Expanding Approaches to Reflective Practice in University-Based ITE.

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Expanding Approaches to Reflective Practice in University-Based ITE.

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Abstract

The project came out of my practice as a former secondary school Drama teacher and now Drama lecturer working on an Initial Teacher Education (ITE) programme within a large university in the north of England. My role in developing a new unit of study based on reflective practice for the Postgraduate Certificate in Education (PGCE) secondary course, and my specific work with postgraduate secondary school Drama student teachers, provoked questions around the extent to which written reflection was privileged within the existing teacher education programme.

This led to an exploration of reflection as an aspect of ITE and how student teachers are expected to reflect at this current time. The literature review explores the concept of reflection from Dewey to Merleau-Ponty and how these notions of reflection have been applied in the process of teacher education. Literature pertaining to the field also reveals reflective practice in ITE to be a contested arena with significant interest in expanding the modalities available for doing reflection through more arts-based collaborative approaches.

As a drama practitioner, I developed an alternative approach to doing reflection with student drama teachers by setting up a creative drama workshop. Therefore, my first research question is: How can drama education approaches take us beyond the conventional view of reflective practice in ITE?

The drama workshop took place in the drama studio within my university faculty building during the second half of the PGCE programme. Broadly, activities made use of drama education approaches, including process drama, Teacher-in-Role and Dorothy Heathcote's conventions. Fifteen student teachers took part, with ages ranging from early to late twenties. All were aspiring to become secondary school Drama teachers.

My emerging interest in the sociomaterial paradigm that draws on process philosophy and quantum cosmology enabled me to diffract workshop events through posthuman new material feminism(s) concepts. The second research question is how might posthuman new material feminist (NMF) approaches expand understandings of reflective practice in ITE?

Findings revealed what more reflective practice can be when posthuman NMF concepts are used to elaborate a vibratory notion of reflection that privileges becoming and the 'more-than-human' over abstract, static, cognitive notions of reflection.

I make suggestions for how teacher educators might call upon a posthuman vibratory practice to think about alternative ways to enable reflection in teacher education in the university.

Chapter One – Disturbances.

After twenty years teaching Drama and Theatre Studies in UK secondary schools, in 2015, I became a teacher educator on an Initial Teacher Education (ITE) programme within a large university in the north of England. I was given the opportunity to take a lead role in the development of a new unit of study on reflective practice for the Postgraduate Certificate in Education (PGCE) Secondary teaching course. The unit was designed to encourage student teachers' critical awareness and understanding of educational issues and school contexts and how these might pertain to their own professional concerns. The unit was also attentive to statutory obligations, as set out by the Teachers' Standards (Department for Education [DfE], 2011), to develop reflection as a professional attribute in becoming teachers. My interest in reflection as a mode of self-improvement and critical consciousness motivated my decision to take on a role in developing the new reflective practice unit. I had previously recognised reflection as integral to my own professional practice, and through my role as a class teacher working with student teachers on school practicums, I understood how the development of a reflective capability was embedded in school-based ITE experience. On becoming a teacher educator, I became even more interested in reflection as a concept and the role it might play in the professional development of student teachers. However, I was also becoming increasingly alert to critical perspectives that addressed reflection as a contested concept and practice (Fendler, 2003; Beauchamp, 2006; Meierdirk, 2016). Notably, that reflection was often too individualistic, had become a mechanism of accountability and assessment, and did not pay sufficient attention to the affective dimension of learning to teach (Beauchamp, 2015).

This study was in part a consequence of my role in developing the new unit on reflective practice in the PGCE programme, and my growing awareness of critiques

surrounding reflection in ITE. However, it was also influenced by three other factors that I recognise as setting off disturbances in my thinking about reflection. I now address each of these disturbances in turn to unfold how they were influential in the development of the drama workshop that is the focus of this study.

Written reflection.

While I did work across the PGCE programme, hence my role in developing the new unit of study, I was principally a tutor on the PGCE Secondary Drama course. Related to the critiques of reflection noted above, my work with drama student teachers had begun to provoke questions around the extent to which written reflection was privileged within the secondary teacher education programme at my university. In particular, there was a mandatory requirement for student teachers to complete a weekly written reflection while studying at the university and while on school practicums. Through informal conversations with student drama teachers, it became evident that writing was not always a favoured modality for them and, in some instances, presented a barrier to engaging in reflection. What was also repeated a good deal during these conversations was the value of shared reflective talk and discussion, either with course peers, school class mentors, or university tutors. In collaboration with my colleague Dr Rebecca Patterson, the course leader of the PGCE Drama course, we began to consider if there might be other means available to us that were attuned to the interests, skills and concerns of the students enrolled on the PGCE Drama course. This was also spurred by a sense that our own field of drama education offered a way of enacting a collaborative and performative mode of reflection on becoming teacher experiences that as a PGCE Drama course we had perhaps underutilised.

Prior to this research project taking place, these conversations led to experiments using drama and performance as a mode of reflection with a previous cohort of drama student teachers. These experiments included reflective monologues at the start of the course to explore how personal experiences might inform the decision to become a teacher; role-play following a period of school-based experience to reflect on developing student teacher identities; and an alternative end-of-course reflection event. Instead of an individual presentation to peers, student teachers created an immersive, interactive performance in the faculty drama studio on the final day of the PGCE programme, based on their experiences during the PGCE year. Fellow PGCE students in other subject areas, along with faculty staff, were invited to experience the event.

The activities described above contrasted with the weekly written reflections that students were required to produce, which centred on individual cognising of school-based experiences. These performance-based experiments offered an opportunity to engage body and mind in ways that were not just focused on the self. Through its collaborative nature, this process also created the potential for perspectives to emerge that might not otherwise when reflection was enacted individually (Linds and Vettraino, 2015).

ITE – a shifting landscape.

These experiments with performance-based approaches to reflection were also taking place against significant structural changes in the organisation and practice of ITE, more specifically, the increasing shift from Higher Education institutions (HEIs) as principal players in teacher education towards a greater role for schools and school-based training (Mutton et al., 2017; Rowley and Smith, 2018). These changes had

already seen school-based experience emphasised in the process of learning to teach. It had become a statutory requirement for student teachers to spend a minimum of 120 days in school. Equally, schools acting as providers had begun to be a common feature of the ITE landscape through initiatives such as School Centred Initial Teacher Training (SCITT) (Rowley and Smith, 2018). The publication of *The Carter Review* (Carter, 2015) reinforced this direction of travel. This independent review was commissioned by the 2010 UK Coalition Government to assess the quality of teacher education/training provision in England. However, critics suggested the review findings largely reflected the sentiment expressed the previous year by the then Education Secretary Michael Gove, that teaching '…is a craft and it is best learnt as an apprentice …' (2010 cited in Mutton et al., 2017:16), a perspective that positioned teaching as essentially a practical skill not necessarily well supported by the type of theoretical study characterising university-led teacher education courses. Following the *Initial Teacher Training Market Review Report (ITTMR)* (DfE, 2021), the teacher education landscape shifted again, both in respect of criteria informing what becoming teachers should know and do, and in the structure of provision through which education/training would be delivered. This included embedding the *Initial Teacher Training Core Content Framework* [*ITTCCF*] (DfE, 2019) as a core curriculum that all providers were required to implement. Emerging out of the existing Teachers Standards (DfE, 2011), and described as based on 'high quality evidence' (DfE, 2019:4), the *ITTCCF* set out 'Learn that' and 'Learn how' statements detailing what student teachers needed to know and do (Hordern and Brooks, 2023). Concerns were raised following the *ITTMR* that the new curriculum was overly prescriptive and reductive in its attentiveness to the practical, technical aspects of learning to teach.

Concerns articulated in the response to the *ITTMR* published by the British Education Research Association (BERA):

> It is vital that the intellectual nature of teaching as a profession is maintained and that teachers are not simply seen as technicians… high quality teaching must be informed by the most robust evidence available, but this cannot be achieved by seeing teachers as passive receivers of evidence (BERA, 2021: online).

How to navigate this shifting landscape was a point of debate within my own PGCE programme. Of concern was how to maintain opportunities for student teachers to engage holistically with their becoming teacher experiences in ways supportive of school-based learning, but also of the broader complexities of teaching beyond simply technical matters. This consideration was taken up by Hanley and Brown (2018) when asking 'what might a distinct university contribution to teacher education look like?' (Hanley and Brown, 2018:1). Following Hanley and Brown (2018), I began to think of the experiments with performance-based approaches to reflection in the context of what the university might offer as a 'distinct' space of learning for student teachers. This developing idea was also informed by the third factor disturbing my thinking about reflection.

Posthuman New Material Feminism(s).

Alongside starting to experiment with drama as a mode of reflecting on student teacher experiences, I was also becoming increasingly interested in posthuman new materialism feminism(s) (NMF) as a theoretical field within an emerging sociomaterial paradigm (Fenwick et al., 2011). This interest stemmed from my MA dissertation, which had drawn heavily on the work of Judith Butler (1991) when exploring adolescent girls' engagement in physical comedy (Ramsay, 2014). In the course of this research, I stumbled upon other feminist theorists, notably Rosie Braidotti (2013),

whose writing pointed me beyond Butler's post-structural account of gender towards posthuman thinking and research. I was particularly drawn to how posthuman NMF opened up different ways of thinking about the agency of matter and the extent to which this might be of relevance to my practice as a drama practitioner and university teacher educator. Beginning to read the work of NMF scholars working in education (Lenz-Taguchi, 2012; Maclure, 2013a; Taylor and Ivinson, 2013) created a vista onto a world of materiality, relation, multiplicities, and affect and how these were implicated in everyday teaching practices. This perspective began to resonate with the conversations I had with drama student teachers about their experience of written reflection within the ITE programme.

This research study emerged out of the convergence of posthuman NMF, an interest in exploring further drama and performance as a mode of reflection beyond writing, and questions about what sort of distinct contribution the university can make to student teacher learning experiences. The experiments detailed above, using performance as a mode of reflecting on student teacher experiences with a previous cohort of PGCE Drama students, had stimulated further conversations with the participant group about the requirement to reflect on their developing classroom practice and experiences in writing. However, these conversations with the participant group moved beyond drama and theatre as an alternative mode of engaging in reflection to encompass more specifically drama education and its varied approaches, which formed the basis of the Drama PGCE course. As a consequence of these further conversations with the participant group, I was inspired to devise a reflective workshop using drama education approaches and integrate it into the PGCE Drama programme. I will now briefly expand on where and when the workshop took place, and how it was

rooted in the drama education approaches arising out of the praxis of Dorothy Heathcote.

Drama education and the workshop.

As an alternative approach to doing reflection with student drama teachers enrolled on a PGCE programme, a drama workshop was devised. The workshop took place in the drama studio of my faculty building in April of the PGCE year and mid-way through students' second school practicum. This was on a designated programme-wide return to university day, which was intended to give student teachers a chance to share and reflect on their ongoing school experiences. In addition, the day provided an opportunity for further university teaching input on subject-specific matters. The workshop was designed as a process drama that included Teacher-in-Role.

McAvoy and O'Connor (2022) define drama education as '…a unique performance and pedagogical discipline focused on process-oriented theatrical techniques' (McAvoy and O'Connor 2022:20). With a history that can be traced back to the beginnings of the twentieth-century, drama education has been influenced by a diverse range of practices and practitioners (Anderson, 2012). Notably, Dorothy Heathcote, whose praxis of collaborative dramatic inquiry, originally conceived as 'living through' drama (Anderson, 2012:33-34; O'Neill, 2015:2-4), significantly influenced the field from the mid-twentieth century onwards. Bethlenfalvy (2020) provides a useful precis of 'living though drama' when citing descriptions of it as 'experiential role-play' (O'Toole 1992, cited in Bethlenfalvy, 2020:21) that '…unfolds in real time' (Fleming 2014, cited in Bethlenfalvy, 2020:21). A notable feature of which is the teacher taking on a role within the drama, also referred to as Teacher-in-Role (TIR) (Anderson, 2012; O'Neill, 2015). Living through drama was later taken up by

Heathcote's close associates, Gavin Bolton and Cecily O'Neill, and others (Bethlenfalvy, 2020), to develop what has since become known as process drama. Eriksson (2022) expands on process drama as being not so much about the playing of characters as about the experience of working within a dramatic world: 'It is not uncommon in process drama that the participants are basically being themselves…with the awareness that they are taking part in a dramatic fiction' (Erikson, 2022:19). While Cremin and McDonald (2013) describe how process drama creates opportunities for participants to experience a very particular kind of collaborative learning. One that requires them '…to imaginatively make, share and respond to each other's ideas, collaboratively co-authoring new narratives together' (Cremin and McDonald, 2013: 84). In addition, reflection is recognised as integral to process drama, where the drama is understood as creating '…an opportunity for reflecting on the experience – in, or from, a feeling context' (Eriksson, 2022:20).

The potential of drama as a pedagogy has long underpinned the PGCE drama course on which I work. Opportunities to participate in a process drama and discuss the pedagogy at play are an embedded element of taught university sessions. The workshop drama was therefore conceived as an opportunity for student teachers to develop their subject and pedagogical knowledge further, as well as support my research interest in how drama approaches might expand the modalities available for doing reflection in ITE. However, the workshop was also informed by my developing interest in posthuman NMF theory and practice and how this might further expand understandings of reflection in ITE, as well as drama education practices.

Thesis outline.

Posthuman NMF has also shaped how the writing of the thesis has evolved. Following Barad (2007), a diffractive approach is taken whereby key conceptual ideas and events are read through each other to see what else might emerge. This process begins with what can be understood as a diffractive literature review (Hill, 2017) and then continues into the empirical chapters. I now offer an outline of how reflection, drama education and posthuman NMF come together in the chapters that follow to set out something of my argument.

In chapter two, I unfold some of the key conceptual ideas that have informed and stimulated the research. The chapter is organised in three parts and begins with an exploration of reflection as a concept rooted in Cartesian understandings of the subject. It then follows a conceptual trajectory from John Dewey (1910) to Merleau-Ponty (1968) to explore how these notions of reflection might illuminate current reflective practices in ITE. Interweaved within this discussion are what I present as interludes. These interludes detail literature and research on how reflective practice is currently enacted in ITE, critiques highlighting the need to expand approaches, and examples of alternative approaches to reflection using arts-based techniques, including drama.

Part two of this chapter looks in more detail at the praxis of Dorothy Heathcote, and especially living through drama, as a precursor to process drama. Heathcote's understanding of reflection is developed through the reflective models previously discussed in ways that both complement and complicate reflection as a concept.

The final part of this chapter explores posthuman NMF theory as a radical departure from humanist ontological and epistemological understanding of reality and the

subject. Three conceptual ideas associated with posthuman NMF thought are then presented. These are diffraction (Barad, 2007), immediation (Massumi, 2015), and the agentic assemblage (Bennett, 2010). These conceptual ideas complicate further reflection as a theory and a practice while pointing to what else it might become. This part of the chapter contains the final interlude detailing research bringing together posthuman NMF thought with Heathcote's praxis and drama education more generally. This is a developing connection that this research looks to build on.

