Taylor and Fairchild (2020) is directly relevant to my study as they engaged in long-term research into Posthuman Institutional Ethnography (PIE). Taylor and Fairchild (2020) describe the way in which emotion is carried through the workplace, almost infecting more-than-human elements with emotion.

PIE encourages attention to those affective forces which, however ephemeral, profoundly influence our everyday institutional lives. The affective tones of neoliberalism in education might be documented in bodily sensations of drag, frustration and a felt but ungraspable sense of dissonance between self and surroundings.

Taylor and Fairchild ,2020:522

Within their approach to PIE Taylor and Fairchild indicate six concepts that define the way in which they perceive the institution:

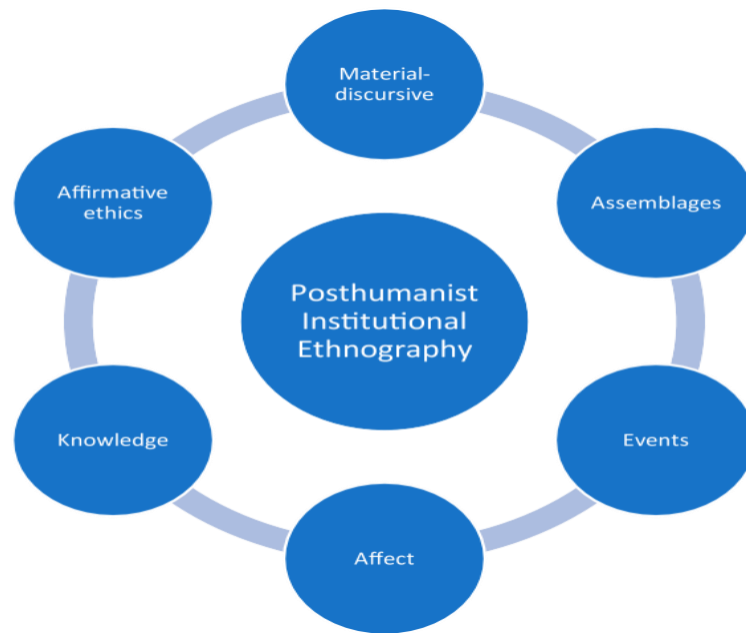


Figure 2.2. Six features of PIE. (Taylor and Fairchild, 2020 :518)

This figure outlines the six key areas of PIE that all link to the way in which I have defined these posthuman terms earlier in the literature review. The way in which Taylor and Fairchild (2020) have grounded their work in the concepts of posthumanism allows for the workplace to be perceived beyond a structuralist viewpoint, and instead to be understood as a series of interconnecting relational human and more-than-human agents. Figure 2.2 demonstrates that by connecting these concepts you evolve a picture of an institution that considers the way in which these theories intra-act. The circular Figure 2.2 sees the idea of a Posthuman Institution as a series of never-ending phenomena that can be constantly read through one another. Taylor and Fairchild (2020) are promoting the idea of the workplace as an Agential Cut (Barad, 2007) therefore the nature of Professional Identities becomes about relationality and material-discursivity rather than a set of binary readings into behaviour and achievements.

Taylor and Fairchild (2020) state that

PIE's theoretical and methodological value lies in exposing how an attention to material moments - that is, that ephemeral, affective and happenstance yet profoundly eventful occurrences in the daily time-space rhythms of institutional life – both brings into view material aspects of institutional life which often elude attention and discloses how micro instances are entangled with macro forces.

Taylor and Fairchild, 2020:524

This definition of their methodological approach is also the working definition I would hold for the idea of ‘institution’. Within my study there are five institutions, each of them can be re-thought in line with PIE’s values, and indeed the need to cite them as anything else is out of the scope of my enquiry. Therefore, when I refer to workplace, I am thinking of it as an evolving concept based on a series of relational, becoming entities.

The Professional Standards Authority (2016:21) stated that “regulation ... does not have a heavy influence on Professional Identities, instead playing a peripheral role to other factors.” To link my study to policy that in some way demonstrates neo-liberal constructs of the workplace, wellness or professionalism, would be to reduce the tools of posthumanism and Intuitive Movement that I am interested in thinking with. I align with cultural theorists and artists, Harney and Moten (2013:75) warning that “the capitalist state...wants control of ... productivities within formal industrialisations of care, food, education, sex, etc.” By offering my research in a way that links to wider literature on the policies, that in some way connect to my study, feels performative, and not within the lens of this research inquiry that is focused on new ideas of Professional Identities.

By outlining a series of policies that could help to locate my research project would be attempting to define my doctoral research as useful and contributing directly to a particular machine. This would sabotage the artistic and uncertain manner with which I am attempting to develop knowledge. Again, I cite Harney and Moten (2013:77) who state that “every utterance of policy, no matter its intent or content, is first and foremost a demonstration of one’s ability to be close to the top in the hierarchy of the post-Fordist economy.” I am therefore keen to position my work as an enquiry that allows people to apply the ideas to their own speculations around Professional Identities regardless of where or why they work or the policies that govern them. This is not an opting out of policy analysis, rather the scope of this study is about ‘how’ the research can be ‘applied’. The level of detail I hope to articulate in relation to the onto-epistemological lens that can be applied to professional identities through

Intuitive Movement, will support readers to approach ways of thinking into the dynamics of policies and the entanglement in which they are situated.

2.13 Categorisation of Contributions to Professional Identities

Once we mention a category there is a labour attached to it that leads toward a process of measurement; in whose eyes is this research ‘a contribution’ and what, therefore, will be produced. My research is concerned with the nature of how heterogeneous groups (including myself) can consider their Professional Identities using/including Intuitive Movement. I hope to speculate around the benefits and contributions of this way of enquiring through the artistic and philosophical artefacts I will generate.

A recent study into the use of mindfulness as an affective investment in technology culture (Parvianen and Kortalainen, 2019:353) concludes “that mindfulness training – transforming the somatic into an affective investment – has transformed Buddhist meditation into capital that can be bought and consumed.” To link the knowledge generated by this study toward a categorisation of mindfulness, self-help, supervision⁹ or arts-based reflection for professionals, is to step into a metaphorical collusion with ‘commodifying’ the success of the research. My research is striving to secure a space in which difficult ideas can be percolated, ideas that consider how taking care of knowledge formation changes the nature of the knowing that happens after the process of noticing/curating that knowledge. It is not my intention for the research to be recognised in this way. I want to leave the reader free to imagine the extremely broad scope of what Professional Identities are, and what this research might be doing to the us-them-me assemblage, in the reading and doing of it.

⁹ When I met my husband in 2014, I discovered that he engaged in a process called Supervision that was legally required in his profession as a psychotherapist. Ferguson’s (2005:294) explanatory chapter describes professional supervision as “a process between someone called a supervisor and another referred to as the supervisee. It is usually aimed at enhancing the *helping effectiveness* of the person supervised” (italics my own).

The only category I am interested in, is that of ‘research’ and therefore recognising my position toward policy is important in outlining the ‘paper-thin’ boundary I am placing between this thesis and other kinds of knowing. It can of course be argued that by submitting the thesis for this educational doctorate, I seek to professionalise my knowledge in the form of a qualification, and therefore I collude with neo-liberal capitalist machines in edging myself further toward career progression. To an extent that is the case.

In writing and developing it in the way that I am, there is something I am attempting to begin, which is a recognition of my part in the ‘problem’ of being a professional. I have come to this realisation through my process of researching this doctorate. My knowing is wrapped around how we come to know, how I have come to know, and how in this act of knowing I see ideas of Professional Identities. I hope in researching this doctorate to be connected to future processes of making affirmative worlds for humans and more-than-humans.

Braidotti (2019a) states:

Power, in my scheme of thought, is a multi-layered and dynamic entity, and because as embedded and embodied, relational and affective subjects, we are immanent to the very conditions we are trying to change, we need to make careful ethical distinction between different speeds of both knowledge production – with the predictable margins of institutional capitalization – and the construction of alternative knowing subject formations.

Braidotti 2019a:42

The toxicity of capitalism that relies on fetishizing the notion of commodifying relationships between concepts and outcomes separates us from the ability to discern presence and behaviour, resulting in a cumulative overhaul of reality into an experience of mass production: reality TV, veganism, I.T., fashion, wellbeing, working, policy making, ruling. The risk here, in this moment of doctorate, is to produce a system, engage in the productivity of making my artistic practice commodified, producible, and unconnected to an ethical, slow, respect-full process of learning. In risking the slow pace of

‘becoming’ with my subject, I am hoping to trace my ethical line in the sandy words I have drawn out, slowly, in this doctoral research.

I accept that my engagement in this professional doctorate has immediately excluded the voices and bodies of those who are not Doctors. I have placed myself in a state of knowing, that is based on the exclusion of those who do not know like me.

Whatever else they do, critical intellectuals who have found space in the university are always already performing the denial of the new society when they deny the under-commons, when they find that space on the surface of the university, and when they join the conquest denial by improving that space. Before they criticise the aesthetic and the Aesthetic, the state and the State, history and History, they have already practiced the operation of denying what makes these categories possible in the under-labor of their social being as critical academics.

Harney and Moten, 2013:41

The use of Harney and Moten (2013) is also performative to an extent as their disruption of academia is located firstly in their experiences as scholars from the Global Majority. I am a white, currently middle-class male. I have attempted to put their thinking toward a disruption of my own research in relation to Professional Identities, and in doing this I do not claim to face the same barriers they have. I am carefully bringing their work to one specific area of my thesis where their ideas hold resonance.

I am making a doctorate, at a university, about Professional Identities, in which I am attempting to question knowledge production. My implication in this process is clearly as part of the neo-liberalist academic machine their literature is calling into question. So, I stand as an ally to their theorising, calling into question what I am doing.

I am performing that allyship. I am aware of that.

2.14 A Note on chapter 2

At this point I wonder about stopping writing/editing/re-reading. I have no doubt my white, male privilege will lead me toward another academic institution, soon, particularly because of this doctorate. (Although recent rejections are making me wonder about the popularity of thinking slowly about my privilege and staying with the trouble (Haraway, 2016) of ‘if I belong’ in a university, professionally.)

I think of doing many things simultaneously by writing that last statement. I think of other people thinking about their professions. I wonder about whether there is any sense going onward in this doctorate because I am so so uncertain of what I am doing I have a sense of knowing the kind of knowledge I am steering/being steered to, and I recognise that uncertainty, an un-knowing is consistently bubbling... Doctor of nothing/no-one/no-worth/white fragility/anti-phallogentric nepotist...

How can all these texts do something to the world through my research? How can my uncertainty become a surprising force to re-read my research? Why is being ‘certain’ the outcome? Who is talking about the way ‘we’ know with Intuitive Movement as an intra-disciplinary research tool and how this knowing affects our sense of being a professional? And how this sense making for being a professional can be dismantled to offer a kinder, more rigorous assessment of the next, careful step. This is the ‘gap’ I am hoping to ‘fill’ in the literature, which I must stress, feels slightly hopeless given the difficulty of living by this.

(He turns to stare at the writers in his literature review and most of them start to smile and wave.

Kieran gulps, completely unsure whether he can step forward (?), feeling like the pretend globe he is standing on starts to revolve too quickly and he is running to keep up.)

Examiner Comment: A disgusting perversion of white male privilege and an insult to the feminists he has poorly referenced. Kill him.

CHAPTER 3: METHODOLOGY AND METHODS

3.1 Introduction

Within this section I will introduce the paradigm, methodological approach and analytical tool in order to lay a foundation for deeper discussion later in the chapter.

3.11 Introducing the Paradigm

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I have positioned this study in a Posthuman Feminist New Materialist paradigm. Founder of Critical Posthumanism, Braidotti (interviewed in Dolphijn & van der Tuin, 2012: 21) refers to Feminist New Materialism as a “method, a conceptual frame and a political stand, which refuses the linguistic paradigm, stressing instead the concrete yet complex materiality of bodies immersed in social relations of power”. By considering environment and socio-political ecologies as something that are necessarily perceivable through bodies, Posthuman Feminist New Materialism provides a strong framework through which to rationalise the artistic methodology I have generated. (I have examined posthuman concepts and feminist new materialism in the literature review, see Ch.2, p.45 onwards).

Professor of Education with a focus on early years, Osgood (2015, 2018) has engaged in extensive Posthuman Feminist New Materialist research. Osgood (in Osgood and Miriam, 2015:353) helpfully identifies that “a Posthumanist lens allows us to recognize and celebrate that humans are both entangled *and* de-centred”. An aim of this chapter is to clearly outline the way in which the methodology is taking account of how working within a Posthuman Feminist New Materialist paradigm, removes the binaries of themes like researcher and researched, method and researcher, data and findings, questions, and answers. The paradigm selection can be considered postqualitative as well as Posthuman because both align in their rejection of the idea that “the human is the superior to and separate from the material” (Lather and St. Pierre, 2013:630) that is being researched. By working with the idea of a world that forms through relations, rather than from separate, binarised

perspectives, this methodological approach is constantly using posthuman subjectivity to consider the entanglement of researcher, participant, method, and data.

It is important to note that I have chosen to use traditional research terminology such as ‘participant’, ‘field work’ and ‘data’ rather than, for example, ‘people’, ‘creativity’ and ‘artistic assemblages’. The use of the former terminology evidences the traditional qualitative foundations of educational research (Cohen, Manion and Morrison, 2017) that I have built upon throughout this doctorate. In using these terms, I hope to make the research more accessible for readers less familiar with the postqualitative paradigm I have engaged with, but I have no presumption of setting an example of presumed practice.

Advocating for change, Mackinlay (2022a:145) reminds us in her recently co-authored publication *Doing Rebellious Research in and Beyond the Academy* that “we know that the language and discourses of the academic status quo work to keep us conforming to and confirming their power and privilege instead of conferring to the possibilities we dream of for our words and writing.” While creating this thesis I was developing confidence in my academic voice to have the authority to move beyond traditional research terms. In this dissertation, I have developed an embodied understanding of this terminology by using different filmed and written registers to ‘become with’ the ideas within these word-worlds. I may well not continue to use them after this doctorate.

3.12 Introducing the Methodological Approach

Within this postqualitative study, I have used an arts-based methodological approach drawing on my personal practice of Intuitive Movement. As the enquiry is contending with notions of identities, the process of being with my researching body as a more-than-human material, through which to generate insight, is at the centre of the methodology. Crucially to my study Osgood and Miriam (2015:348) state that “a post humanist methodology does not privilege textual representations; rather, posthumanism can be performed, enacted and embodied in a multiplicity of ways; through arts practice including movement [and] poetry among other mediums.” The method used within the field work was planned

to place Intuitive Movement at the centre of the meaning making process. Through engaging in analysis of these data sets I have continued to use Intuitive Movement alongside other poetic and analytical forms of enquiry to generate insight using various approaches to Diffractive Analysis (see Ch.2 p.40). As mentioned earlier this has broadened beyond the scope of the field work and into the process of considering the research analysis itself.

3.13 Introducing the Analysis

Within this chapter I outline the analytical tool I have invented called Wonderings which use a blend of diffractive methods to open the data sets I gathered in the field work. The development of the Wonderings as an analytical tool are central to the contribution of this thesis and were an unplanned outcome at the beginning of the enquiry. Later in this chapter I outline the design of this tool for diffractive analysis that performs the embodied experiences of theory, imagination, and the entanglement of political, social, and emotional data as both written and video text. The Wonderings are sets of diffractive apparatus which capture a way of analysing the data which are developed based on my experience of performing Intuitive Movement.

When first encountering diffractive analysis, I understood the theory as something that related to the experience of how I felt being ‘in’ movement. Reading about the idea of ‘intra-action’ and ‘material discursivity’ felt like they made sense of an ephemeral action I had naturally always engaged in. The nature of how I ‘come to know’ as a researcher that intuitively moves, in order to understand, has inspired the structure of the data analysis tool I have developed in this doctorate. It has inspired the dynamic of it. The Wondering’s process/way of analysing feels like the process/way I move, intuitively. Within this research I have sought to understand this in an academic and analytical way, substantiating its validity by exploring such approaches in the literature.

I will finally outline how my decision to engage in diffractive methods of analysis allowed me to track my transformation as a researching-artist in a similar way to Sayal-Bennet’s (2018) PhD study

which considered the affective learning encounters of studio art practices using a diffractive arts-based methodology.

Diffractive analysis accounts for the change and impact the research had on me as a researcher and also the trajectory of this investigative project. Specifically, how my relationship to my practice, my practice itself, and the research questions and directions, changed through the research process.

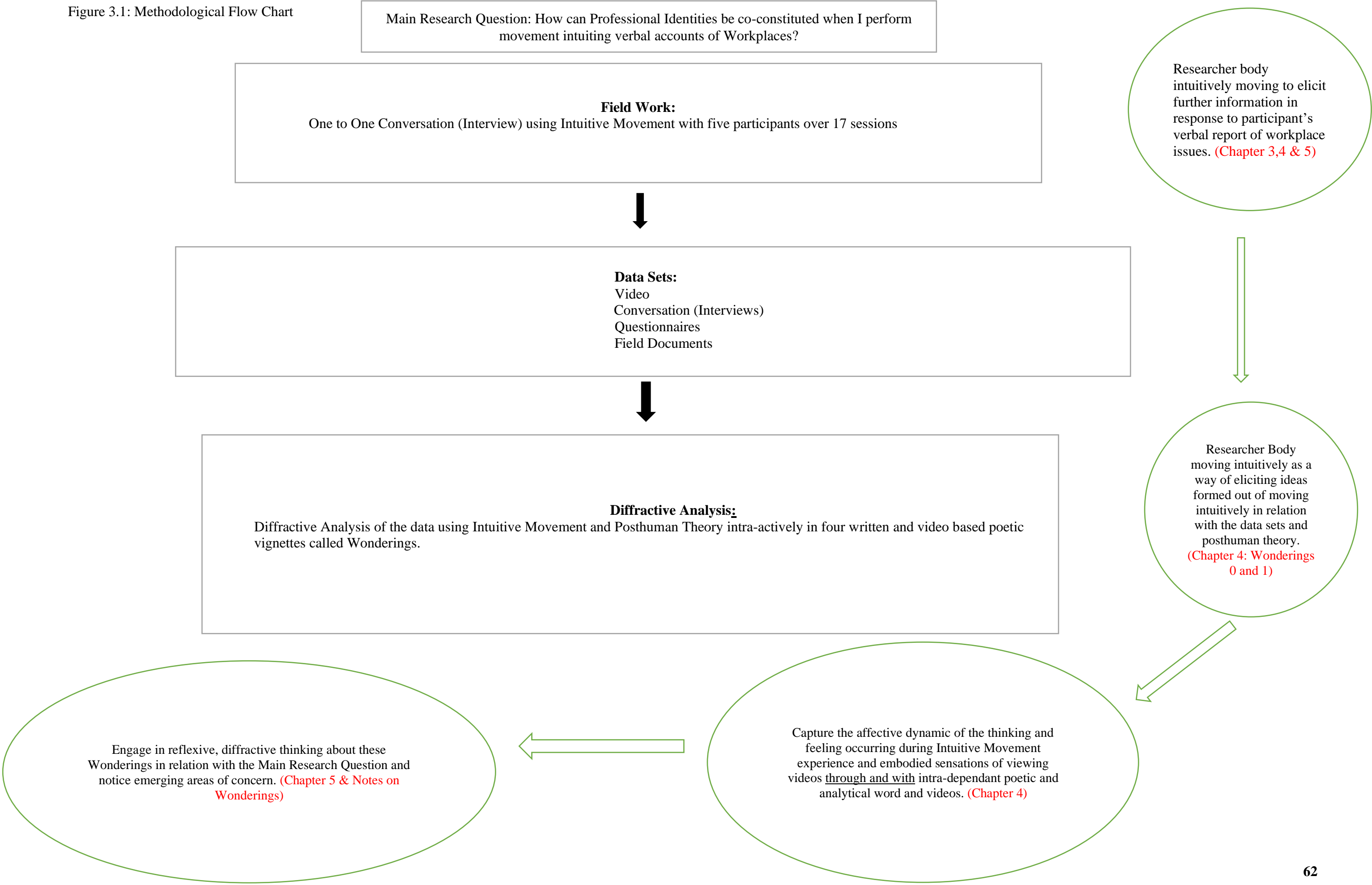
Sayal-Bennett, 2018:109

I use this quotation as it is a parallel example to my own journey of firstly engaging in research, but then re-turning to my own practice as a movement artist and re-understanding my relationship to knowledge and indeed how this can contribute to ways of understanding the world around me.

3.14 Summarising the Methodological Approach

The following figure represents the structure of my methodological approach using two parallel flow charts to demonstrate the overlapping of theoretical and practical experiences of the enquiry. In figure 3.2 I refer to the researcher's body; this is not an attempt to make the process generalisable, but to support the reader's comprehension of how the methodological approach integrates Intuitive Movement within every element of the enquiry. The circles aim to outline the intra-action of my body with human and more-than-human actants when moving intuitively within field work and researching phases. The work of the figure is to clarify the stages of the methodological design I have introduced and will now go onto describe in more detail.

Figure 3.1: Methodological Flow Chart



3.2 The Main Research Question:

I will remind the reader of the field work inquiry in order to consider the structure of the research question within context.

Within this enquiry I was focused on investigating my artistic practice of Intuitive Movement in relation to the specific theme of Professional Identities. The rationale for this investigation was grounded in my lived experience of using Intuitive Movement in artistic, pedagogic and community arts contexts to develop an understanding of concepts and experiences. Inspired by a close relation's experience of a problematic workplace, the field work focuses on how a participant and myself can come to understand Professional Identities. The methods we use to understand include telling stories about their workplace relationships, my responsive performance of Intuitive Movement and the resulting reports of sensations, images, and feelings, as well as verbal reflection. I designed the field work as an arts-based session to be delivered in a one-to-one context using my body to perform Intuitive Movement with each of the participant sample.

I will now break down the main research question and relate it to the literature that has come before this chapter, highlighting the theoretical and philosophical frameworks that influence the specific story of this methodological approach.

Main Research Question: How can Professional Identities be co-constituted when I perform movement intuiting verbal accounts of Workplaces?

The first area of the question I want to clarify is the focus on perceiving 'through' Intuitive Movement which I have examined in the literature review (see Ch. 2 p.46) and will summaries now. I am drawing on Fullagar's (2021:118) recent clarification of using embodied methodologies to think through movement rather than about it. I am therefore underlining that my research is considering how knowledge about Professional Identities is made 'through' the use of Intuitive Movement.

Second, I want to highlight the idea of ‘co-constitution’ happening when I perform Intuitive Movement. To co-constitute refers to a process of forming, of becoming the same, of being a part of the phenomena of a multi-relational world. The research is considering my method of sense making as implicated by the participant as well as more-than-human agents existing within the methodological design. I discuss intra-action in the literature review (see Ch. 2 p.35) and in seeing the field work as a co-constituted artistic practice I am building on the work of arts-based scholars such as Hickey-Moody (2017: 1092) who outline that participatory artistic practice tends to use humans as the medium or material of the artwork that is made. The research is offering a co-constituted understanding of how knowledge about Professional Identities can be troubled by the affective and entangled quality of my intuitive researching body.

Whilst there are many studies of researchers that write about movement and increasing documentation of using the body artistically as a mediating device, less research is available to consider the researcher as the sole mover within posthuman educational research enquiry. My researching body as a converging tool the generation of socio-political knowledge, is one of the ‘gaps’ identified in the literature review (see Ch. 2 p.50-51). I am therefore highlighting that it is my performance of Intuitive Movement and not that of the participant.

I want to emphasise the use of the adverb ‘how’ rather than ‘what’, ‘why’, ‘when’. In positioning the research question as an investigation into the process of co-constituting, I mean that I will focus on the matter that becomes visible through the methods used to read the data, and not through a fixed orientation of the researcher’s identity. It is through considering the process of co-constitution, using this research enquiry’s particular methods of analysis, that the insights generated in this research can be performed or known.

Finally, I highlight the plurality of ‘identities’ rather than ‘identity’ and ‘workplaces’ rather than ‘workplace’. Plurality within identity can be considered through seminal French feminist philosopher Cixous’s study of “Who I are?” Cixous (in Cixous & Calle-Gruber, 1997:87) talks directly about the perception of self when she writes “the origin of the material in writing can only be myself. I is not I

of course, because it is I with others, coming from the others, putting me in the other's place, giving me the other's eyes". This thinking is brought to light by Mackinlay (2019:243), who as a critical and feminist auto-ethnographer, draws upon Cixous's intimate poetic theorising on identity, and has already been influential throughout this thesis (see Ch. 1 p.14 & Ch.2 p.43). Mackinlay's (2019) embodied writing practice integrates this sense of 'I' in what I would refer to as a Posthumanist perception of identity that help illustrate how the research question is using this notion of plurality:

The heartlines of critical autoethnography play with the relationship of self to other, self to the social, self to sentiment: other to sentiment, other to social, other to self: a constant playing with and re/turning around relationships to knowing that happen at the heart of these in-betweens.

Mackinlay, 2019:244

In this quote I see Mackinlay's heartline work as iterating directly from her perception of self in relation to the multiple others she lists. The act of 'becoming' a plural self seems to become the knowledge making process and outcome at once. I argue then that work of the pluralisation in 'Identities' is therefore directly translatable to the constantly shifting materiality of a workplace.

This thinking is related to my study through the explanation of Posthuman Institutional Ethnography (Taylor & Fairchild, 2020) model (see Fig.2.2 p.52) which foregrounds the definition of an institution grounded in the intra-action of human and more-than-human matter including affect and policy.

Importantly, the plurality of workplace is also a conceptual framing for the research, in the assumption that workplaces are in process, unfixed and multiple. Now we can conclude that the main research question speaks to the perception of seeing constructs as a series of infinitely relatable constellations that are situated within the human and more-than-human assemblages they are performing.

In the following section I aim to rationalize the field work method with more specificity before outlining the Analysis process.

3.3 The Field Work Preparation and Design

3.31 Participant Sample

My participant sample all worked in caring professions at a senior level which meant that they were used to reflecting on their work practices and Professional Identities as part of their working life. As mentioned earlier, they worked in the fields of psychiatry, police, social work, priesthood, and academia, therefore they were all required to engage in professional reflective management supervision. Part of my interest in selecting this sample was based on the hypothesis that due to the pastoral nature of their work, the use of Intuitive Movement as a mode of thinking about their workplaces would offer a stimulating prospect. As an artist I had encountered many projects with young people and adults where we used Intuitive Movement to think through subjects. I believed that transferring this idea to work with professionals who focused on care would naturally open affective and creative ways of thinking about their roles within their places of work.

This reasoning was because I had personally had experiences with each of the professional sectors at different times in my life and it was my belief that the use of Intuitive Movement could be a rewarding encounter for these professions and myself. The sociological nature of their professions led me to believe they would have an interest in developing alternative ways of thinking about relationships in the workplace with potential for deeper affective, professional insight. I would have been more nervous about going into a corporate workplace such as Finance or Law for example as I had less experience of working within these sectors.

I was also interested in exploring how adults, who are unfamiliar with using Intuitive Movement to interrogate ideas, would respond to this experience of co-constituting ways of knowing. As I mentioned, the selection of professions outside of the Dance and Movement sectors was also important to develop a deeper understanding of working with multi-literate (Cazden et al., 1997) approaches to research. To ensure that the participant sample were suitable for the field work I engaged in a meeting with each person to explain the process and reasons why I wanted to engage in

the research. Whilst the selection of the participants was purposive sampling, I also knew three of my participants: the priest, academic, psychiatrist. By knowing the participants, I was able to establish an open dialogue with them about the design of the field work very quickly.