In chapter three, I outline the workshop design and situate the research within research-creation as a mode of arts-based research arising out of posthuman NMF theory and practice (Manning, 2016; Springgay and Trueman, 2022: online). I set out how the workshop invited student teachers to 'feel the past' through the creation of a fantastical fictional framework. I detail how, as part of the fiction, student teachers were invited to craft their personal teacher histories, or what I term student teacher archives, out of pens, paper, and plasticine, and then share these in small groups in the third person. I then expand on my diffractive process (Barad, 2007). This includes developing how empirical events arising from the workshop were diffracted through key conceptual ideas associated with posthuman NMF ideas. I also consider how this diffractive process extended to an embodied engagement with film footage capturing workshop events, in which researcher bodymind (Lenz-Taguchi, 2012) faculties were engaged in a very different analytical practice to traditional qualitative methods such as coding. This was a process primarily concerned not with what data is but with what else it might become as researchers and data productively 'interfere' with each other (Lenz-Taguchi, 2012).

In chapter four, I develop how the workshop put drama education practices to work to enable a different way of doing reflection. Diffracting drama approaches and empirical events through posthuman NMF concepts, I speculate on what else this drama-based reflection might become when attention is paid to what is more-than-human and transindividual in events. The chapter concludes by making the case for drama as an affective, transindividual (Massumi, 2015) venture that, through a shared playful engagement in the fiction, creates the conditions for novel thoughts on teacher experiences to emerge.

Chapter five continues to work with empirical events arising from the drama. It considers further how role-playing, and specifically TIR, conditioned a playfully transgressive mood and atmosphere that allowed student teachers and tutors to function in a different way from what would normally be the case in the academy. The chapter then develops how the making of student teacher archives was integrated into the drama as an adaptation of one of Dorothy Heathcote's conventions, 'objects to represent a person's interests' (O'Neill, 2015:75). This enables me to develop a dual humanist and posthuman reading of Heathcote's conventions, which I use to illustrate how posthuman NMF concepts might expand understandings of both reflection and drama education practices. The chapter concludes with a close diffractive reading of the making of student teacher archives, allowing me to pay further attention to materiality as a vibrant (Bennett, 2010) player in workshop events.

Chapter six focuses on the sharing of student teacher archives in small groups, using third person narration. I focus on two examples that I present as sharing vignettes. Matter in both vignettes is again theorised as agentic in its capacity to generate transversal connections that take the sharing off in unpredictable directions. Working

with, amongst other concepts, Massumi's (2013) notion of semblance and Deleuze's account of memory as a creative power (Stagoll, 2010), I speculate on how more-than-human occurrences sparked by the sharing became productive of ways of knowing and becoming that were enhancing student teachers in that moment.

The final empirical chapter explores how the drama concluded and addresses what came out of an out-of-role discussion that then took place. The chapter considers how events that occurred in the workshop could be said to feed forward (Manning, 2020) in new ways into the discussion, triggering novel insights on becoming teacher experiences, drama subject knowledge and pedagogy.

I conclude the thesis by proposing what more reflection can become when posthuman NMF concepts are used to elaborate a more-than-human account of reflective practice.

Chapter Two – Movements.

As addressed in chapter one, this research began with an interest in expanding the modalities available for reflective practice in ITE. This was specifically in response to the needs, skills, and attributes of PGCE drama students and an appreciation for drama education as a performative, collaborative mode of inquiry. The participants involved in this research project were all enrolled in a PGCE Secondary Drama course, which I worked on as a university tutor. The workshop that forms the basis of the study took place within a timetabled teaching session. The group consisted of seven men and eight women, all white-British, with ages ranging between twenty-one and thirty. Further biographical details of the participants can be found in chapter three.

In addition, the research drew inspiration from posthuman new material feminist (NMF) theory and practice to look beyond individual human subjects towards the role of materiality and affect in higher education pedagogical encounters. Accordingly, this literature review follows a conceptual trajectory, moving from an account of human experience that is conscious, rational, and 'phenomenological' towards one that is 'affective, vitalist' and 'corporeal' (Taylor, 2017:313). This movement maps a paradigm shift from Newtonian and Cartesian philosophies, which view the world as predicated on preexisting, bounded entities, to a quantum understanding of how subjects and objects emerge through processes of relationality (Whitehead, 1978; Barad, 2007). The chapter is presented in three parts, each creating a conceptual territory but also setting off movements and 'disturbances' (Barad, 2007:76) that travel across the chapter in ways that productively complicate each other.

In part one, *Mind-Body-World*, I address reflection as a concept bound to Descartes' separation of mind and body, and a representational understanding of knowledge as

centred in the mind of a subject who is always prior to and detached from the world. I map how activity and the body are given greater precedence during the twentieth century in the reflective models of John Dewey (1910) and Donald Schön (1983) and in the model of human learning proposed by Hubert Dreyfus (2002) that arises out of the phenomenology of Maurice Merleau-Ponty. I argue that while these theoretical frameworks close the gap between mind and body, body and world, they remain primarily concerned with the experiences of preexisting human agents who are understood to exist separately from the world they inhabit. In addition, part one includes three interludes. These interludes explore literature pertaining to how reflective practice in ITE is currently enacted, critiques pointing to a need to expand how reflection in ITE is implemented, and alternative approaches to doing reflection using more collaborative, arts-based methods, including drama.

Part two, *The spaces between - Dorothy Heathcote*, finds me in the familiar territory of drama education and the praxis of seminal drama education practitioner Dorothy Heathcote. However, caught in the undulations set off by the other two parts, it gestures towards the possibilities of drama education as a mode of inquiry, offering ways of moving beyond conventional approaches to doing reflection in ITE.

The final part, *Posthuman Entanglements,* considers posthumanism as an umbrella term for a range of theories and approaches looking to expose how the positioning of humans as ontologically separate from nature elides an appreciation of human beings as relational and contingent with all other matter that makes up the world. I then take up a 'more-than-human' (Manning, 2016) understanding of experience and reflection through Barad's (2007) agential-realist philosophy and the concept of diffraction, Manning and Massumi's notion of immediation (Massumi, 2015), and Bennett's (2010)

agentic assemblage. Embedded within the discussion is a fourth interlude that addresses recent research on drama education and the praxis of Dorothy Heathcote through posthuman NMF theory and concepts.

Mind-Body-World.

Tracing the derivation of the term reflection to the Latin *'reflectere'* or "to bend back", Valli (1997) connects reflection as a human activity to its grammatical usage: '…a pronoun is reflexive if it is used as an object to refer to the subject of a verb' (Valli,1997:67). As such, we might understand reflection as an act of bending back, in which the reflecting subject is at the same time object of their reflective acts. In addition, Valli (1997) addresses the etymological connection of reflection to 'bending back' in the fields of Physics and Psychology. In Physics, reflection refers to '…the return of heat, light, and sound' from a surface. While in Psychology, reflection is a term used to signify '…a mental image or representation' (Valli, 1997:68). All three applications, Valli suggests, are at play in framing a reflective individual as someone who '…thinks back on what is seen and heard, who contemplates, who is a deliberative thinker' (Valli, 1997:68).

Fendler (2003) develops this idea by situating reflectivity as self-awareness within the framework of Cartesian rationality and self-consciousness.

> …when teachers are asked to reflect on their practices, the Cartesian assumption is that self-awareness will provide knowledge and understanding about teaching…This Cartesian framework places value on all reflection simply because it is a demonstration of self-awareness (Fendler, 2003:17).

Reflection as exemplifying self-awareness, Fendler argues, thus emerges out of Descartes' division of subject and object, mind and body, that produces a vision of the 'self' as *cogito.* Or as St Pierre (2016) describes, '…the knowing, epistemological subject who, through the right use of reason, can produce foundational truth' (St

Pierre, 2016:25). This is a view that inaugurates the mind of the human as detached from the rest of matter. St Pierre et al. (2016) discuss how this foundational assumption of human beings is aligned with the philosophy of representation and the belief that language can accurately capture the external world in the internal mind of the knower. As Brinkmann (2017) also notes, the mind is here understood as a '…representational device that may mirror if the proper methods are used, a world that is independent' (Brinkmann, 2017:117) of it. Thus, mirroring as a defining feature of a representational view of knowledge implicates reflection and reflective practices in the detached act of 'looking back' and thinking about an 'objective reality' (Keevers and Treleaven, 2011:507). It is in this sense that Karen Barad (2007) argues that reflection, as an optical metaphor for knowing, creates an 'illusion' (Barad, 2007:29) of fixity; orientated as it is to seek out what is similar, comparable, and reoccurring across entities understood to exist independently of each other. This is an assumption that Barad attributes to 'a Cartesian habit of mind' rather than any 'logical necessity' (Barad, 2007:49). The self-aware reflecting subject is also understood to be an agentic subject, whereby the application of reason informs a capacity to make objective decisions in a manner that underscores the Cartesian notion of interiority and separateness from the world. Van Manen (1991) draws attention to the relevance of this in educational contexts:

> To reflect is to think. But reflection in the field of education carries the connotation of deliberation, of making choices, of coming to decisions about alternative courses of action (Van Manen 1991, cited in Fendler, 2003:18).

Having situated reflection as a concept within a Cartesian worldview, I now develop an understanding of reflection as a particular kind of thinking with respect to the seminal ideas of John Dewey.

Interlude - Reflective practice in ITE.

Moore (2004) states that reflection in teaching involves careful consideration of '…classroom performance, planning and assessment' (2004:101) as a means of bettering the quality and effectiveness of one's own teaching. Beauchamp (2006) also acknowledges reflection as an activity in which practitioners reflect on their actions (Beauchamp, 2006:4) in support of better practice. Both descriptions share an explicit understanding of reflection as advantageous to the individual in respect of developing professionally. In each, reflection is also framed as an activity or process that a teacher undertakes knowingly in a demonstration of self-awareness and self-scrutiny of practice.

Meierdirk (2016) similarly recognises that at the heart of all conceptualisations of what is framed as reflective activity, there is an emphasis on learning from experience to improve understandings of practice and the self. This argument separates out reflective practice as a technical endeavour narrowly focused on what an individual can learn from reviewing their own classroom performance, from critical and reflexive approaches that are more 'holistic' (Meierdirk, 2016:371) in nature. Critical reflection is that which encourages the questioning of the wider power structures determining the planning and delivery of any teaching episode, and reflexivity is that which attends to the role of the self in relation to the social context in which one operates. Fook (2015) similarly recognises attention to power as a central tenet of critical reflection. However, they describe an additional feature of critical reflection as a capacity to interrogate in depth and detail underlying assumptions about teaching/social contexts with a view to changing thinking and practice. While Moore (2018) advances a definition of reflexivity that is inclusive of

two interrelated strands; one promoting '…understandings of one's (and others') feelings, reactions and responses to social situations', and the other focused on '…the wider social, economic, cultural and political world in which we and those around us are positioned and experience life' (2018:13-14).

Given the notion of reflection as synonymous with thinking, agency, and self-development, it is perhaps not surprising that reflective practice has become an established component of both teaching and teacher education. Indeed, the current Teachers' Standards, centred around eight key areas: High expectations, Progress, Subject knowledge, Planning, Adaptive teaching, Assessment, Behaviour and professionalism (DfE, 2011), makes explicit reference to '…appropriate self-evaluation, reflection and professional development' (DfE, 2011:7) as critical to improving practice. More specifically, as part of 'Standard 4: Planning, teachers are required to 'reflect systematically on the effectiveness of lessons and approaches to teaching' (DfE, 2011:11). There is further reference to reflection in *The Initial Teacher Training Core Content Framework (ITTCCF)* DfE (2019), a policy document mapping out exactly what student teachers need to know and do to achieve qualified teacher status (QTS) in respect of the eight identified standards areas. With *ITTCCF* standard 8 (Professional Behaviours) framing reflective practice as supportive of improvements to practice and stating explicitly that those training to teach should learn how to reflect on '…progress made, recognising strengths and weaknesses and identifying next steps for further improvement' (DfE, 2019:29).

It is also possible to argue that the type of reflection described in the current Teachers' Standards (DfE, 2011) and *ITTCCF* (DfE, 2019) fits with what Meierdirk (2016) identifies as technical reflection in being exclusively oriented towards self-

scrutiny of classroom practice and skills. There is no requirement for more holistic modes of reflection, namely, critical or reflexive approaches, previously identified. Reflection focused on self-scrutiny and the technical aspect of teaching resonates with wider observations made by Kilminster et al. (2010) on the application of reflective practice in contemporary professional settings. This suggests that in early incarnations, reflective practice was understood to be radical in its capacity to evolve professional knowledge and understanding. However, this radical potential is proposed to have lessened in twenty-first-century workplace settings informed by neoliberal techniques of accountability and managerialism, as well as different understandings about learning processes and the purpose they should serve. Of note is the extent to which reflection is required to be evidenced and assessed, often through some form of written account, increasingly housed electronically and online. Kilminster et al. (2010) conclude that this has led increasingly to reflective practice that is overly focused on the individual and individual responsibility for actions. Prompting fears that it has not only become largely 'superficial and procedural' but also a mechanism of 'control and orthodoxy' (Kilminster et al., 2010:3) rather than a critical or liberatory process.

John Dewey.

Reflection as a mode of deliberative thinking forms the basis of John Dewey's reflective model, first set out in the original publication of *How We Think* (1910). In this seminal text, Dewey sought to distinguish reflective thinking from what he recognised as the spontaneous stream of consciousness thinking accompanying everyday human experience. While reflective thinking, like spontaneous thinking, involves successive thought, it is more regulated in nature. It is thinking that is not '…simply a sequence of

ideas' but rather a 'consecutive ordering in such a way that each determines the next as its proper outcome' (Dewey, 1910:2-3). Triggered by an experience of the world that provokes uncertainty, the reflective agent is one who undertakes an 'act of search or investigation directed toward bringing to light further facts which serve to corroborate or to nullify' (Dewey, 1910:9) a particular belief. Dewey contrasts this 'deliberate and intentional activity' (1910:14) with responses that are instinctive, appetitive, and blind in respect of purpose. Thus, he proposes reflective thought as measured and targeted towards solving a problem or coming to a new understanding of a situation arising in experience.

In developing his reflective model, Dewey was very much influenced by science and the scientific methods shaping society in the United States at the time he was writing (Johnston, 2002; Rodgers, 2002). In emphasising reflective thinking as a means of mitigating the effects of routinised, uncritical thinking, he underscored a commitment to education as a means of developing the critical capabilities of all individuals. Reflection represented for Dewey a victory of science and rationality over impulsive ways of responding to the world (Fendler, 2003). It was a democratic and socially progressive endeavour inextricably linked to Dewey's wider thought as a proponent of Pragmatism in the United States during the latter part of the nineteenth century.