There was a certain amount of gatekeeping in the research, Cohen and Manion (2017:231) note that “access might be gained through gatekeepers, that is, those who control access. Lee (1993, p. 123) suggests that ‘social access crucially depends on establishing interpersonal trust’.” I was put in contact with the Policeman through a colleague at the higher education institution where I worked, and the Social Worker was recommended to me by another participant after I explained the research to them at the first meeting. I certainly think that I was able to access the professions that were not known to me through others that trusted my work as a professional movement artist and were able to recommend and connect me to individuals that were open to artistic, educational research projects.

3.32 Field Work Design

The method I used drew on the structure of authentic movement (Adler, 2002), and my prior experience of adapting this process in one-to-one settings with primary school students, early years settings and supervisory work with higher education staff and students (Sheehan, 2021). It was important that the method functioned as a conversational approach, allowing Intuitive Movement performance to be used in direct response to verbal reports of experiences the participants wanted to share. Therefore, the basis of the method was generated through my professional experience of delivering Intuitive Movement work and adapting the design of the session to the requirements of the research question.

The design of these sessions was therefore quite simple: the participant shared information about their place of work/Professional Identities, I then performed Intuitive Movement in relation to this report. The next phase involved the participant and I explaining what was experienced when watching and doing the performance respectively. We would report the imagery we saw in our imaginations, the

sensations we felt in our bodies, memories of real events, the emotions we experienced and the movement that we saw. The method then also used open ended questions as interest was sparked for either of us following these initial responses. I did not engage in any verbal analysis of their reports which was made very clear to the participant during the initial set up of the process. Similar examples of research can be found particularly in the work of Borovica (2020), Hickey Moody (2016) and Fullagar (2021) as described in the literature review (see Ch.2 p43). Their attention to how gesture and affect twine to generate data has allowed me to design the method of analysis as a recognised way of accumulating information about an area of enquiry.

I consider the process of moving intuitively in the field work to be diffractive. My body was not interpreting the data, but instead it intra-acted with my experience of image, sensation, thought, feeling and physical action to generate an improvisation which resulted in a performance that could be considered a diffractive experimentation (see Hill, 2017:6, in Ch.2 p.42-43).

To help contextualise the Field Work design I will draw on Murris (2020) who used arts-based methodologies to diffract children's fiction about animals by working with a group of higher education students studying primary education. Her study threads the idea of Reggio Emilia's 100 languages through two picture books for children considering the subject of 'animals'. The chapter builds on the idea of Agential Realism as being a process of how we come to know in relation to the world, stating that being, knowing and doing are already entangled (Murris, 2020:52).

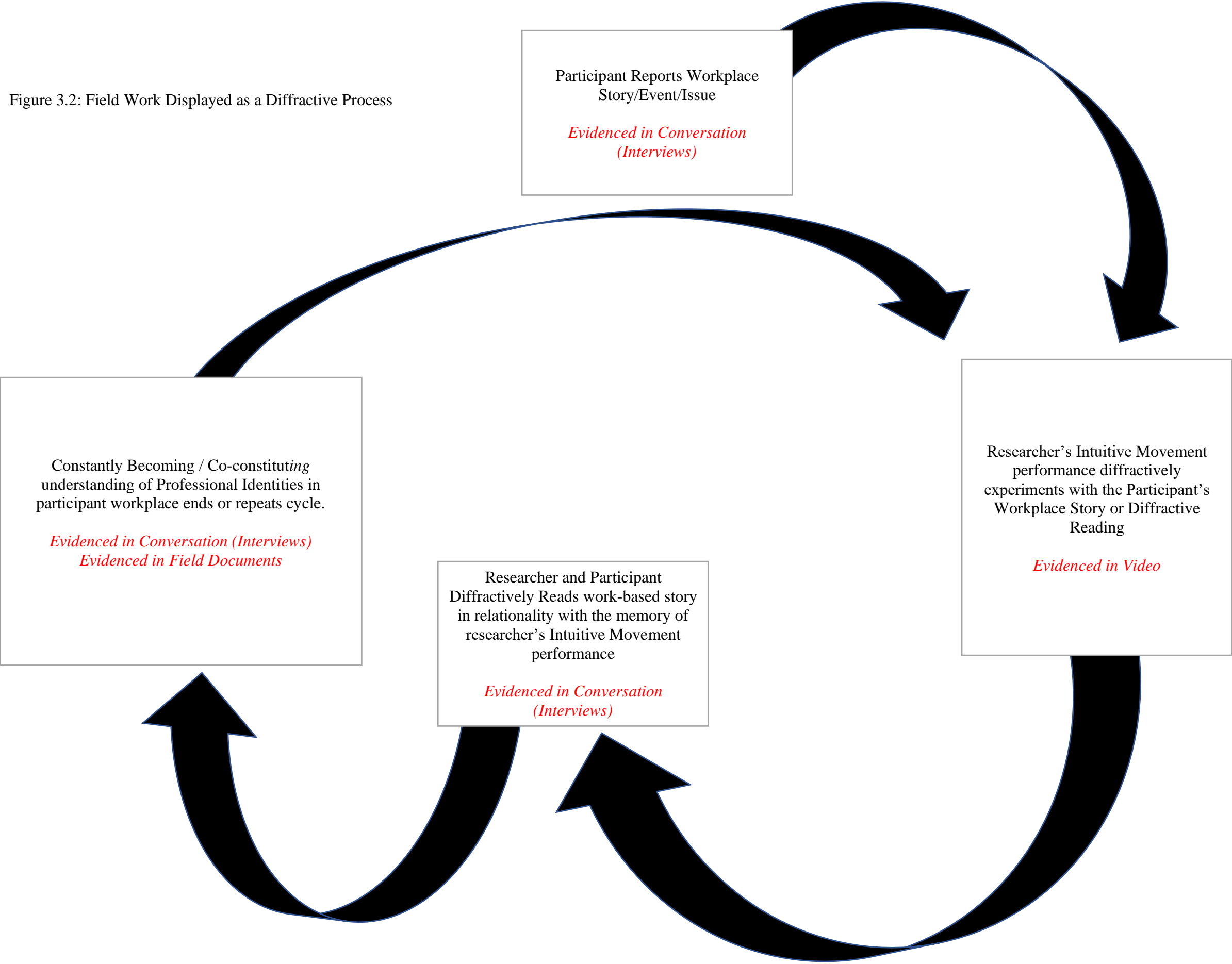
Murris (2020:62) refers to her study as a "postqualitative methodology of temporal diffraction". The students engaged in a trip to a derelict zoo to consider how the site allowed them to become connected to ideas of de-colonising how the subject of Animals is taught in South African schools. A student drew a picture of a lion that was then placed in front of their face as they stood behind the bars of a disused animal cage. Murris (2020:70) describes how this brings her to question her human exceptionalism by troubling the binaries of science and art in this diffractive reading.

The performative enactment of the student at the zoo was diffracting the idea of those animals who were in that site in the past, using art to change the atmosphere of the present. This in turn generated knowledge about future visions for curriculum exploring the theme of Animals. Murris (2020) goes onto evaluate the methodology stating that “the student’s communal material acts ... made it im/possible to bring past moments alive in the thickness of now-time of the present (Barad, 2017:46) where past, present and future ‘bleed through one another’.” This is relevant to my own methodology which involves Intuitive Movement as the diffractive tool through which Professional Identities are read. It is relevant because my performance of Intuitive Movement is a performative enactment of the affective, felt dimensions of the participant’s story. As I move, I allow myself to think beyond, before, behind, around, after the story unconsciously moving my body and noticing the images, sensations and feelings that occur during the performative enactment. I am not literally representing the story, but instead, attending to it, being with it, through intuitive movement performance. The temporally diffractive work continues in the images and sense making which occurs after the performance. The participant and I read these images, gestures, movements, sensations, feelings, memories, stories, as reports which are non-linear, therefore temporally the workplace story resonates with future and historic events at the same time. The past and future of a performative enactment can ‘bleed’ through each other in my study just as they can in Murris’s art work.

The study also speaks to what the performance of the Intuitive Movement is doing as being non-representational but instead an “act of actualising, a bringing into existence” (Murris, 2020: 71). Murris (2020) is using art to think in diffractive ways about how her students are being with the world, which my work can build upon in terms of how my participants are being in their workplace. Within Murris’ (2020) research, the information is diffracted through the picture, whereas within mine it is my performance. These artistic diffractive experiments lead to diffractive readings that generate insight about their subject, which in my case is Professional Identities.

The following figure outlines the method used in the field work outlining the data sets that were generated to engage in further diffractive analysis within this enquiry.

Figure 3.2: Field Work Displayed as a Diffractive Process



3.33 Field Work Schedule

Over a period of 6 months between 2019 and 2020, I worked with the 5 participants. I had initially planned that I would engage in 25 sessions across one year (five with each participant), but this became impossible given the emergence of the Covid 19 pandemic (I will discuss the impact of Covid more specifically later in this chapter). Instead, the field work took place from September 2019 to February 2020 and the gap between sessions for participants was roughly four to five weeks. This frequency allowed for further experiences within their workplace to accumulate.

The collection of the data from participants can be seen in the following table:

Session	Participant 1	Participant 2	Participant 3	Participant 4	Participant 5
1	Oct 2019	Nov 2019	September 2019	October 2019	September 2019
2	November 2019	December 2019	October 2019	December 2019	November 2019
3	December 2019	February 2020	December 2019	January 2020	January 2020
4	January 2020				February 2020
Impact Questionnaire Returned	March 2020	March 2020	April 2020	March 2020	Not Returned ¹⁰

Table 1 Field Work Schedule

Whilst I did not reach the planned five sessions with each participant, it was evident by the time that the February 2020 lock down occurred we had co-created enough data to form a cohesive and substantiative analysis.

3.34 Field Work Data Sets

¹⁰ Participant 5 did not return the Impact Questionnaire as they were extraordinarily busy in their role. They did attend the final meeting in which I checked that they were happy with the use of their transcripts.

I generated a post field work questionnaire (Appendix 1) which asked the following open questions to ascertain the participant's experience of engaging in the sessions.

- What has the impact of these sessions been on your sense of Professional Identities?
- What has the impact of these sessions been on your practice as a professional?
- What has your impact been on your relationships within your professional field?
- Have there been any personal benefit to taking part in these sessions?
- Do you have any further comments you feel may benefit the research?

The development of these questions was based on Cohen, Manion and Morrison's (2017:476) suggestion to "enable participants to write a free account in their own terms, to explain and qualify their responses and avoid the limitations of pre- set categories of response". Therefore, the design of the research at the point of engaging in field work was very much focused on the notion of engaging in a methodological approach that was based on reflection, interpretation, and the subjective positioning of my sense of knowing the participant through qualitative theory.

At this point of the enquiry the data sets that had been generated for analysis were:

- Transcripts of the Conversations
- Video footage of my performance of Intuitive Movement during the session
- Field Documents such as journal and mixed media reflection (examples can be found in Appendix 2)
- Post-field work questionnaire

3.4 Ethics of the field work

3.41 How I considered the sensitive nature of the research

My field work engaged in what I would define as edging into Sensitive Educational Research that caused an "intrusion into private, intimate spheres and deep personal experience (Lee and Renzetti, 1993:5)." Therefore, ethical issues surrounding my field work were largely concerned with stopping any potential for psychological harm to be caused to participants during the research. I imagined this

may happen through the performance of Intuitive Movement that triggered psychological distress such as a fast, violent movement. I was also concerned with stating anything in verbal reports of how I experienced the movement that might trigger upsetting responses.

This was partly navigated through the participant sample who were all experienced senior practitioners in their field, with a history of pastoral work. Their background reassured me that participation in the field work would be unlikely to overwhelm them emotionally. As an experienced movement artist, I was confident that I was able to structure sessions to maintain low levels of distress and safe emotional practices.

I engaged in a pre-meeting with all participants where we discussed the possibility of harm during the introductory meeting that I undertook with each of them and outlined the strategies I had put in place to reduce this:

- providing them with assurance of my experience as a movement facilitator.
- aiming to end the session with pragmatic, practical discussion that allowed us to feel less connected to any traumatic memory.
- emphasising that there were no therapeutic or spiritual intentions to my work, and that at any period they could ask me questions or cease the research.
- plans to signpost them toward psychological support as per BERA (2018) guidelines.

Participants were assured that should they no longer wish to be involved in the research they could withdraw at any point, with all evidence of their participation being deleted. Throughout the field work there were no indications of participants experiencing distress. Within sessions participants would be clear to ask me not to include certain pieces of information which was agreed verbally and noted within the transcripts that have been used in the doctorate.

In terms of my own psychological distress, I took heed that “doing sensitive, emotionally charged research exacts its price on researchers” (Cohen et al., 2017:236). I therefore enlisted a professional supervisor to support me with monthly sessions in which I was able to share experiences of working with participants and any occurrences that I found emotionally difficult in any way. As the supervisor was a psychotherapist she was bound by laws of confidentiality in accordance with her medical oath. This process was indeed useful to me in simply knowing that psychological support was there if I needed it, but at no point was there a moment where I felt negatively impacted.

3.42 Anonymity

The Ethical Code of Conduct agreed with the university and participants mean that the field work transcripts would never be able to be released as the participants disclosed highly sensitive details. The field work transcripts were password protected and stored on an external drive that is locked in a particular space only known to me. As mentioned, I also assured them that they would see any documentation that related directly to them prior to publication and that this will be done by email.

I made sure within the video of the field work sessions that the participants were not filmed thereby protecting their identity. Equally their voices are not featured in any of the Video footage used. This was discussed with them and agreed. The videos therefore captured my movement performances in the field work.

3.43 Changing the research paradigm: Impact on Participants

The decision to move from qualitative to postqualitative research was not something I could account for in the design phase, and as I changed with the research process, so too did my overall methodological approach. The potential harm that could be caused to the participant by changing the paradigm included feelings of confusion about why I moved away from a social constructivist approach, and how that might potentially trouble their sense of being involved in legitimate research that they had expected to be published. I therefore used member checking (Cohen et al., 2017: 253) at

the end of the thesis ‘write up’ to “assess intentionality... [and] offer respondents the opportunity to add further information”. Although this goes above and beyond my ethical requirement, I feel that this double checking was important because of the high level of trust built with the participant group. I stated in each final meeting that I was prepared to get rid of transcript quotes or alter any other inferences that they were uncomfortable with, as agreed at the beginning of the research process. No participants opted for this.

3.44 Incorporating a relational ethics

As I moved into the analysis process of looking at the videos of field work, considering the research assemblages that were being created, and reading them diffractively; ethics began to map itself into everything I engaged in. Feminist new materialist researchers Renold et al. (2008: 443) consider ethics as the “ongoing dialogue in the micro-complexities inherent in everyday fieldwork relations”. As my process of analysing the field work became posthuman, the inseparability of my researching-self and the participant-self became clear.

Barad (2007: 178) notes that “ethics is not a geometrical calculation; “others” are never very far from “us”; “they” and “we” are co-constructed and entangled through the very cuts “we” help to enact.” This thinking relates to moments when my Wonderings generated political issues such as that of the mattering of Polish LGBTQIA+ policy or commenting on Indigenous perspectives. At points like these, I was careful to place myself at the threshold of these ways of knowing. This ‘care’ was ethical; it concerned the ethical approach of how I was incorporating the production of knowledge into the thesis. I was/am careful about knowing the fine line between narcissism and theory generation that happens through posthuman ideas of the ‘auto’.

Braidotti (2018) advises the researcher’s approach:

to be used as tools to pull you out, toward the multiple locations of the world, outward-bound and becoming. Become-world, become-animal, but do not collapse back into that pathological black hole of narcissism and paranoia that is identity in advanced capitalism.

This quote is key to the consideration of how the paradigm shift required a continuous use of theory to bring the meaning making processes into an ethical stance that is affirmative. The ethical engagement in the subject of where I know 'from' is vital to the development of ethical practice in this thesis, which concerns where 'I' know 'I' 'from'. There is a care that I am attempting to take by repeatedly drawing the reader back to this consideration of 'how' the knowing is being presented, and what human and more-than-human matters intra-act with that process of knowing.

The way in which I think about data in this care-full way is relevant to my inquiry as it becomes much more relational, intra-active and entangled in itself and the apparatus that are being used to diffract it. I remind the reader of Murriss' (2020) notion of 'temporal diffraction' described in relation to her consideration of Animal stories studied in a zoo. The process for interweaving information about participant, subject and researching self(ves) becomes temporally diffracted when the way we generate knowledge relates to Intuitive Movement. The act of being in a state of Intuitive Movement immediately relies on memory (past), imagination (future) and present (sensation) in the moment of the practice. The very nature of this weaving and intertwining of knowing is connected to an ethically diffracted way of knowing the world by revealing unseen before power structures between the diffractive apparatus.

I am aiming to recognise my privilege in relation to the literature and ideas, speaking to the story of how I come to know through practitioners with different lived experiences to my own, offering knowledge that is consciously from my own perspective and not developing academic capital from the voice or experience of others. A simple, important admittance, to be repeated, re-understood, re-learnt, throughout my lifetime.

I will now go onto outline the analytical tool I developed within this research enquiry called Wonderings.

3.5 Data Analysis – The Wonderings

3.51 Theorising the Wonderings

Chappell (et al, 2019:302) usefully highlights that “a new materialist perspective on data selection suggests that it is not the human alone who chooses which data to include, but the agentic intra-action of data and researcher/s together.” The Wonderings capture the most transformational insights which have occurred from the data-researcher-participant-theorising relationship. I have chosen to call these diffractions Wonderings in connection with Manning’s (2014) interpretation of seminal dance phenomenologist Sheets-Johnston’s (1981:403) coining of the phrase “Wondering”. Within this theorising Manning develops the subjectivity of the researching ‘I’ by making it belong to the movement that is being examined/ explored/ investigated: wondered about.

Wondering the world directly, in movement, is to participate in an enfolding that challenges the centrality of the I. It is not ‘I’ as self-enclosed subject who is creating movement, but movement itself that is in the process of recalibrating an ‘I’ that will eventually emerge, unmoored. Not ‘I am wondering’ but ‘Where does this movement wonder me?’ A body is never in advance of its moving.

Manning, 2014:167

I see this idea of Wondering as a diffractive method of analysis which places the posthuman experience of “I” at its centre. It allows for insights to be made around Intuitive Movement, as a process of becoming with the data, shaping the impact this has on ways of knowing Professional Identities. The Wonderings are active; they take the reader-researcher-data as an assemblage toward new insights that are generated by the diffractive readings.

What is important to pause with here is the idea of assemblage which is explained in the Literature Review (see Ch. 2, p.37) as being about the set of entities that are in relation. In staying with the presence of the relationships between human and more-than-human agents in this research enquiry, I hope to develop a posthuman method for analysis. The Wonderings can Wonder between the layers of

participant, subject, researcher divides, telling the story of this particular assemblage. I am drawn to Bennet's (2016:58) argument for this kind of analysis:

If agents are everywhere in the artefacts of our research, in the materiality of our field sites, in our analyses, and in our knowledge-producing practices, then what is to happen to our practices, our researcher selves and our thinking qualitative data and data analysis differently? To do analysis in the posthuman is to embrace an ethical responsibility of attending to vibrant matter in all aspects of our projects and mapping the forces (or actants) as an agentic assemblage.

Bennet, 2016: 58

The Wonderings therefore form the analysis of the data, which includes the process of diffracting the analysis itself. They are a tool to generate insights in relation to the main research question but defer from the need to directly answer it. Instead, the Wondering process keeps re-folding the entanglement of the method-data-researcher-researched-theory to generate speculations through one another that are entangled in the very ideas they produce. By iterating between Word and Video to speculate about the data sets, the Wonderings capture the idea of generating subjectivity as an analytical process; both the diffractive experiment and reading happening at once.

I will continue to explain the operationalisation of the Wondering by separating the Word and Video elements of the analytical tool.

3.52 Word-Wonderings

At times, the Wonderings, and this entire thesis, make use of poetic writing styles which align well with Gale's (2016) consideration of

'diffraction' as an encouragement to write outside of and beyond humanist constructions of the self, the research is active in beginning to disrupt and challenge the colonizing phenomenological tendencies of reflective and reflexive practices that have dominated academic and professional writing practices for a considerable time.

Gale, 2016:249

The “active” element in the wondering is the way the assemblage is perceived, actants are folded and unfolded, in connection to the way in which the research data is contributing new insight around how knowledge about professional practice can be generated. Gale’s (2016, 2018) writing allowed me to develop further foundational routes in poetic inquiry to help invent the process of Wondering with theory, memory, imagination, reflection, interpretation, and generation as ways of capturing the entangled data of the Wonderings, rather than write about the process of artistic practice itself.

Already in this enquiry I have engaged in modalities of writing that include personal reflection and reflexivity, drawing the reader close to the experience of how I have been impacted by the processing of data. The Word-Wonderings extend this practice but also spend time unfolding ideas in relation to theories I am setting to work as diffractions of the field work.

At the beginning of each Wondering I will outline the apparatus I have put in place theoretically and poetically. The Word-Wonderings are to be read with/through/alongside the Video-Wonderings as part of the experience of the analysis. This way of iterating between the registers in the Word-Wondering and indeed between the content of the videos, feels very much like my experience of performing Intuitive Movement, it has a parallel dynamic.

3.53 Video-Wonderings

Affective and pragmatic data is analysed and generated in my video editing that traces the assemblage’s co-constituent parts: images, poems, stories, movement, noticing, speculative propositions for the future, new insights, and realisations.

In editing the video-wonderings I engaged in another process of opening the data; I have a very simple knowledge of final cut pro¹¹ and therefore the choice to use the programme was more concerned with a desire to develop my Intuitive Movement performance practice within the research.

¹¹ Final Cut Pro is a video editing software.

The programme helps me to frame my performing body intuitively, within the ideas of my research and then see new meanings emerge by highlighting gestures, develop poetry, bring forward texts or distort the visual material. The videos offer me an opportunity to record new Intuitive Movement and filmed footage in direct relation to the data, without separating it from theory or placing the performed material into the role of Exegesis or summary.

The video editing process of the filmed footage and recorded/written words helps me to think about the sociological and cultural elements of my research that are afforded to me to engage in artistic practice. Increasingly this double awareness of the impact of the apparatus of making the Video-Wonderings (iMac, iPhone, final cut pro, England, my fingers, wealth) has become a part of the agential cut the Wondering is making. Speedy (2015:16) notes that within her own poetic inquiries, “I am setting out to get myself lost. The text forms an assemblage. Multiplicities collide, rather than congeal into coherence. I have not got there...This text is temporary, and I temporarily invite you in. Later we can change it.” This sense of getting lost is something I want to infer as close to the experience of editing the Video-Wonderings and becoming with the apparatus in order to diffractively read the research. The Video-Wonderings in themselves are an invitation to the reader to get “lost” (Speedy, 2015) by pulling them into a non-linear process of sense making that is in a constant process of intra-acting with the knowledge being generated.

The video captures something of an embodied transversality or post disciplinarity as it is using my performing body as data, as analysis, as finding, as theory. The way in which posthuman theory lives within my body becomes a visible, and contextualised diffractive reading for the reader, through the Video-Wondering.

3.54 Video-Wonderings intra-acting with Word-Wonderings

The Video-Wonderings and Word-Wonderings are both diffractive experiment and reading, they are intra-dependant and intra-textual. By this I mean that as the reader views the Video-Wonderings there

is a material discursivity that enacts parallel thinking, synthesis, and insight with the Word-Wondering. In the ‘doing’ of the watching and reading, different ways of being with the research questions unfold, processes of orienting the objectivity of the inquiries can become affectively embodied by the reader and used to analyse the data.

I return to the idea of intra-textuality which “acknowledges how the reader themselves as well as the text and meaning are entangled or co-created in situ” (Truman, 2021:37). The concept of intra-textuality is part of my methodological approach, both in the co-implication of the Video and Word-Wonderings, but also the way in which this asks the reader to be with my research. I believe that language is made into a “material force and material event” (Truman, 2021: 38) through the incorporation of the Video-Wondering and differing registers used in the Word-Wonderings. This research does not privilege language, it connects language to the way in which it has been made and makes ideas.

The diffractive process of the Wonderings matter as material outcomes of a diffractive process that is centred on Intuitive Movement. This is a loop. My researching body is bought into focus by how it is mediated through the diffractive apparatus within the Wonderings. I refer the reader back to Figure 3.1 (p.62) to consider how I traced the experience of the body throughout the methodological approach; this sense of experience is captured in the shifting dynamic contained within the very different Wonderings.

The reader’s way of being, knowing and doing is shifted by the experience of engaging with a Wondering. The Wonderings require the reader to observe, experience and consider realities that focus on their co-constitution of the world. This is a particular dynamic of knowledge building that becomes an outcome of the research enquiry.

3.55 Impact of Covid-19 on my analysis

The impact of Covid 19 becomes most visible within the Video-Wonderings as I am returning over and over to the site of my house. My house becomes a text through which to read the posthuman theory I have been quite literally ‘rolling around’ in. To re-read this action diffractively, decentring myself reminds me of Murris’s (2020:56) metaphor of the earth worm composting knowledge in a “diffracted em/bodied remembering”. As I use the site of my house intra-actively there is a sense that I keep re-turning to it, composting new knowledge, developing artistic and theory bound wonderings.

Within independent work I have previously created I have enjoyed using production elements like lighting and sound design, music composition, costume and casts of dancers/actors. The experience of being with myself, alone, in my house, ‘staring’ at the data, has bought the micro practice of the Video-Wonderings into a specific focus.

Comparatively Harris, Holmon Jones and Wyatt (2019:6-7) diffracted their own micro movement video research project to consider how filming small gestures in relation to environment convey the affective and structural impacts of the ‘machines’ (conceptual, natural and mechanical) that they engage with daily. My Video-Wonderings speak to this sense of the meta-machinery of the knowledge formation process, and the generation of ideas about Professional Identities through Intuitive Movement. In a similar way to Harris et.al (2019) my video work focused on the micro detail of my transversal research, and this was something that emerged out of being restricted to my room throughout the Covid lock down. These Video-Wonderings are challenging the idea of material discursivities between the elements within them, but also the words that they wonder with. I doubt I would have arrived at this output had I not spent so long in my home office, staring at the data, and wanting to move. This is an example of how Covid has intra-acted with the knowledge I have generated. I have become closer and closer to the details of my Wonderings, and the stasis I have experienced within my daily life, has bought my body into an unexpected mediation of the data that has become increasingly politically and ethically entangled. My artistic and research practice has become increasingly blurred.

This mediation of my body swerves through the Word and Video element of the analysis, and as I tell the story of research the posthuman theory re-stories my experience. In being in my home during a global pandemic and, to no small extent the murder of George Floyd, my privilege was increasingly revealed. These global events diffracted my privilege. A home. My skin. Warmth. A tree I could see. This doctorate.... It changed how I saw the machines that were wrapped around my field work.

I am driven forward by the bravery of Mackinlay's writing, to think widely about diffractive practice and critical feminist auto-ethnography as influences that can propel me to consider the many elements of Wondering (including Intuitive Movement) as an act of embodiment. Mackinlay (2019:17) describes showing a member of her Indigenous family 'in law' a copy of her first doctorate manuscript examining issues pertinent to their own indigeneity; the spoken text is from the Indigenous family member:

'Hmmmph...Another Dr Bloody Bullshit more like it'. They were words I will always forget because she was right. Blood and shit. The collection of words that sat in front of her were words I no longer wanted to write, read or listen to either – they didn't tell a good enough theory-story and they did not story-theory. Sitting amongst the blood and shit of the words I had been writing I became painfully aware of my positioning.

Mackinlay, 2019:19

This quote connects closely to the process I have experienced in reading posthuman theory and the way in which feminist scholars have embedded political stances relating to oppression and intersectionality. It is more troubling to me because of the significance of recognising privilege as part of the data analysis. Covid re-positioned this study as something that folded in on itself in a way that was entirely unplanned. It has forced me to stay close, micro-close, to my intra-actions, my entangled self, and in doing this, keep thinking with these relationships as an agential force upon how I come to know. To stay with the blood and shit of my words, and the moments before and after them. Mackinlay (2019:19) notes there is no "a-parting" of privilege becoming 'a part' of your knowing as a researcher. Mackinlay's (2019, 2014) work inspires me to story my realisations of privilege, using

body as the centre to my storying of human and more-than-human relations. The posthuman auto-ethnographic content within the Wonderings is without question borne out of Covid 19's torch light into my life and the way in which the artistic and academic practices that evolved into the Wonderings allowed for new realisations of my Professional Identities.

3.56 Focuses of the Wonderings?

Within the Wonderings, data from the participants is woven through the words and videos. Data sets I use include transcripts and video footage of the field work. I consider the performative enactments of my Intuitive Movement in the field work to be co-constructed between the participant and me. This footage is used in edited forms both as still image and film. The influence of the field work is constant in my theorising. I speak from the experience of the field work. The marks the participants left on my imagination and embodied cognition of their stories vibrates throughout the writing and editing.

My methodological approach evolved into becoming the preliminary Wondering 0 &/or Conclusion. I see this Wondering as part of the Methodology and also a finding, because it speaks to the emergence and formation of data. I have therefore named it Wondering 0 &/or Conclusion. It focuses on the emergence of the relationality between researcher and data in my thinking.

Wondering 1 examines Barad's (2007) Agential Realism and Manning's (2016) concept of Bodying. I Wonder my research through these concepts.

Wondering 2 considers Affect through the work of feminist new materialists engaged in the study of the embodiment of affect. Again, this concept and theorising is used to diffract my research.

Wondering 3 reads the enquiry through blurring diffractive techniques found in and inspired by Speculative Fabulation (Haraway, 2016) and poetic writing, enabling ideas of privilege, self and difference that occur in Posthuman arts-based enquiries to emerge.

3.6 Visual Outline of Methodological Approach

The final figure shows a simple infographic that summarise my overall approach to Methodology:

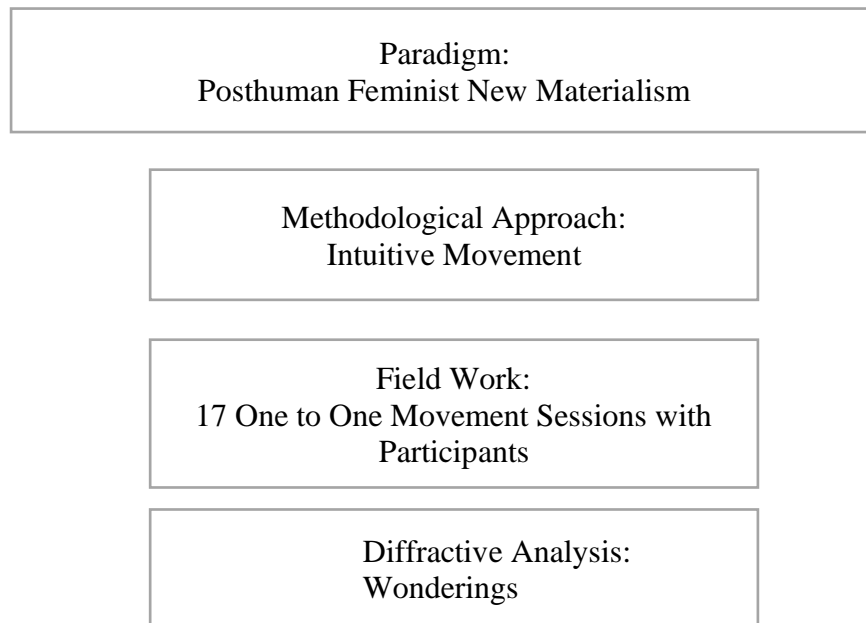


Figure 3.3 Methodology

I will now go onto present the Wonderings.

CHAPTER 4: WONDERINGS

4.1 Introduction

This chapter forms the analysis of my thesis. I will present four diffractive Wonderings throughout the chapter. Each Wondering will have an introduction outlining the diffractive apparatus I will be using, and a summary of insights will be gathered at the endings.

4.2 Diffractive Wondering 0 & or Conclusion

4.21 Diffractive Apparatus for Wondering 0 & or Conclusion

Wondering 0 & or Conclusion blurs the line between information often found in the methodological approach, analysis, and conclusion chapters of a thesis. This Wondering is focused on the experience of beginning to Wonder, as a method of enquiry. The Wondering captures what it is to be moved within the research, to be in my process of being diffracted by theory, to form a Wondering.

I aim to stay with Lenz Taguchi's (2012:267) description of the process of becoming with data as "trans corporeal [because it involves] other bodily faculties than the mind, [and] constitutes a rethinking of the very act of thinking that goes beyond the idea of reflexivity and interpretation as inner mental activities in the separate mind of the researcher." Folding the past activity of the doctorate together with posthuman theory, Intuitive Movement performance becomes part of the diffractive apparatus I use to read the emergence of the research methodology.

This Wondering is unfolding my journey toward an onto-ethico-epistemology (Barad, 2007) which can be considered a finding, and perhaps a conclusion, because it situates Intuitive Movement as co-constituted and directly relating to my multiple Professional Identities as a researching artist.

Wondering 0 & or Conclusion activates theory drawn from Posthumanists Manning (2016, 2009, 2014), Gale (2018), Braidotti (2019a), Bayley (2018) and Speedy (2015) to link the relationality of

Intuitive Movement, research process, and the forming of my own Professional Identities as an ecology of relations and practices.

Vu's (2018) examination of the concepts of objectivity and reliability in posthuman research, propose a form of diffractive, posthuman, autoethnography looking at the entanglements of the researcher and research.

A diffractive autoethnography looks at the self in entanglement with the discourses and materiality around the self. Diffractive autoethnographic writing shifts its focus from 'to tell' to 'to know while being', and accordingly, the autoethnographer is expected to part with what s/he think s/he knows, confront her/is privilege and authority in listening and telling, to fully come to her/is own presence.

Vu, 2018:80

In reading the idea of self through the assemblage of the research apparatus, including the theoretical ideology, a more-than-human (Braidotti, 2019a) interrogation occurs, seeing diffraction as part of every phenomenon within the enquiry: the research is seen as a series of diffractions.

I operationalise Vu's (2018) diffractive way of being, doing and knowing within this Wondering. In doing this I use the Wondering as a diffractive poetic enquiry that generates knowledge about how Intuitive Movement can create ways of knowing Professional Identities, and how the posthuman subjectivity that is produced activates the actants within my enquiry.

4.22 Wondering 0 & or Conclusion (?)

The page can be so silent ... I notice... (noticing as a praxis of seeing the relation).

I notice the absence of sound from the words I have written after I type them and think about the way in which that changes my perception of time. 'The video-wonderings should be silent,' I think and feel. It will help the reading of the body being affected.

The silence of the computer screen becomes a matter in and of itself, a matter that is in relationship, discursively, with the words I write, the silence is generated in the reading.

Coming back to silence of the writing as I read it, makes the silence exist in relation to the assemblage it is in. The silence is in relationship to the reading of the text. The words though, these letters in a row with spaces, are silent after I've tapped the keys.

They're silent so that I can read them and then feel them, affectively, which changes my reading of the research. This micro noticing, shifting, and weaving of attention between the relationalities that have allowed me to arrive at this page has, and is, becoming an educational research methodology. To stay with the phenomena of silence in relation to the words I read, brings me to a feeling of the doctorate as past events, unfolding as future orientated learnings in the present. I say this to place us in the paradigm of Wondering, to think beyond the need to complete a piece of scholarly work in the traditional way, and to move toward a sense of being within the unknown.

My iMac resting on a wooden desk (found on face book marketplace machine) - my chair (found on our local home exchange face book page machine). My window that creates space for me to look directly onto an oak tree (Photo 4.01), framed only better from the floor above, our bedroom. The tree has watched me in this window, in the kind of seeing that trees become through. In the kind of sensing that trees are 'of' the world through.



Photo 4.01. Tree from study.

Tree watched me for 18-hour long workday stretches with only 100 steps tracked. Then, Tree watched me be in the window less often as ‘I’ re-directed that thought, re-directing myself to more thinking about the seeing of the tree. And now Tree has felt me more present recently as I stare at the words I write and consider how my chest feels less contracted and inwardly ‘shardy’. I consider things womxn have said to me directly or in books and articles and YouTube’s and podcasts and lectures about posthuman ways of becoming with the world.

I think often about this quote, staring at my screen, written by seminal posthuman philosopher Haraway (1978:21-36) who credits her anthropologist colleague Strathern (1988) in teaching her:

It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with; it matters what knots knot knots, what thoughts think thoughts, what ties tie ties. It matters what stories make worlds; what worlds make stories.

Haraway, 2013 [online]

Already in these pre-concluding words I have begun a kind of worlding¹² that is urgent to the story of this research project, this doctorate, this becoming of doctor-ness, as it allows me to be, differently, professionally transforming.

Perhaps this prelude is an auto-ethnographic diffraction or perhaps it is the beginning of explaining how I have come to see-be the text as “an assemblage [where] multiplicities collide rather than congeal into coherence” (Speedy, 2015:16). It is important that I am clear that staying with this uncertain, shaky register is allowing me to dig deeply into a way of perceiving that feels very helpful to the research I have undertaken. It is important to keep this shaky register.

I sit with the heel of my hand resting on the desk, tapping into the keyboard and slightly twisted alignment surrounded by tracing paper, open textbooks of Haraway and Goodeve (2018), Speedy (2015), Gale (2018), Braidotti (2019a), printed chapters from the Boston Spa British Library (Massumi, 2019) and a two-day old cup of tea. This Wondering is the data becoming with me, a re-routing of the machine of the educational doctorate by choosing to recognise my co-implication, my entangled-ness as a researcher, as core to the provocations I am uncovering. **It’s not**

new, it’s just new to me.

Through Gale’s (2016:247) development of pedagogic enquiry-based assemblages I understand that this “research approach is further animated by ongoing consideration of what these ‘assemblages’ do in different education settings: how might they be seen to work and to animate the particularities of practice?” What is this enquiry-based assemblage doing with my room, through Covid, in my head, to my growing belly, through my already out of date books, to my husband?

¹² Worlding is often described as a process of coming into relation with the world but is less specific about body. Simon and Salter (2020:88) state that “‘Worlding’ describes the constant process of intra-becoming within and between species and matter (Barad, 2007).”

What is this research assemblage doing to my husband as I sit and think-watch-think about myself moving? What would happen if he were dead, how would I touch these books then? Would I tear them up? I notice that my sister with three children does not have time to sit, and think, about herself, performing, intuitive, movement. I thought I would be thinking more about movement not thinking about thinking about movement.

Haraway's page flutters a spiral of closing Mexican wave pages losing my reference. I must buy one of those page holders. I'll make sure it's recycled.

The silence after I have typed again brings my research into my house. The silence becomes a kind of epistemology, opening thought again and again in my mind, as sensation in my body. I start to consider how this doctorate has become something I could never have planned. The act of being with this thesis through theory and practice has generated poetic consideration of the 'machines' or other 'assemblages' that form in it. Together the research and I are bringing about a particular way of generating knowledge. Early on in her PhD thesis Bayley (2017) notes that posthuman

knowledge [creation] is seen as a process that is inherently entangled with the material, the social, the political and the discursive...Knowledge is embodied and entangled. It brings about the phenomena it studies, and is simultaneously brought about as part of those phenomena.

Bayley 2017:20

It is the simultaneity that Bayley draws our attention to, that I am choosing to stay with.

There is a mutual becoming of knowledge that is heavily implicated by how we are hearing, reading, sensing, and seeing this page.

I end this Word-Wondering recognising that it has survived a global pandemic. That my research went from outside of my house to inside my house. This interior-exterior has disappeared into the shimmering trees and houses, iMacs and silences. It made itself through me because I had to find new ways to seep out into the world and re-drink it back in. Sucking it through the cracks in my window frames. This is an ontological genealogy that implicates Tree as much as University in the particular relations they have formed in order to allow me to “trouble the falseness of representation” (Speedy:2015:16). I read my life and the field work I undertook uncertainly through my body and the materials it matters with..... I sit with this poetic response to my research project, a micro diffraction of theory through the materiality of our livings, and notice the words are making parts of this world glow.

4.23Video-Wondering 0

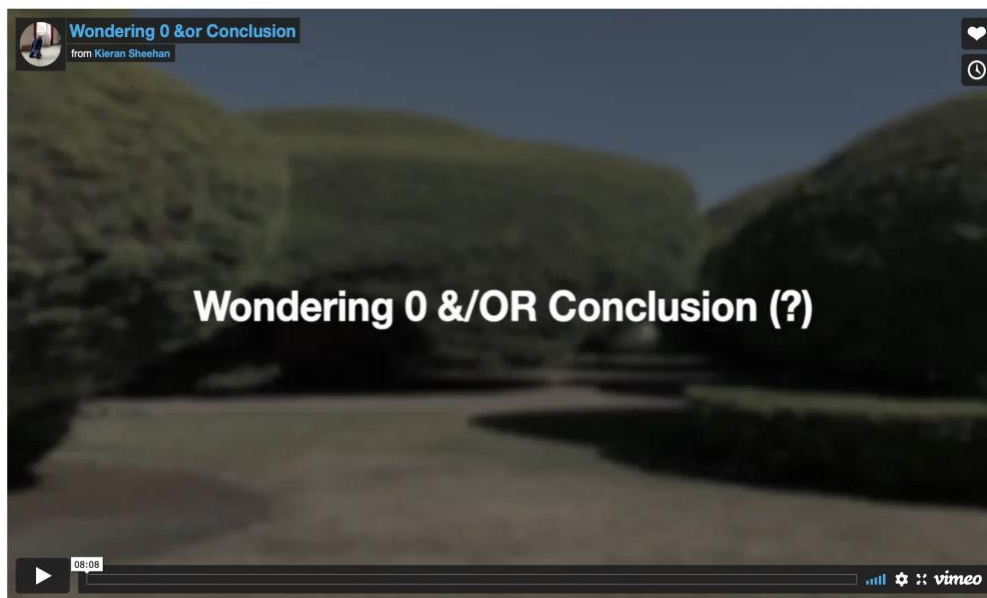


Figure 4.0 Video-Wondering 0 & or Conclusion Screen Shot

VIDEO LINK: <https://vimeo.com/641915113/fa67a79fb1>

This Wondering 0 &/or Conclusion captures the feeling of Intuitive Movement, the unpredictable and chaotic nature is the result of how we are coming to know the registers and forms of analytic language being increasingly flattened out – movement is equal to theory, poetic words stand alongside academic syntax. By jarring these registers, the Wondering begins to consider the inner workings of

the doctorate itself and this sits in parallel to the main research question's focus on how Professional Identities can be considered as mutually constructed. The attempt to see from another's eyes becomes something that offers an opening up of the data, thinking with Vu (2018) and Mackinlay's (2019) approaches to embodied critical auto-ethnography that allows for vulnerability and uncertainty to lay open new ways of knowing.

The Wondering contributes to methods for researching Professional Identities in its playful approach to navigating and illustrating the practical elements of a posthuman onto-epistemology combining the confusion of the writing with the jittery, unfocused moments of video work.

The video captures images of my movement that overlap, presenting myself as both a researcher and data. The constant blurring of images of my body moving behind text, and overlayed with other images allows for the pluralisation of Identities to be a felt, tacit experience.

Layering photos of my childhood and life through the video of a paper word sculpture, captures the idea of my entanglement in the way in which I am embedded in the theorising. The video plays with the idea of comprehending, of not comprehending, almost saturating the narrative with theory.

The lack of guidance in the Wondering opens the act of co-constitution into the analysis, this builds an embodied meaning of co-construction between the research and reader that feels like an active precept by the end.

The use of the albatross as a random image becomes something that de-rails the thinking toward another study beginning, it performs diffraction within the Video-Wondering. The data produced in the Wondering is unstable, vague, poetic, iterative, and therefore the reader is confronted with a perception of the research that is non-linear and sensuous, alongside complex thought patterns that weave through these often-estranged territories of academic theory and poetic enquiry. Within these open spaces the reader is encouraged to co-develop meaning making using the force of the affective

experience as a tool to establish ways of knowing the research. The reader is supported into the dynamic of Wondering by witnessing the researcher's journey into a posthuman way of being, doing and knowing the world as parallel processes within the Video and Word elements.

4.3 Wondering 1

4.31 Diffractive Apparatus for Wondering 1

Within Wondering 1 I hope to produce a diffractive analysis that is in line with Mazzei's (2014:744) approach to "read[ing] ...texts *through, with, and in relation to* each other to construct a process of thinking with the data and with the theory". The data is therefore the combination of the field work and my increasing awareness of how I am coming to understand and re-read this.

The 'theory' I will read the data through is drawn from Barad (2007) and Manning (2016). I will bring Barad's (2007:132-185) theorising of "Agential Realism", which positions reality as something that can be read as relationships between matter, constituted in the moment of the reading. I will focus on Barad's conceptual development of "Apparatus" as central to the idea of Agential Realism.

Alongside Barad I will also use Manning's (2016:189-200) chapter 'What a Body can Do', which is an interview considering her conception of the body as being made by and within a field of relations; a process she calls "Bodying". Manning (2014:178) has developed the term 'Bodying' to encapsulate her perception of our bodies as being made by ecologies of relationship to human and more-than-human actants (see Ch.2 p.32). I understand this to mean that we are moved by the world, our body is mediated by it. The idea of relationality and the removal of subjective relationships is a common thread between Barad and Manning's concepts, I therefore hope this conceptual framework will offer a rich theoretical apparatus for diffractively experimenting and reading the research data.

The following infographic illustrates a way of thinking about how the conceptual framework will be applied methodologically within this Wondering.

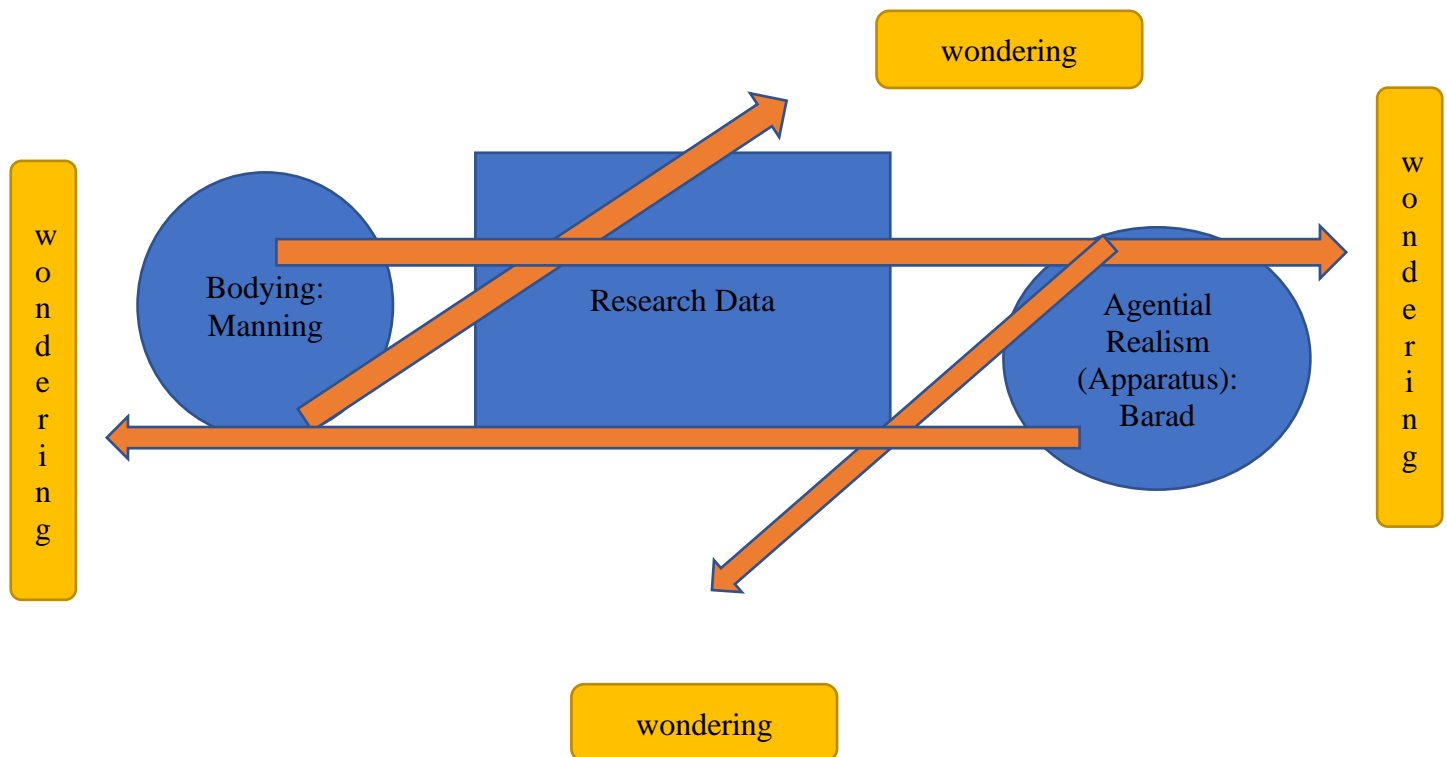


Figure 4.1: Diagram showing concepts being used to diffract data in Wondering 1

Within the Word-Wondering I use an image I have generated out of the research data that I continually return to in diffractive ways, the image itself is a diffractive object (I discuss this in depth in the Word-Wondering). At times I will also adopt a poetic register that takes on a kind of ‘sideways writing’ into the research; by this I mean that I attempt to approach it from another direction.

I have chosen to pepper the Word-Wondering with other screenshots of the field work, time stamped to remind the reader of the many different occurrences of Intuitive Movement that have taken place, with the participants, which are being diffracted through the concepts in this Wondering. The time stamps do not align with specific elements of the Word-Wonderings, they are not explanatory, instead they offer a space for the reader to look into and/or diffract the Wondering 1 through the time stamp. The time stamps offer “continued life of the immediate past within the immediacy of the present” (Whitehead, 1967:281), bending the data back in on itself, noting the temporal shifts embedded in the Wondering 1 as part of the mechanics of the thinking. This links to Bergson’s (see Ch. 2 p.30)

understanding of the operationalisation of intuitive knowledge as something that bends, looking back on itself. Murris's (see Ch.2 p.68) idea of temporal diffraction is also linked to this concept. The time stamped images are like a piece of music played in the background of the analysis.

The Video-Wondering is intended to be viewed after the Word-Wondering .

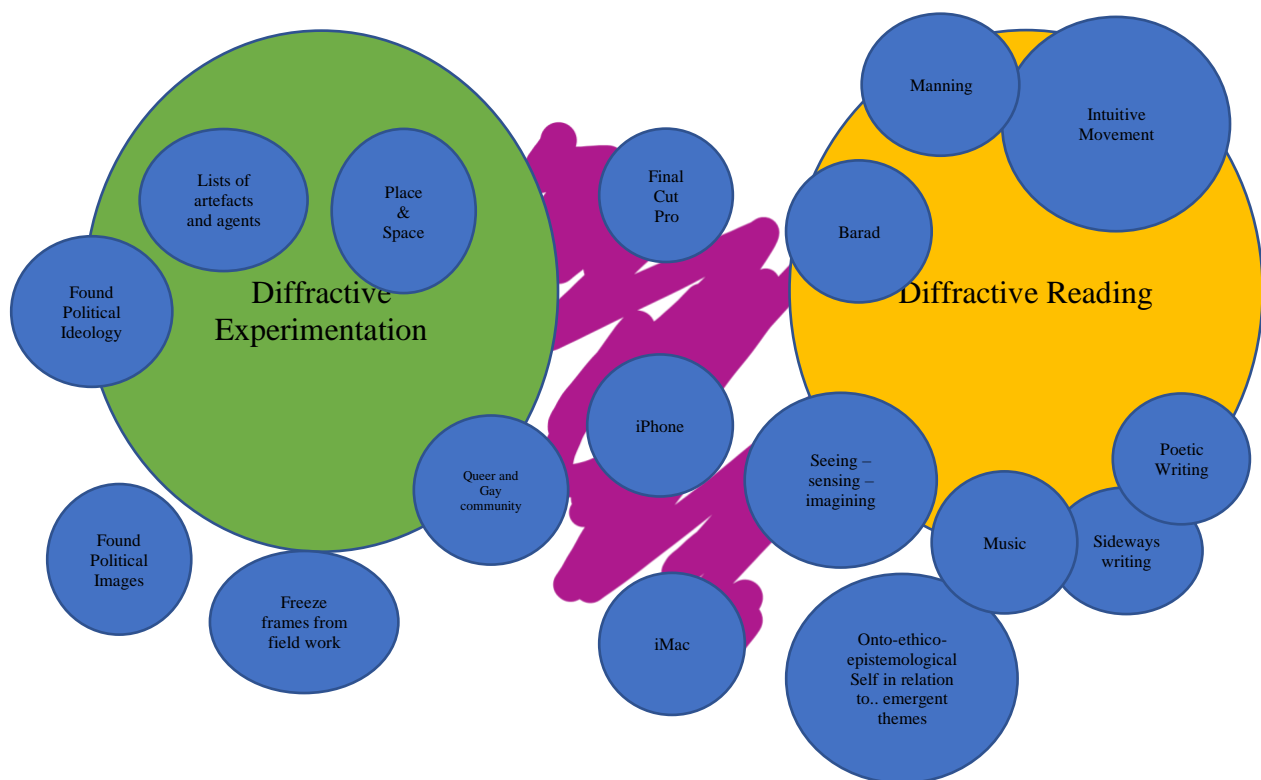


Figure 4.12: A changeable Map of Diffractive Apparatus for Wondering 1

Figure 4.12 offers a way of perceiving how Wondering 1 is being read, re-read and experimented with, diffractively. I want to convey that in this image you could move the bubbles around and re-size them, as you needed to, to intra-act with the experience of the research diffractively. This is a set of diffractive apparatus which aligns well with Lenz Taguchi's (2017:700) development of "Concept" acting as research method.

The sparkling squiggle containing the Final Cut Pro, iPhone and iMac apparatus are illuminated as ‘in-between’ processes of diffractive experimenting and reading. I chose the sparkling squiggle to represent these artefacts as unfixed in time, mediating this Wondering’s considerations of the way in which these concepts of temporality, matter and space can be stretched beyond a human centred interpretation. The sparkling has a cosmological aesthetic that suggests a quantum element within the image. The squiggle helps these ideas stand out as unanswered questions that require more time to research into the many truths that could be connected to this idea depending on which way you position it. I intend for the map to set a tone for Wondering 1, preparing the reader for the kind of knowledge they will be experiencing: speculative, open ended, poetic.

4.32 Word-Wondering 1

To begin this wondering, I have developed the following image, each frame captures my body in a field work site, during an Intuitive Movement performance.



Figure 4.13 Freeze Frames from each Place of the Field Work

These six images were selected by trailing through the videos of field work, often I moved in those spaces more than once. They include homes, a professional rehearsal space and a community centre.

In bringing the pictures together into a single frame I am made aware of the temporal quality of my body as part of the apparatus of the research inquiry which is in the past but also present within this analysis. Barad (2007:177) points out that “since phenomena are material-discursive, no priority is given to either materiality or discursivity... the apparatus of bodily production, which are themselves phenomena, are (also) part of the phenomena they produce: phenomena are forever being re-enfolded and reformed.” I begin to wonder if there is an onto-epistemological shift that occurs within the spaces of the field work when Intuitive Movement performance happened, does it change how we relate to the more-than-human because my body becomes more-than-human in the moment of performance?

In diffracting the images through this concept, I suggest that when my body performed Intuitive Movement, it became more-than-human by decentring the perception of human-to-human psycho-social relationship. These images make me read my performance as activating the cultural, technical impact of other more-than-human matter in the room. The Intuitive Movement is in relationships with the participant, but through the performance of these abstract movements, their process of perceiving this can be read as a more-than-human intra-action. This thinking is generated by bringing the images together and seeing my physical body as an agent in the assemblage, rather than the centre of it. By thinking with Barad’s (2007:177) Agentic Realism as a concept I can read the images through each other to make this meaning.