As discussed by Biesta and Burbles (2003), Dewey's pragmatist position conceived of knowledge as meaningful only in relation to action. He understood experience to be a consequence of the transaction of living things and their environment; a transaction that, in respect of humans, is always mediated by culture and language. As such, for Dewey, knowledge emerges as part of an individual's practical engagement with the world. A perspective that appears inconsistent with Cartesian dualistic assumptions

about body and mind, and a representational understanding of 'knowledge as a mirroring of an eternal, static reality' (Biesta and Burbles, 2003:55) in the mind of a knower detached from the world. As Garrison (1999) explains further, for Dewey, reasoning is a pragmatic endeavour and 'he eschews any effort to find eternal, immutable rational foundations' (Garrison 1999:293). Garrison (1999) goes on to reiterate that it is in this broader context of Dewey's pragmatism that his appropriation of scientific modes of inquiry should be interpreted. Indeed, Valli (1997) argues that Dewey's preoccupation with the systematic, cognitive aspects of reflection are designed to resist instrumentalised practices by developing reflective agents who 'can look back on events; make judgments about them' and alter behaviour 'in light of craft, research, and ethical knowledge' (1997:70). A point echoed by Brinkmann (2017) who observes that science for Dewey, like ethics and politics, was one more means by which human beings might respond to the uncertainty of the world towards the aim of 'acting well' (Brinkmann, 2017:125). A perspective that emerges in another of Dewey's works, *Experience and Education*:

> The old phrase "stop and think" is sound psychology. For thinking is the stoppage of the immediate manifestation of impulse until that impulse has been brought into connection with other possible tendencies to action so that a more comprehensive and coherent plan of activity is formed (Dewey, 1997, chapter 5, para 26).

It is in the sense of freeing the subject from impulse via the development of intellectual control and discipline that Dewey understood his scientific model of reflection to be emancipatory. It represented a method of intelligent inquiry by which to pause the flow of experience and to '…look back over what has been done so as to extract the net meanings' as 'stock' for experiences to come (Dewey, 1997, chapter 7, para 25).

A significant implication of this reflective process is that it aligns knowledge with the outcomes of experience and not with experience itself (Biesta and Burbles, 2003).

While Dewey recognises knowing as tied to action, knowledge remains predicated on a mental stepping back from the world that echoes Descartes' epistemological 'knowing' subject. Or as Snaza (2017) puts it, in emphasising '…conscious reconstruction after the fact' Dewey maintains a 'fairly humanist' (Snaza, 2017:21) position while at the same time acknowledging how experience might be shaped by forces not immediately knowable. Hébert (2015) is similarly interested in how Dewey's model 'bifurcates knowledge and experience' (Hébert, 2015:370). Specifically, the extent to which the inclusion of a cognitive interlude 'privileges rational knowledge over practical knowledge' (Hébert,2015: 363). A perspective also noted by Sellars (2017), who observes critiques that Dewey is overly concerned with 'the process of *thinking* about action' (Sellars, 2017:4), rather than with the actual action that should result as a consequence of reflective thinking. These are concerns taken up in the reflective model proposed by Donald Schön, to whom I now turn.

Interlude - collaborative, arts-based approaches to reflection.

In a comprehensive critical overview of the literature connected to reflection in ITE, Beauchamp (2015), like Kilminster et al. (2010), similarly recognises concerns that a narrowing of the focus of reflection onto purely technical matters means reflective practice has lost some of its original radical intent. Beauchamp (2015) goes on to articulate criticisms that this is not only neglectful of more holistic approaches, but also serves to frame reflection as a solo intellectual activity predicated on '…a separation of mind and body' (Beauchamp,2015:127). This circumstance raises accompanying critiques that reflection does not give enough attention to the emotional aspects of teaching. In response, Beauchamp (2015) identifies developments in thinking around the concept of reflection that gesture towards

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exploring different approaches to implementing reflective practice in ITE. This includes enabling more talk-based opportunities through socially reflective encounters (Collin and Karsenti, 2011). An example of this is Kramer (2018), who makes the case for framing reflection as a collective endeavour that can lead to transformational understandings of practice. A concern for collaborative reflection that also feeds into an interest in using arts-based methods to facilitate reflective practice in ITE.

Correspondingly, Anspal et al. (2012) discuss using stories as self-narratives to explore developing teacher identities. While Tyson (2016) similarly uses student teacher storytelling to interrogate specific moments of practice relating to conflict resolution in the classroom. These stories formed the basis for shared reflective discussion. The author advocates for storytelling as a useful means of reflection but also points to the potential of art-based practices more generally. McKay and Barton (2018) illustrate this potential by detailing how arts-based reflection, which included a collaging exercise, supported teachers' wider wellbeing and resilience. While McLaren and Arnold (2016) propose using arts-based approaches with pre-service teachers to aid reflection on becoming teacher experiences, and to grapple with individual needs and reactions to the challenges of learning to teach. Activities including visual art practices, dance, and drama are posited as transforming the ways in which becoming teachers navigate early teaching and learning experiences.

Schön – Reflection-in-action.

Donald Schön's *The Reflective Practitioner: How Professionals Think,* first published in 1983, is recognised alongside Dewey's *How We Think* as a seminal text in the development of reflection. Indeed, it is arguably more influential in promoting reflective

practice as a valuable if not essential component of professional education, including teacher education (Calderhead, 1989; Thompson and Thompson, 2008; Hébert, 2015). Like Dewey, Schön saw doubt or uncertainty as a trigger for reflective thinking, but his concern was to locate this explicitly within the realm of practice and what he saw as the tacit knowledge professionals draw upon when carrying out their roles or duties. This focus on intuitive ways of knowing offered a counterpoint to what Schön identified as technical rationality. Schön understood technical rationality to uphold a view of professional activity as primarily concerned with 'instrumental problem solving made rigorous by application of scientific theory and technique' (Schön 1983:21). By way of a contrast Schön proposed a vision of professional practice as a process of emergent knowing that was as much embodied as cognitive:

> Our knowing is ordinarily tacit, implicit in our patterns of action and in our feel for the stuff with which we are dealing. It seems right to say that our knowing is in our action (Schön, 1983:49).

For Schön, such 'knowing-in-action' is indicative of the artistry of professional practice. This artistry is inclusive of a reflective capability that Schön understands as 'reflection-in-action', or the capacity of skilled practitioners to think about doing something as they do it. To return to Schön's concerns about technical rationality, it is reflection-in-action that enables the practitioner to respond to the uncertainties or surprises arising out of complex practice-based situations, not scientific reasoning.

Despite focusing on intuitive feeling in the embodied experience of practice, Hébert (2015) argues that Schön's reflection-in-action remains largely cognitive by maintaining the break between reflection and action. That is, 'a temporal lacuna exists between the reflective act and further action' meaning 'in a Deweyan sense, a pause is necessary if one desires to readjust an action' (Hébert, 2015:366). If for Collin et al.

(2013) reflective practice in teacher education has been defined by tensions between Dewey's rationality and Schön's more intuitive practice-based understanding, Hébert finds some reconciliation in the attention both models give to reflection as a conscious act of processing experience. In other words, reflection remains an endeavour concerned with how humans cognitively process and then respond to an eventful and unpredictable world.

Hébert (2015) offers an alternative example of professional responsiveness through the work of Bleakley (1999), whose critique of Schön seeks to eliminate the break between reflection and action via the notion of Reflection-as-action:

> Schön sticks with an inside-out, personalistic reading of knowing-in-action, failing to make a crucial distinction between reflection-in-action and reflection-as-action: that the former is still tied to introspective human cognition, where the latter is more of an embodied and worldly "animal" act… (Bleakley 1999, cited in Hébert 2015: 367).

In Reflection-as-action, Bleakley offers a concept for attending not to the rational, deliberative choices of an agentic reflecting subject who stands apart from the world. Rather, reflection emerges as a somatic, affective response of a subject who is in the world.

Interlude - drama-based approaches to reflection.

The facilitation of reflective practice via collaborative and arts-based approaches has included the use of theatre and performance. Collier (2010) leans on the image of a theatrical space as both a stimulus for reflective activity and as a metaphor for understanding reflection as a form of artistic practice. Experience was staged in the mind of the participant who, in an act of 'self-spectatorship', became both creator of and spectator to their own reflective thinking. Although occurring in the mind of the reflecting subject, this act assigns special meaning to the incident identified, just as

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when an activity theatrically staged assumes heightened meaning and purpose. Bhukhanwala et al. (2017) posit performance-based approaches within teacher education seminars as facilitating transformative learning (Mezirow, 1991) opportunities in dialogic spaces of encounter. Specifically, Theatre of the Oppressed methods (Boal, 1979) are framed as transformative learning tools. These tools enable participants to embody and share lived experiences of becoming a teacher, and then to collaboratively reflect on them to imagine or 'rehearse' possibilities for thinking and doing things differently. Eriksen et al. (2015) similarly argue for Theatre of the Oppressed methods as productive of enhanced levels of reflection and transformative learning in ITE settings. Forum theatre and role-play activities became vehicles for dramatising moments of school experience and opening them up to collective scrutiny. This encouraged students to examine and play with personal values and beliefs, shaping responses to situations arising in school contexts. Again, following Mezirow, this is understood as transformational in that it changes existing frames of reference to elicit new understandings of a phenomenon or situation. Finally, using reflective monologues at the start of a PGCE Drama course, Schonmann and Kempe (2010) applied the Listening Guide (Gilligan et al., 2003) to attend to student teachers' nascent ideas about the subject of Drama, teaching, and their own professional identity. Monologues were reviewed following a period of direct school experience, before being shaped into a performance for an audience of peers. Through performance, as a mode of reflection, student teachers entered into a dialogue with the self and others that enabled early concerns about the process of becoming a teacher to surface and be shared.

Merleau-Ponty and Phenomenology.

Erlandson (2006) develops a similar critique of Schön's reflection-in-action via Merleau-Ponty's phenomenological troubling of Cartesian dualism and the notion of a controlling consciousness that operates prior to any bodily response. Erlandson explains that for Merleau-Ponty, living bodies exist through 'being-in-the-world' (Erlandson, 2006: 119), not because they can be said to possess consciousness of it. A circumstance based on a reciprocal relation between the self and world that, with respect to habitual human activity, often bypasses thought as a mechanism of control. Focusing specifically on professional practices rather than everyday human behaviours, Erlandson argues 'being-in-the-world' disavows reflection as a conscious thought process associated with skilled performance. In situations made familiar through experience, responses might be understood as bodily rather than conscious in any Cartesian sense. As such, Erlandson suggests, we might imagine the mark of an experienced teacher not as a capacity to reflect-in-action but an ability to respond without need for conscious thought to the complexity and spontaneity of classroom events.

It is this movement towards a capacity to operate without deliberative thinking that underpins the Dreyfus model of human learning. As discussed by Flyvbjerg (2001), following Merleau-Ponty, Dreyfus and Dreyfus (1986) describe five steps of human knowledge and skill acquisition that begin with Novice and progress through Advanced Beginner, Competency, Proficiency, and Expert. With each step, learners move from a reliance on context-independent knowledge and pre-learned rules towards behaviours characteristic of experts that are situational, fluid and not reliant on deliberative rational decision-making. While Dreyfus and Dreyfus (1986) acknowledge that experts do experience circumstances that provoke deliberation or which jolt them

into conscious awareness of what is occurring, their wider point is to argue that high performance levels are not based on rationality, but a certain professional intuition (Flyvbjerg, 2001). Hubert Dreyfus (2002) expands on this position when recognising intuition as a facet of proficient performance that evolves as the learner experiences more direct involvement with any given situation:

> Action becomes easier and less stressful as the learner simply sees what needs to be achieved rather than deciding, by a calculative procedure, which of several possible alternatives should be selected (Dreyfus, 2002:371).

Invoking Merleau-Ponty's concept of 'the intentional arc', Dreyfus (2002) goes on to elaborate a non-representational view of learning, whereby previously acquired skills are held 'not as representations in the mind, but as dispositions to respond to the solicitations of situations in the world' (Dreyfus, 2002:367). This is a circumstance circumscribed by the intentional arc understood as a feed-back loop between learner and world. Dreyfus develops this argument further via Merleau-Ponty's figuring of maximal grip, or the tendency for higher animals and human beings to find the optimal body-environment relationship in any given situation. For example, attaining maximal visibility when looking at something as a whole or as differentiated parts, or gaining the best grip when grasping an object. Absorption in an activity or what Merleau-Ponty terms 'skillful coping' (Dreyfus, 2002:378) is thus oriented towards optimising the connection between body and environment. This includes 'a sense that when one's situation deviates from some optimal body-environment relationship, one's activity takes one closer to that optimum' (Dreyfus, 2002:378). Rather than experiencing intentions as provoking bodily movements, skilled coping elicits an experience of '…the situation as drawing the movements out of us' (Dreyfus, 2002:380).

The optimisation of body world connection foregrounds key ideas underpinning Merleau-Ponty's figuring of the 'embodied subject' (Merleau-Ponty,1962); a subject

who exists by virtue of being situated in the world as a body that perceives. As a perceiving body, our first encounter with the world is always via the senses; a process that occurs at a pre-reflective level pregnant with possibility.

> Each time I experience a sensation, I feel that it concerns not my own being, the one for which I am responsible and for which I make decisions, but another self which has already sided with the world, which is already open to certain of its aspects and synchronized with them (Merleau-Ponty, 1962: 251).

Reflection-as-action, as proposed by Bleakley (1999), can now be understood to emerge out of this phenomenological understanding of human experience and subjectivity. Indeed, one of Bleakley's key concerns in substituting Schön's Reflection-in-action with Reflection-as-action is to emphasise being and consequently learning as primarily ecological. For Bleakley, emphasising the 'eco-logical' over the 'ego-logical' (1999:324) is responsive to a Cartesian legacy that frames reflection as a personal, introspective act of an isolated human subject. Bleakley goes on to develop Reflection-as-action into what he posits as a more 'holistic' account of reflection. This takes up Merleau-Ponty's notion of 'sur-reflexion' or 'hyper-reflexion', from his unfinished work *The Visible and the Invisible* (1968)*. This is a radical attempt to engage with our pre-reflective experience of the world as an ontological rather than a primarily epistemological concern. Reflection is understood as a plunging into the world to grasp its formative potential, rather than a cognitive process of rendering the world knowable and controllable (Merleau-Ponty,1968:38-39). As Bleakley elaborates, sur-reflexion thus imagines reflection not as 'a detachment, a second thought, but an aesthetic and ethical act of participation in the world' (Bleakley, 1999:328). It is a mode of 'ecological literacy' that is 'worldly' rather than personal.

So far in this chapter, I have addressed reflection as a mode of critical consciousness emerging out of Descartes' separation of mind and body and the positing of a self-

aware rational subject who stands in isolation from the world to know it. As a metaphor for knowing, reflection is thus allied with representationalism and a belief that our representations of the world, via knowledge-making practices at a distance, accurately mirror how things are (Barad, 2007). I have considered how Dewey's pragmatist position pushes back against Cartesian dualism by understanding knowing as emerging via an individual's practical engagement with the world. However, I have also addressed how Dewey's scientific method can still be said to bifurcate knowledge and experience in requiring a cognitive interlude or mental stepping back from the flow of experience. A temporal lacuna is maintained by Schön, even if his reflective model appears to eschew it on the surface. Via Merleau-Ponty's phenomenological understanding of the relationship between self and the world, and its subsequent application in the Dreyfus model of human learning, I have begun to explore ways of knowing that are situated and embodied. This perspective is developed by Bleakley (1999) through the notion of 'holistic' reflection as an ecological engagement with the world and our place within it. In the following section, I briefly deviate from my conceptual trajectory to attend to the praxis of seminal drama education practitioner Dorothy Heathcote. In doing so, key ideas associated with reflection will agitate the discussion in ways that can be considered to complement and complicate the reflective theories so far discussed.