The reader is invited to re-see the apparatus as moving me away from what Manning (2016:193) refers to as a “subject centred intentionality that work continuously to take us out of the field of relation and into the individual as though the individual could be cordoned out from the event.” Instead, there is a sense that through the idea of Bodying and Agential Realism, I can see how my Professional Identities are being made by the more-than-human elements of the images. By this I mean that there are implications and phenomena forming in the images that I had not considered prior to this Wondering.

The reader is invited to see the relationships of the physical architecture, clothes, light, furniture, and the kind of information this brings through the images. The material discursivity of the images being placed together in figure 4.13 stretches out/breaks open specific cultural assumptions needed to allow a body to get to the stage of performing Intuitive Movement. In placing them together, the abstracted body is mediated by the more-than-human objects in the image.

Figure 4.13 allows for its relationality to be seen as both micro-relational in the individual settings but also macro-relational in terms of the fact that my researching body has repeated this act many times, which means it will carry “marks” (Barad, 2007:140) of these phenomena through time. The image helps me to see how my body (as separate to my mind) is implicated by the environments and places within which it moves, and those that it does not.

I will turn first to reading figure 4.13 through the material discursivity of the objects within them. By this I mean that I will consider how the concepts I am working with can impact my reading of the ‘things’ within the pictures to unfold new insights into how Professional Identities are coming to be understood within the research assemblage. The noticing of these relationships with object and environment, will gradually lead to seeing wider entanglements of policy, location, and cultural practice. These diffractions are part of how I become aware of the way in which Professional Identities were explored within my inquiry and are beginning to re-emerge in this research process.

The following diffractive experimentation into the field work, through the concepts of ‘Agential Realism’ and ‘Bodging’ widen the idea of self beyond simply the individual human. Perhaps this writing is a process of Bodging, through the phenomena being developed by the research Apparatus, stretching open the data by plugging it into the concepts:

4.32.1 Intra-action with body

The following five spaces were used:

- 2 participant's homes
- My home
- A dance studio
- A community centre

I brought the same equipment to each space:

- A tripod for my iPhone
- My iPhone to film the session (only ever pointed at me)
- My MacBook pro, which was used for a backup film of the session (only ever pointed at me)
- Loose clothing

Each space contained a chair for the participant, which I did not bring, but I made sure was there. This chair impacted the comfort of the participant when watching me move and led to their physical presence and relationality in the session.

- Chair
- My body
- Participant body

I went to great lengths to keep the participant warm during the winter sessions, particularly in the dance studio and community centre. The warmth of the body links to my theoretical framework as it is a physiological intention, seeing the body as a fleshy thing, that needs to be activated by a heating device in a techno-scientific way to engage in effective and affective Bodying within an Agential Realism. Manning (2016:1919) notes that “threshold effects make a difference” using the example of how the sun touching our skin changes the way in which we relate to the world. Therefore, the heater

could also be considered a threshold effect. The heater is part of the apparatus, it is part of the worlding, it is part of the body as the heat touches the skin.

- Heaters
- Throws

The homes were made of bricks, they were all in England, and they all had running water and electricity which were both important for toilet breaks, cups of tea and coffee and heating, as mentioned earlier.

- England plumbing systems
- Water supplies
- Electricity systems

I am reminded by the image I have created, that part of the research took place over Christmas and there are Christian decorations in two of the pictures. This ideology of the birth of the Christian saviour Jesus, was also therefore part of this agential cut. The participant was comfortable to be in a room with an object that signified the belief that a Christian Deity gave birth to a ‘fleshy’ human 2019 years ago (at the time). This ideology is part of the extension of their body and materially discursive with the apparatus through which they viewed their Professional Identities forming, through/with my performance of Intuitive Movement. If I speculate further about what these decorations do to our research I might state:

- Believing in Jesus is an idea I am comfortable to see Intuitive Movement alongside
- Christianity is not something that changes the commitment to the viewing of Intuitive Movement.

- Perhaps having a Christian faith and believing in something beyond the ‘self’ enhances the Intuitive Movement experience.

Within this weaving of thoughts around objects I am attempting to demonstrate how my sense of reality is diffracted through the idea of Agential Realism and Bodying. On a very simple level I am noticing the field work in a way that concentrates on how things and ideas are ‘in relationship’ with the various moments of the field work in the image. By noticing these relationships, I generate new insights into the research that I wouldn’t have done in thinking of the environment as a passive entity that is acted upon by humans. The following writing outlines the impact that the actual furniture has in perceiving it aesthetically and the way in which this illustrates the entanglement of the research.

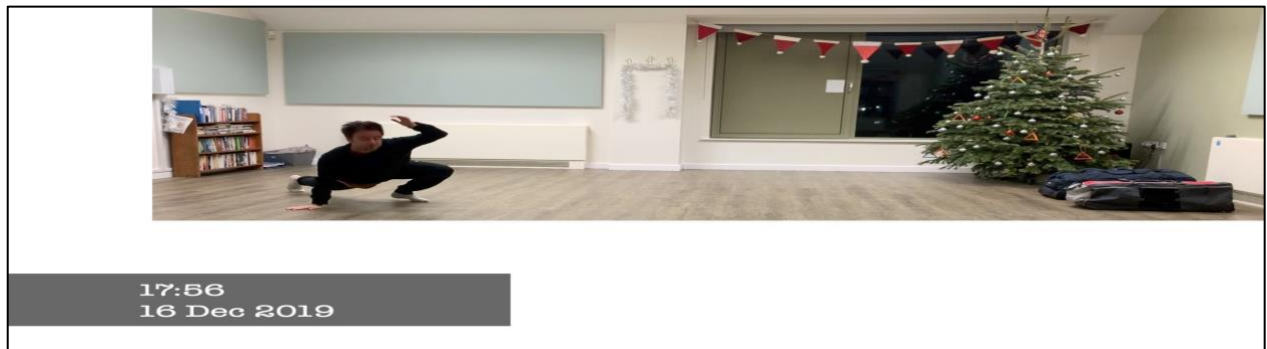


Figure 4.14 Field Work



Figure 4.15 Field Work



Figure 4.16 Field Work

4.32.2 Re-seeing the Apparatus, some sideways writing into figure 4.13

I notice...

Bookcases are present in three of the pictures, and in staring at them so close together there is a distinct sense of linear direct lines. The side of the worktops, the radiators, the floors are all about tiles connecting in straight lines, apart from one carpet. The angularity of the Christmas stars and the triangular Christmas flags, the spiky edge of the glass coffee table and the telescope's legs. Here is a cultural practice engaging in the apparatus, there is a practice of how these apparatuses make up the bodies that are within them. The purposeful arrangement of things that enact a pattern of an education or British middleclass performances of furniture arrangement. Straight. My body is un-straightened by these places.

Manning's (2016:195) consideration of accommodation, in the physical architectural sense, allows for a reading of this element of the research as being connected to the idea of Bodying. The body is being produced in these intra-actions, a freeze frame of movement that I know was being watched by the participant, performed in response to their reflections on Professional Identities. Manning (2016:195) states that "how the event accommodates, is not separate from what a body can do." Heating up our bodies with equipment and tea, making space for movement and comfy sitting. The body becomes

something that intra-acts with the participant's cultural practices of home and workspaces. The body intra-acts with the doctorate equipment (iPhone, tripod, MacBook pro) that allow for the performance of Intuitive Movement to become a "tending [,] ...an incipient directionality" (Manning, 2016:191) toward the perception of Identities in the workplace, rather than a random act of performance.

The arrangement of these apparatus also excludes things from the assemblage such as loudness or darkness. This exclusion allows capacity for Intuitive Movement, intuitive witnessing, the "accommodation" becomes "a collective engagement that tends fields of relation" (Manning, 2016:195). This way of seeing the data feels very different to the notion of sitting down with a colleague or line manager to discuss Professional Identities, there is a knowledge generation that tends, unfolds, is care-full, because of the accommodation put in place to allow for Bodying to happen. It is a very different space to Guantanamo¹³ Bay Naval Station's cells where torture by music was performed, repeatedly.

Accommodation implicates the participant and my own ability to 'tend to' a process of knowing Professional Identities intra-actively. This way of knowing through the body allows for the more-than-human apparatus to gain an agency:

"Agency is a matter of intra-acting; it is an enactment, not something that someone or something has...it is the enactment of iterative changes to particular practices – iterative reconfigurings of topological manifolds of space-time-matter relations – through the dynamics of intra-activity"

Barad, 2007:178

¹³ I use this example to underline the idea of accommodation impacting the ability to perform Intuitive Movement. Please see the following news article to pick up a sense of the environment I am referring to: <https://www.theguardian.com/world/2008/jun/19/usa.guantanamo>



Figure 4.17 Field Work

Sideways writing moment, into all field work:

The images are making me read how it can even become possible to see-sense-feel and embody these images through agential realism and bodying, they are making my body breathe deeply as I read-think-write; this is the dynamics of my intra-activity with the data as it emerges. Temporality and Place GLOW in the freeze frame images which makes me wonder with Manning: “What makes us so certain that we can define a body in time and space as a separate and individual entity?” (Manning, 2016: 189). The images of my body are made by the doctorate data that is on this page.

The phenomena the images generate are in the past, with the participant, who brings their constellation of past and future mattering’s into the viewing of the performance now as I read it. The participants are watching these performances with an awareness of the intention of the doctorate as a dynamic feeling.

I sense the importance of my room in thinking about these ideas now, and the rooms we were in for the field work, the space-mattering iteration unfolds how I can write 'now' of the movement 'then'. I re-see this apparatus making my Professional Identities possible, by leaning into/analysing them, I have an increasing certainty in what it is to know the world in this way.

Knowledge around Professional Identities is being formed in the more-than-human diffractions that occurred within the field work and are occurring now, as I write.

Manning (2016:192) notes that “a bodying begins and returns to the midst, to the relational field that is more-than human.” This relation to Intuitive Movement as something that shifts the onto-epistemological perception of the participant, was something that became increasingly apparent in the field work. It was evidenced in their reports that they experienced being ‘part of’ rather than a ‘result of’ their work life, they became interested in the material-discursivity of stories about work, rather than re-telling me their workplace stories in a linear manner.

I see this also happening now in the way I am Word-Wondering.

Participant Transcripts:

One of the things that happened, coincidentally, was that I had my traditional supervision session within a week of the session with you. It was very interesting to contrast the two approaches. There is quite a bit to say about that but again, the traditional supervision often leaves me with more questions than answers. These quickly get lost as more thoughts etc. displace them. I believe that the movement supervision (pardon me for calling it that but that's how I thought of it) left me with a sense of knowing rather than thoughts. Once the session was over, I didn't really ruminate but felt that clarity was there which helped me to process the dilemma more readily I think.

Psychiatrist Final Questionnaire

I think I can honestly say that I am less intimidated by colleagues who take a very academic or rational approach to the priesthood. I recognise that there are many ways to exercise one's vocation but as I have always been somebody who worked in an unconventional way I often felt that my contribution to priesthood seemed to be rather nebulous and insubstantial compared to others. Doing this most interesting fieldwork has reinforced and reified my own approaches to pastoral and ritual contributions for the people I serve. I am able to have a robust discussion with colleagues in which I can hold my own, and no longer feel so much that I am 'less intelligent' than them.

Priest, Final Questionnaire

To draw back to the research inquiry of using Intuitive Movement as a tool to 'co-constitute' Professional Identities, I wonder if there is something to be said in how these participants are engaging with what it is 'to know' because of the 'way' the apparatus pulls their attention to the problems/insights/speculations they brought to the sessions. In considering the information in these transcripts through the concepts of Bodying and Agential Realism there is a sense of the participant recognising a process of how they come to understand their Professional Identities, and what is influencing this kind of knowing, which is generative of an embodied knowing, rather than reflective.

My performance of Intuitive Movement shifts their perception of the phenomena of relationality, opening them to extend Professional Identities /professional knowledge practices, by reading them 'through' my body. This reading shifts their perception of their stories as 'in process' or 'open ended' or 'uncertain' because it includes the more-than-human intra-action with my body. Their knowing is diffracted through my body and the memories, sensations, affective insights, images and apparatus that surrounds the sessions. As a result of this diffractive process their experience of knowing becomes embodied, rather than conceptual.

4.32.3 Sense Making

There is theoretical overlap in Barad's (2007:375-377) discussion of the Brittlestar (close relation to the starfish) and Manning's (2016:192 & 2013:229) discussion of the core concepts of the relational body, bodying, and speciation.

Manning (2016:192) refers to “relational fields” as ways of developing a “more-than-human” understanding of the world. Manning’s (2016) conceptualising of Bodying as bringing an understanding of the world through the vector of the body relates strongly to Barad’s (2007:375) use of the Brittlestar’s amorphous ability to re-develop itself even when detached, de-limbed separations occur. The Brittlestar’s identity is made by the way it ‘is’, beyond a cognitive understanding of self or environment. Instead, it is a ‘doing’ that the brittle star ‘enacts’ through its ecology, or relationships that allows it to ‘become’ in and of the world.

Barad (2007:376) highlights that the creature’s survival rests on its ability to “discern the reality of its changing relational nature. Intelligibility and materiality are not fixed aspects of the world but rather intertwined agential performances.” These concepts highlight the way I am seeing Intuitive Movement as a sense maker in relation to Professional Identities, in relation to what occurred in the field and now in my analysis.

A very interesting process you know when you open your eyes, both times when you open your eyes, I felt like you’d gone somewhere, you seemed slightly upset when you opened your eyes, you know? Which I think is a really nice, um, place to go. You know there’s, it’s within a certain context, but again it comes to me, it comes back to that thing about, um. For me sat here on this sofa now, being listened to, you know, because even out there, I think, in the wider world, it’s quite hard to listen and be listened to.

Academic Session 2

I was watching you and thinking I couldn’t do what you do, I couldn’t perform in front of other people like you do, using movement. I don’t dance...I couldn’t do the movements that you do...it wouldn’t be my approach. I’m quite light-hearted and don’t take myself very seriously at all, but when it comes to letting myself go, I really do struggle.... There’s something in my brain that stops me getting to that stage...in the [previous Intuitive Movement performance] it felt like I was starting to get it... and then something clicked to say, oh you don’t do that, go back to the analytical.

Policeman, Session 2

These concepts and transcripts when weaved through each other help to illustrate the idea of Professional Identities being re-read in the act of Intuitive Movement: re-read using multiple layers of

the human and more-than-human agents that the performance shines light through, diffracting the participant's sense of Professional Identities into a new onto-epistemological reading. In seeing me move, they make associations to their own professional assemblages, affectively. They consider their ways of thinking, being and doing, professionally and how they see their identity through the Intuitive Movement performance as an emergent piece of data; becoming with it, turning and twisting in the meaning making.

The concepts again bring out the 'way' that we come to know. In reading the transcript and this theory through each other, I wonder if this kind of multisensory bodying that brings the participant closer to a sentient understanding of their Professional Identities, is an embodied way of knowing?

At the end of her chapter on Agential Realism, Barad (2007:185) notes 'Humans are part of the world-body space in its dynamic structuration... We don't obtain knowledge by standing outside the world; we know because we are of the world.' In seeing the field work data through this theory, I wonder if the act of using Intuitive Movement to generate knowledge offers a way of becoming that embodies the notion of identity as "inherently unstable, differentiated, dispersed, and yet strangely coherent" (Barad, 2007:184).

I have been feeling more connected with my occupation and this has been useful; at such a difficult time. I don't know if the sessions helped directly but I am sure contributed to my sense of purpose and confidence. This particularly relates to speaking the truth, not that I lied before but more of having the courage to stand up and speak and standing up for inequality and unfairness.

Psychiatrist, Final Questionnaire.

Here the participant is starting to note how their perception of their values and professional practice were generating behavioural change in their conduct. They are bringing 'connectivity' into the discussion of making them literally and metaphorically stand up, their way of knowing seems to be impacting their way of being. Although this analysis is interpretative, I believe that the participant is

seeing themselves as connected to a wider entanglement than the professional context. They are beginning to read their body's affective state as mediated by ideologies that go beyond socially constructed professional development activity. Perhaps this happened because of the feeling of the work, the way it resonated in their body and the way this kind of sensing embodied itself in their daily work practices. Work was about more than work. Identities were seen as entangled.

4.32.4 Embodying Professional Identities



Figure 4.18 Field Work

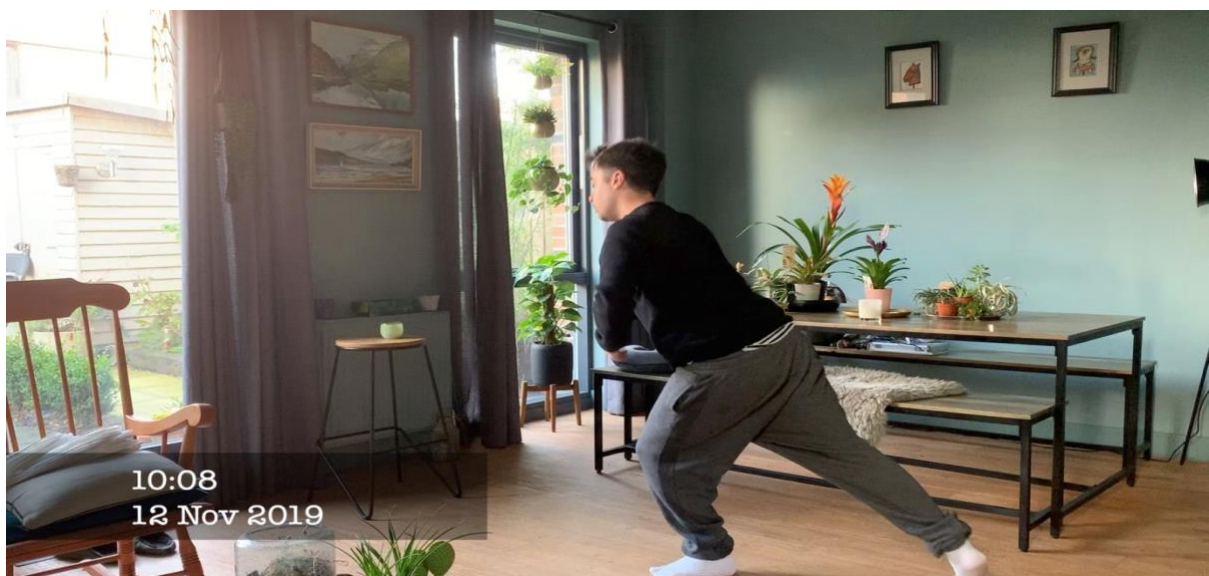


Figure 4.19 Field Work

In feeling Professional Identities as a process in my body I started to notice this sense of the marks (Barad, 2007:140) being made upon my body and how I in turn was generating friction in the world.

In spending time with the field work, diffracting videos, and memory of my body through the concept of Bodying and Agential Realism, I started to re-perceive my homosexuality and the way in which this 'mattered' as part of the research apparatus. I therefore want to place this matter of my homosexuality into the more-than-human assemblage we are diffracting.

Manning (2016:190) notes "so, that a body is black or white or female or transgender does make a difference. Of course it does! But these are less 'states' of an existing body than vectors of a becoming-body that themselves change over time." In the field work I knew my body was safe to move, in writing this Wondering 1, I know I am safe to say I am part of the LGBTQIA+ community. The participants knew they were allowing my body to be safe to move. By safe I mean that they would not attack or report me to the authorities. Therefore, the impact of legal policy, cultural practice, the values of the British state¹⁴ were intra-active with the field work and this research process. By knowing that I was homosexual, the participant's identity was involved in a kind of queer bodying that became "specific parts of the worlds' ongoing reconfiguring" (Manning, 2016:190), it mattered in the knowledge making machine we were both inside.

In this reading I see Agential Realism and Bodying as something that holds intersectionality as part of the important negotiation of apparatus, the material discursivity of the iterative relations of power in an agential cut. But the theory moves me away from a simplified reading of the performance of Intuitive Movement as queer, recognising that this is a force and constellation of its own that intra-sects all elements of the research assemblage.

¹⁴ By values of the state I mean the general values of inclusivity expressed toward LGBTQIA+ communities by the Conservative government within the UK at this point in time.

Within this framework of concepts my queerness is no less or more important than the shapes my body made, or the origin of the wallpaper in the participant's homes. My body and my sexuality are mediated by the more-than-human agents that body 'it', they exist exclusively within the dynamics of that particular agential cut, and will never be quite like that again.

Barad (2007:184) states that "the particular configuration that an apparatus takes is not an arbitrary construction of our choosing; nor is it the result of causally deterministic power structures. Humans do not simply assemble different apparatuses for satisfying particular knowledge projects but are themselves specific parts of the world's ongoing reconfiguring." Here Barad's theorising about apparatus relates directly to the idea of Agential Realism being concerned with the meaning and the materials that are within that assemblage. Through the apparatus we are constructed, there is a sense of reading identity through these relationalities, the apparatus is constructing us, choosing us. This idea connects to Manning's (2016:32) notion that the body is a "milieu of relations that are activated through vectors of association". The idea of the vector here is compared by Manning as adjacent to a "conduit" or "implicit force" of the relationship the body has with the agents inside its assemblage. This theorising all concerns a way of reading identities, that is akin to attuning to an already in existence machine rather than forming an observational analysis.

To consider my own Professional Identities as including the "vector" (Manning, 2016:190) of my sexuality re-situates the research project as something that is growing around me. The multiple insights I am drawn to in this diffraction relate to my identities as a gay man being an almost mechanical idea. Like an oil that you would choose for a particular car: it is vital to the assemblage, which in turn has many more requirements to make it 'work'.

Perceiving the phenomenal unit of sexuality as part of the world develops a sensation in my body of connectedness that I have rarely experienced. This process of queer world configuring is something I was caught in alongside the participants, it was us, co-constituting my sexuality. It was not necessarily my queerness, it is not necessarily mine now, it is ours, as reader, writer, thinkers, allowing this to

manifest as an oil across the data being produced in the diffraction. The sexuality vector is made by our knowledges in that time, it is not produced by 'me' as I am produced by 'it'. It informs the experiences of Professional Identities by adding the dynamic interplay of the 'kind', 'type', 'genre' of 'knowing' that is generated. We are decentred. But at this point I need to think about why that matters, what is being revealed in the mattering – So WHAT if my sexuality is a vector?

4.32.5 Exclusion of LGBTQIA+ community explained

To diffract my research further into the notion of sexuality, agential realism, and bodying, I have developed the following Figure 4.191, it keeps part of the same cut but angles it marginally differently:



Figure 4.191 Anti-LGBTQIA+ Diffracted Image

This is a picture of a Google Maps Street view of the Polish town of Tuchow which at the time of writing has been declared an LGBTQIA+ Free Zone which is a cross country aim for the Polish

government¹⁵. This image offers a sense of bodying that connects ideas, territory, bodies, and cultural practices. By staring at images of my body moving against this background, I begin to imagine what would happen if my body was with other bodies in that region, particularly the thought of being inside their houses. I believe that my movement would be different, narrower. I don't think it would actually happen, and if it did, the apparatus (of their house-policy-body-voice-trees-bricks-sounds-affect-image assemblage) would make my body move differently. This is a simple consideration; it illustrates the idea of how the research is impacted by the more-than-human.

Stonewall's (2021) Global Workplace briefing on Poland states "LGBTQ+ people often face discrimination in the workplace including jokes, inappropriate language and being excluded from social events, among other things. Because of this, many LGBTQ+ people hide their sexual orientation and gender identity at work, often with a negative effect on their mental health." It is very difficult/different for me to imagine my 'Gay Body' doing Intuitive Movement when looking at the image I have diffracted. It would be close to impossible to gain ethical permission from a university to engage in such a doctoral study due to the risk of my being hurt or harmed, both physically and mentally. Now, finding myself in my own research assemblage, with increasing awareness of the concept of Agential Realism and Bodying, my thinking diffracts through and beyond the field work. I become aware that it was not just me who chose to move intuitively in front of a policeman participant for example. It was him; it was his training, it was the country we were in, it was my experiences of police bodies being near me in the past and feeling safe. I knew he would not enforce a law to discriminate against my body. To see my body as something that has been queer, and will be queer, feels very similar to a body that has performed Intuitive Movement professionally and will do so in the future.

¹⁵ Link to news article on Polish LGBTQIA+ free zones:
<https://www.euronews.com/travel/2021/08/20/polish-region-wants-to-remain-an-lgbt-free-zone-despite-risking-millions-in-eu-funds>

To flip the initial image of freeze frames from my field work to include a space that is affectively hostile to the LGBTQIA+ community, is building an idea that my homosexuality is not mine, but it is ours. Manning (2016:193) reminds us to “think of the body always from the perspective of the collective, or the trans-individual” noting that it is not the individual but the culture that is phobic in “its incapacity to create accommodations that allow for difference – different kinds of bodyings – to exist.” Although Manning’s work tends to focus on neurodiversity, this makes sense for LGBTQIA+ communities too.

By shining my sexuality through the prism of the research I demonstrate my own Professional Identities being onto-epistemologically shifted in this re-reading. The notion of co-constituting my queerness with the participant, with the reader of the thesis, in relation to the doctorate, brings me into the idea of locating knowledge within the body. The feeling of the research within my moving body was co-located between the participant and my ‘self’ within the material discursivity of the assemblage of the research. Now, this way of perceiving the many aspects of our identities as co-constructed, illustrates how the act of Intuitive Movement de-stabilises what it is to know oneself as a professional or simply as a being.

This Wondering ends in an unstable way, it is a piece of ‘in’ formation (Mazzei, 2014:743), that will grow beyond the scope of this thesis. I use the term ‘unstable way’ purposefully to illustrate my ‘coming to know’ in relation to the insights I have generated. There are profound and embodied experiences of how I construct self and professional self in relation to the information in this data. By paying attention to the ways in which I believe the participant and I have intuited knowledge about Professional Identities through the concepts of Agential Realism and Bodying, I have come to know ‘how I am knowing’ in a new way. The newness of this knowing is unstable, it is uncomfortable, and has generated re-reading of the research assemblage, and my perception of identity in a way that is unconclusive and unfixed in the determinate outcome.

This embodied way of knowing the research data, striking through the field work and experience of diffracting it, aims to give the reader insight into an ‘unstable way’ of thinking and being with the ideas of Professional Identities through Intuitive Movement. Within this instability, and the material-discursive process of being with ideas as they form, I hope to generate an embodied knowledge that brings you into relation with the research assemblage in line with the concepts I have been threading through my readings of the project.

The implication of my body’s historicity within the research assemblage as defined through Barad’s idea of Agential Realism in relation with Manning’s perspective of Boding, is something that has disrupted the process of ‘thinking about how I think’. In Gerrard, Rudolph and Sriprakash’s (2017:392) criticism of postqualitative research they state “it is hard not to interpret this as self-reflexivity folded so tightly back onto itself that it has forgotten that there are other people involved in the qualitative (post or not) research.” I re-turn to that criticism here to consider that tracing data formation in a posthuman manner requires the researcher to forget people ‘in the form that they have seen them in before’. Until they can re-read their material-discursive relationships with objective and ideological apparatus as being mutually implicating, then the enquiry surely remains psychological? The ‘self’, in this research, is transformed into a series of relations within the agential cut as I see it arise in an almost autonomous manner. In this Posthuman approach the self is in fact nothing without other people/place/things. This Word-Wondering 1 is written through an increasingly implicated, situated, sensuous self. An unstable, unfixed, relational self; a co-constituted self that is unfixed, diffractive, unstable and multiple; because of the human and more-than-human others.

4.33: Video-Wondering 1



Figure 4.192 Video-Wondering 1

VIDEO LINK: <https://vimeo.com/630899800/590d03e68f>

The work of this Wondering is to bring the reader into an awareness of the ontological impact of my performance of Intuitive Movement. By this I mean the way in which our sense of the world is shifted quite literally to re-order how we feel our surroundings through the performance of Intuitive Movement. After experiencing Intuitive movement as a witness of mover, there is a sense of being in the world that is embodied, sight, taste, touch, smell are heightened, emotions feel more open. The wondering gives many examples of how the experience of being with my performance changes the participants and my own way of being in the world in terms of our micro and macro relationalities. Essentially it leads to speculation that through the act of Intuitive Movement we become more aware of our entanglement in the socio-political function of the world.

More than that, the Wondering brings to light my awareness of being decentred and the idea that Agential Realism is not about a human lens, but the human discovering their lens by paying attention to the actants in their assemblage. The idea that this process allows for the analysis of Professional Identities to move beyond the psychological and toward an ethical position is mooted.

Embodied Knowing is highlighted as an outcome of thinking with/diffracting with Intuitive Movement, and this is suggested as being a felt sense of professional identities.

Key images that build on the notion of co-constitution include the ‘throat’ in the video-wondering and the idea of looking back at the freeze frames against an LGBTQIA+ Free Zone. These elements of the diffraction offer pluralities of identity between the reader, participant, researcher and wider geographical location, law and cultures surrounding how Professional Identities are perceived. Whilst this is clearly an affective experience, the many more-than-human elements within the entanglement of professional self are brought together through the specific experience of my researching body, in this research project, within this participant group.

The following questions offer insights into my research that come from the diffraction of my field work through the concepts of Agential Realism and Bodying in relation to Professional Identities. The questions are formed out of my reflections upon the overlaying of theory with data in relation to my research question. My intention is for the questions to offer what Bayley (2017:255) describes as “new opportunities for criticality” in relation to the field of Professional Identities. I hope the questions encourage readers to use them to re-read their own understanding of Professional Identities within the context of my thesis. The questions lead to an embodied thinking, they encourage a use of the body as an embrained intellectual experience, harnessing the kind of knowing that is generated out of this Word-Wondering 1.

I also hope the questions will align with Bayley’s (2017:255) definition of criticality as “not just something to be acquired, banked and known. It is a practice, existing in flow, in materiality, entangled with and in the everyday, and in process.” From this, I take the idea that critique is inbuilt in the nature of Wondering, by iterating between human and more-than-human elements of analysis there is a sense of breaking open commonly held concepts in order to understand them from other angles.

The questions are an artefact that has been developed at this point in my Word-Wondering, to intra-act with the reader and offer possible areas for further consideration, that have emerged through my diffractive Word-Wondering into the reader's thinking.

- I wonder if Intuitive Movement performance allows for professionals to re-imagine the relationship issues they face in the workplace by seeing them 'selves' as many relationships, rather than a binary of human to human?
- I wonder if Intuitive Movement performance folds relationships of things, of places, of histories of practice, out into a map of surprising relationships? Thereby engendering situated objectivity in Intuitive Movement performance which makes it an act of generating posthuman knowledge (s)?
- I wonder if Professional Identities become a processual experience of knowing, rather than a product focused on concept making, when Intuitive Movement is used?
- I wonder if all these questions are asking the same thing?

These Wonderings will be re-traced at the end of this chapter.

4.4 Wondering 2: Diffracting through Affect

4.41 Diffractive Apparatus for Wondering 2

The diffractive apparatus I will assemble in this Wondering will draw on Posthuman Feminist New Materialist theory relating to the embodiment of affect (Hickey Moody, 2007: Fullagar, 2018: Renold & Ivanson, 2020: Manning, 2016: Braidotti, 2019: Hill, 2017, 2020). My field work is concerned with the idea of affect predominantly as something that can be read through my body. The field work performs this in two ways; first in terms of my reporting back to the participant images, sensations, affects and memories; second in terms of the physical and emotional experience they have during the “diffractive experiment” (Hill, 2017:6) of my performance. I refer the reader back to Figure 3.3 (see Ch.3 p.70) to remind them of the way in which affective exchanges were read in my field work. I hope to use the concept of embodying affect diffractively, to generate new insights into my field work process, and the corresponding knowledge generated about Professional Identities using Intuitive Movement. This approach aligns with Fullagar’s (2018:8) question; “how do we think through theory and method together to move beyond a naive epistemology that assumes the world can be known apart from the material-discursive practices of research?” Wondering 2 focuses on the implication of affective embodiment as a process and outcome throughout the field work, Wondering/analysis, and overall research process. By using this concept diffractively, I hope to understand how Intuitive Movement generated affective knowledge about Professional Identities in a co-constitutive manner.

The following Figure 4.2 offers an image doodle of how I see the Wondering working:

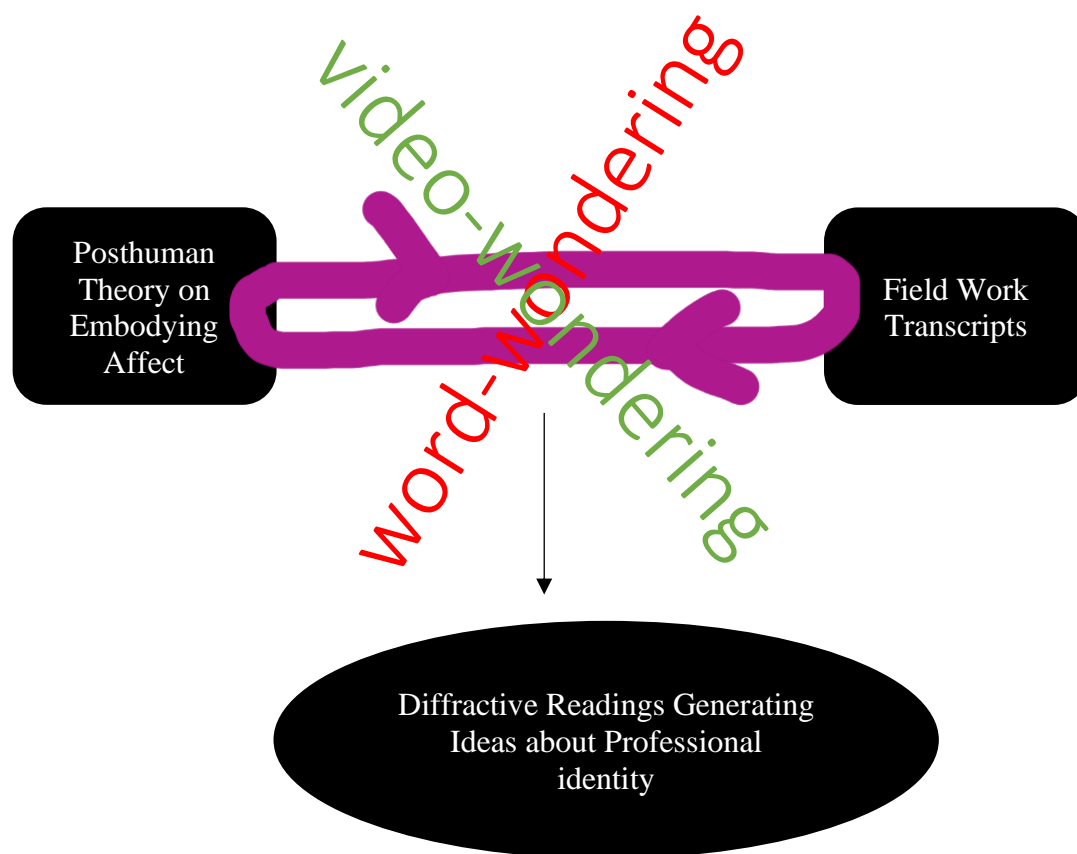


Figure 4.2: Diagram of Wondering 4

Within Wondering 2 I have sequenced the Word-Wondering 2 specifically to incorporate the Video-Wondering 2 within it, rather than as the end of it. This sequencing allows for the reader to intra-act very consciously with the footage based on the preceding text and take the atmosphere of the video into the brief proceeding text.

4.42 Word-Wondering 2

Within this section I want to give some examples of diffractive practice in relation to thinking about affect as these ideas help me to re-read my own field work and how I come to know this. Educational researcher Hill (TL-TS Research Group, 2020:55mins) recounts an experience with her son Alex that led to her theorising around the notion of ‘transworlding’, a process she describes as opening new worlds. Hill’s (TL-TS Research Group, 2020) son had been engaging in numerous tantrums without

explanation, she describes a moment of interruption where she asked him, “*What do you call it when you get so upset like this?*” she goes onto explain her theorising:

He whispered ‘mad i’m mad’ [laughs]. At that instant a new world was created that Alex and I could enter into. And so once he had named it, the tantrum was really re-configured as a doing of emotions that existed between us. Rather than this individual act of defiance, a lack of regulation or a childish display. And so, we began to understand our emotions as dynamic and relational, and co-emerging between our bodies. And collaboratively we were able to develop material practices that allowed us to move through ‘mad I’m mad’.

Hill, C, TL-TS Research Group, 2020: 56m

This summary describes a process whereby the feeling is re-seen within a new context, thereby opening new interpretations for ‘naming’ the emotional state by re-situating the affective journey. The questioning brought Hill inside the entanglement of the tantrum, and this interiority then became joined with the external materialities intra-acting with the experience. Hill’s discussion with her son used language and voice to unfold what the affect could be; generating a different embodied experience for Hill. By intra-acting with Alex’s affect Hill re-organised her relationship as ‘entangled’ in the madness, rather than separate to it. This process shifted her relationship with Alex beyond that of psychological subjectivity, Hill re-directed what the affect was connected to by co-constituting it with Alex and then re-read it through sensuousness, words, physicality, tone and even physical proximity.

I include this thinking as it illustrates how Hill’s diffraction of affect through a posthuman subjectivity, allows for a re-reading of the entanglement of affect by considering the many worlds it is made from – Hill (TL-TS Research Group, 2020) coins the term “transworlding” to explain this. The example of Alex is grounded in language, words, the dynamic behind the voice.

Within Wondering 2 I want to wonder more speculatively into what is happening through my researching body, that allows for a similar affective reading to happen but in a non-linguistic manner. I consider my body as the mediation of affective process’ of the participant’s narrative, not interpreted

by me, not projected¹⁶ by the participant, but co-constituted, co-developed, co-generated by ‘us’ and the surrounding nature-culture-politic constellations. This feels like an embodied connection to Hill’s (TL-TS Research Group, 2020) sense of developing a “material practice” of “transworlding” and I believe it is extended through the performance of Intuitive Movement.

Bringing Hill’s (TL-Ts Research Group, 2020) concept of trans-worlding toward my field work and research process, I notice the very clear ways in which the participants were able to diffract the affective data of their accounts through my Intuitive Movement performance. The performance offered a way of us both situating ourselves with the affective state of the data. Their affective experiences became something that were re-situated from a story about their workplace into the artistic diffractive practice of the field work method. Their affective state became part of the bodying process of the field work, through my performance. In this researching phase of analysis these performances open themselves again as they are re-seen through theory, re-read, re-membered in my body, again. In each of these moments I consider where the affect is actually being shaped and directed in these co-constitutions. What is the affect emerging out of, what is it joined to/relating to? Equally at times it felt like the participants stared at my performance to try to catch the affective nature of their story.

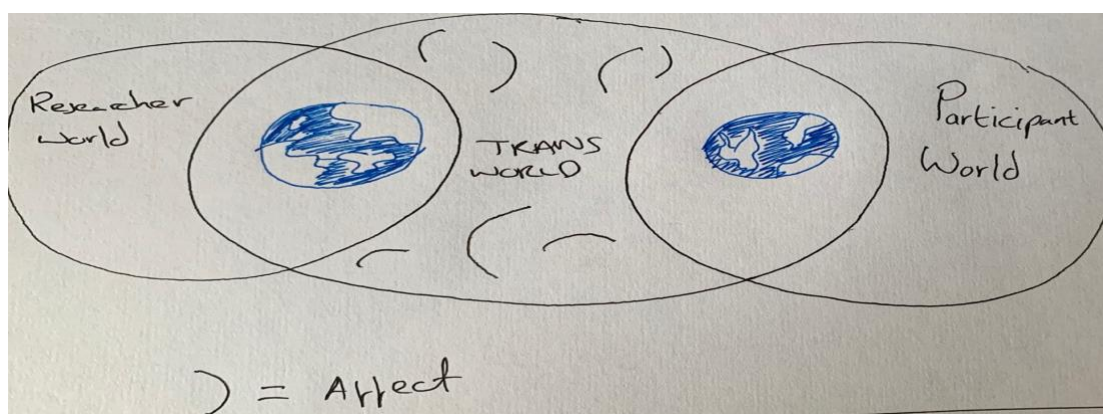


Figure 4.21 Transworld

¹⁶ Projection is a term developed by Jung (1958) that refers to his psychiatric patients seeing emotion displayed on him that they were experiencing in their own bodies, through the form of reading the body, face or vocal tone as the feeling.

The circles in Figure 4.21 represent three orbits through which the perceptions of affect occur in my field work. Whilst the planets of the Researcher and Participant Professional Identities remain with their own orbits, there is also a new orbit that happens in the Trans World (Tl-TS Research Group:2020). It seems to be here that the Affects can be re-situated from their original orbit and placed into a new relationship through the material practice of Intuitive Movement, and indeed the further theorising occurring in this Word-Wondering, now.

I believe that there are several concrete examples of when my Intuitive Movement performance enacted this kind of diffraction in relationship to my participants' experiences of their own Professional Identities.

I was trying to resist turning it into a story in my head so I wasn't sure if what I was watching was my colleague or whether it was me processing that or whatever but just in a broader sense ... what I connected with was a sense of anxiety and possibly anguish. I think the anguish was [theirs] and the anxiety was certainly both of ours but also mine. You know it's bothered me that just doing a job has pushed somebody to such a... can bend somebody so out of shape, when they are a nice person.

Academic Session 1 Transcript

This transcript came from the first session with the academic and offers an example of a re-reading a work practice and actively thinking about this in a way that opens them towards the colleague with a sense of ethical consideration.

Within the reading of my field work transcripts, I see the re-organisation of the participant stories in terms of affect, as something that is generated out of the material discursivity of my Intuitive Movement performance, the reported images we describe, the memories that are shared, the sensations in our bodies, the naming of associated emotions. The performance becomes a way of re-storying the workplace relationship to understand it in an embodied affective manner.

I just suddenly thought it just felt like somebody who was really tortured and just really stuck and there were these explosions of movement and I thought that was [them], maybe. And then there was this much calmer bit at the end where the, I don't know what that represented, but something about not being held but suspended again, I thought that was about them. I didn't think it was about me, I felt like it was about [them]. And then beneath all of this there is something that is really tortured, that's how it felt, it was really powerful, and I guess that well anyway, that is what I was feeling it was just some horror in a way just horror. I didn't understand it, I just felt there was something that, because it, what I was talking about, was all the superficial medical stuff but not about the person. That's what I felt what you were, I don't know

Psychiatrist, Session 2 Transcript

This account came from my second session with the psychiatrist who had been talking about challenges they faced with a particular patient. It illustrates how the movement was read by the participant as a representation of what the affective state of their patient was doing to the patient's body. The participant describes reading my Intuitive Movement performance using:

- the dynamic interplay of gesture with felt affective force as a connection to elements of the story
- movement dynamic as reading of emotion
- their perception of the connection of the narrative report to the affectivity of the movement
- the verbal report of the experience of the movement from me (image, sensation, memory) as new knowledge generation

The participant is explaining seeing the affects in relation to their client through the movement I engaged in, and the image and sensory reports I made after the performance. It is important to note that my post performance report is exactly that, it is not an interpretation and therefore I would liken it to being in the shared Transworld (Hill, 2020) of Hill and her son Alex, navigating the affective world together.

The transcript from the second session with the Psychiatrist picks up from after my description of experiencing the image of being in a wave when performing Intuitive Movement in response to their workplace story:

Psychiatrist: when you were coming out of the wave what were you feeling in terms of emotions?

Kieran: Well the emotion, it was very unemotional the only thing I felt, I felt so much more relaxed before but I felt kind of hollow I felt like um, its really specific its um, like I'm protecting myself from feeling anything so in a way even going into the wave I just knew that I'd get washed over anyway

P. exactly so you don't invest in it, it's like almost half-hearted because you know it's not going to work. But anyway, you're always going to end up back where you started.

K. yeah

P. potentially

K. yeah that's kind of what was happening

P. but you look like on the outside you look like you really put lots of effort into it but on the inside you didn't really – it yeah

Here the participant is rationalising and understanding “interconnections between the self and a multitude of other forces” (Braidotti, 2019a:171) which Braidotti sees as an approach to affirmative ethics. The connection of the various aspects of the assemblage generates a knowledge that is about

the participant's relationships to other aspects of their Professional Identities through recognising affect as something that is 'doing' something to their world.

I am drawing together ideas of posthuman knowledge production in relation to affect, that are diffracting my field work in this chapter. I am naming a process that places the participant in the world through an assemblage relationship where the motor for reading the assemblage is affective. The examples above illustrate how the participants and I are decentring our own perceptions of 'self' to name more-than-human elements of assemblages relating to Professional Identities that relate to understanding Affect. These more-than-human elements are the images, sensation, memories, and Intuitive Movements that are co-constituted between us through the field work method.

4.43 Video-Wondering 2

This Video-Wondering layers Intuitive Movement performance captured in the field work with posthuman theory on affect, participant transcripts, intuitive editing and my own reflective accounts, diffractively analysing the research through the concept of Affect. Within this Video-Wondering I draw particularly on Hickey-Moody (2015) and her reading of Deleuze and Guattari (2004) as her work has had influence within the field of embodiment, diffraction, and transdisciplinary knowledge generation.

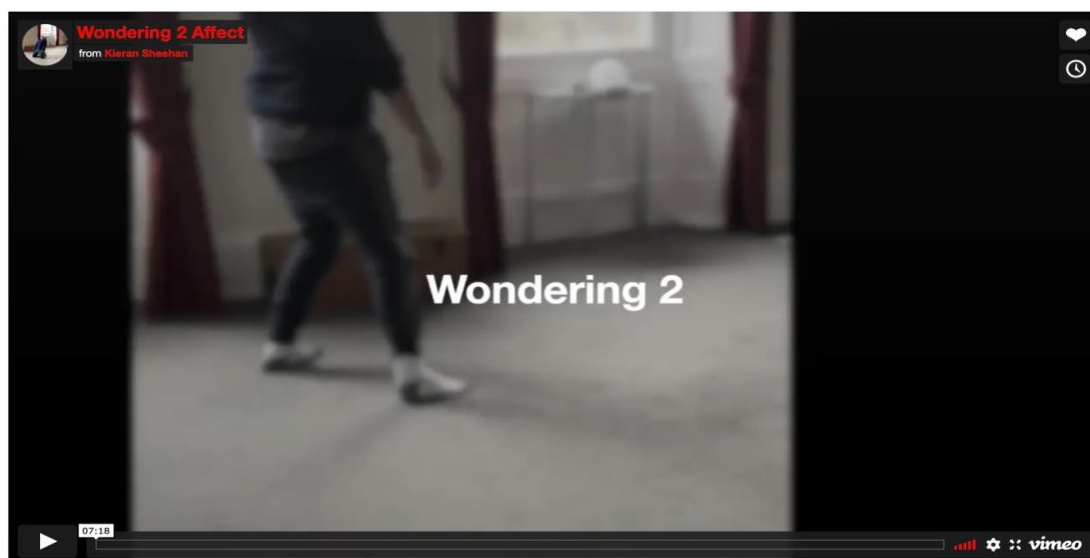


Figure 4.22 Video-Wondering 2

VIDEO LINK: <https://vimeo.com/630834622/5a75f92bde>

4.44 Word Wondering 2 contd.

My sense of seeing my movement alongside these texts and transcripts in an amorphous video is not about my experience of affect but is about the impact of affect. Not me. Affect. Within the context of my study this includes the participant's relationships at work.

The concept of Affectus is useful to extend the idea of Affective Bodying and Worliding:

Affectus is the materiality of change: 'the passage from one state to another' which occurs in relation to 'affecting bodies'. The image, affections, or ideas ...It is the movement of increasing or decreasing one's capacity to act: the virtual and material change that prompts the affection or 'feeling of affect' in the consciousness of the body in question.

Hickey-Moody, 2016:259

The Intuitive Movement performance therefore seems to be developing a space that connects thought, feeling and action to re-think the possibility of affective relationality in the workplace, affective phenomena, affective bodying, by offering an affirmative, future looking method for generating affective knowledge about Professional Identities.

There were some very interesting moments of stillness there that I sort of thought 'yes', it wasn't like passive gentle stillness it was sort of trapped stillness which is what I was taking away, and you know that sort of 'what on earth? where do you go from here? And self-doubt And judgements and so on so and so it was powerful...

Academic, Session 3 Transcript

The participant is speaking from a place that is located 'in' the emergence of affect. Affectus helps us to read the performance of Intuitive Movement as a process for generating knowledge that is

connected to the idea of re-locating the affective force of relationships within the workplace, therefore bringing a sense of ethical curiosity into our understanding of Professional Identities.

This wondering is highlighting the way in which Intuitive Movement can be used to re-situate relationships within the workplace from an affective perspective.

The Video-Wondering diffracts sound, theory, transcripts, and field work video, that capture the way in which the art reaches/touches the participant with affective information, in a way that words cannot. This is co-constituted between my moving/imagining body and their receiving/witnessing/imagining body. This leads to speculation about affective ways of coming to know the world through artistic behaviour and locates Intuitive Movement as method to see into how Affect is being operationalised using concepts such as Affectus and Blocs of Sensation.

An overall speculation is that using affect as concept through which to diffract stories about the workplace encourages an ethical curiosity. The act of Intuitive Movement performance allows for what Braidotti (2019a:38) refers to as the “autonomy of the affect” to be seen as a “relational force that gets actualised through relational bonds”. This way of considering the research is close to Manning’s (2009:13) consideration of performance as “relational shape shifting”, through it we can see the intra-relation of the Professional Identities as an entangled complex network that evolves discourse about the workplace centred on affect.

- I wonder if I am moving an affective state when I intuit the participant’s stories.
- I wonder if the participant and I feel the co-constitution of how we are changing the affective nature of their workplace relationships in the performative enactments of the field work.
- I wonder how the resonance of affective relationships, diffracted through intuitive movement, feels when the participant is back in the workplace; does it lead to an ethical stance/behaviour?

4.5 Wondering 3

4.51 Diffractive Apparatus for Wondering 3

This wondering is informed by Haraway's (2016) methodological approach of Speculative Fabulation which is :

not narrative as it has been domesticated in literary theory, but the fabulation, the worlding, which is often full of animals and full of maybe critters who maybe don't really exist... Full of creatures of the imagination...but also full of adults, full of the serious narrative of Speculative Fabulation, a science fiction, speculative feminism...speculative fantasy.

Haraway, Fabbula TV, 2016: 2m8sec

Haraway uses fiction to tell facts, she sees it as a practice influenced by Le Guin (Wood, 1979) in communicating stories that matter, situated in a particular space and time. Haraway (Techno, 2021:53m18s -54m37s) uses this Speculative Fabulation to understand the “resonance – ties – patterns” that emerge between fiction and fact in what I see as exercises in diffraction. She connects the method to that of “a healing practice for continuing to live and die with each other” with less violence, partial fixing, not fake solutions, allowing society to stay with their troubles.

Within Wondering 3 I use this practice of bringing strings of questions, feelings, noticing's, and concerns into my experience of 'what I had known' as 'my Professional Identities'. I then notice how they have rubbed up against each other and frayed, to offer a new way of tying them, re-tangling the story differently from within the human and more-than-human relationships of the story. I see that practice as diffractive.

In developing the Video-Wondering I took a moment from the beginning and ending of many of the field work sessions and chopped it together, laid the footage over one another, and stared at it. I wondered about the entangled matter of my research, about its place in this world, how it came to become, and where it is going to. I wondered what was happening if I took the Intuitive Movement 'performances' out of the Video-Wondering, what other imaginative figures would occur, what is

generated in the footage of the beginning and ending of sessions now that I am more aware of the social, political entanglement of my/our practice?

This 'Wondering 3' is the final Wondering and there is a sense of all of three of the other diffractions haunting the conceptual frame of this final piece. Again, there is a sense of Posthuman diffractive auto-ethico-ethnographic practice in this storytelling, that brings my Wonderings into relationship through the idea of tracing my body out into the entanglement of the world. Helping me to become responsible for the research story I am telling.

Mackinlay (2016) points out that:

diffraction, as it is explained and explored by Haraway and Barad, is an alternative critical practice ...[It] looks to the material entanglements of bodies and matter and seeks to map where the effects of difference appear (Haraway, 1997) – the moments of disturbance and discomfort inherent within the intra-action of objectivity and subjectivity shout and roar at us to be responsive and to take responsibility for our knowledge-making praxis.

Mackinlay, 2016:218

This Wondering 3 brings a sense of 'roaring' toward my choice to stay with the trouble of using an artistic practice that can exclude, might exclude, did exclude, certain communities from accessing the ideas and activities I am seeking to research. The story works from within the techniques I have noticed both culturally and in terms of the affective and geographic locations of my research, wondering how the Video-Wondering 3 has opened this question of who is included and excluded from the conversations in my research. The urgency of 'roaring' about who/what is being excluded and the differences I am noticing within my own (Professional) Identities become parts of the story's generative power. The story is a piece of diffractive data.

Wondering 3 is located in Haraway's desire to stay with the trouble of difficult questions. In her lecture at Yale University, Haraway (Yale, 2017:16m) encourages a "return to Marilyn Strathern:

...inhabit the troubled contact zones, inhabit the troubled patterning that is at stake and not finished, undo and redo each other, compose and decompose in risk so as to somehow strengthen the arts of living on a damaged planet.” Word-Wondering 3 weaves ideas of intra-speciation inspired by Science Fiction and considers how this diffracts with my data to go inside the research and see into the uncomfortable question of the privilege existing inside my process, my situation, and the theory I find my ‘selves’ intra-acting with.

In considering her research into Professional Identities, Chambers (2014:30) describes the process of understanding as physical, as if she is being “jolted into stepping into the spotlight of [her] own world and shaking out what really mattered in terms of an identity, both professional and personal.”

Chambers (2014:30) viscerally experiences the inquiry as a process where “the stuff of life seemed to be pulling at... the ‘threads’ of my Professional Identities more than I had cared to realise.” This way of seeing inquiry into Professional Identities is relevant to this Wondering 3 as it captures an educator’s journey who, whilst recognising their privilege in being able to ask this question, also stays with the trouble of the unanswerable nature of the insights it provokes.

Although Chamber’s (2017) research was in a phenomenological paradigm, it bears a similar aim to this Wondering: to speculate around how to construct knowledge of/with Professional Identities that is centred on the material discursivity of time, space and matter in “what was, what has been and what is longed for” (Chambers 2014:31). As my story brings more-than-human thinking practices into this story and I learn how to think through the generation of fiction, speculatively, I experience a similar ‘shaking out’ of how to consider ‘being with knowledge’ that is formed about Professional Identities in a way that is inconclusive but felt; an embodied posthuman subjectivity.

Gough (1994:60) outlines the diffractive nature of Haraway’s speculative fabulations noting these “fictions are diffractions rather than reflections of the social and material realities in and from which they were generated, and they are still ‘making a difference in the world’ through their direct and indirect influences on successive generations of readers and authors.” Gough (1994:58) argues that

fiction in general can be used diffractively as it “provides potential discursive spaces within which new knowledge and understanding can be produced.” The embodied process of writing fiction about my research inquiry into Professional Identities has supported me to think beyond my habitual nature. It has also allowed me to intra-act with the Video-Wondering 3 in a way that met the artistic nature of my Intuitive Movement practice, and in a sense allowed me to re-see it as Speculative Fabulation itself. The Video-wondering 3 intuitively plays with editing to begin to uncover where the speculative fabulating will go, as a diffraction it felt experimental, stirring.