The spaces *between* - Dorothy Heathcote.

During her long career, Dorothy Heathcote consistently placed social interaction at the heart of her drama practice: 'It is not me and it is not you, it is that which together this community makes in the spaces of communication we find between you and me' (Heathcote 1984, cited in Anderson, 2012:34). As captured by this quotation, Heathcote saw learning as emerging out of the collaborative doing and thinking

enabled by drama as both an art form and a pedagogy. As such, her work and the practice of drama education more generally are often understood through the lens of Vygotsky and social constructivism (Lewis and Rainer, 2012), and the progressive educational methods advocated by Dewey (O'Toole and O'Mara, 2007). As previously discussed, with respect to Dewey, we can recognise such theoretical frameworks as humanist in the emphasis placed on human experience, rationality, and agency. Heathcote famously continually evolved her practice, leading to drama-based pedagogic innovations to teaching the curriculum that have been widely taken up by drama practitioners across the world, notably Mantle of the Expert (Mantle of the Expert Network, 2023; Taylor, 2016) and Rolling Role (Hatton, 2022). However, for the purposes of this literature review, I focus on Heathcote's early praxis known as 'living through' drama (O'Neill, 2015:2) and how this pertains to the theories of reflection addressed in the previous section. I also consider Heathcote's development of Teacher-in-Role (TIR) as a key element of her drama praxis.

As briefly discussed in chapter one, living through drama involves the creation of an imaginary context and associated roles for learning. Unfolding in real time, participants are invited to work within a fictional circumstance to 'live through' an imagined situation. Importantly, living through drama does not require a theatrical 'end' product or an audience external to the process of dramatic inquiry. Instead, it is the process itself that is the spur for learning, and concern rests not with any 'rehearsal for the event' but with 'living through' (Heathcote cited in Hodgson, 1972:158) the imaginary event itself. This is a key consideration emphasised by Cecily O'Neill when developing key aspects of Heathcote's living through praxis into what came to be termed Process drama (O'Neill, 1982; O'Neill, 1995).

The concern for drama process resonates with what Erin Manning (2016) has conceptualised as art as 'a *way* of learning' that seeks to foreground art as a process that always exceeds the object or form it takes:

> To speak of a way is to dwell on the process itself, on its manner of becoming. It is to emphasize that art is before all else a quality, a difference in kind, an operative process that maps the way towards a certain attunement of world and expression (Manning, 2016:47).

Similarly, for Heathcote, drama was a useful conduit for learning because it created opportunities to directly energise learners in a manner similar to 'deep play' (Anderson, 2012:33). The making of the drama enabled participants to live through different ways of being (Hodgson, 1972). This perspective is, again, resonant with Manning's (2016) contention that art as an experimental process can be provocative of 'new modes of existence' (Manning, 2016:46).

A key facet of living through drama, as developed by Heathcote, is the teacher's adoption of a role to become both a participant in the action and to facilitate learning from within the process. Now an established convention within drama education practice, Heathcote's original conception of Teacher-in-Role (TIR) was radical in its blurring of traditional classroom power structures. While insisting she never gave up her stance as the teacher, within the context of the unfolding drama role created an opportunity for Heathcote to operate in registers other than that of the teacher: 'I may suddenly gather authority to deny or accede requests or lack power but have strong opinions' (Heathcote 1984, cited in O'Neill, 2015: 38). Indeed, it was those roles occupying middling positions of power, for example a messenger, a police officer simply following orders, an assistant to the doctor rather than the doctor herself, that Heathcote found most room for manoeuvre. These roles served a double function, enabling Heathcote to display some knowledge and agency in support of the intrigue,

whilst maintaining a degree of authority in support of managing the classroom (Anderson, 2012). Thus, Heathcote conceived of TIR as a mechanism for destabilising the relationship between teacher and learner in a manner both playful and speculative.

As important as TIR to Heathcote's practice was the necessity to punctuate dramatic action with opportunities for reflection. Heathcote understood reflection to be that which '…permits the storing of knowledge, the recalling of power of feeling, and memory of past feelings' (Heathcote, 1977 in O'Neill, 2015:53). Through careful questioning that invited speculation on the unfolding events, learners were continually encouraged to reflect on the meanings generated. This pedagogical intervention insisted on learners being both present in the 'now time' (O'Neill, 2015:72) of the drama, while also occupying a space outside of it as 'watchers of the event' (O'Neill, 2015:3). A circumstance of self-spectatorship was therefore imagined that for Heathcote was fundamental to any learning that might emerge out of the dramatic process (Bethlenfalvy, 2020). As living through drama evolved, Heathcote began to insert what she termed 'conventions' or 'depictions' (O'Neill, 2015:39) as structuring techniques to slow and complicate the drama process, allowing for a more considered reflective encounter with roles key to the inquiry. One of these conventions, the use of objects to 'represent' a character and their 'interests' (Heathcote 1980, cited in O'Neill, 2015:75), became a significant feature of this study.

Reflection as self-spectatorship sits readily with Cartesian self-awareness and a representational account of knowledge, as well as Dewey's concern to break the flow of experience with deliberative thinking. However, Davis (2014) complicates the notion of self-spectatorship in Heathcote's praxis by introducing another key concept in drama education: *metaxis*. *Metaxis* involves the awareness of being in two states at

once during role-play situations. Participants experience both the drama and the real world of the classroom simultaneously. This dual awareness creates tension between actions and thoughts enacted in the drama and those that might occur in the real world beyond the drama. While self-spectatorship implies 'a slight gap' between experiencing the drama and reflecting on it, *metaxis* insists these co-occur as part of the drama process:

> In role I stole some money, which I would not do in real life – or would I? Why did I take the action in role? There needs to be an impulse to critical self-reflection from within the process (Davis, 2014:52)

Davis' (2014) account of *metaxis* is useful in understanding Heathcote's recognition of feeling as a potent player in drama as a vehicle for learning. As a dramatic doing, drama encompasses for Heathcote *both* 'affective thinking and cognitive thinking' (Anderson, 2012:33). Feeling is that which directly connects the learner to an experience, and reflective thought is that which works to mine said experience for meaning and insight. Again, this is an account of the learning process that aligns very much with Dewey, insofar as it asserts the role of the individual who reflects on direct experience in order for learning to occur. However, in recognising feeling as the impulse for the reflective process, Heathcote also foregrounds how reflection is conditioned by dramatic inquiry as an endeavour that exceeds the individual:

> Drama is about filling the spaces between people with meaningful experiences. This means that emotion is at the heart of drama experience but it is tempered with thought and planning (Heathcote 1977 in O'Neill, 2015:53).

I propose that in emphasising the spaces between people, Heathcote demonstrates a concern for what is occurring beyond the human and human thought processes in a manner that draws attention to the wider ecology of the drama event. This chimes with Bleakley's (1999) Reflection-as-action as arising out of Merleau-Ponty's 'sur-reflexion'. It figures reflection as a process that begins not in the mind of the subject but with

what is felt viscerally in the direct experience of participating in the world, and in Heathcote's case, the situation conjured by the drama.

In this section, I have briefly spent time with the early praxis of Dorothy Heathcote. I have discussed living through drama as principally concerned with the dramatic process and how TIR was a vital component of this approach. I have also considered how Heathcote's praxis is aligned with humanist models of learning and reflection, but also gestures towards a more holistic account of reflection that has some resonance with Bleakley's (1999) reading of Merleau-Ponty's sur-reflexion. More precisely, I have taken up *metaxis* as a concept that blurs the temporal divide between the embodied experience of the drama and reflecting on it. Merleau-Ponty now carries me into the final part of this literature review to consider where posthuman NMF thought might take reflection.

Posthuman entanglement.

A number of scholars have suggested that with his later work, Merleau-Ponty was moving towards displacing human subjectivity and agency in a manner that has since been taken up more radically by posthuman NMF theory and practice (Bennett, 2010; Coole, 2010; Gale, 2016). As previously discussed, Descartes' imagining of the *cogito* created an idea of the thinking human as ontologically separate from matter. A move that assigned to matter the status of 'corporeal substance', or that which is 'extended, uniform and inert' (Coole and Frost, 2010:7-8) and so readily available for classification and measurement by the self-aware rational human agent. Alternatively, new materialist and posthuman scholars figure the human as indistinguishable from a natural environment that is productive of material forces manifesting agentic capacities. This is a project that is allied with quantum theory in a concern for how

entities emerge (Whitehead, 1978; Barad, 2007) rather than with a Newtonian cosmology in which time and the universe are understood as a container for entities that preexist each other. From this quantum perspective, matter that is inclusive of the human is understood as active, self-creative and unpredictable, with implications for how we understand human knowledge, agency, and reflection:

> …the human species, and the qualities of self-reflection, self-awareness, and rationality traditionally used to distinguish it from the rest of nature, may now seem little more than contingent and provisional forms or processes within a broader evolutionary or cosmic productivity (Coole and Frost, 2010:21).

Reflective thought is thus no longer a foundational concept that can be said to differentiate humans from nature; it is a chance outcome of human entanglement with nature. I now turn to three theoretical ideas from within the 'constellation' (Taylor, 2016:6) of posthuman NMF theories that look beyond the human and, in so doing, complicate reflection as a human knowledge-making practice. I begin with diffraction as an aspect of Karen Barad's (2007) agential realism arising out of quantum theory. I then discuss Erin Manning and Brian Massumi's notion of 'Immediation' (Massumi, 2015) as inspired by the process philosophy of Alfred North Whitehead and others, before turning finally to Jane Bennett's (2010) concept of the agentic assemblage.

Diffraction.

Rovelli (2018) usefully summarises how quantum theory differs from Newtonian physics in the following terms: 'The theory does not describe how things evolve *in time*. The theory describes how things change *one in respect to the others*, how things happen in the world in relation to each other' (Rovelli, 2018:104 italics in original). Karen Barad elaborates on this distinction in describing how particles and waves, as the two fundamental entities constituting the universe, are interchangeable according to how an experimental apparatus is set up to measure them: 'What we observe in

any experiment is phenomenon or entanglement or the inseparability of the apparatus and the observed object' (Barad, in Dolphijn and van der Tuin, 2012:61). Therefore, in a quantum cosmology, subjects and objects are not prior to entanglements but are continually produced in accordance with the conditions of their emergence. Barad's (2007) agential realist philosophy conceptualises this process of emergence as intra-action rather than the commonly used term interaction. For Barad, intra-action exemplifies a world constituted of phenomena rather than 'things-in-themselves' (Barad, 2007:140) that preexist their coming into relation. Phenomena as ongoing, material emergences become through material-discursive practices that Barad terms apparatuses of knowing. That is, they are the product of the entanglement of the physical world and the social, cultural, and linguistic practices available to describe it at specific historical moments (Barad, 2003). Apparatuses of knowing are the specific material-discursive conditions governing what comes to matter and what is excluded from mattering:

> Apparatuses enact agential cuts that produce determinate boundaries and properties of "entities" within phenomena, where "phenomena" are the ontological inseparability of agentially intra-acting components (Barad, 2007:148).

In other words, apparatuses determine that certain cuts get made within phenomena that are productive of boundaries '…effecting a separation between "subject" and "object"' (Barad, 2003:815). This understanding of how the world unfolds requires a very different ontological and epistemological starting point from that posed by Descartes' cogito. The inseparability of observer and observed, of subject and object, means that knowing and being cannot be separated, and we must consider intra-actions as 'onto-epistemological' (Barad, 2007:185).

As discussed in part one of this chapter, Barad (2007) argues that as an optical metaphor for knowing, reflection is predicated on an understanding of the human as separate from nature. Following Donna Haraway, Barad develops the concept of diffraction as an alternative metaphor to reflection that arises out of an agential realist ontology of entanglement. Within science, reflection and diffraction are contrasted in the following ways: where reflection concerns bending or bouncing back phenomena, such as mirrors and echoes, diffraction concerns the patterns of difference produced when phenomena spread out and recombine. For example, the ripple effect that is produced when stones are dropped into still water, or the wave patterns produced on a target screen when a single beam of light passes through an object containing two-slits (Barad, 2007:76-79). In both examples, the subsequent patterns that emerge are understood to be a result of the differences produced when the waves overlap and interfere with each other. A diffraction pattern, therefore, 'maps where the *effects* of differences appear' (Haraway, 1992 in Barad, 2007:72 italics in original). It is in this sense that Haraway proposes diffraction as a metaphor for critical consciousness that is responsive to difference. In contrast to reflection, which functions through the reproduction of the same: 'Diffraction patterns record the history of interaction, interference, reinforcement, difference. Diffraction is about heterogeneous history, not about originals' (Haraway 1992, cited in Barad, 2007:71). In response to this foregrounding of difference, Barad goes on to extend onto-epistemology to encompass our ethical obligations:

> Just as the human subject is not the locus of knowing, neither is it the locus of ethicality. We (but not only "we humans") are always already responsible to others with whom or which we are entangled, not through conscious intent but through the various ontological entanglements that materiality entails (Barad, 2007:393).

Hence, Barad offers 'ethico-onto-epistemology' (Barad, 2007:381) as a term that better appreciates how entanglements come to matter in the ongoing unfolding of the world and how, as humans, we are implicated in this process.

In this section, I have used Barad's agential realist philosophy to situate posthuman NMF thought in a quantum cosmology that is attentive to how subjects and objects emerge through processes of entanglement. I have also introduced diffraction as a metaphor for critical inquiry that responds to difference and emergence. This is in contrast to reflection, which, as previously established, functions through an account of a subject who preexists any encounter with the world. I now turn to the theory and practice of Brian Massumi and Erin Manning to consider more specifically emergent experience as an always more-than-human endeavour occurring prior to any reflective capability.

Immediation.

As with agential realism, process philosophy is similarly concerned with things-in-the-making, as opposed to things or substances in themselves (Massumi, 2015). Manning (2021) develops emergence as an ontological condition when explaining how process philosophy asks questions of life from a perspective that is more-than-human: 'It's about really pushing the question of where the human begins and ends and allowing for an encounter with the world that is ecological or relational' (University of Missouri, 2021:16:30s). Manning's use of the term ecological is a point of departure from Bleakley's (1999) use of the term in relation to the phenomenology of Merleau-Ponty and more specifically sur-reflection as a sensory encounter with the world. Ecological in respect of the more-than-human underscores Manning's interest in attending to a phase of human experience that comes before sensory experience and which is pre-

subjective. This is aligned with what William James terms "pure" experience, in the sense that it is '…neither subjective nor objective *yet*' (Manning and Massumi, 2014:19). Manning (2015) elaborates on the philosophical implications of this when suggesting '…the privileging of sense-perception tends to lead us directly to human subjectivity – to a subjective notion of memory as founding human subjectivity' (Manning in Massumi, 2015:149). A starting point that Manning suggests elevates the agency of the human in events and how they unfold rather than situating the human as a constitutive element of the event's wider ecology.

To situate the human within the event's wider ecology, Manning and Massumi draw upon the process philosophy of Alfred North Whitehead (1978). Specifically, Whitehead's critique of pure feeling moves experience beyond the purely human to attune instead to a world of events teeming with affective activity. This is in contrast to Kant's critique of pure reason, which firmly situates experience in human subjectivity and cognition (Shaviro, 2009). In developing the critique of pure feeling, Whitehead (1978) proposes actual occasions as the basic elements from which the world is constituted. Whitehead recognises actual occasions as interdependent 'drops of experience' (Whitehead, 1978:18) that occur at intervals smaller than can be perceived. As explained by Shaviro (2009), an event for Whitehead describes 'an extensive set, or temporal series, of such occasions' (Shaviro, 2009:17) that hold together to form a nexus or network. When the components of a nexus are held together not just by proximity but through a feature inherent to them all, they create what Whitehead terms a society. They become self-sustaining entities that endure and are encountered in everyday experience. Living creatures are societies, but so too are what might usually be considered inanimate objects and things, such as a 'grain of sand' (Shaviro, 2009: xii).

Consistent with a relational, quantum worldview, each actual occasion or drop of experience feels or 'prehends' and is felt or 'prehended' by other occasions. Prehension is equally applicable to a stone hurtling towards the earth, as it is to a human being looking at another object of some sort (Shaviro, 2009:28). In this way experience for Whitehead is always predicated on feeling or what might be recognised as 'a prehensive exchange of affective data between subjects and objects' (Rousell, 2018:16). It is out of the exchange of affective data that new actual occasions emerge both as singular outcomes and as potentials for future emergence (Duggan, 2020). Something Massumi (2013) expands on in his comprehensive account of the event as it pertains to Whitehead's understanding of novel emergence.

> The coming event takes a dose of the world's surrounding "general activity" and selectively channels it into its own "special activity"…Its special activity is its occurring in the singular way that it does, toward the novel change in which it will culminate…This "primary phase" of the occasion of experience is the middling moment of bare activity with which process philosophy is pivotally concerned (Massumi, 2013:2).

General activity and special activity are recognised by Massumi (2013) as dual immediacies of process that include a relational dimension and a qualitative dimension. These dimensions are implicated in the emergence of objectivity and subjectivity within Whitehead's account of the event. As Massumi (2013) further explains, Whitehead recognises objectivity as that which is made available by previous events. The object is thus understood as the 'datum' or what is '…actively found already in the world, to be taken up as formative potential' (Massumi, 2013:8). Equally, the subject does not preexist the event but emerges as that which takes up this potential. The subject effectively becomes a manifestation of how the event unfurls. What remains at the culmination of the event is therefore not a subject but what is termed a 'superject', or that which '…crystallizes the event's quality of becoming as the event perishes' (Manning, 2020:35) while also perishing with it. What carries over

in experience as potential at the occasion's perishing is never substance but a quality of tending or orientation in the form of potentials, tonalities, and tendencies.

How potential left over from previous actual occasions is taken up or prehended by new occasions depends on its relevance. An idea Whitehead develops via his understanding of the proposition. Ordinarily, propositional statements are understood in terms of whether they are true or false (Shannon, 2021), whereas for Whitehead, propositions concern how previous occasions are deemed relevant or of interest to novel occasions in formation. The proposition is what 'restricts potential to a particular arrangement of actual occasions' and to 'the relations between those occasions' (Shannon, 2021:55). In this way the proposition serves as a 'lure for feeling' (Whitehead, 1978:25). Manning (2021) vividly elaborates on this function when describing the proposition as a 'conduit' for affective resonance that 'allows feeling to erupt into a singularity of orientation' (University of Missouri, 2021:33:27s). As a concept, the proposition underscores how it is the event that decides what potentials will be pulled into experience and actualised for occasions to come, not some external agent human or otherwise.

To start with the middling, or the 'in-act' (Manning in Massumi, 2015:134) of the event, is to be in a region of occurrent relation whereby the event will play out differently every time because the past will always be taken up differently. It is for this reason that in Whitehead's account of experience time is topological rather linear, insofar as it draws attention to '…how the future bends into the present even as the past [colors] it' (Manning, 2020:37). Thus, Massumi (2015) describes immediation as '…more intensively inclusive of the past than a reflective or critical thinking about it' (Massumi, 2015: 147-148). In other words, the past is affectively experienced as potential in the

event, not as a representation in the mind of a subject who exists prior to the event. At the same time, because what is felt is potential, this process is also a 'thinking-forward' or 'a thinking-feeling in the immediacy of what's coming' (Massumi, 2015:147). Whitehead's term for this is nonsensuous perception. As Manning (2020) explains, nonsensuous perception relies on an account of 'the immediate past' as 'that portion of our past lying between a tenth of a second and half a second ago' (Manning,2020:38); here and yet gone. Nonsensuous perception is therefore effectively 'the past bumping against the future in the present' (Massumi, 2015:148). An occurrence happening not in an individual but as an aspect of the co-composition of 'world and body' (Manning, 2016:116).

In privileging feeling over understanding, Whitehead's affective account of experience stands in contrast to the humanist models of human subjectivity and cognition upon which reflection is predicated. Not least in asking that we begin not with ready-made subject and object positions but recognise these as emergent with events as micro-movements producing change. Fleetingly, human subjects do materialise out of this process, but they are not central to it. Instead, humans are always 'co-composing' with non-human elements in what is a 'more-than-human' relational field (Manning in Massumi, 2015:149). Immediation as affective thinking-feeling therefore shifts attention from what is occurring to individuals to what is transindividual to the event (Massumi, 2015:201). This emphasises how a body is always in a process of becoming and that what a body becomes depends on the event (Manning, 2016:190). Thinking-feeling is therefore always pre-subjective, in so far as it can only ever be subjectively 'owned' after the event in memory and reflection as 'individualised experience' (Massumi, 2015:94). In addition, agency here does not belong to any one

entity or preconceived group. Agency rests with the event itself in its capacity to reorient the conditions of experience.

Drama, Heathcote and posthuman research practices.

Coffey and Cahill (2019) describe using drama in a workshop with female university students to investigate everyday experiences of gender. Methods associated with Boal's Theatre of the Oppressed, including mirroring exercises and group freeze frames, were used. Coffey and Cahill (2019) contend that drama methods made the more-than-human processes through which gender is enacted 'visible' and 'felt' in ways that moved beyond individual, cognised perspectives to a concern for collective bodily exploration and what else this might produce. Similarly, Pitfield (2016) discusses drama education in the context of her practice as an English teacher. Pitfield makes the case for drama education as an embodied material pedagogy that entangles learners, teachers, subject matter, and teaching environments in ways that are involving and emergent. Turning specifically to Dorothy Heathcote, Hickey-Moody and Kipling (2016) present a posthuman NMF reading of Heathcote's praxis that focuses on how it could be said to shift learning from a concern for individual human subjects and preordained knowledge, towards the process of shared affective encounters with the aim of producing new knowledge. In addition, Hatton (2024) aligns the collaborative, explorative process at the heart of Heathcote's practice with a posthuman NMF concern for the assemblage, materiality, and affect. Acknowledging the humanist influences on Heathcote's work, Hatton goes on to argue for drama education as exemplified by Heathcote's praxis, as an educational practice with potential to 'de-centre the human' (Hatton, 2024:339) in processes of collaborative dramatic inquiry.

The agentic assemblage.

Jane Bennett's (2010) idea of the agentic assemblage also calls into question the division of the human and the non-human in a manner that seeks to re-cast how we understand agency. However, Bennett's project is to closely attend to the role of matter in a bid to counter its traditional positioning in humanist thought as passive substance.

Taking up the concept of 'thing-power', Bennett addresses the potential of things, or what ordinarily are thought of as inert matter, to act as 'vital players in the world' (Bennett, 2010: 4). More specifically, Bennett considers the extent to which things can obstruct and hinder human actions through their own agentic capacities. Bennett also addresses what she identifies as two limitations associated with thing-power; namely, that it attaches vitality to what are perceived as 'fixed and stable' things, and that 'it presents this vitality in terms that are too individualistic' (Bennett, 2010: xvii). In response to these limitations, Bennett takes up Deleuze and Guattari's (1987) notion of the assemblage.

Deleuze and Guattari (1987) describe the assemblage as follows:

> 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 statements, of incorporeal transformations attributed to bodies (Deleuze and Guattari, 1987:88 italics in original).

As a particular conglomeration of diverse human and non-human bodies and forces, the assemblage is understood to create a territory that produces a particular version of the world (Livesey, 2010). However, assemblages are also unstable configurations that are continually subject to territorialising and de-territorialising energetic forces and flows that mean they are in a process of continual change (Fox and Alldred, 2015). When a new assemblage emerges, a different territory is created that opens up new

possibilities for becoming. It is in this sense that Deleuze and Guattari posit the human as also in a continuous state of flux or 'becoming'. An understanding that once more dismantles humanist assumptions of the subject as a consistent, coherent, rational agent who navigates their way through the world (Stagoll, 2010).

As discussed by Youngblood Jackson and Mazzei (2016), in advocating for the vibrancy of all matter within the assemblage, Bennett accentuates the material dimension of Deleuze and Guattari's original concept. Recognising assemblages as ad hoc groupings of diverse elements, of vibrant materials of all sorts (Bennett, 2010:23), Bennett seeks to foreground what she sees as the agentic nature of an assemblage arising from the 'vitality of the materials' (Bennett, 2010:34) that comprise it. Agency does not reside with individual components of the assemblage but is distributed across the assemblage. As with Whitehead's figuring of the event, the human is just one more (material) element contributing to the effects produced. These effects are recognised as emergent because it is always *how* the differing elements of the assemblage work together that makes something occur. What Bennett terms the 'agency *of* the assemblage' (2010:20). All of which again has profound implications for how reflection is understood as a facet of human experience. To reiterate Coole and Frost's (2010) observation, in dissolving Cartesian boundaries between the human and the rest of matter, posthuman NMF theory also dissolves humanist ontological and epistemological foundations on which reflection rests. Knowledge becomes that which emerges with the becoming of the subject, not something that is found and then represented in the mind of the subject.

In the third part of this literature review, I have explored how posthuman NMF theory and practice create opportunities to think beyond both the human and associated

understandings of representational knowledge and reflection. In emphasising relationality, materiality and affect, the theoretical frameworks discussed present knowing and being as inseparable. In doing so, they make space for an appreciation of the non-human and more-than-human in the emergence of subjectivity, objectivity, agency, and knowledge. In respect to reflection and reflective practice, these frameworks also make available modes of inquiry that are not predicated on objective self-scrutiny via a backwards glance at a past that has gone. With Barad's notion of diffraction, inquiry is seen to spread in all directions and unlike reflection becomes other than 'self-referential' (Linds and Vettraino, 2015:17). Diffraction as an ethico-onto-epistemological also asks that we look further than ourselves and towards the impact of our actions on others and on the structures within which we operate. While Manning and Massumi, through Whitehead, make available the notion of thinking-feeling as an '…unmediated relation to the past' (Massumi,2015:147) that emphasises the future as much as the past. An endeavour that begins not with human agents who determine what will be, but with the in-act of the event as the past comes back to life or is 're-activated' as potential in the event (Massumi,2015). If reflection frames the past as passive, immediation understands it as forceful and active in the dynamic unfolding of experience. This opens the way for modes of inquiry that are 'speculatively pragmatic': speculative in that they are 'open to invention' and 'pragmatic' in that they focus on 'the in-act' of events and what they might yield (Manning in Massumi, 2015:165).

Stimulated by my interest in expanding approaches to reflection with student drama teachers on a university PGCE programme, and influenced further by my interest in posthuman NMF theory and practice, this project responded to the theories and

practices discussed in this literature review to investigate the following research

questions:

1. How can drama education approaches take us beyond the conventional views of reflective practice in ITE?

2. How might new material feminist [NMF] approaches expand understandings of reflective practice in ITE?

3. How can universities create 'distinct' spaces for more capacious reflective practices in ITE?

Chapter Three - Methodology.

A drama workshop was designed for student teachers enrolled on a university PGCE drama course in response to these research questions:

1. How can drama approaches take us beyond the conventional views of reflective practice in ITE?

2. How might new material feminist [NMF] approaches expand understandings of reflective practice in ITE?

3. How can universities create 'distinct' spaces for more capacious reflective practices in ITE?

Later in this chapter, I will address the workshop as a mode of arts-based research functioning through process drama and role-play, including Teacher-in-Role (TIR). However, I begin by situating the workshop within the sociomaterial (Fenwick et al., 2011) as a fourth educational paradigm.

Methodology.

Somekh and Lewin (2011) usefully summarise a paradigm as a 'unifying framework' bringing together an understanding of the 'nature of being' with associated concerns of 'knowledge, truth and values' (Somekh and Lewin, 2011:326). Educational research has traditionally encompassed three paradigms: positivism, interpretivism, and a critical paradigm, which includes postmodern and post-structural perspectives (Cohen et al., 2017). More recently, a sociomaterial paradigm has emerged that looks beyond the human to pay attention to ongoing 'material entanglements' (Fenwick et al., 2011:16) as constituting practices of teaching and learning. In positing ontologically separate entities, positivism and interpretivism can be said to align with Newtonian and Cartesian philosophical positions, whereas the sociomaterial responds to a quantum understanding of a world made of relations or 'things-in-phenomena' (Barad,

2007:140). I now offer a brief summary of positivism, interpretivism, and the critical paradigm to attend to how the sociomaterial differs from them in more detail.

Positivism assumes the existence of one single reality that can be known and measured through observation and scientific study. It assigns significance to empirical evidence as the basis for ascertaining what is true. Concerned with what we can objectively know of the world (Lather, 2006), positivism is predicated on Descartes' understanding of a unified human *cogito* able to describe the world at one remove (Taylor, 2016). Positivism is associated with quantitative research approaches that draw a parallel between the social world and the natural world. As Leavy (2014) explains, this posits the idea that '…the social world is governed by rules that result in patterns…variables can be identified, hypotheses tested and proven, and causal relationships explained' (Leavy, 2014:5). This assumes an objective stance on behalf of the researcher. A position that has been much critiqued on the grounds that it fails to acknowledge the researcher's subjective response in interpreting empirical evidence. Furthermore, critiques of positivist approaches suggest that recognising the existence of one single reality reduces the complexity of the social world (Hammersley, 2012).

Interpretivism rejects the notion of a single reality to propose that reality is socially constructed and multiple. Truth is internal and subjective, varying according to individual human experiences. To attend to a world of multiple realities, interpretivism advocates for qualitative research practices that seek to understand human experiences through the systematic application of methods such as interviewing, observation, and case study (Somekh and Lewin, 2011). In addition, analysis is a subjective, interpretive act on behalf of a researcher who, in cognising data, makes

sense of the experiences contained within it (Taylor, 2017). To this end, interpretivism maintains the humanist assumption of a preexisting and unified Cartesian subject who, through reasoned thought, comes to know something of the world (Lather and St Pierre, 2013).

Dismantling the human as a foundational category, postmodern and post-structural approaches challenge the ontological, epistemological, and empirical assumptions on which positivism and interpretivism rest (St Pierre, 2016). In this critical paradigm, the human is revealed to be the product of socially and historically contingent power dynamics and discursive practices (Davies and Gannon, 2011). Qualitative approaches in this paradigm are 'adapted' (Leavy, 2014:8) to attend to issues of identity and representation. For example, postmodern and post-structural feminist scholarship and research deconstruct the male/female binary as a discursive concept, to expose how identities and bodies are variously formed by the social norms and regulatory practices associated with gender (e.g. Butler 1991). While a more fluid and fragmented account of the subject does emerge in postmodern and post-structural thought, posthuman NMF scholars identify how concern still resides principally with the human and cultural and linguistic representational practices (Maclure, 2013; Taylor, 2016). Notably, Barad (2007) argues humanist presumptions linger in post-structural thinking in a way that fails to account fully for materiality as a constitutive force in the iterative unfolding of the world.