The Word-Wondering aligns well with Rowland, Rowland and Winter (1990: 291) who state that “through fictional writing related to our professional context we can test out new ideas and explore the values upon which our practice is based... we can draw into our narratives those crucial but subtle textures of thought and feeling which are not readily accessible to more standard forms of ‘research’.” In bringing the artistic artefacts together in Wondering 3, a new knowledge is generated about the research process that provokes thinking practices about tacit and intuitive knowledge in relation to the idea of Professional Identities.

4.52 Video-Wondering 3:

Please view this before the Word-Wondering 3.



Figure 4.3 Video-Wondering 3 Screen Shot

VIDEO LINK: <https://vimeo.com/631039048/33058cb1ca>

4.53 Word-Wondering 3: Octopus Endings

I'm staring at final cut pro and trying to paste a hacked iPhone video of an octopus into the story line, laying over footage of me doing some field work, I have clipped together all the beginnings and the endings and folded them over each other. I am wondering about whether I need to explain the octopus. I think I do. I'm half reading an article on posthuman auto-ethnography (Warfield, 2019) which references a powerful quote I first heard in the Ed D Engaging with Research Two class (Edward-Leis, 2019):

For the masters tools will never dismantle the master's house. They may allow us temporarily to beat him at his own game, but they will never enable us to bring about genuine change.

Lorde, 1984: 112

The idea of 'master' rings in my memory, opening a sensation of vulnerability in my body as I stare at the video now playing with a floating octopus in the background. The opacity filter is so low and yet the octopus is dominating the screen through other layers of me moving my field work.

I've eaten octopus. Before I was vegan. I stare at the octopus and wonder if that's too tenuous a link to Haraway's (2016a) reference to "tentacular thinking".

The Octopus has time. Their movement is about sucking and sticking, gliding, and bobbing. Their tentacles attach, their phallic breathing faces bubble, they are fast and flowing species.

If I am in the water with an Octopus, to be honest I am scared. I don't know it and it isn't part of my way of being.

But the Octopus has found its way onto this page now and in my video, I seem to become the Octopus, in fact it's not me, it's the movement (Manning, 2014:172), the movement has become visually part of

the assemblage of the space, theory, theorising landscape of this Harawayan speculation that is diffracting through my research. Troubling it.

My limbs can move as the tentacles of this Mexican octopus now, existing across time, playing with temporality in terms of what the suckers suck up. One sucker lands on the dance floor I chose to stand on; I've gone inside the final cut pro platform and am wiggling around my field work videos. The tentacular arm tares a floorboard of wood, flinging it out the window.

The sucker goes down underneath the floor and rips up a small bobbed haired English lady, about 40 with spectacles, she appears in my imagination in one of my other field work sessions. She stands with her shoulders hunched and is wearing a matronly apron. My tentacle slithers around her and tries not to touch her, not to scare her but to understand why she has been hiding under the floorboard. In fact, I wonder why she hadn't dug further through the earth to Mexico, it is warmer there, but then she wouldn't have her belly or the dark navy cotton outfit.

The participant stares at the lady and recognises her, "why are you being so mean?" they ask her. She starts looking for her chair and can't find it, standing in an isolated patch in the dance studio, outside of their work.

The participant throws some water on me, my tentacles are starting to dry up and someone is standing at the door from Google, they'd seen my suckers go into the floor and rip up the boards. They want to make me an Influencer on their new Posthuman Intuitive Movement Instagram streaming service. Their gaze ripples over my participant who encourages me to move my tentacles in lots of ways and I notice my body really becoming more and more slippery, slimy, and dry, I'm going to need to get to some water.

The participant doesn't have time to spare and encourages me to just half squelch, half grate, out of the window and find the nearest pond. Luckily there is a big, big pond near the dance studio, so I

slide and squelch toward and into it, sinking under the surface. As I move freely under the water, I see the wonderful pond life, the flora and fauna, frogs, fish and beating legs of ducks.

My participant has walked home but there is someone else who is curious, I haven't ever worked with them before, they are a builder, they work on a construction site. They have heard about my tendrils and the power I have to pull up images and memories through the earth with my body. I am so pleased to see them, but I'm also scared. Octopi Intuitive Movement artists don't often mix with construction workers, and I'm worried there won't be any academic studies to back up this field work method.

The construction worker felt so desperate he would try anything; it really was the end of the world for him to come and find an Intuitive Movement Octopus (now known as the Imocto species) to talk to in order to try and make sense of his life. He had come from Mexico to find me in the UK.

We didn't know how to begin. I couldn't get out of the water, and he couldn't breathe underneath. We could both speak Spanish, but he couldn't make out my bubbles from beneath the surface. The Mexican man was used to a dusty hot environment that was nothing like this man-made damp British landscaped garden. But he was able to think about the construction site and feel the exhausting heat and stone and noise so differently here through my movement. He leaned closer to dip his head into the pond to try and listen to the images and sensation, the feelings, the memories and see the shapes I was making with my fluctuating tentacles.

He saw a tentacle reach through to the government Office for National Statistics, and pull 86 death certificates from 2019, all construction workers. He peered into the water and although he couldn't breathe, he saw my tentacles squirting colours and words, people and characters, imaginary figures, floating across the space. He pulled his head violently out of the water and gasped for air.

His colleagues were climbing out of the water and shaking their heads at him, “typical Jesus” they laughed “thinks staring at an Imocto will help him feel better”.

I bobbed up and down in the pond, wondering if that was the point? To feel better? Why did I reach out in so many directions to Mexico, to government, to spectral images of people and nature? Was it to make sense or to re-story?

How did I do it? Well, that was when people gave me water, my first participant had lots of water. But my second participant didn’t have their own water and didn’t understand how to breath in the pond like me. They couldn’t even get in the pond to try and understand me, and so I couldn’t become with them.

Another participant wanted to help Jesus to swim with me. And see the magical images and movements I could perform. I wanted to stay with those people. But for now, they put me into a glass box. With wonderfully clear water so that everyone could see my movements and images. The people that knew how the glass box was made waited quietly, respectfully, staring hidden in the background as the audience watched me perform. Amazed at the non-sensical spraying of colour, images, memories, and poetry that poured out of my entirely Imocto body now. They clapped. They had given me permission to reach out my tendrils and connect them to one, two, three different things at a time, wrapping them around each other.

I had hung onto Jesus, holding him above the construction site in Mexico City, the company he worked for had been commissioned to build a university. Jesus wasn’t heterosexual and struggled with the homophobia on his site, he wanted to get promoted to a linesman but felt like his lateness a few years ago was jeopardising this. He lived in a small Christian compound in Mexico City and the feeling of isolation was increased by his desire to talk to someone about how he felt at work. What affect the bodies at work did to him. He just wanted to speak and be heard. Jesus had heard of this Imocto but didn’t know what to do, he liked the sound of it, but hadn’t done the Imocto

communication course that was held at the United Kingdom University. It taught you polite standing and sitting, silent watching, acceptance, tolerance, equity for different categories of “people, places and things” (Macmillan, 2017), often people drank alcohol after attending.

I held Jesus high with my tentacle as he helped me to understand how the machinic assemblage that was making me Imocto was actually stopping me from being able to make sense, to just touch these people and be touched by them in order to understand more and more and more.

I left the tank and slowly crawled, or tried to, using my suckers to drag-squelch-drag myself toward the ocean where I could just get lost. The glass cage remained full of the ink and colour and my excrement. The audience saw this as a diffraction of the research I had been engaged in and lauded it, clapping endlessly, taking photographs, and commissioning visual art exhibitions. The man from Google smiled, wickedly, thinking of an expensive new ‘thing’ to fuck, a crane or a golden piece of scaffolding.

Jesus couldn’t breathe, he was being squeezed so tight by my tentacles, I wanted to soften my grip on him but I was also aware that I didn’t know why I was squeezing him. I didn’t want him to die but if I wasn’t with him, wouldn’t he die anyway? Why did I want him to live? So that he could perform better at the construction site and get his promotion?

I did not want that.

Jesus was making me, in the squeezing. Other limbs ripped off, one caught in the grey filing cabinet at the Office for National Statistics as the lady with bobbed hair slammed it shut. The other was cut free by the applauding crowd and placed in the glass box as a museum exhibit to be taken to the Burning Man Festival. Another was in the jaws of a goldfish, that just wanted to eat my tentacle, a bit like I had, before I was vegan.

I began to ingest Jesus through my Phallic breathing apparatus as I rolled into the sea, armless.
There was an anthropocentric intimacy in our intra-action, we had merged into participant as
researcher, environment as cultural practice, rolling and rolling in Bright Red Mexican Gay Boy-
Species Blood.

We sank slowly downward toward the floor of the sea.

4.54 What is the work of this Wondering 3?

In both elements of Wondering 3 I stayed with the trouble of going deeper into how to think about the space between the witnessing participants and the performed movement, within the research assemblage of my doctorate. I considered how this deeply complex affective and materially situated space could/has become possible, for two people at a time, bringing their constellations toward one another.

I wondered what this space would look like if it were re-imagined, what the practice would morph into. The Video-Wondering uses stock imagery of an octopus as it leads to a sense of the ‘scrappy’ purposefully collaged together nature of the footage. To cross reference to Wondering 0 & or Conclusion, the Albatross that appeared out of the diffraction was like the arrival of the octopus. This Video-Wondering 3, generated insight using Speculative Fabulation to connect the process of the field work, and indeed the analysis, into the research question. I have engaged here with Manning’s (2014:167) understanding of the “unmoored” nature of Wondering that allows for figurative images to be made.

I opened my researcher-self into relation with the wider political stance of the world to consider how this research could-should-will-has-not happened and how the ‘machine’ of the world was in a sense choosing the outcomes of the enquiry. I did this by using Speculative Fabulation, Posthuman theory

and field work footage as a diffractive apparatus to look inside the power relations of Professional Identities co-constituted through Intuitive Movement within the context of my research.

I story my implication in the harm and violence that can be caused through affective poetic methods. The story makes comment on apparatus, plural identities, socio-political connection to artistic methodology and privilege. Wondering 3 can be read as an unfolding of all the Wonderings to open the reader up to the experience of turning back to the method, to generate more insight again. To know what we cannot un-know about our entanglement. My entanglement, as researching artist human, in this project. It posits the following methodological questions, which are outcomes for the future of my practice:

- What happens when we unmoor ourselves from the expected practices of reflecting on our work lives?
- What happens when we spend time reading the exclusions our words and actions, art making makes?
- What happens when we think about why people won't make art with us?
- What happens when we think why the world is not making us artful, when the world is making us artless?

The following figures are quotes, writing and digital sketches I have generated by looking back over the Wonderings, tracing the key takeaways in one cut, one moment, one viewing.

Figure 4.5 encourages, and probably require, the reader to move the page. This movement pattern is choreographed by the arrows, the reader can start anywhere. My hope is that the reader might feel like the dynamic of moving the page in this way, could be similar to closing their eyes and becoming with

the data. Reading Figure 4.5 is stepping inside the dynamic of moving these Wonderings, perhaps a bit like being ~~with~~¹⁷ me, diffracting the data, through movement, for a moment.

The writing in the figure could be seen as summaries, conclusions, immediate diffractions of the research, that can generate further reflection for the reader. Perhaps, this Figure 4.5 is a dance, a choreography. In moving the page, with my arrows, it speaks in-between theorising and practice. The figure speaks in between diffractive analysis and posthuman auto-ethnography, as it takes you to the material intra-action of holding the page. Provoking myself and the reader to consider the in-between states of the analysis, findings, and evaluations; the figure is a finding in itself.

First, Figure 4.4. brings my work toward the thinking of Cixous (MacGillivray, 1993) which help me capture the feeling of where the Wonderings are theorising towards using scholarly thinking. I relate Cixous' (1993) theorising on being in-between matter-idea-practice to this research project using footnotes. When captured in this way these insights stay alive with the artistic nature of the Wonderings and I see the page almost beginning to fracture, as if the doctorate is cracking open into another world. To find some kind of ending. On these pages. Cixous is helping this ending of this chapter arrive here. In these quotes. And, in-between these quotes. Thank you Cixous. I couldn't have done it without you.

¹⁷ I have purposefully crossed the word 'with' out to add a provocation to consider how the wonderings make us think about identities being constructed through each other.

Figure 4.4 Cixous Shattering

What is the page of a book? What remains of a sheet of paper¹⁸
become a field of battle on which we, writing, drawing, have killed each other¹⁹
ourselves. A flagstone of paper under which a carnage²⁰ is effacing itself.
In writing, all is disputed, and sacrificed²¹.

Cixous & MacGillivray 1993: 100

What are we trying to grasp between the lines²²,
in between the strokes, in the net that we're weaving²³,
that we throw...?

Cixous & MacGillivray, 1993: 9

¹⁸ See Chapter 4, p.87

¹⁹ See Chapter 2, p.57

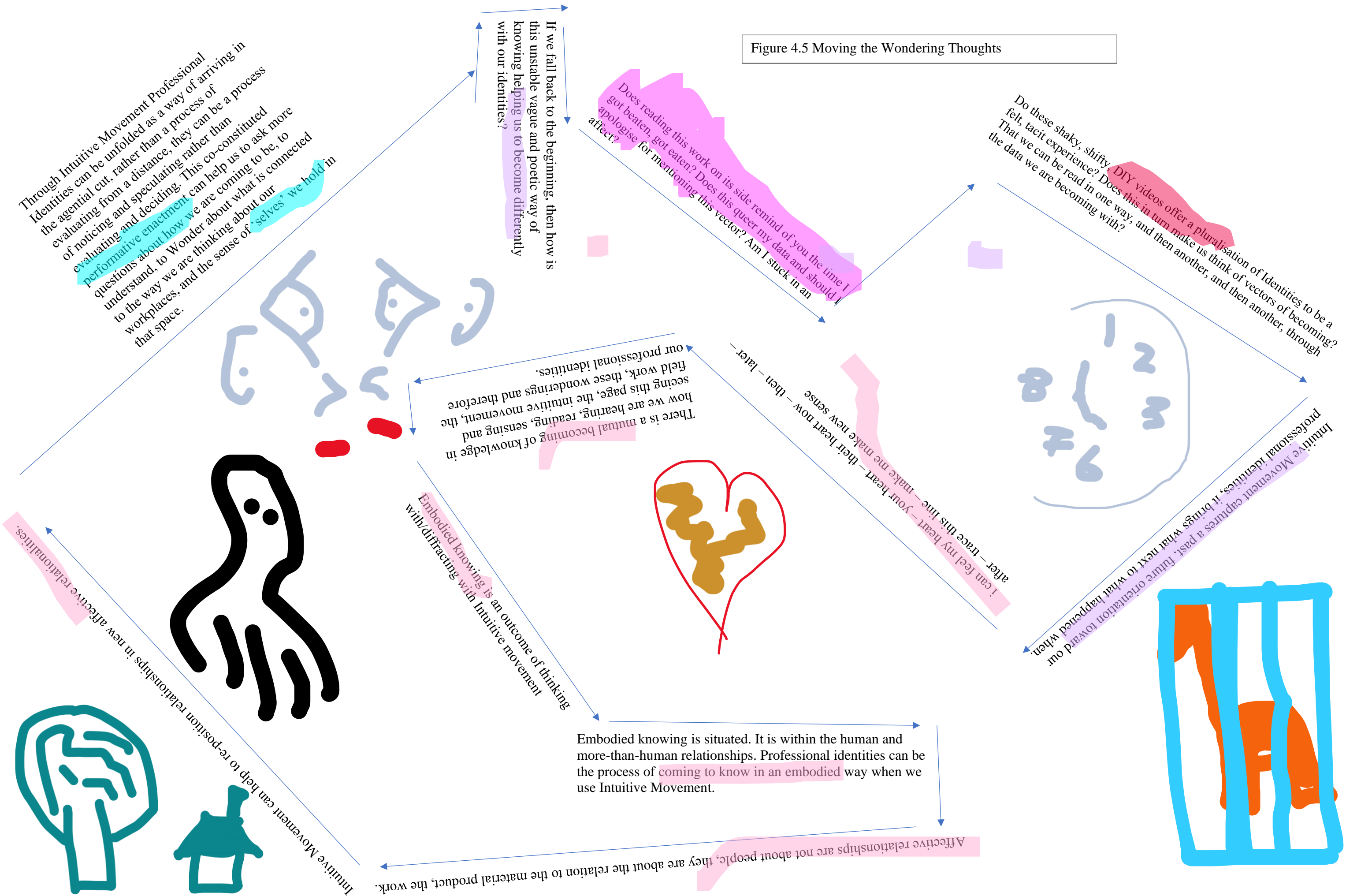
²⁰ See Chapter 4, p.115

²¹ See Chapter 4, p.118 Video Wondering 1:2m49s

²² See Ch. 4 p.134 Video Wondering 3

²³ Hetherington et al., 2019; Haraway, 1994; See Figure 4.21 p.124, Figure 4.12 p.97

Figure 4.5 Moving the Wondering Thoughts



CHAPTER 5: UNFOLDING AND PARTIAL SOLUTIONS

5.1 The work of this chapter

Within this chapter I offer a summary of the insights that have been generated throughout the process of diffractively analysing, interpreting, and experimenting with my research data. I see this chapter as an unfolding of the ideas from earlier parts of the thesis. Within this unfolding I will speculate around what the contribution of this research is, and where it might belong. Finally, I will consider impacts that the experience of engaging in this Educational Doctorate has had upon my courage to examine my identities.

5.2 Co-constituted, Speculative Knowledge

Using my performance of Intuitive Movement to mediate understandings of relationships within the workplace, led participants and I to speculations, rather than conclusions. In other words, the kind of ideas we generated about our Professional Identities were open ended. The field work transcripts included many instances of speculation around the affective nature of relationships in the workplace and their entanglement in the human and more-than-human actants in those assemblages²⁴. In facilitating this kind of ‘speculative’ knowledge making process about Professional Identities the research challenges traditional barometers society often uses to encourage communities to navigate their identities within the workplace.

In re-looking at my research enquiry, the speculative nature of the knowledge generated by Intuitive Movement defies any predictable outcome from which to measure the “performance” (Gond et al., 2015) of workers. The methodology offers a way of perceiving Professional Identities as a process of

²⁴ In 2020 my approach included a thematic analysis of the transcripts focusing on the categories of Images, Sensation, Gesture, Affective Language, Memory, Mental Model formation, Fragmentary Mental Model Formation. This qualitative research process obviously stopped, but I provide an example of an imaginary participant based on the knowledge I gathered, to give the reader an example of the kind of speculative nature of the knowledge that could occur in a field work session (Appendix 3).

being made through the relationships within a workplace, and the constellation of other human and more-than human relationships they connect to.

In terms of the field work, this means that each time that method was re-enacted, a different insight could be generated, depending on how the movement diffracted the story the participant told me (the schedule of interaction with the participants is shown in Ch3, p.72). In bringing the diffractive reading of our sensations, affects, emotions, images, memories, and imaginations; speculative insights about many aspects and versions of the participant's perception of their Professional Identities were co-constituted between us (and the more-than-human actants).

This idea of speculation and co-constitution is carried through into the analytical tool of Wondering I developed as part of the Methodological approach. There was a pluralisation of the concept of Professional Identity to Identities, based on my awareness that it depended what actants were included in the assemblage that made the Wonderings. More simply said, I was recognising the plurality of my identities depending on the human and more-than-human relationships I perceived them in. For example, being very present with the emergence of the posthuman design in Wondering 0 & or Conclusion and the impact of the more-than-human apparatus in Wondering 1. These themes informed the methods in the Wonderings by changing who and what was included in the assemblage of the analysis. I recognised that this formation of ideas about workplaces, identities and professionalism was fluid, unfixed and changeable. It was in process. Therefore, the way in which I understood self was also in process, and dependant on the construct of the Wondering.

This first part of unfolding what my research is doing, aims to highlight that I contributed to considering how my performance of Intuitive Movement leads to speculative knowledge. This in turn presents the idea of Professional Identities being perceived as 'in process' and 'co-constituted'.

5.3 Uncertain knowledge in the workplace

Now to think about what this knowledge is contributing to. I believe that using Intuitive Movement performance to see Professional Identities as co-constituted, is an important contribution to any

Community of Practice. Educational theorist Wenger (2004:2) defines a Community of Practice as “groups of people who share a passion for something that they know how to do, and who interact regularly in order to learn how to do it better.” Therefore, it is less specific to a particular profession, and instead relevant to all those who are interested in developing their knowledge about their Identities and the relationship of this to their practice in a workplace.

To synthesise this contribution with Posthuman theory I draw on Braidotti (2019:155) who states that “thinking beings keep on flowing out of the frames that attempt to capture them.” The impact of using this method within a Community of Practice (Wenger, 2004) is that the capitalist ‘frame’ of assessing productivity at work is immediately interrupted when Intuitive Movement is used as the analytical tool. The normative spoken, structuralist evaluation of workplace is interrupted and therefore the way the knowledge is generated and the kind of impact this knowledge has, is changed by using this posthuman method.

The production of knowledge through Intuitive Movement becomes uncertain, and partial, rather than conclusive and concrete. A reason for this is that the method requires unspoken, felt perceptions of both the participant and I, and we can never truly know the meaning we are storying. If the method were enacted by others, they still require each other to construct their professional identities in this way. Therefore, although the process can be repeated and the knowledge can feel certain and shared; the scientific fact or psychological interpretation, would never be provable.

Throughout the doctorate, the way I wrote about my research became less about proving how I knew, and more concerned with what I did not know; what was excluded and what uncertainty did to my understanding of self, professionally. This characteristic of confusion, of wondering, drives a harsh resistance to the idea of measuring productivity and performance within the workplace. By working with a feeling of the unknown, the process of generating knowledge is always already embodied, as this affective state is part of (not the dominant) force driving curiosity about how Identities are forming. My research is offering insight and speculation around the use of unstable knowledge to

diffract rather than interpret the workplace: using the posthuman methodological approach of Intuitive Movement.

The posthuman method requires my performance of Intuitive Movement and the participant's observation of it: it is co-constituted knowing. Co-constituted, diffractive knowledge looks out to the world, to the unknown; not into reflective patterns that try to find similar things we have known before. In using intuitive movement performance, the way of knowing is always partially constructed rather than a solid, fact-based solution (Haraway, 1988).

This kind of knowledge could be useful for those interested in developing programmes of support for workplaces that want to nurture relational thinking and encourage accountability in the challenges colleagues present each other with. By working in the grey area of speculation, a culture of creative confidence could be fostered, developing workplaces who are resilient to co-creation through artistic experiment that challenges the values of a capitalist, neo-liberal mindsets around productivity.

O' Keeffe & Skerritt's (2021:190) post structuralist educational research into teacher identity concluded that "ontology is about taking account of the entangled materialisations of which we are a part, including new configurations, new subjectivities, and new possibilities." By encouraging staff to explore their workplaces speculatively, through their embodied and imaginative faculties, organisations could be championing relational approaches to how staff consider their identities in the workplace. Staff's entire process of thinking about their 'professional identity' would fall outside of the commonly held constructs of personal success, and instead they would engage in an ontological exercise around their wider practices of 'being' at Work. Therefore, Intuitive Movement is seen in my research as a method that has an ontological impact on the participant's view of their professional identities.

5.4 Impact of Pluralising Professional Identity

I return to Braidotti (2019a) in order to expand on how thinking about Professional Identities as a co-constituted thing, leads to a kind of knowledge that is anti-capitalist and affective.

Thinking is about increasing our relational capacity, so as to enhance our power (potentia) for freedom and resistance. Posthuman thinking is post-identarian and relational: it turns itself away from a focus on its own identity into a threshold of active becoming.

Braidotti, 2019a:79

The performance of Intuitive Movement leads to knowledge that seeks out relationships between bodies, thoughts, environments, affects and ideas. The possibilities that come out of these speculations are always active in their awareness of how they are becoming in a material-discursive way, and what they are diffracting themselves through: policy, affect, system, environment.

On a very basic level, when we turn toward process, we turn toward the multiple humans and more-than-human others contained within it. In recognising the heterogeneous nature of that assemblage, our practices of being in the world immediately become more inclusive, ethical, and generative.

Our entire perspective on being at work can be transformed through Intuitive Movement to focus on the collective 'we'. This is a Braidottian (2020) "We" are in this together, but we are not all one and the same. The processual, unfixed nature of how we come to speculate about aspects of our Professional Identities leads to a perception of a heterogeneous assemblage of actants forming the workplace. It leads us to read our difference to others. This attention to the heterogeneity of the workplace community, could transform how we act at work, to serve a wider, more ethical consideration than simply our own, separate productivity at work.

In recognising that there are many versions of how 'We' can become professional in the workplace, therein lies a choice about how the actions we take implicate the affirmative ethical eco-systems of social and political action we find ourselves relating within. The nature of thinking through Intuitive Movement brings the idea of the 'multiple other' into how we see ourselves, and therefore diffracts the idea of self beyond a fixed construct, toward an embodied, ethical, relational process.

As a result of reading our Professional Selves as multiple, we start to read differences of experiences, to consider power structures, to begin to see self from the view of the other human and more-than-human actants (dreams, memories, images, emotions, moments, gestures). Our identity is seen as entangled, therefore socially constructed human thought is decentred and replaced by a map of affective, intuitive knowledges we don't normatively use to make sense of our professional lives.

This point builds on my thinking around the ontological impact of using Intuitive Movement by outlining its function as an embodied process for thinking intra-actively. When we are performing or watching Intuitive Movement it is always mediated through the experience of multi-literacies; sensation, imagination, memory, feeling, affect. This modality of becoming with the world is intra-active as it concentrates on relationships. Therefore, when used as a method for thinking, Intuitive Movement reveals the intra-active quality of the theme to the mind of the mover, mediated through the relational field (Manning, 2016: 191) of their body.

In bringing Intuitive Movement toward the study of Professional Identities the arts are brought toward an educational paradigm, therefore instigating a transdisciplinary process of knowledge creation. I refer to Burnard et al. (2021, 2021a, 2022, 2022a) who recently described their diffractive studies of arts and science education, which hold direct relevance to helping me grasp my research approach:

Transdisciplinarity involves a new orientation, one that is not anchored in binary logic, but rather recognises that knowledge(s) is/are always only ever partial and are not static or separable from the living and non-living world; instead, the multiplicity of subjects are reconfigured together differently, with ideas, elements or systems that are continually intertwining. This enables a more fluid exploration of the multiplicities and meetings of sciences and arts as 'ways of being' located within learners' socio-cultural, economic, and political conditions.

Burnard, P., Colucci-Gray, L. and Cooke, C., 2021a: ¶5

Burnard et al. (2021a) illustrate the nature and impact of transdisciplinary work upon the navigation of the learner's entangled self. In a similar sense Intuitive Movement allows for the participant, and me as researcher, to understand Professional Identities as a 'way of being'. It does this by continually

attempting to re-look at the multiple, plural, many overlapping strands of information being captured in, through and with the performative enactment of Intuitive Movement.

This transdisciplinary practice was stretched farther in the development of the Wonderings as a methodological approach. I will go onto describe this contribution in the next subsection, but it is important to note that in understanding the transdisciplinary nature of the knowledge that is generated, there is also a consequential need to consider ‘how’ that knowing is developed. Burnard et al. (2021a) point us to Perry’s (2020:299) work on “Pluriversality” which “provides an alternative conceptual frame to work relationally in a globalized world that shares a multiplicity of ontologies and sensemaking frame- works.” The impact of thinking in this way is therefore increasingly equitable as the ‘sense-making framework’, which in my case are the Wonderings, includes the human and more-than-human other. To be clear, the impact of the knowledge generation becomes potentially more equitable because it is tracing a plurality of identity, cut out of multiple human and more-than-human relationships that consider how we are making and made through those relationships.