It is in responding to the posthuman NMF theoretical frameworks explored in section three of the literature review, that the sociomaterial differentiates itself from positivism, interpretivism and the critical paradigm. Attuned to a quantum cosmology, the sociomaterial pays particular attention to the agency of matter and to more-than-

human entanglements as constitutive of reality, subjectivities, and knowledge. In the context of educational research, the sociomaterial approach orients research towards aspects of teaching and learning that may not be addressed when the human is the sole focus of interest.

> What sociomaterial approaches offer to educational research are resources to consider systematically both the patterns and the unpredictability that make educational activity possible. They promote methods by which to recognize and trace the multifarious struggles, negotiations and accommodations whose effects constitute the 'things' in education: students, teachers, learning activities and spaces, knowledge representations such as texts, pedagogy, curriculum content, and so forth (Fenwick et al., 2011:2)

Starting with the assemblage or phenomenon rather than static separate entities, research practices associated with the sociomaterial bring into view a world of dynamic movement and continuous change. This recognises all things, including human subjects, as not preexisting entities but as continually produced through processes of becoming which are both material and discursive (Fenwick et al., 2011). This includes the researcher who is now understood as always entangled with knowledge-making practices; a position that re-configures knowing not as 'representation' but as 'enactment' (Fenwick et al., 2011:2).

The sociomaterial also situates research as 'ethico-onto-epistemological' (Barad, 2007). As discussed in the literature review, Barad uses this term to refer to the ethical implications of entangled knowledge-making practices and the extent to which 'we have to take seriously our own messy, implicated, connected, embodied involvement in knowledge production' (Taylor and Ivinson, 2013:667). This is theorised by Strom et al. (2019) as 'response-ability', a term that reinforces the ethical obligations arising from our researcher entanglements. In this project, it was important that I acknowledged my 'response-ability' at all stages. This included an awareness of how my position as a university tutor to the participants was implicated in the research

process, and how my role as a drama practitioner had influenced the choice of research design, its implementation, and subsequent analysis. In addition, during the workshop, I was often simultaneously a researcher, university tutor, drama practitioner and - through the use of TIR - a participant in the drama. This positioned me not as an observer with a fixed 'bird's eye position' (Taylor and Ivinson, 2013:667) from which to look down or back on events, but as a constitutive element of what materialised. My researcher subjectivity might then be described as nomadic (Deleuze and Guattari,1987), variously constituted and re-constituted as the research morphed in and out of differing research assemblages (Lenz-Taguchi, 2013) assemblages that also extended beyond the workshop event itself, to its initial planning and development, and onto the analysis of what was generated.

Strom et al. (2019) extend 'response-ability' to reconfigure the act of research itself as 'a creative, experimental endeavour' or as 'acts of research-creation' (Strom et al., 2019:21). Unlike established qualitative methodologies rooted in human rationality and consciousness, research-creation as a sociomaterial venture acknowledges and attends to what is more-than-human in the production of knowledge. Engaging with a world of flux and agentic materiality calls for research methods that are similarly mobile and attentive to matter as unpredictable. It is for this reason that posthuman NMF researchers make the case for arts-based creative methodologies as a means of engaging with materiality and affect in research practices (Strom et al., 2019); not least in the extent to which art as a process of invention allows for an encounter with happenstance that can illuminate in interesting ways more-than-human pedagogical intra-actions (Hickey-Moody and Page, 2016).

In the following section, I develop research-creation as a mode of arts-based research associated with posthuman NMF research practices. I then elaborate on drama

education, and more specifically, the praxis of Dorothy Heathcote, as a form of arts-based research that I then align with research-creation. Finally, I address process drama and role-play as the research method, or what, following posthuman NMF scholars and researchers, I will term a technique, taken up by this project.

Arts-based research and research-creation.

Barone and Eisner (2012) describe arts-based research as 'a heuristic through which we deepen and make more complex our understanding of some aspect of the world' (Barone and Eisner, 2012:3). In making available the modalities associated with creative practices, arts-based research offers ways of moving beyond the purely discursive to make space for the 'ineffable' in research encounters (Barone and Eisner, 2012:1). Arts-based research is recognised therefore as a form of qualitative research that allows for the subjective human experience of the social world to be explored and disseminated through art (Knowles and Cole, 2008). Arts-based research is also understood to extend and trouble existing qualitative approaches, not least in foregrounding 'the meaning-making process' (Leavy, 2014:11) as an element of the research that may not always be attended to.

Research-creation is a term used in Canada for what is elsewhere referred to as arts-based research (Manning and Massumi, 2014b), but it also has some important distinctions in the context of posthuman NMF thought and practice. As a trans-disciplinary mode of inquiry, research-creation operates at the 'intersection of art practice, theoretical concepts and research' (Springgay and Trueman, 2022: online). It draws upon theories of process and materiality (Hickey-Moody and Page, 2016; Renold, 2018; Renold and Ringrose, 2019; Manning, 2016; Manning, 2020; Strom et

al., 2019) to attend to the affective and generative potential of the arts. As Colebrook writes:

> Art may well have meanings or messages, but what makes art is not its content but its *affect*, the sensible force or style through which it produces content (Colebrooke, 2002 in Strom et al., 2019:23).

In posthuman NMF practice, art as process becomes an activation for thought and the creation of meaning (Springgay, 2014). The distinction between research-creation and arts-based research is therefore not just one of nomenclature but of orientation. Positioning itself as a speculative activity, research-creation does not claim to unearth knowledge but to generate knowledge by setting up events to enable things to happen. Manning (2016), therefore, proposes techniques in place of methods as the means through which research-creation might be enacted. Unlike methods, techniques are not 'tools' for defining the research process. Instead, techniques are 'processual', 'emergent' and open to reinvention (Springgay, 2014:77). The notion of technique is explored by Manning and Massumi (2014) as 'techniques of relation' in respect of the work of the Senselab, best described as 'a laboratory for research-creation' (Massumi, 2015: xi) set up by Manning in Montreal, Canada in 2004 (see also Manning 2020). In the context of the work of the Senselab, Manning and Massumi understand techniques of relation as techniques for 'implanting opportunities for creative participation' in ways that 'take on their own shape, direction, and momentum in the course of the event' (Manning and Massumi, 2014:92).

Drama approaches as research-creation.

Writing on the potential of drama education as a mode of arts-based research, Norris (2016) observes 'much of what we do in process drama helps us to re-look at content, to draw insights and make new meanings; this act can be considered a research tool'

(Norris, 2016: 127). Norris' observation is significant to this study because, whereas theatre and performance methodologies have become established as modes of arts-based research (Butler-Kisber, 2018), drama education as a form of research has not received as much attention. Haseman (2014) similarly advocates for drama education as a form of research with specific reference to Dorothy Heathcote. More specifically, Haseman (2014) argues for Heathcote's process-oriented teaching as a form of practice-led teaching not governed by predetermined learning outcomes but by what might be discovered through role-taking as shared dramatic inquiry. This leads to a proposal that Heathcote's practice-led teaching might also be understood as a form of practice-led research. This idea is exemplified in Heathcote's conceptualisation of her early living through model of classroom inquiry as 'man [sic] in a mess' (Oates, 2021). This phrase captures the process in which the teacher, working in role, sets up an imaginary situation and supports investment in it, before introducing a dilemma that learners, working within the unfolding drama, are left to resolve (Hickey-Moody and Kipling, 2016; Kipling, 2017). Process drama is thus distinct from other drama-informed research methodologies, such as ethnodrama and ethnotheatre. As Leavy (2009) discusses, in ethnodrama and ethnotheatre, data gathered from traditional ethnographic methods, such as interviewing, are turned into a script that may or may not be performed. The creation of the script is understood as a mode of analysis and dissemination in its own right. With process drama, spontaneous role-play as dramatic inquiry becomes the method. This is what O'Sullivan (2017) describes as 'stepping into an imagined world, a fictional reality' (O'Sullivan, 2017:608) in order to see what meanings are made.

As observed by Heathcote (2002), agreeing to modify behaviour to work within an imaginary framework is foundational to any classroom drama. However, Heathcote

also recognises other key components crucial to this creative endeavour. These include 'social collaboration', integral to a shared process of discovery, and an element of 'productive tension' to foster participants' interest and focus on unfolding events (Heathcote, 2002:2). Also, immediate or 'now time', as a direct first-person exploration of a topic, rather than talking about it or reflecting on it at one remove (Heathcote,2002:2). Additionally, Heathcote proposes 'one of three levels of social politics' that might inform the nature and complexity of the dramatic inquiry set in motion. These are: 'the psychology of individuals to drive the action', the 'anthropological drives of the community', and the 'social politics of how power operates' (Heathcote, 2002:2).

In its immediate, exploratory nature, I propose Heathcote's praxis to be consistent with research-creation as a speculative activity for the making of meaning. It involves crafted dramatic frameworks that are used to set up acts of shared inquiry, which unfold in unpredictable ways. This is supported by Kipling (2017), who aligns the process-orientated practices deployed by Heathcote with Deleuze and Guattari's (1987) concept of the rhizome, in which drama is understood to be a 'living, pulsing, changing shared structure of meaning making' that is never settled but in a process of continuous becoming (Kipling, 2017:84).

Another aspect of Heathcote's practice that resonates with research-creation as a posthuman research orientation, which guided the design of this research project, is a preoccupation with signs and signing as central to the dramatic process. For Heathcote, trained as an actor with experience of working in the theatre, signs and how they are 'read' form the basis of meaning-making in any dramatic context. These signs encompass human actions and gestures, vocal tone and other bodily noises, as well as non-human signifiers, such as props and costumes, set, lighting, and sound.

Heathcote recognised that understanding how signs operate in the theatre can translate productively to the classroom, revealing the potential of drama as a mode of learning:

> … the basic medium communication is the sign that somebody else can read. ... Now, I don't distinguish, then, drama teaching from any other kind of teaching, in that we all use the sign as our basic business. The theatre has developed the art of signing in a very special way, and that's the bit I borrow for the classroom: the art of signing (Mantle of the Expert Network, 2023a).

By envisioning the classroom as a theatre where sign exchange extends beyond just human interactions to include the organisation of '…objects, spaces, vocal and body signals' (Mantle of the Expert Network, 2023a), Heathcote demonstrates attentiveness to the material aspects of learning and the affects produced. This understanding aligns with the sociomaterial paradigm and resonates further with posthuman NMF theory and research-creation. This concern for the power of the sign in the dramatic process would go on to inform Heathcote's development of what were termed the conventions (O'Neill, 2015; Mantle of the Expert Network, 2023b). The conventions refer to carefully crafted theatrical depictions designed to slow down 'living through' (O'Neill, 2015) drama and facilitate a reflective attitude in learners. As I will develop below, the conventions draw attention to the aesthetic dimension of Heathcote's dramatic pedagogy as 'the entanglement of matter and learning and teaching' (Hickey-Moody and Page, 2016:12). It is in this sense that I have utilised Heathcote's praxis, including one of her conventions, to imagine the process drama that forms the basis of this research project as a technique for research-creation. This seeks to attend to what is more-than-human in acts of collaborative role-play and reflection.

Process drama and role-play as technique.

Bolton and Heathcote (1999) offer an extensive guide for how to use role-play in a variety of contexts. This includes working with children in schools, but also as a training tool for working with adults. Role-play, or what Bolton and Heathcote also term 'role-work' (Bolton and Heathcote, 1999:xi), is of interest not as a behaviour in and of itself but in how it functions as a meaning-making activity that is collaborative in nature. O'Sullivan (2017) makes extensive reference to Bolton and Heathcote (1999) in expounding role-play as a research method. While O'Sullivan's discussion extends to the use of role-play beyond what might be understood as process drama, she identifies the setting up of a fictional framework and the taking on of roles within this framework as the basis for research activities using role-play. In addition, research activities using role-play are explained as consisting of three stages: 'briefing, acting and debriefing' (O'Sullivan, 2017:608). This structure again conforms to educational drama practices, in which drama activities are often set up, enacted, and then discussed out of role. O'Sullivan (2017) also notes that research activities using role-play may occasionally involve the researcher taking on a role as part of the research activities; this is what, in drama education, would be understood as an adaptation of Teacher-in-Role (TIR). I will now detail what the workshop devised for this research project looked like. More specifically, I will address how process drama, as a speculative technique for research-creation, was employed to attend to the role of materiality and affect in the process of reflecting on student teacher experiences.

The workshop.

The drama workshop designed for this research project took place in the purpose-built drama studio within my faculty building. My colleague Dr Becky Patterson, hereafter

referred to as Becky, joined me as a tutor researcher facilitating workshop activities. The research involved the setting up of a fictional scenario that invited student drama teachers to take part in a process drama exploring how past experience might inform becoming teacher experiences. This idea was inspired by Manning and Massumi's notion of immediation (Massumi, 2015), in which the past is understood as alive and forceful in unfolding events. TIR was built into the design of the workshop, enabling Becky and me to participate directly in the drama.

The fictional scenario devised for this workshop imagined the drama studio had entered into a fantastical changed state, referred to as 'lock-up' mode. Specifically, the drama took up a concern for the vitality of matter and for how the past might be forceful in the present, to propose that the studio had taken it upon itself to manifest a selection of memories, experiences, knowledge, and things connected to all the drama teachers who had ever entered it. This scenario was theatrically supported by transforming the studio into a mysterious environment through the use of music, lighting, and gathered objects and things pertinent to the fantastical idea proposed, some of which had been generated by a previous end-of-course event mentioned in chapter one. A film of this event was also played as part of the scene setting. In addition, what came to be framed as university tutor archives relating to my colleague Becky and my teacher histories were also included as part of the dramatic set-up. Consisting of all manner of things, objects and items connected to our professional lives as teachers and university tutors, tutor archives came to serve as catalysts for acts of collaborative dramatic inquiry into how past experiences might shape the teachers we are becoming. Tutor archives also acted as models for student teacher archives that student teachers were invited to make and then share as part of the imaginary situation set up for the drama.

Prior to the process drama commencing, a twenty-minute out-of-role introduction took place in the drama studio. This time was required partly to address wider course matters not connected to the research, and partly to remind student teachers of the purpose of the workshop and the interest in expanding the modalities available for reflection in ITE. While student teachers understood the workshop would involve reflecting on their experiences of becoming teachers through drama-related activities, they did not know the exact form these would take or what the workshop drama would involve. Following the brief introduction, student teachers left the studio for ten minutes to allow tutor researchers to set the space for the drama to come. Consequently, the studio's transformation into a mysterious environment served as the pre-text for the drama.