5.5 Methodological Contribution

The Wonderings are purposefully designed to engage in analysis that blurs my Intuitive Movement performance, poetic enquiry, theoretical discussion, and personal experience through video and writing that continuously iterate between these forms. The aim of the Wonderings was to analyse my field work and generate insight that considered the co-constitution of Professional Identities through my performance of Intuitive Movement. This analytical tool connects directly to the notion of Cazden’s (1996) Multi-literacies mentioned in the introduction (see Ch.1, p.9). Cazden (1996) states that:

we are both inheritors of patterns and conventions of meaning, and at the same time active designers of meaning. And, as designers of meaning, we are designers of social futures, workplace futures, public futures, and community futures

Cazden, 1996:4

From Cazden's (1996:12) perspective my research design can be seen as developing a new discourse by using the Wonderings to develop my own "configuration of knowledge and its habitual forms of expression, which represents a particular set of interests" (Cazden, 1996:12). I believe that this thesis is building on the work of Cazden (1996) by developing an artistic-academic approach that utilises multiple literacies in the way that these different 'texts' interrupt each other, to lead to surprising ways of thinking. Van der Tuin (2018:100) reminds us that the "surprise of an interpellation or of affect is taken as a moment of insight" in the way diffractive analysis produces knowledge. The affective reading of the co-constitution of knowledge between actants within the assemblage is part of the analytical method, but also a result of it. We see the affectively co-constituted experiences of workplaces and versions of Professional Identities, because of the way in which we pay attention to them in the Wonderings. In this way of analysing the force of the affect can be revealed, and a way of understanding a version of what is happening in the assemblage becomes possible. The workplace story can be diffractively read (from my embodied objectivity which I will discuss further on in this chapter).

Central to the analytical tool of the Wondering is my researcher's body, imagination and constellation of relationships which is captured as a process of unravelling our (participant, reader, imagination, researcher) way of seeing Identities. The Wonderings ask the reader to stay with how, as a researcher, I am noticing the entanglement of relationships conceptually, physically, affectively, and artistically through Intuitive Movement performance, poetic enquiry, and posthuman theorising as a constantly iterative and intra-active practice in written and videoed texts.

The Wonderings don't separate artistic moments from theorising, and instead build on the work of practitioners such as Murris (2020), Osgood et al. (2015, 2018) and Hickey-Moody (2018) who embed the artwork itself within their knowledge generation (see Appendix 4 for further notes on Osgood et al's (2015, 2018) arts-based methodological approach and see Ch.2 p.44 for Hickey-Moody's approach and see Ch.3 p.68 for further information on Murris's approach). The Wonderings

were designed with the dynamic or feeling, of Intuitive Movement in mind. I speculate that by developing this dynamic interplay I am using a posthuman critical-auto-ethnographic element to the methodology that uses writing-filming-moving into the feeling of how I come to know. As an analytical tool, Wonderings pay attention to the embodied nature of the knowledge they seek to analyse and generate, using an artistic 'way' of knowing to bring further depth to academic insights.

I believe that the Wonderings contribute to the field of Posthuman Feminist New Materialist arts-based methodologies by building on the research undertaken by Fullagar (2021) and Palmer, Hickey-Moody (2016) in particular, to draw more closely to Manning's (2014) concept of Bodying as a way of being in and of the world. My research focuses on the use of my own performing body, as a significant element of the diffractive sense making process in my methodological approach. Therefore, the multi-layered use of Intuitive Movement as a subject, but also a methodology of the research, extends the concept of embodied relationality toward a posthuman critical auto-ethnographic apparatus, that enables an arts-based diffractive analysis.

Whilst the use of dance and movement is a popular approach in qualitative performance studies and education research (Snowber, 2012; Blumenfeld-Jones 2008) it is less well documented as an intra-active posthuman tool for theorising through written and video texts that embed posthuman auto-ethnographic approaches using/with Posthuman theory and poetic enquiry methods, as Diffractive forms of Analysis. I believe that this research therefore makes a methodological contribution by integrating these ideas into the strategy of the Wonderings. The process of engaging in Wondering allows researchers that are using their own body to write and film-make into the gaps they see between their body's affective, imaginative sense making, and the themes they are exploring.

I compare this to critical and feminist--auto-ethnography (Mackinlay, 2019, 2022) as it allows for storying to happen out of the lived experiences of my entanglement with data. The knowing is centred on my researching body through our (the participant and/or I) perception of where my body is affectively going, through-alongside-with the mediation of the world(s) being explored. The poetic

methods, academic analysis and film-making capture my moving body and story it “in relation with” (Mackinlay, 2022:19) over and over again, allowing the “in relation with” to reveal the diffractive surprises of the research. Led by Mackinlay’s (2022) discussion of being “in relation with” as necessarily different to being “in relation to” I use that term to capture the nature of what the Wonderings are doing. “The word ‘with’ gestures to the entanglements of two - so often positioned in opposition rather than in between” (Mackinlay, 2022:19). The Wonderings move beyond the binary of self and other, toward the in between space of identity, helping the researcher diffractively read and experiment ‘in relation with’ a process of coming into knowing method-researcher-researched-world-participant-self-field-theory concurrently, co-constitutedly, co-creatively.

In thinking into my methodological contribution, I want to highlight this idea of writing and moving with relationality to the world. I can feel a connection emerging in my Wondering methodology to Mackinlay’s (2016:163) practice of writing ‘heartlines’:

Personal becomes political becomes pedagogical becomes performative becomes thinking-full, theory-full, becomes hand and heart-full to overflowing as Writing watches and weaves her way outwards, inwards (Ellis, 2004), back and forth in time at the self and the social. Writing as heartlines is a beautiful woman laughing, dancing and rejoicing like the Medusa in the power she holds for embodied, emotioned and ethical ways of thinking, being and doing autoethnography. Do not be fooled, a heartline is like any other—it can break and be tossed ruthlessly aside by others, once, twice and many times over but Writing is not afraid; she knows from her heart to her hand, that ‘censor the body and you censor breath and speech at the same time...your body must be heard’ (Cixous, 1976, 880). Indeed Writing-as-heartlines demands a response and will continue to speak where some would prefer silence.

Mackinlay, 2016a:164

I believe my Wonderings offer a transdisciplinary body-theory-artistic experience of the discomforts of researching and being in relation; noticing the restrictive machines that construct our knowledge production with identities. They seek to make meaning through methods that are intuitive, contrasting the traditional process used to construct insight about professional identity, instead tracing lines of differences between; selves-consciously.

This journey of understanding the methodological contribution has been a painful and important one. I have felt shackled to rationale and form required by this doctorate. More than five years of studying to get it right. And now of arriving at not knowing. Of being stunned by how much I do not know and the danger of claiming anything else.

What astonishes me is what I do not know; it is so astonishing, and it leaves me speechless, without a world of words, without words to world. At the ending of this book-I-don't write I find myself dwelling ... nothing more to say, nothing more to see, nothing more to write. I have turned and tossed and re/turned to throw myself backwards and forwards through memories and moments of being a self being in moments with others, always and already with others, as a way to think and wonder who I/we are ... What astounds me is that I still do not know.

Mackinlay, 2019:256

Similarly, to Mackinlay it was/is painful as I had to sit with the trouble (Haraway 2016) of what it is to research and know within my artistic practice, at the same time considering my own identity and its entanglement with that knowing process. I had to commit to paper. I had to sit with it. In it. Often feeling my heart beating, and thinking about what that meant? I don't write heartlines straight away, I move them first, and I write from those heartlines out into the world I'm moving in. I write to learn more in the gaps between disciplines, I write as movement, I write with theory, often about identities and how we-are-I think-be-know them. This, I am learning, is bringing me closer to an understanding of identities or selves. It is bringing this idea of what it is to be a researcher that accepts their heartbeat as information. To be familiar with the discomfort of vulnerability and not knowing, as ways of being.

The Wonderings allow me to be lost, a principle that aligns with Speedy's (2015) method of 'staring at the park' following her experience of a stroke in which she used poetic auto-ethnographic enquiry to re-connect to poetic enquiry (See Chapter 4, p.91,93). I have learnt that I too feel a physical need to move and write to be lost in Wonder. I am terrified to stop.

Mackinlay points out; Cixous's (1991: 39) belief that only when you are lost can love authentically find its way in. I do not know anything other than I am lost in this work, in these questions I love, and I have found my own sense of an answer in this thesis, which I have started to love. I love being lost, and as I see the ending in sight my Wondering will start to move me on, to Next.

Wondering is to loose myself in the professional and the personal and trace an ethical becoming, by moving intuitively always hoping to find out. I feel Wondering as a freedom, as a method they align with the instruction to “burn down the walls that say we must, throw dead leaves on bonfires and dance” (Mackinlay, 2022:54: *feminist autoethnographic manifesta*). That will be the real contribution of this doctorate. My freedom to love Wondering, fully, in and of a world beyond Professional Identities. That is for after this thesis.

The analytical tool of Wonderings can be applied beyond the scope of Professional Identities but that is not the focus of this thesis and therefore I want to draw the reader back to this theme. I now want to think more specifically about the operationalisation of ethics within this methodological approach.

5.6 Ethical Knowledge Making

Haraway (1988) suggests that in positioning the knowledge making process as posthuman, the researcher performs the act of taking responsibility by committing to perceive their entanglement in and of the world with those that face barriers within it.

We seek those ruled by partial sight and limited voice-not partiality for its own sake but, rather, for the sake of the connections and unexpected openings situated knowledges make possible. Situated knowledges are about communities, not about isolated individuals.

Haraway, 1988:590

Often the way that I have situated this research is within a lens of seeking out what has been excluded from the process of the thinking, or the ‘event’ of the research²⁵. Bringing posthuman theory toward the knowledge I have generated allows for a responsibility to be considered in how I have studied, researched, and written about Professional Identities and Intuitive Movement. This is not a human centred notion of responsibility, connected already to patriarchal and narcissistic vantages, but a commitment to try to read through the world diffractively, to generate meaning through material discursivity. To return to an idea I presented in the literature review (see Ch.2 p.16), the posthuman subject considers where they are plugged into and interrogates this. I will explore how my research activates this approach further by using literature relating to de-colonising Professional Identities.

In commenting on the decolonising of ‘literature on workplaces’ Banerjee and Linstead (2016) highlight the importance of the researcher consistently making

explicit the relationships between knowledge, research, and imperialism with the aim of promoting critical self- reflexivity amongst researchers and the researched alike so that we can be constantly vigilant that knowledge gained through colonization of indigenous peoples does not become a more sophisticated mode of colonization.

Banerjee and Linstead, 2016: 244

The research process I have engaged in underlines the importance of recognising this issue of ‘sophisticated modes of colonisation’ as being ‘part of’ a research(er) entanglement by challenging methodological assumptions. The research commentary, reflexivity and diffractive analysis returns repeatedly to a questioning and interrogation of assumptions, using methods that are atypical to the study of Professional Identities.

²⁵ Given my lived experience as a gay man I often tend to highlight the exclusion of LGBTQIA+ community rather than becoming an inauthentic voice for all excluded or disenfranchised sections of society. I recognise it is only my agentic cut that I am navigating. I also represent figuratively the geographic and cultural practices that are excluded in my thinking. Often considering the intersection of class systems and the material-discursive relationships that became evident in Wonderings between these factors. I don’t claim to ‘know’ these groups, but use fiction/speculative fabulation, to trace differences being illuminated as a way of knowing my privileges and the consequences/differences of these relationally, in the act of researching. It is a proposition toward action that could be taken affirmatively, directing where *the thinking and feeling and being* could impact next.

As we investigate the movement and/or experience it, the ethical entanglement appears to become revealed in surprising ways by literally interrupting fixed thought patterns, directing the participants towards relationality of human and more-than-human iterations. We can see that this thinking practice is conceptualised in Braidotti's (2019a) Affirmative Ethics in which she explains it is:

an ethics that is constructed as the praxis of overturning negativity [and] aims at achieving freedom through the understanding of the conditions that make us un-free, that is to say through the awareness of our limits, of our oppression. Ethics means faithfulness to this potential, one's essence as joy or the desire to become. The posthuman subject needs to work towards affirmation through the notion of 'endurance', which is the transformative version of the more corporate idea of resilience.

Braidotti, 2019a: 171

Regarding this theorising Intuitive Movement can be seen as generating an affective, affirmative, ethical method for thinking about workplace Identities. Braidotti (2019a:171) claim's that "coming into possession of freedom requires understanding of affects or passions by a mind that is always already embodied." The witnessing of Intuitive Movement allows for the participant and researcher to embody their relationship to the workplace narratives. Of course, it is not guaranteed that participants would think affirmatively or ethically, but the act of being in relation, affectively and in an unhabitual way, is likely to generate new insight into workplace relationships. New insight suggests that there is the possibility for change, which I believe is affirmative.

It could also be suggested that participants reflected upon processes they undertook at work, but then spent time using my body to consider 'where' the affective relationships were situated and 'what' they could affirmatively become 'with'. This negotiation connects to the concept of 'affectus' (Deleuze & Guattari, 2004; Hickey-Moody, 2016: see Ch.4 p.129), as it involves the idea of lifting the affect into a new relationship.

The process of the movement being watched and felt by the participant allows for generation of an embodied knowledge that is connected to both participant and I, as we see, think, and feel aspects of our Identities through one another. As the participants negotiated workplace relationships, they considered how the humans were entangled in the more-than-human affective material discursive assemblages that made up their world. This led to a way of looking at their workplace from an embodied perspective, they began to feel and think about where they were looking from. Braidotti (2019a:169) states that an affirmative ethical practice is “co-produced in the acknowledgement of that immanent interconnection of the multiple ecologies that constitute all living systems.” Within the research Intuitive Movement has been used consciously, carefully, and responsibly.

I do not believe the participants were conscious of this process during the field work, but it certainly seems that our experience of my performing body generated new knowledge that often-included speculation around affect and emotion in relation to the ethical consideration of their workplace.

I will now go onto speculate further about the nature of the embodied, situated knowledge that has been generated, and working practices that could emerge for Communities of Practice interested in working with these methods.

5.7 A Pedagogy of Situated Knowing

I agree with Haraway’s (1988:589) vision for an embodied objectivity that argues “for the view from a body, always a complex, contradictory, structuring, and structured body, versus the view from above, from nowhere, from simplicity.” What is key to the process of Intuitive Movement knowledge generation, is that the knowledge may change, the moment of the insight, the agential cut, is already being made in the next movement. Rather than plugging into the concept of a capitalist system, the co-constitution of watching and being with, my performance of Intuitive Movement, leads to a plugging in that includes our bodies. There is an intimacy in this way of knowing the world, that

reaches beyond a single discipline of education, philosophy, or performing arts, and instead seeks out the way in which the actants of an assemblage are co-constituting knowledge through each other. Through Intuitive Movement the situatedness of the knowledge is revealed first in sensation, tracing affect, perhaps, catching virtual images that arise in imaginations, and then plugging these into a Posthuman theory to consider how our Identities are forming. By being situated we know where we are talking from, and we talk from that constellation of relationships.

In all my research activity I was struck most by the statistical reports on suicides related to people's occupation, drawn from the Office of National Statistics (n.d.²⁶). There are clearly correlations to be made between professions with more and less rate of suicide amongst them, and this is not to suggest that suicide is a morally less acceptable standpoint than living. But it 'is' to suggest that the co-constitutive act of using Intuitive Movement to think about the workplace, has many possibilities for generating new ways of knowing it.

Rather than sensationalising this data and using the numbers to justify an interest in my enquiry, I want to finish by thinking about thinking through one another. Using bodies as mediating tools for knowledge generation, and how even the suggestion of this method or 'idea', is a step toward embodiment.

I am drawn to Haraway's (ZKM| Karlsruhe, 2020) notion of "coming together" through materialist practices. I have held the following quote closely to my chest during the writing and making of this thesis:

I think thinking together, reading, and writing and speaking and performing and dancing and growing and risking and working [together]... is a complex materialist practice for somehow coming together to be less stupid.

Donna Haraway in ZKM| Karlsruhe, 2020: 5m40s – 5m54s

²⁶ n.d. stands for no date

To be ‘less stupid’ we need to think about how we are learning as part of what we know, not as a separate process. I want to articulate the idea of co-constituting Professional Identities through my performance of Intuitive Movement as an emergent posthuman pedagogy, realised through both the Wonderings and field work method. To demonstrate their pedagogic nature, I want to draw on key philosophical thinking that help us to understand about how Intuitive Movement leads to knowing the plurality of (the Professional) Self.

Within the Chapter 3 I first refer to Mackinlay’s (2019) reading of Cixous’s (1997) understanding of ‘other’. Mackinlay (2019:244) brings our attention to feminist philosopher Cixous’s (1997) idea of touching each other in our writing around identity. Cixous’s (1997) quote recognises how we perceive the separation of self and other as active on a tacit level, it speaks to how we are coming to know as ‘what’ we are knowing.

Difference is the differential...and that difference is movement...what I know is the point of contact between two impossibilities: I will never, you will never know. But at the same time we know that we will never know. In that instant I touch what remains your secret. I touch your secret with my body. I touch your secret and that is not exchanged. But smiling, we share the bitter and sweet taste (regret and desire) of that impossibility.

Cixous in Cixous & Calle-Gruber, 1997: 52-54

For me this passage could be describing the experience of moving, intuitively, as it refers to generating insight with and through others. The moment of perception Cixous (1997) refers to is sensing the difference between selves as mattering; at this end of my thesis, it reminds me of material discursivity or/and the nature of intra-action that Barad (2007) talks about. This is about the more-than-human, tacit knowledge, that is shared between us in the field work, and then again, between myself, yourself, and the assemblage of the research as I came/come to understand it here in the thesis. There is an ethical implication here too, that Mackinlay (2019) goes onto explain in relation to the art form of writing, which stands in parallel to my thinking about Wonderings:

Writing which accepts the impossibility of knowing the other, knowing the self: writing which accepts and insists that the essence of both is secret-ed a-way so we write to find another way. A-way which un-distracts, un-deafens, un-denies, un-destroys, un-deadens and un-does the differences we write.

Mackinlay, 2019: 244

Here I re-read Mackinlay (2019) as talking about the operationalisation of Entanglement. I re-read Cixous (1997) diffracted through Mackinlay as using bodies to diffract felt knowledge about Identities. I see these ideas as relating to methods of speculating, poeticising, creating, theorising diffractively through one another to notice the moments that reveal (often affective) insights about our Entangled Selves. I push this definition further to consider that Self is Entanglement and therefore Intuitive Movement, in the context of my research, is a pedagogy for revealing the entanglement of Professional Identities. Both theorists point to the not knowing of self and other as the finding.

As I move for the participant-myself-this research, I know I can't know the answer and so I find something new, in between, peripheral, partly formed, new. In these words, and movement, multiple relationalities are taught and learned by us together. Wondering is a pedagogy, Moving is a pedagogy, Writing is a pedagogy, of inbetweening.

My research is taking this concept of embodied situated practice as a pedagogic approach, forward into the workplace. I am suggesting, specifically, that the experience of using Intuitive Movement performance, allows for a pluralised and non-binarised notions of Professional Identities to be generated.

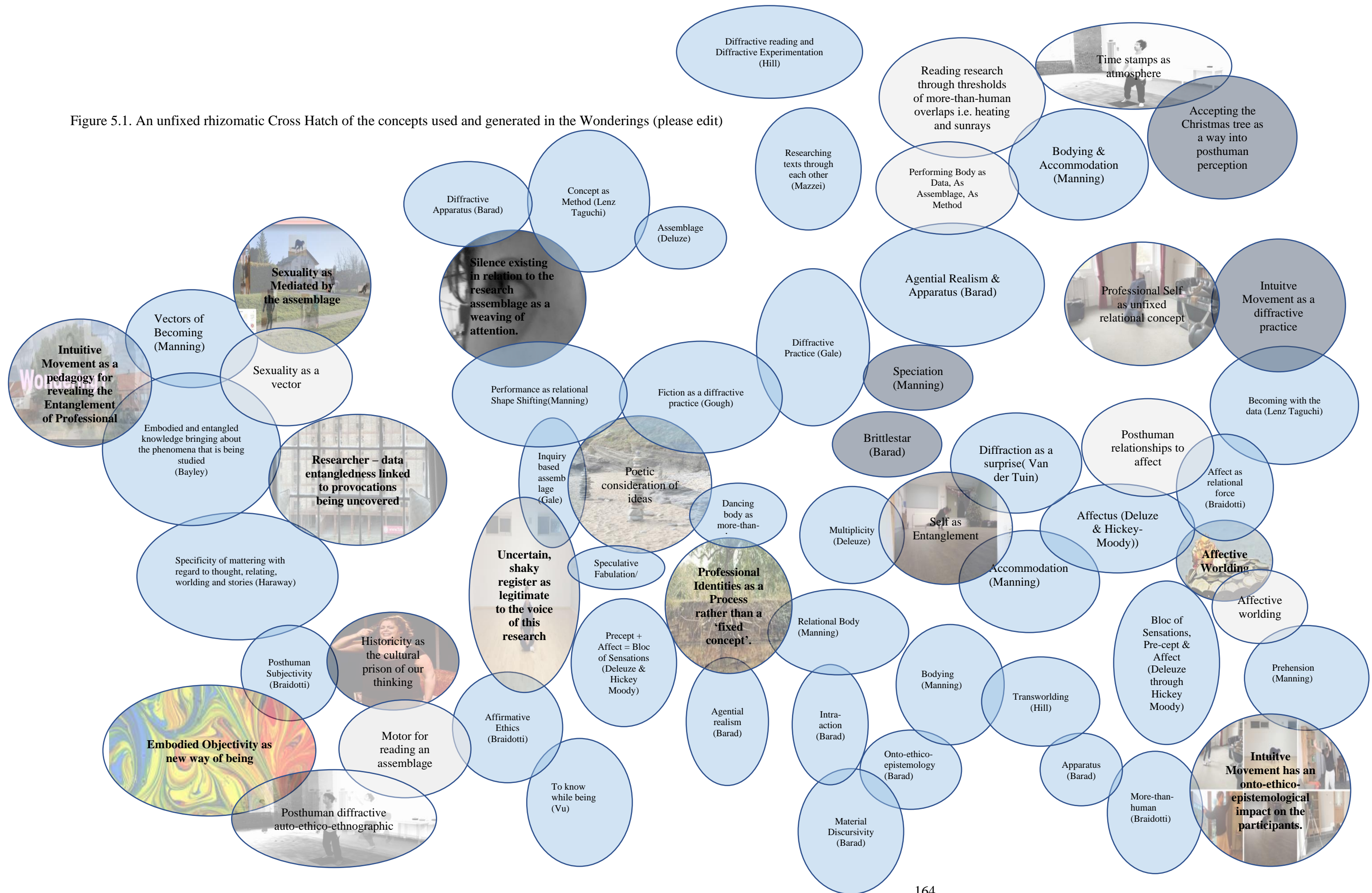
What I take from Cixous (1997) and Mackinlay (2019) here is the notion of joining up ideas of embodied notions of self, trusting our senses and what we learn in the iterations within impossibly pedagogic approaches of the Wonderings and Intuitive Movement performance. Whether we call it

touching a secret or simply pedagogy; this study is connecting ways of knowing to ways of being in relation with Professional Identities co-constituted through Intuitive Movement.

5.8 Rhizomatic Cross Hatch

To begin the ending to this thesis, I have developed an image of the thinking used and generated in the Wonderings inspired by the concept of a “rhizomatic cross hatch” (Burnard & Colucci-Gray, 2020: 428). The image forms a net of the ideas of others as well as those I have generated. Rather than seeing the image as a map, I want it to be considered as a flexible and intra-active document, rather like Figure 4.12 (see Ch.4 p.97). The bubbles with images represent the ideas I have directly related to my research, and the pale blue bubbles capture the ideas of others that have informed them. The grey bubbles are concepts that I see as converging between theory, thinking and practice. I wanted to capture these ideas in a diffractive net (Hetherington et al., 2020.:277) that skims through the many, many ideas in these Wonderings. But this net is changeable and if I re-cast it tomorrow, it would look different, as it would the day after....

Figure 5.1. An unfixed rhizomatic Cross Hatch of the concepts used and generated in the Wonderings (please edit)



5.9 A note on chapter 5: Storying forward by looking back

I have had three supervisors for this doctorate.

We have met together with words and movement for a few years now, learning to “stay with the trouble” (Haraway, 2016) of my research.

They sat with me, on zoom, often surrounded by flowers that seemed to always remind me of the possibility of growing something new, in times of despair. They asked me to write chapters in books, to present at conferences, to keep speaking and making my research until I understood how and what I wanted to say. Overflowing my experience with the generosity of space to be heard, seen, felt, known, and ferociously protected until I was ready! I wasn’t asked to change or do it like them. I was always encouraged to move, intuitively.

There are many personal things I have experienced with these people that were like an octopus leg from Wondering 3 pulling me back to life. Standing in front of me, in front of the hurricane, thunderstorm and tidal waves, that tried to soak through and blow away the paper-thin walls of the doctorate. They threw me life jackets. They got out their torches and shone a different light, so that I could get out, because I couldn’t see. These moments are profound, mark making, pedagogy, making marks on me.

They supervised the research by moving me through, finding an affirmative path, staring at the trouble with me.

These reflections connect to the kind of ‘we’ that happens in the moment of the Intuitive Movement. It’s the ‘we’ that’s wrapped up in all the moments in the research that overspill with affect. It reminds me of Barad (2014) talking about Anzaldúa (2012) and realising that these ideas of diffraction matter to her identity as much as her scientific philosophical work. Through Anzaldúa (2012), Barad

(2014:175) “understood the material multiplicity of self, the way it is diffracted across spaces, times, realities, imaginaries.” It is this way of playing with the co-construction of Professional Identities that relies on a posthuman version of self, my research is mapped through my performance, but it is not about me, it is about how the intra-action I experience with the assemblage illuminates a process of becoming...something.

This process of becoming then leads to a construct of self that is immediately temporary, confusing but ultimately, generating something else, often positive. Often Affective. A particular kind of knowing.

I remember vividly when one supervisor said I could ‘have’ the image of a neighbour leaving a sweet pea in a jar on her doorstep. This image mattered because she had shared a story with her neighbour, telling her it was her parent’s favourite flower; sweet peas. In an event that had related to a reminiscence of her parent’s death, the neighbour had left the sweet pea flower in a jar, on her doorstep, with no note. There was an affective material engagement in this story that was intimate, spanning time zones of living and non-living, opening wider situated knowledges of parenting and death through the diffraction of the flower. There was something in this supervision where I was allowed to touch a secret and then know what knowledge could be without needing to talk further. I knew.

I see this story as a gift, we named it ‘a gift’ in the supervision, noticing it was close to the kind of knowledge I wanted to begin to understand. With this gift I was able to become legitimised, to be given a pedagogic space in which to have postqualitative thoughts. We were beginning a speculative, more-than-human, multi-literacy pedagogy.

My supervisory team have stayed with me to encourage me to investigate what knowledge is, what that knowledge is doing to the world, and how I communicate it. Their witnessing was a necessary apparatus for my ability to move, edit, write.

I produced this doctoral thesis because the supervisory team allowed me to continually ‘be curious’ rather than right. In turn this has shaped my Professional Identities as a researcher, educator, artist, student, husband, brother, son, friend, body, son-in-law, writer, activist, feminist ally, scholar, Uncle. This experience of being able to transform my entire relationship with the world as an artist, into a posthuman artist, is at the essence of this doctorate, and my supervisors are the women that have held and “shaken” (Chambers, 2014) that space. This is a Wonder-full thing, it has changed my life, and re-situated me within this world we’re living in together-apart.

5.91 Sideways Speaking

Throughout this research I have offered an opening up of the emotional, psychic, and affective states that emerge for me out of the knowledge being diffracted. My Wonderings are partly about sharing atmospheric, affective states that resonate with the research, mediated through my body. My Wonderings have sat within the activities of the Doctorate and written/filmed into the experiences of the research.