Pre-text is a term used by Cecily O'Neill to describe the stimulus used to initiate a process drama and is one of the structural devices that form O'Neill's development of Heathcote's living through drama (Anderson, 2012; Dunn, 2016). As discussed by Dunn (2016:135), pre-texts can take many forms, including stories, playscripts, art objects, songs, and gathered materials. What matters is the nature or quality of the pre-text. Dunn (2016) goes on to summarise what makes an effective pre-text, identifying among other key elements a capacity to provoke questions, to offer possibilities that are open-ended, to generate a group perspective, and to provide a 'hook' that has an appeal to the participants. Equally, the pre-text should contain a certain degree of tension, which, as noted above, Dorothy Heathcote saw as crucial to productive dramatic inquiry. In providing impetus for the drama, the pre-text also establishes parameters for its unfolding (Anderson, 2012).

In the literature review, I discussed Whitehead's concept of the proposition as a lure for feeling. Manning (2021) describes this as a 'conduit' for affects circulating in and

through events (University of Missouri, 2021:33:27s). In the context of research-creation, the proposition becomes that aspect of the research design that '…is a trigger and a provocation that shapes the research-encounter' (Shannon, 2021:64). Therefore, the transformation of the studio was the pre-text for engaging student teachers in the dramatic scenario of the studio in lock-up, and a provocation for engaging with becoming teacher experiences as acts of research-creation. More precisely, the studio became a vibrant milieu for exploring the past as alive and forceful (Massumi, 2015) in the unfolding of experience.

If Heathcote's 'Man [sic] in a Mess' (Hickey-Moody and Kipling, 2016; Kipling, 2017) foregrounds a problem or dilemma to be communally resolved as part of the unfolding drama, the workshop emphasised what Heathcote, working within a humanist framework of understanding (Hickey-Moody and Kipling, 2016; Hatton, 2024), recognised as a psychological layer of meaning. This involves reflecting on actions and experiences stimulated by the dramatic world created to affect personal change or growth (Oates, 2021; Mantle of the Expert Network, 2023c). From a posthuman position, however, my interest in designing the workshop drama was in how the impetus for this change might originate not within an individual human, but with the various props, objects and technologies contributing to a very particular research assemblage. Adopting a posthuman perspective enabled me to attend to the agency of these non-human players in a way not available to Heathcote, whose praxis was 'grounded in humanism' (Hatton, 2024:339).

Having established how the wider workshop was conceived as a proposition or trigger for research-creation, I will now detail what the workshop involved. Specifically, I will address how it was structured around further propositions designed to provoke student teacher engagements with their becoming teacher experiences.

The Workshop propositions.

The workshop drama was designed around six **additional** propositions. All but five of these were embedded within the fictional scenario imagined for drama, while the last proposition relates to an out-of-role discussion that took place after the drama had concluded. The propositions were:

(i)   Teacher-in-role and earliest drama memory

(ii)   Exploring university tutor archives

(iii)   Making student teacher archives

(iv)   Sharing student teacher archives in the third person

(v)   Writing an exit ticket

(vi)   Out-of-role whole-group discussion on what occurred during the drama.

I now expand on each proposition in turn and develop the function it served as part of the workshop.

(i)   Teacher-in-Role (TIR) and earliest drama memory –

In the drama workshop, the role student teacher participants assumed was not entirely different from themselves, but it required that they suspend their disbelief to enter into the fiction of the drama studio in lock-up. This process was supported by TIR. For the purpose of the drama, Becky and I assumed the roles of security guards called into action by the mysterious events happening in the drama studio. After the short break following the workshop's introduction phase, Becky and I greeted student teachers as the security guards outside the drama studio. Our roles were signalled by fluorescent bibs that we had put on in the short break after the initial introduction. This unexpected situation injected an element of surprise and intrigue into the

proceedings, allowing the idea of the transformed studio space, as the pre-text, to be introduced.

In addition, as a condition of entering the now transformed studio space, student teacher participants were asked to jot down their earliest drama memory on a slip of paper that was then collected in a jar. TIR and collecting drama memories were designed to facilitate student teachers crossing the threshold back into the drama studio and into the imaginary world of drama.

(ii)   Exploring university tutor archives –

Tutor archives were an important component of the workshop drama. Within the dramatic world created, the objects and things making up the tutor archives served as catalysts for collaborative discussion on the teacher histories of 'Alison' and 'Becky'. TIR enabled both Becky and me to interact with our own tutor archives through the prism of a role, and to conceive of Alison and Becky as characters within the drama who are represented by their archives. The creation of tutor archives was influenced by another of Dorothy Heathcote's drama innovations, the conventions. As discussed above, Heathcote conceived of the conventions as theatrical depictions to slow down the drama and enable a character relevant to the dramatic inquiry to be examined in depth and detail (Allen, 2024). While Heathcote's list of thirty-three conventions makes use of many different theatrical means to achieve this aim, the following convention as described by Heathcote was influential in the conceiving of tutor archives: 'Objects to represent person's interests... but more closely can indicate concerns rather than appearance' (Heathcote 1980, cited in O'Neill, 2015:75). The drama proposed tutor archives were manifested by the drama studio which was now inviting student teachers to investigate them. The exploration of tutor archives

facilitated by Becky and me in our role as the security guards thus became another proposition within the drama.

Figure 1 - Becky's university tutor archive.

(iii)   Student teacher archive making -

After exploring tutor archives, student teachers were invited to make their own teacher archive using pens, paper, plasticine, and any other materials, things, or items that happened to be available in the drama studio. For example, chairs, tables, and a piano. In addition, student teachers could, if they wished, include other performance modes as part of their archive, such as dance, music, or song. This invitation was integrated into the fictional scenario by being framed as coming from the drama studio.

(iv)   Student teacher archive sharing -

Having made their student teacher archive, student teachers were then asked to share it in small groups, numbering five in total. Following what Becky and I had modelled when discussing our own tutor archives, student teachers were asked to share their archive in the third person, as if they were talking about somebody else.

(v)   Writing an exit ticket –

The drama concluded with a requirement for student teachers to write an 'exit ticket'. Exit tickets are a widely used pedagogical strategy that a teacher can use to capture and assess learning at the end of a lesson. Learners are asked to note down thoughts and observations on a piece of paper or electronic device, in response to a question or provocation from the teacher about the content of the lesson (The Teacher toolkit: no date). The exit ticket was proposed as a request from the drama studio that student teachers take something away with them in the form of a brief written reflection on what the creative activities had provoked for them. The exit ticket was therefore both a proposition and a device for bringing the dramatic phase of the workshop to a conclusion.

(vi)   Out-of-role whole-group discussion on what occurred during the drama –

Having written their exit tickets, the drama concluded with a sudden impetus for student teachers to quickly leave the drama studio. Once all student teachers had left the space, tutor researchers re-set the studio to its original state and came out of role, signalling this by removing the item of costume (fluorescent bibs) that had supported the use of TIR. Student teachers were then invited back into the drama studio to engage in a whole group discussion on what had occurred and how it might relate to their current experiences of becoming teachers.

Table one – Summary of the workshop schedule.

Time	Activity
9:30 – 9:50 approx.	Introduction to the morning's activities.
9:50 – 10:00 approx.	Short break. Tutor researchers set the studio for the drama and assume the roles of security guards by putting on fluorescent bibs. Film and audio recording begin.

	The dramatic phase begins.
10:00 – 10:25 approx.	The drama begins. Entering the fictional world of the studio in lock-up mode. TIR and writing down the earliest drama memories. Separating into two groups to explore Alison and Becky's tutor archives.
10:25-10:50 approx.	Student teacher archive making.
10:50 – 11:30 approx.	Student teacher archive sharing (in the third person) in five smaller groups.
11:30 – 11:40 approx.	Writing an exit ticket and leaving the drama studio.
	The dramatic phase ends.
11:40 – 11:45 approx.	The drama studio is reset. Tutor researchers come out of role.
11:45 - 12:10 approx.	Student teachers return to the studio for the out-of-role discussion.

Da(r)ta gathering.

Other than the twenty-minute introduction, the workshop was recorded using two video cameras on tripods placed on either side of the drama studio. At points during the workshop, these cameras were adjusted or moved by tutor researchers to focus on specific events. Another three video cameras were used by student teachers to record archive sharing groups that were not filmed by Becky or me. In addition, some elements of the workshop were audio recorded using two recording devices. Recordings enabled something of the events occurring in the workshop to be captured and later re-encountered as part of the later analysis.

Posthuman NMF scholars problematise the notion of data as an aspect of the research process. For example, Springgay (2014) argues there can be no data in posthuman research, as data signifies that which is 'fixed and concrete' or a 'thing given' (Springgay, 2014:85), an idea that runs counter to research-creation as a generative practice always seeking what else research might become. Similarly, Renold and Ringrose (2019) recognise posthuman NMF arts-based approaches as troubling what constitutes data in social inquiry. Inspired by Massumi's conceptualisation of art as the making of 'artifacts - crafted facts of experience' (Massumi, 2013:57), they propose the term 'da(r)ta' (Renold and Ringrose, 2019:2) to better encapsulate data that is the product of artful activities (see also Renold, 2018). In this study, I also adopt the term da(r)ta instead of data to refer to the drama events occurring within the workshop. I also apply this term to student teacher archives made as part of the dramatic process, and what were framed as exit tickets written at the conclusion of the drama. Other research materials drawn upon include my written notes on re-encountering workshop events through recordings, film footage and notes made of an out-of-role discussion that took place after the drama, and my planning notes detailing how the fictional idea for the workshop evolved.

Access to participants.

Fifteen student teachers participated in the drama workshop, all of whom were enrolled in the PGCE Secondary Drama course for which I worked as a university tutor. The participant group consisted of seven men and eight women, originating from across the United Kingdom, with one participant born in a British overseas territory. All participants were white-British, aged between twenty-one and thirty, and had a first degree related to either drama and theatre, or acting and performance, including

musical theatre. Several participants had spent time working in the performance industry before commencing the PGCE course.

Ethics.

Researchers are required to think thoroughly about the ethical considerations arising from conducting research. This is to ensure that no participants come to harm as a result of the research process and that participants and their contributions are treated with care and respect at all times (BERA, 2024). However, Barad's (2007) ethico-onto-epistemology also insists that as researchers we do not just adhere to ethical guidelines but take account of how we are entangled with what are always situated, more-than-human research practices. As an ethics of care and response-ability (Strom et al., 2019), this involves maintaining an 'embodied sensibility' (Barad, 2007:391) for what is unfolding and the effects it might produce.

As personal tutor to approximately half of the student teachers taking part in the research, I was responsible for monitoring individual progress across all aspects of the PGCE programme, including students' ongoing written reflections on practice. My role also required that I verify at the end of the programme if students had met the requirements to pass the course and achieve Qualified Teacher Status (QTS). I acknowledged at the outset of the research that planned activities would inform my professional judgements about my personal tutees. I recognised that this raised very important ethical considerations around my position of authority and the pressure students may feel under both to participate in the research project and during the research process itself. To mitigate this and to ensure all activities were ethically sound, I followed the ethical guidelines set by the university, but also embodied an ethics of care and responsibility in the following way.

Research activities were integrated into the PGCE Drama course taught sessions. Student teachers were fully briefed on the purpose of the research prior to its commencement. This included being made aware that they were under no obligation to agree to take part in the empirical investigation and that any decision not to participate would not affect their experience of the programme. Additional information was also given in the Participant Information sheet (Appendix A). Student teachers were then given a period of time to consider if they wished to participate before formally agreeing via the written Consent form (Appendix B). Any student not wishing to participate was given the option of informing me either in person or via email. In addition, they could also inform my colleague Becky if speaking to me directly raised any feelings of discomfort or concern.

Student teachers were informed they could withdraw from the research at any point, and that they were under no obligation to share any outcomes from the creative activities or their thoughts and feelings arising out of the process. Given the nature of research activities focused on reflecting on past experience and current student teacher experiences, there was a possibility that students may find themselves disclosing sensitive or personal information that could lead to discomfort or distress. Students were made aware that if this occurred, research activities would be halted, and the appropriate support would be put in place. During the drama workshop itself, both Becky and I maintained an attentiveness and care for what was occurring in the space. Given our professional histories as drama teachers, this was a mode of operating that we were skilled and experienced in.

Student teachers were also informed that research activities would be filmed, audio recorded, and that photographs would be taken. They also understood that any

creative contributions they made arising out of planned activities would potentially be featured in the research. These materials would be anonymised via pseudonyms, as would any personal verbal commentary or reflections given as part of the research process.

Finally, a full risk assessment was carried out on the drama studio space prior to the research commencing. Participants were also reminded of any health and safety risks that might arise immediately prior to research activities taking place.

Conducting the research.

Being an active participant in the research did bring some challenges. As Gallagher (2000) reiterates, participating in drama-based activities involves researchers 'deeply' (2000:16) in what is unfolding, and TIR as a mode of involvement in any classroom drama requires a very particular alertness to what is occurring in the drama. On occasions, my immersion in the drama meant cameras were not turned on immediately to capture events as they moved around the studio. However, following Hickey-Moody (2019), I recognise such lapses speak to how the research design made differing demands on me as a researcher that were in themselves productive. In the end, the spontaneity that characterised the workshop, I believe, proved to be its strength. At the same time, I recognise that the workshop design in its adherence to already well-established procedures for planning and implementing role-play activities (O'Sullivan, 2017), provided a sound structure for enabling purposeful speculative engagement with becoming teacher experiences. Student teachers very much embraced the process, entering the world of the drama in ways that were playful and generative.

A diffractive process.

As discussed in Chapter two, Barad (2007) argues that as an optical metaphor for knowing, reflection is predicated on an understanding of the human as separate from nature. Following Donna Haraway, Barad develops the concept of diffraction as an alternative metaphor to reflection that arises out of an agential realist ontology of entanglement. In the context of critical thought and research, a diffractive process refuses human representations of knowledge as accurate reflections of a separate world awaiting representation. Diffractive approaches are performative modes of inquiry in which knowledge emerges as a consequence of the entanglement of differences and what this produces (see Barad, 2007:89-90).

Barad (2007) exemplifies a diffractive process when reading insights from different disciplines and bodies of theory *through* rather than *against* each other, to create new transdisciplinary perspectives on the relationship between matter, meaning and the production of knowledge. Posthuman NMF scholars also apply diffractive approaches to explore the intra-action of researcher and data as an alternative to analytical practices of coding and interpretation (Mazzei, 2014; Hill, 2017). Such approaches are consistent with what Mazzei and Jackson (2023) have more recently come to describe as emergent postfoundational inquiry in which research 'emergences' are experienced as 'responses to encounters not of our own making, but as that which lure and attract and which reconstitute the inquirer' (Mazzei and Jackson, 2023:5). For example, taking inspiration from Bennett (2010), Youngblood Jackson and Mazzei (2016) propose thinking with the agentic assemblage to address the 'forces, vitalities, things, that act on and through materialities to produce the assemblage that we also become with/in' (Youngblood Jackson and Mazzei, 2016:105). Moreover, Lenz-Taguchi (2012) combines Barad's notion of diffraction, Deleuze and Guattari's concept of the minor,

and Stacey Alaimo's figuring of the transcorporeal, to envisage research as a material-discursive occurrence in which the researcher is attentive to 'those body/mind faculties that register smell, touch, level, temperature, pressure, tension, and force' (Lenz-Taguchi, 2012:267). This is a diffractive and a Deleuzian approach that Lenz-Taguchi proposes fosters an appreciation for data as a constitutive force working both with and on the researcher. Similarly, Maclure (2023) emphasises attending to the minor within the research assemblage as an 'alertness to the vitality of small, energetic events and the transversal associations that these might afford' (Maclure, 2023:247). For Maclure, this too involves the researcher opening her body to feel encounters with data and to register as mattering those bodily disturbances that exceed language. Invoking the image of the spider-researcher and a dissolved boundary between spider and web, researcher-body and world, Maclure proposes an emergent spider-researcher subjectivity that begins to '…form under the pressure of the intensities released in the encounter' (Maclure, 2023:252).