In this final performative enactment, I finish by “telling” a little about my life story beyond the research and noticing how I am “being” with it in relation to this practice (Vu,2018:86). The sideways speaking is a final performative enactment. I do this by sampling a track that was made for my wedding in 2017²⁷ which also features voices of family and friends. I dwell on the impact of the emotive life stories in Mackinlay’s (2019, 2022) work and how this way of telling connects into my way of seeing and being across the professional-personal crux of learning about identities.

The sideways speaking is my voice, it captures a respect for the work of all the theorists that have held this journey, and I see them entangled in my own life story here. The poetic text captures the

²⁷ The composer gave his kind permission to feature the track in my thesis. I also use his music in Video-Wondering 1.

ideas of a plurality of identities between theorist, reader, researched, researcher, that stretches the constellations of my entangled self-further into but also away from this enquiry. It is a poetic opening to where my life goes now, was then, a final becoming with my own emergent identities.

Audio File: https://soundcloud.com/user-15307283/sideways-speaking/s-ikLGhrNB9bM?si=e6f627e874964894b4da315e836d6502&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

The journey toward “becoming posthuman is at the heart of a process of redefining one’s sense of attachment and connection to a common and shared world, a territorial space: urban, social, psychic, ecological, planetary as it may be. It is a sort of becoming-world”

Braidotti, 2019a:157-158

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Appendices

Appendix 1: Ethical Approval Documentation

V9 Oct 2018



St Mary's University

Ethics Sub-Committee Application for Ethical Approval (Research)

This form must be completed by any undergraduate or postgraduate student, or member of staff at St Mary's University, who is undertaking research involving contact with, or observation of, human participants.

Undergraduate and postgraduate students should have the form signed by their supervisor, and forwarded to the Faculty Ethics Sub-Committee representative. Staff applications should be forwarded directly to the Faculty Ethics Sub-Committee representative. All supporting documents should be merged into one document (in order of the checklist) and named in the following format: '**Full Name – Faculty – Supervisor**'

Please note that for all undergraduate research projects the supervisor is considered to be the Principal Investigator for the study.

If the proposal has been submitted for approval to an external, properly constituted ethics committee (e.g. NHS Ethics), then please submit a copy of the application and approval letter to the Secretary of the Ethics Sub-Committee. Please note that you will also be required to complete the St Mary's Application for Ethical Approval.

Before completing this form:

- Please refer to the **University's Ethical Guidelines**. As the researcher/ supervisor, you are responsible for exercising appropriate professional judgment in this review.
- Please refer to the Ethical Application System (Three Tiers) information sheet.
- Please refer to the Frequently Asked Questions (FAQs) and Commonly Made Mistakes sheet.
- If you are conducting research with children or young people, please ensure that you read the **Guidelines for Conducting Research with Children or Young People**, and answer the below questions with reference to the guidelines.

Please note:

In line with University Academic Regulations the signed completed Ethics Form must be included as an appendix to the final research project.

St Mary's Ethics Application Checklist

The checklist below will help you to ensure that all the supporting documents are submitted with your ethics application form. The supporting documents are necessary for the Ethics Sub-Committee to be able to review and approve your application. Please note, if the appropriate documents are not submitted with the application form then the application will be returned directly to the applicant and may need to be re-submitted at a later date.

Document	Enclosed?*	Version No
1. Application Form	Mandatory	
2. Participant Invitation Letter	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/> Not applicable	
3. Participant Information Sheet(s)	Mandatory	
4. Participant Consent Form(s)	Mandatory	
5. Parental Consent Form	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/> Not applicable	
6. Participant Recruitment Material - e.g. copies of posters, newspaper adverts, emails	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/> Not applicable	
7. Letter from host organisation (granting permission to conduct study on the premises)	<input checked="" type="checkbox"/> Yes No <input type="checkbox"/> Not applicable	
8. Research instrument, e.g. validated questionnaire, survey, interview schedule	<input checked="" type="checkbox"/> Yes No <input type="checkbox"/> Not applicable	
9. DBS if required (to be provided separately)	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/> Not applicable	
10. Other Research Ethics Committee application (e.g. NHS REC form)	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/> Not applicable	
11. Certificates of training (required if storing human tissue)	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/> Not applicable	

*Double click the check boxes to check them

CONTENTS REDACTED FOR PUBLICATION

I can confirm that all relevant documents are included in order of the list and in one document (any DBS check to be sent separately) named in the following format: **'Full Name - Faculty – Supervisor'**

Signature of Supervisor (for student research projects):	redacted	Date:	5/6/19
Signature of Proposer(s):	redacted	Date:	24 th June 2019

Educational Doctorate: Witnessing the professional self through movement and imagination

Research Participant Information and Consent

Purpose of the Research Enquiry

Throughout my career I have used improvised movement as a tool to work with people both within and outside of the arts sector to reflect upon their perception of various aspects of their personal and professional experiences. I am interested in how I can further understand how the use of improvised movement and analysis of the images that arise as a consequence of this experience, can effectively develop professional identity and impact upon professional practice. I hope that the research findings will help sector level understand how the use of movement and imagery can become a powerful tool to develop resilience and problem solving for those working in education, pastoral and social professions.

Your contribution to the research

By agreeing to become a research participant you will take part in six one on one sessions with myself which will include sharing aspects of your professional practice that are pertinent to you at the time. This could be connected to relationships, working practice or institutional themes. I will then interpret what you have shared with me through performance movement, and ask you to reflect upon whether this performance has offered you any new insights into your professional identity?

In between each of the sessions, I will send you a video of another movement response which I have created with accompanying images, poetry or other poetic responses summarising the session and offering another tool for reflection. You will be asked to reflect upon these improvisations and keep a record of your responses.

Practicalities

You will initially be invited to fill out a questionnaire about your professional and personal identity which will be used in the research analysis. You will then take part in up to five sessions with a gap of no more than eight weeks between each session. A suitable venue will be agreed with you and all hire costs will be covered by the researcher.

Each session will be filmed and audio recorded for research purposes, participants may hold copies of these transcripts.

The practical aspect of the research will start in September 2019 and end in July 2020, analysis and rehearsal will take place over the following year and all participants will be invited to the Doctoral Performance in 2021, as well as have access to a supporting written transcript. The doctoral performance will be performed live and have video projection which may contain aspects of your session, but it will not identify you to the audience which may or may not be for the general public depending on the progress of the research.

All information collected in this enquiry will be anonymised and held in confidence. In relation to information which is held on video, only the supervisory team and I will have access to it.

You have the right to withdraw from the project at any time and in such an event all of your data will be destroyed and not used as part of the enquiry. You will maintain control of any content that directly references your session which will be checked with you during the final year of research prior to the Doctoral Performance.

Researcher Contact Details:



St Mary's
University
Twickenham
London

Name of Participant: _

Title of the project: Witnessing the Professional Self through Movement and Imagination

Main investigator and contact details: Kieran Sheehan:

Members of the research team:

I agree to take part in the above research. I have read the Participant Information Sheet which is attached to this form. I understand what my role will be in this research, and all my questions have been answered to my satisfaction.

I understand that I am free to withdraw from the research at any time, for any reason and without prejudice.

I have been informed that the confidentiality of the information I provide will be safeguarded.

I am free to ask any questions at any time before and during the study.

I have been provided with a copy of this form and the Participant Information Sheet.

Data Protection: I agree to the University processing personal data which I have supplied. I agree to the processing of such data for any purposes connected with the Research Project as outlined to me.

Name of participant (print).....

Signed..... Date.....

If you wish to withdraw from the research, please complete the form below and return to the main investigator named above.

Title of Project: Witnessing the professional self through movement and imagination.

I WISH TO WITHDRAW FROM THIS STUDY

Name: _____

Signed: _____ Date: __

Questionnaire 1: Participant Number _____

How would you describe your ethnic origin?

English ☐ Welsh ☐ Scottish ☐ Northern Irish ☐ British ☐

Irish ☐ Gypsy or Irish Traveller ☐

Any other White background ☐ (Please write in) _____

White and Black Caribbean ☐ White and Black African ☐

White and Asian ☐

Indian ☐ Pakistani ☐ Bangladeshi Chinese ☐

Any other Mixed background ☐ (Please write in) _____

Caribbean ☐ African ☐

Any other Black background ☐ (Please write in) _____

Arab ☐ Any other ethnic background ☐ (Please write in) _____

Prefer Not To Say ☐

Where were you born? (please write) _____ Unknown ☐ Prefer Not To Say ☐

Where do you live? (please write) _____ or Unknown ☐ Prefer Not To Say ☐

How would you define your sexuality?

Lesbian ☐ Heterosexual ☐ Bisexual ☐ Gay ☐ I am not prepared to say ☐

None of these ☐ (please write) _____

Prefer Not To Say ☐

Do you consider yourself to be transgender?

Yes ☐ No ☐ Prefer Not To Say ☐

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How would you define your gender?

Fluid ☐ Non-binary ☐ female ☐ male ☐ Prefer Not To Say ☐

What was the profession of the following relatives/carers:

Grandfather: (please write)_or Unknown ☐ Grandmother: (please write)_or Unknown ☐
Father or Carer: (please write)_or Unknown ☐ Mother or Carer: (please write)_or Unknown ☐ Prefer Not To Say ☐

What is your profession?

(please write)_Unknown ☐ Prefer Not To Say ☐

What is the highest qualification held by a member of your family/people in your network with caring responsibilities?

Qualification: (please write)_Unknown ☐ Prefer Not To Say ☐ Family Member: (please write)_Unknown ☐ Prefer Not To Say ☐ What is your highest qualification?
(please write)_or Unknown ☐ or Prefer not to say ☐

Have you ever been in care?

(please write)_or Unknown ☐ or Prefer not to say ☐

Have you got a criminal record?

(please write)_or Unknown ☐ or Prefer not to say ☐

Have you experienced homelessness?

(please write)_or Unknown ☐ or Prefer not to say ☐

Have you worked within the armed forces?

(please write)_or Unknown ☐ or Prefer not to say ☐

Are you a home owner?

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(please write)_or Unknown | or Prefer not to say |

Do you own more than one home?

(please write)_or Unknown | or Prefer not to say |

Do your parents own more than one home?

(please write)_or Unknown | or Prefer not to say |

Please tick in your age bracket:

18 – 21	22 – 29	30 – 35	36 – 39	40 – 45
46 – 50	51 – 55	56 – 59	60 – 65	66 – 69
70 – 80	81 – 90	91 +	Prefer Not To Say	

What do the terms professional identity and professional practice mean to you?

(please write)_Unknown | Prefer not to say |

Impact Questionnaire to be emailed to participants following the final session.

What has the impact of these sessions been on your sense of professional identity?

What has the impact of these sessions been on your practice as a professional?

What has your impact been on your relationships within your professional field?

Have there been any personal benefit to taking part in these sessions?

Do you have any further comments you feel may benefit the study.



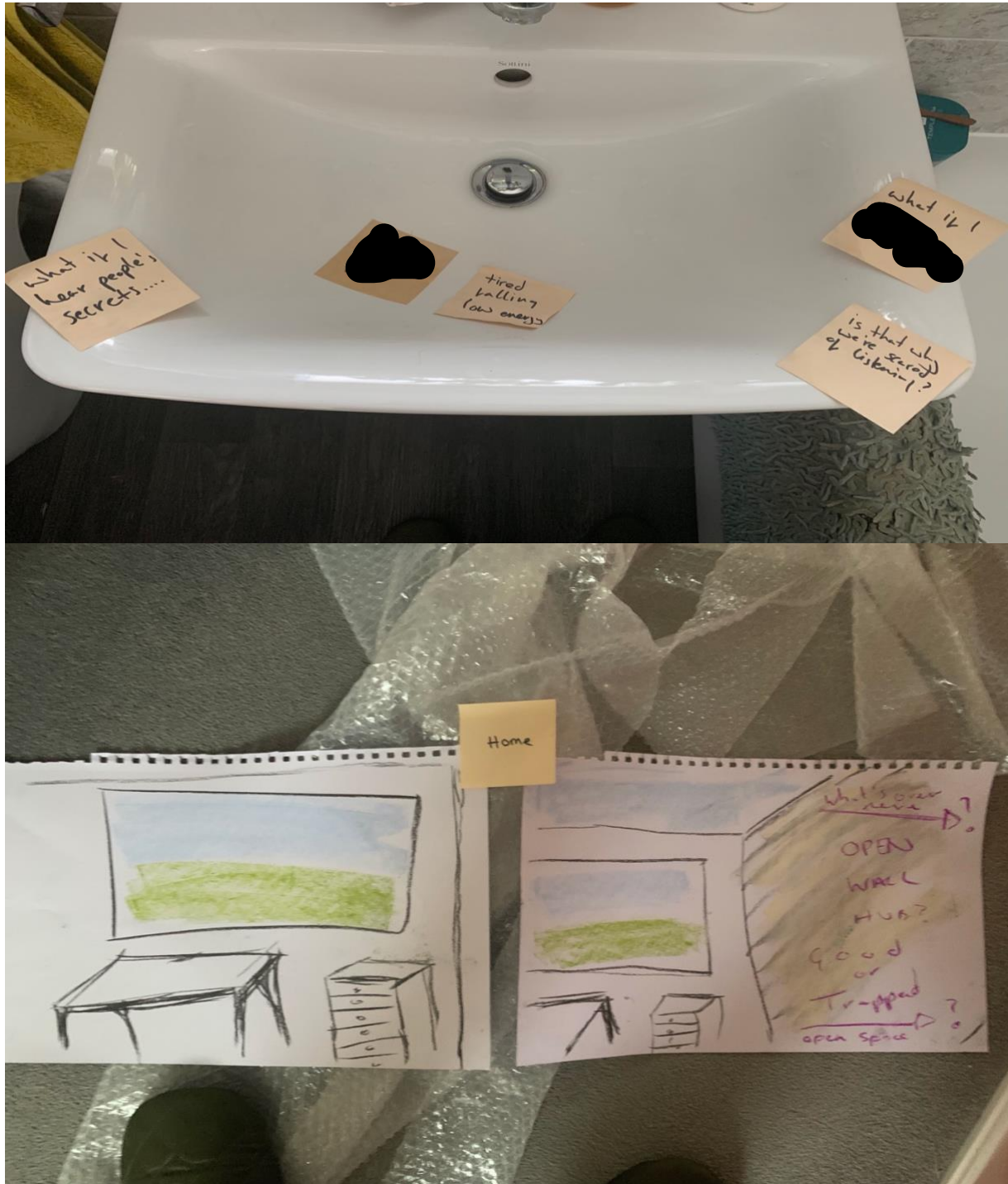
St Mary's
University

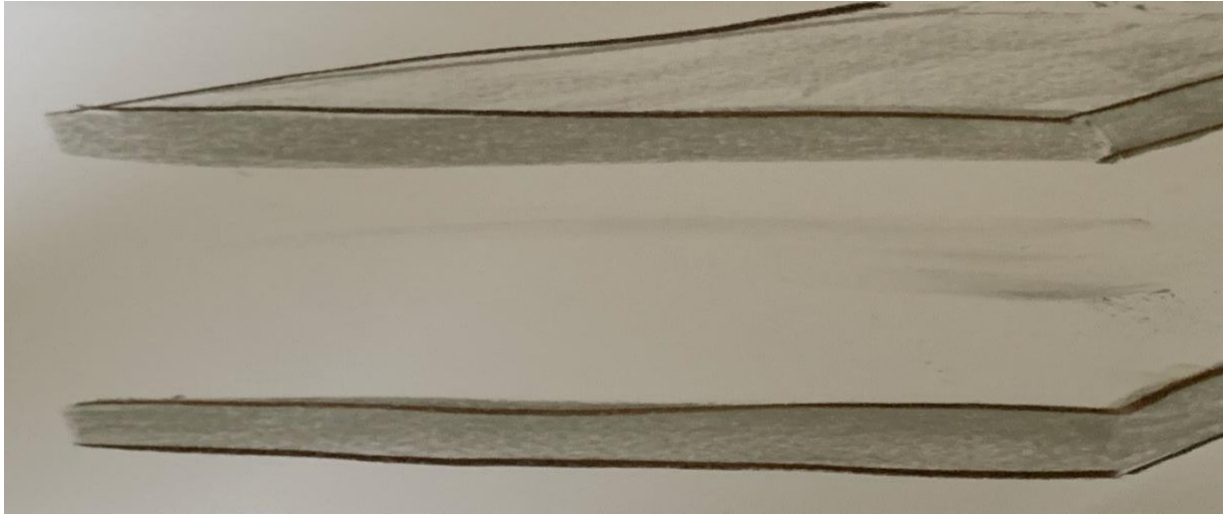


Appendix 2: Example of Journaling and Memo-ing

I constructed the following image it responds to the feelings I memo-ed at the end of my journaling on the first session with participant 2.

It seems to intertwine to where I am in the literature review explorations... the worm hole of 'through' – to go into the subconscious and see what it is saying.





Is the movement useful without the image? These pictures move the images we explored on into another analytical space, a shared image? I can feel the movement in these images now as I think back. on the session.

It makes me think about the performance work I will generate. Firstly, I have an instinct to perform the THEMES of the session but I think this is because it is summarising and offering a reflection back of what we talked about. The difficulty here is that I would be demonstrating preconceived material to the participant, which feels out of line with the artistic process, instead I feel that I need to improvise a response to my impression of the session, to dig further into my experience of Participant 2 in that moment and notice the feelings, sensations, emotions, thoughts. The sociological elements of the reflection are really more present in noticing my response, the tone of my response... it reminds me of Gendlin's idea around listening behind the words to allow the meaning to occur and this is something I will read further on, it also seems to be less about the movement and the shapes that I am making & actually about the images that arise when I am doing this... that the communication to the participant is the image... as this allows them to find something. The videos will need to contain some kind of highlighting of my subconscious... Perhaps I can use sound to underscore or effects to allow the film to capture something else, something that is visceral rather than logical. But it feels so important that the film is an addition rather than a summary... that the art is coming OUT of the experience of the session.

Appendix 3: Imagined Line of the previous Thematic Analysis Grid initiated in 2020

Participant 6 January 2022

Transcript Page	Image	Sensation	Gesture	Affective Language	Memory	Possible Mental Model developed by participant
1	<i>Going Underwater</i>	<i>Heavy in chest (researcher)</i> <i>Aware of breath (participant)</i>	<i>Slow knees bending pushing forward through space (observed by participant)</i>	<i>Interesting</i> <i>Important</i> <i>Purpose</i>	<i>Manager not seeming to understand rota system for nurses</i>	<i>I should protect my patients through my relationship with my manager.</i> <i>I must be clear with my manager.</i>

Appendix 4: Further notes on examples of Posthuman Arts-Based Methodologies I am building on

Study 1: Osgood, J., Scarlet, R.R. and Giugni, M., 2015. Putting posthumanist theory to work to reconfigure gender in early childhood: When theory becomes method becomes art. *Global Studies of Childhood*, 5(3), pp.346-360.

The study offers a clear understanding of the link between art, posthumanism and diffraction as elements of a methodological approach. In particular Osgood and Miriam (2015) suggest that posthuman theorising can be translated into posthuman methodology through an arts-based practice. This is very close to my own study as it relates to how Intuitive Movement can be used as a method through which to generate posthuman knowledge about professional identities. The study also considers what counts as data, the impact of it and the relevance of this to a posthuman enquiry.

Osgood and Miriam (2015:349) note that by bringing the more-than-human into an analysis personal subjectivity becomes opened up to include the world around it as a vibrant influence on how reality in relationship to children's gender is formed: "In taking up post humanist concepts, subjectivity goes beyond the individual towards a collective and connected affective assemblage of other bodies, matter and things which provides a more opened out view of subjectivity."

By engaging in the generation of art, alongside speculative writing that utilises posthuman theory, a methodological approach is developed which sees the research go beyond a stagnant discourse around gender and toward "multiplicities of vibrant matter, emotions, encounters, relationships and happen-ings that are uncertain, shifting and contingent" (Osgood, 2014, 2015). I am building on the way in which Osgood and Miriam (2015:351) have focused their study on discussing the intra-activity of their field work rather than the impact of, or on, the human children. "The focus of our research endeavour does not take the human subject as its focus; rather, our aim is to focus on processes of multi-sensory and affective intra-action (Barad, 2007). And crucially, as we illustrate in this article, of equal concern to us is what the data does and what we do with what the data does – to enable us to think diffractively, generatively, and expansively." I believe that the Wonderings I have generated allow me to think expansively about professional identities and what this data does to the nature of how I am thinking, being and doing research into this area.

The arts-based method generates diffractive ways of knowing that raise questions and speculations in a similar way to how Osgood and Miriam have engaged with their study of childhood gender. They are very clear that their analysis of the field work, which is in this case a parent's video of a child's birthday party, focusing on footage including a ballerina's tutu and feathered pink sword, "while troubling (for the apparent heteronormativity and hyper-femininity discourses circulating) does little more than reflect back what we think we already know" (Osgood and Miriam, 2015:252). By using a posthuman methodological approach, the research can engage in knowledge production 'actively' (Barad,2007:90). In developing a posthumanist methodology Osgood and Miriam, (2015:252) have focused on the following data: "boisterous noises; combative boys; a lush leafy green garden in an affluent pocket of London; the swishing frenetic energy of a party dress; foam/wooden/plastic weaponry; hovering adults; the just out of view but ever present companion species cat, mud on bare feet – all of which de-centre the protagonist-girl but do

not discount gendered relationality.” Within my wonderings I am very clear to focus on how data decentres the participants and indeed my personal interpretation of them, but continually keep the idea of how knowledge about professional identities is formed and what this way of knowing is doing to the research and my own sense of self as co-constituted within it, through the generation of poetic, analytical and filmed artistic-academic wonderings.

Importantly they state that “A post humanist lens allows us to recognize and celebrate that humans are both entangled *and* de-centred” (Osgood and Miriam:353). In terms of my study this is a vital concept and relates to the increasing use of the auto that I experienced in the research. As I allowed for the Wondering to offer a vehicle for my relationship to data to become flattened, in order for the way of being with matter as a process of generating insight into my research, I was able to understand how Osgood and Miriam (2015) have laid the path to consider micro-intra-actions of materiality as offering insight into the phenomena of how they were being with ideas of gender and what this insight might mean for the wider world of existing policies and governance surrounding those issues.

This kind of knowledge is diffractive as it is about consciously reading the phenomena between specific assemblages of human and more-than-human matter in order to generate an account, not necessarily a fact or statement, but an insight or provocation that is open ended, but very clearly situated within the phenomena that are being read through each other. Osgood and Miriam (2015:353) note that “Through our arts-based methodologies, we linger among the ebbs, flows, intensities of potentially contradictory positions to work through how chaotic, messy, unsettling entanglements are both marked by and resist gendered politics.” This is central to my rationale for using Intuitive Movement as a method to generate data about professional identity. Within the Wonderings I talk directly to my relationship with the data, sometimes even to the beginning of how I am coming to even ‘think about’ thinking about Intuitive Movement and Professional Identity. This is clearly aligned to Osgood and Miriam’s (2015) notion of the entanglement of the human, the socio-political confrontation of being a human in this entanglement. In generating the Wonderings, I am bringing the concept of entanglement into the centre, the Wondering moves me with the data, the ethical concerns are revealed in the commitment to a flattened relationship to the data, and this occurs because of the way the arts-based method can dwell in contradictory spaces. My memories, affective states and conflicts are personal, but they are re-situating the ‘auto’ as equal to the matter of the keyboard I type into, the theory I use and the description of a remembered and perceived atmosphere.

Study 2: Moxnes, A.R. and Osgood, J., 2018. Sticky stories from the classroom: From reflection to diffraction in early childhood teacher education. *Contemporary Issues in Early Childhood*. 19(3), pp.297-309.

This study focuses on a two year observation of higher education students learning about early years teaching in Norway. The focus of the study is to consider the difference between reflection and diffraction utilising a materialist ontology and how this allows for a development of their understandings about professional identity.

The researchers point out that the use of the camera is implicated and immediately intra-acting with the participant. The decision for the researchers to rely on “memory and the noting of as many moments as possible from classroom teaching” (Osgood and Moxnes, 2018: 300) is therefore in line with the way in which I am choosing to re-call information but also to present only my own movement. In a sense through the camera, the editing of the footage becomes a performance that is diffracted beyond the present moment of the research, it is part of the diffractive product rather than a piece of data or indeed a useful recollection of the field work. Moxnes and Osgood (2018: 300-301) note that “a shift to diffractive methodology necessitated a deeper consideration; the concern reached beyond what was jotted down to how it was noted, and to the embodied relationship with the notes. Whilst the students were no longer central to the investigation, they were co-constitutive elements, shaping and shaped by the classroom entanglements.” This relationship to data is something my study can build upon through the arts-based methodology I evolve. Firstly, I would like to highlight how this methodology immediately decentres the participant by centering the methodology in a posthuman paradigm. However, this decentring does not exclude the participant, instead it allows for the research to be considered in a more expansive way and to become surprising in terms of the information it reveals about professional identities, and the nature of the information it is revealing. The researchers refer to a diffractive practice as an “analytical strategy does not carry predetermined methods, but allows for experimentation, and it requires the researcher to let analytical processes tune in on ways that are ‘sufficiently attentive to the details of the phenomenon’ (Barad, 2007: 73)” (Osgood & Moxnes, 2018:301).

In using the idea of generating sticky stories about their observations of early years teaching practitioners Osgood and Moxnes (2018:301) have developed a posthuman methodological approach that generates diffractions through which insights can be built which are unexpected and generate information that can politically and ethically impact on the idea of professional identity. “These micro-moments form sticky stories, wherein the university classroom is more than a room. It is a site, or context, for student teachers’ learning, acting and playing, and also a place where different elements take part and intra-act as active agents (Barad, 2007). According to MacLure (2013a: 660), data has ways of making itself intelligible.

“The sticky stories induced wonder and trouble, and, in attempts at diffractive analyses, ideas about the professional becoming of early years teachers are pushed further. Within these sticky stories, there is space for the trouble to continue to circulate.” An example of when they do this is to draw on a more-than-human assemblage “To get closer to the not-yet-known, both the student–laptop–educator–bags–furniture entanglement and the educator–bullet points–computer–PowerPoints–students entanglement become possible points of departure to challenge predictable thoughts” (2018:306). This way of looking into the intra-action of the micro-moment being focusing on allows for an unfolding and un-layering that qualitative ethnographic work would not allow for. “Scrutinizing the situation or staying with the trouble of how furniture, bags and a laptop intra-act, how the smell from a cup of freshly brewed coffee interrupts, and how bullet points are being shot out – these all offer possibilities for future understandings of early childhood education teacher professionalism.” There is a sense that within the methodological approach I am homing in on what the Intuitive Movement is doing as a posthuman method for considering Professional Identities. The diffractions generate insight into the artistic methodology - through an artistic methodology - which is precisely the work of a diffractive analysis. Osgood and Moxnes (2018:307) state that “by working

with concepts and figures – intra-actions, voluptuous and bullet points – the sticky stories unravel to offer an opened-out discussion about how diffraction might contribute in viewing educators and student teachers as always in processes of becoming.” My Wonderings are identical to the Sticky Stories Moxnes and Osgood (2018) have used in so far as they open out micro-noticing of events in the research that pertain to the more-than-human elements of the research that goes far beyond the participant – researcher.

Moxnes and Osgood (2018:307) state that their “Sticky stories offer an analytical device to explore how matter comes to matter in a university classroom.” I would state that the Wonderings offer an analytical device to consider how Professional Identities come to matter in a workplace through Intuitive Movement. Both concepts are concerned with worlding which is a co-constitutive process, and in the case of my field work the Intuitive Movement performances were Worlded by the participant and I, through reports of images, sensation, and feelings. As I moved toward a posthuman paradigm the idea of Professional Identities being diffracted through Intuitive Movement performance became more crucial, and therefore the plurality of my identity as being ‘of’ the world and indeed the ‘participant’ was brought much closer to the approach.