Taking a diffractive approach.

In the spirit of Maclure's spider-researcher, I have also attempted to engage my 'bodymind' (Lenz-Taguchi, 2012) faculties when re-encountering recordings made during the workshop. In the first instance, this involved a process of event selection that was moved by a care for those happenings within the workshop that exerted an affective pull on me. This is what Maclure (2013) has described as a certain 'wonder' or 'glow' (Maclure, 2013:228). Thus, I was drawn to footage of student teacher archive making that, through the intra-action of bodies, materials, things, and space, seemed to emanate a certain energy and intensity. I also found da(r)ta glowed when I was swept along by moments of humour or joy, and in those instances where my expectations were confounded by the interplay of materiality and affect, propelling

proceedings in surprising directions. Similarly, da(r)ta glowed in moments when participation in the drama, as a more-than-human event sparking multiple connections, appeared to agitate insights and awarenesses on becoming teacher experiences that could not have arisen through reflection undertaken as an individual, written exercise.

I acknowledge, however, that event selection involved 'agential cuts' (Barad, 2007) that excluded certain events from the analytical process in a way that '…shaped the research itself, what was revealed, and the knowledge created' (Colmenares and Kamrass Morvay, 2019:325). All student teacher archives, and the subsequent sharing of these, were generative in enabling past drama experiences to be explored artfully in the present. Notably, many of these involved crafting into artifacts, memories associated with doing drama, whether at school, in theatre clubs, or in more recent amateur or professional contexts. In the end, I decided to focus in depth on two examples of student teacher archive making and sharing that I was particularly drawn to in terms of exemplifying drama as a mode of reflection, and the extent to which materiality and affect might be implicated in pedagogy, reflection, and learning. I was also drawn to footage of my own archive sharing rather than Becky's, as revisiting this footage surfaced new perspectives on my original experience of the event that I was moved to explore further. There were also certain intriguing moments that arose while exploring my tutor archive that I did not pursue in the final analysis, but which were illustrative of the creative potential of archive sharing. For example, one student teacher became captivated by writing in a notebook that was upside down compared to all other pages, and my old handwritten school reports raised interesting observations on current report-writing practices in schools.

Following the selection of events, analysis was taken up as 'explication', not 'explanation' (Maclure, 2023: 250-251) to unfold more-than-human forces and affects

I felt as circulating within events and to attend to the differences they make. This process was informed by Daniel Stern's (2010) figuring of vitality forms. Although situated within a humanist paradigm, Stern's concern for the dynamic micro movements that shape and lend energy to everyday experience is nevertheless supportive of a diffractive approach. Stern describes vitality forms as follows:

> …the force, speed, and flow of a gesture; the timing and stress of a spoken phrase or even a word; the way one breaks into a smile or the time course of decomposing the smile (Stern, 2010: 6).

Attentive to the vitality forms within the events selected and taking influence from Bennett's (2010) notion of the agentic assemblage, I attempted to transcribe moments from the workshop using detailed accounts of more than *just* human voices. This is an activity that resonated with my experience as a drama practitioner and drama teacher, insofar as my professional practice has always been concerned with how meanings are made as part of a more-than-human theatrical *mise-en-scene.* As discussed by Lavender (2016), *mise-en-scene* in the world of theatre is not just how things are organised in a theatrical space but how multiple elements, scenic and technical design, including sound, and the functioning of bodies within the space, come together to create an effect. Diffracting *mise-en-scene* through the agentic assemblage (Bennett, 2010), I came to think of the workshop events I was re-encountering through recordings as an agentic *mise-en-scene;* a concept that took up the notion of the event as a 'stage' populated by human and non-human 'actors', whereby an intra-active performance plays out that is productive of effects and affects that are unpredictable.

My understanding of workshop events as an agentic *mise-en-scene* is illustrated in the short video linked below -

This footage, taken from the camera that was pointed at Becky's archive at the start of the workshop, includes audio of student teachers re-entering the studio space, along with Becky and me in role as the security guards. The footage conveys the atmosphere permeating the studio at that moment. It suggests how my diffractive approach enables writing to function not merely as a representation of the affects and forces at play in the workshop, but as a feeling for them. This is supported further by Massumi (Massumi et al., 2019:115), who clarifies his use of the term 'the autonomy of affect'. He explains that this term does not define affect as separate from language. Rather, it describes affect as a carrier of potential that is never fully captured by language but can find expression through it. In this way, language becomes a haulier for affective intensities, transported in the rhythms of words and felt in the gaps between words. Massumi's point is illustrative of the broader aims of this research. That is, it speaks to an interest in expanding the modalities available for engaging with experience beyond writing, to attend to what else might emerge when other modes of expression, such as drama and art, are enacted.

The idea of the agentic *mise-en-scene* is illustrative of how posthuman NMF concepts have been put to work in the writing of this thesis. As noted above, research-creation does not use theory as a pre-existing framework for making sense of research outcomes. Rather, theoretical concepts are immanent to the research, diffractively reorienting thought in ways productive of new insights and awareness (Mazzei, 2017). This is akin to how Mazzei (2014) describes working diffractively in the context of her own research:

> Just as Barad described diffraction as a dispersal of waves, a diffractive analysis functions to move me away from habitual normative readings that zero in on sameness toward the production of readings that disperse and disrupt thought as I plug multiple theories into data and read them through one another. (Mazzei, 2014:743).

In the chapters that follow, I employ a diffractive approach to read workshop events and drama practices through differing posthuman NMF concepts, allowing the insights that emerge from my diffractive readings to vibrate out across the thesis and to generatively interfere with each other.

To summarise this chapter, I have discussed the drama workshop as research-creation, functioning through process drama and role-play as a research technique, not a method. I then detailed how the drama was structured around five propositions as triggers for collaborative dramatic inquiry within the imaginary framework of the drama studio in lock-up mode. The sixth proposition was also outlined as an out-of-role discussion after the drama had concluded. I discussed how, working with the da(r)ta and other research materials produced during the workshop, I selected events that exerted a particular pull on me. I then detailed how I diffracted posthuman NMF concepts through these events to explicate the more-than-human forces at play in them. I now take you into the strange world of the drama studio in lock-up to explore something of what this process generated.

Chapter Four - Feel the Past.

In this chapter, I will diffract key conceptual ideas to unfold how the drama became a means of dramatically exploring how the past might be relevant to becoming teacher experiences. The chapter will include descriptive sections detailing differing events. Some of these events will be explored through concepts associated with drama education. These speak to a humanist account of subjectivity and reflection. Others will be diffracted through posthuman NMF concepts and theories associated with Manning, Massumi and others.

The chapter is organised into three parts. In the first part, I address ideas related to the planning of the workshop. I then turn to the actual workshop itself to explore what occurred during the first proposition - *Teacher-in-Role (TIR) and earliest drama memory*. Part three will delve into events pertaining to proposition two - *Exploring university tutor archives.*

I begin the chapter by describing how approaches associated with the praxis of Dorothy Heathcote and drama education more generally were called upon in the initial design of the workshop. I discuss the development of tutor archives as an element of the workshop design that became attentive to the pedagogical potential of matter (Hickey-Moody and Page, 2016). I then move on to consider the fantastical idea of the studio in lock-up as a pre-text (O'Neill, 1995 in Anderson, 2012:44), evoking a dramatic world.

University tutor archives.

An interest in reactivating the past in the present was very much the impetus for how the workshop drama was conceived and developed. It was also informed by a desire to stay true to the spirit of playfulness that resides at the heart of all educational drama

practices, whereby entering imaginary worlds creates new possibilities for the doing of inquiry. This would include the use of teacher-in-role (TIR) as a pedagogical approach with the potential to disrupt established tutor and student relationships in ways both playful and generative. It would also involve things relating to my own professional history as a teacher. What I described in my planning notes as my drama 'stuff' (appendix c) that I could share with students and which they could look at, touch and even smell. In the course of planning the workshop, my tutor archive came to consist of, among other things, cards I had received from pupils and students, VHS recordings of theatre productions I had directed or been in, my PGCE certificate, my old secondary school reports, and Greek theatre masks I had bought on a holiday just before I started teaching. Something of my thought process in developing the concept of the tutor archive is captured in the following email I sent to Becky:

> What inspired me was thinking about my old school reports that are in the loft…I just thought that's a potentially very tangible/powerful thing that I can share with [them] and provoke [them] to think about what's influenced/shaped them (Ramsay, 2019 – see Appendix C).

Re-reading this email and my planning notes draws my attention to how, in the planning process, the inclusion of my drama 'stuff' was informed by an appreciation for the agency of matter to make something happen (Bennett, 2010). My archive, as I came to understand it, was envisioned as a speculative intervention operable on a sensory level. However, what was anticipated was a process more in keeping with Heathcote's practice of punctuating dramatic activities with opportunities to reflect through questioning. The archive as a representation of my history would be inserted into the workshop to serve as a spur for student teachers to reflect on their own histories. Drawing upon Manning and Massumi's notion of immediation (Massumi, 2015), encouraged me to begin not at a reflective level but with the in-between of

experience in the making. This created a different opening on how tutor archives might be put to work as part of the workshop drama. From a posthuman perspective, my archive quickly became of interest not for what it represented about me but for its potential to set something in motion as 'a catalytic force' (Youngblood Jackson and Mazzei, 2016:101). In the language of Barad (2007), I began to think of it as a means of diffraction and not of reflection; not a self-referential tool but an agentic assemblage (Bennett, 2010) with a capacity to create new connections and lines of thought. As the planning for the workshop evolved, Becky would also come to create a tutor archive that would feature as part of the fantastical scenario imagined for the drama.

Heathcote's pedagogy and practice inspired how the tutor archives came to be integrated into the drama. Specifically, she used what she termed the conventions as structuring devices for creatively re-framing how participants might engage with characters when partaking in dramatic inquiry. One such convention Heathcote identifies is the use of 'objects' and other 'intimate things' (Heathcote 1980, cited in O'Neill, 2015:75-76) to stand in for a character and so denote their concerns. The intention behind this convention is to slow what Heathcote termed the unfolding 'now time' of the drama, enabling participants to step back and engage with a character in a different way (Allen, 2024). Understood this way, the conventions formulated by Heathcote are reflective tools that illustrate her concern for reflection as fundamental to any learning *through* drama. However, writing on the idea of research-creation, Manning and Massumi (2014) observe that 'creative art…launches concepts in the making' that are 'mobile at the level of techniques they continue to invent' (Manning and Massumi, 2014:89). From a research-creation perspective, recognising tutor archives as a collection of things that stand in for a role, made available the possibility

of using them propositionally to stand in for Alison and Becky as imagined characters within the drama in ways that might prove generative.

As discussed in chapter two, Whitehead understands the proposition's function to be '…relevant as a lure for feeling' (Whitehead, 1978:27) that restricts potential to a nexus of related occasions (Shannon, 2021). In other words, the proposition serves to affectively orientate experience towards novel emergence within a delimited field. Within the context of research-creation practices, the proposition becomes a designed constraint (Massumi, 2015:73) that provokes certain conditions for something to occur without there being any pre-conceived idea of what the outcome will be. As such, the proposition is also an 'enabling constraint' that works to '…propagate the research process in particular directions by closing down other avenues' (Shannon, 2021:64). Understood propositionally, one purpose the tutor archives would serve would be to generate a playful distance between archives and tutors, tutor archives, and student teacher participants, and so condition a different quality of encounter between tutors and student teachers on the return to university day. In addition, concerned with how the drama might creatively engage student teachers with how the past shapes experience in the making, the archives had the potential became a material means by which to incite student teachers to 'feel the past' but a past *felt* as relevant or of interest to their professional concerns at a specific moment in the PGCE journey.

A studio in 'lock-up' mode.

In this section, I expand on the imaginary framework that was created for the drama as a provocation to 'feel the past' and address the idea of the studio in lock-up as a pre-text:

> *The Drama studio has gone into 'lock-up' mode. This mysterious event occurs when the studio suddenly materialises a selection of memories, experiences,*

knowledge, and things connected to all the drama teachers/students who have ever entered it. It is impossible to predict when this will happen. But when it does, extreme caution must be exercised, as the stuff that materialises is powerful.

The above description summarises the fantastical scenario envisaged for the drama. This idea was inspired by the creation of my tutor archive as a process of feeling the past through the personal objects and things I had re-encountered connected to my personal teacher history. In the theory and practice of drama education, the description provides what can be thought of as the pre-text for the drama. As discussed in chapter three, the pre-text is associated with drama practitioner Cecily O'Neill's process drama innovations and an interest in providing teachers with mechanisms for building and deepening learners' engagement with the world of the drama (Anderson, 2012). As a structural element of the drama, O'Neill understood the pre-text to be that which provides a purpose for the drama to take place while at the same time establishing certain parameters within which it will unfold. The intention is to nurture commitment to the world of the drama prior to it commencing:

> Process drama is a complex dramatic encounter…it evokes an immediate dramatic world bounded in space and time, a world that depends on the consensus of all those present for its existence (O'Neill 1995, cited in Anderson, 2012:43).

To diffract the pre-text through the work of the Senselab, Manning and Massumi (2014) expand on their use of the term enabling constraint to articulate how certain techniques of relation condition events of emergence. More specifically, they observe that interaction without constraint is never enough for something creative and substantial to emerge from participatory processes. Rather, boundaries are needed to prime creative acts towards the most fruitful outcomes. Understood as an enabling constraint, I propose that the pre-text developed for the workshop drama worked propositionally to invite engagement in the drama by invoking a clearly defined

dramatic world. As Heathcote reminds us, the success of any drama event requires a degree of productive tension to connect those involved at a feeling level to the circumstances explored. The scenario set out in the pre-text encompasses a level of tension that Heathcote might recognise as *'the danger named but not entirely controllable, e.g. unusual forces'* (Heathcote 2010, cited in O'Neill, 2015:57 italics in original). I therefore speculate that the mysterious nature of the pre-text exerted an affective tending towards playful intrigue, and that this was germane to the emergence of 'we feeling' (Anderson, 2012:34) in the activities that followed. 'We feeling' is Heathcote's term for the group or communal perspective sparked by the dramatic framework and the way it brings people into relation with each other. Following Manning and Massumi (2014), such playfulness might be thought of as a 'minor tendency' (Manning and Massumi, 2014:99) that, when tapped into, has the capacity to create a different way of participating to that called forth by more conventional academic practices. This is a theme that I shall develop as the chapter proceeds.

So far in this chapter, I have considered how the workshop scenario was conceived as a provocation to explore how the past might be relevant in the present. Thinking with both diffraction (Barad, 2007) and the agentic assemblage (Bennett, 2010), I have developed how I came to recognise my tutor archive not as a representational device but as a material means of sparking connections and shared observations on past teacher histories. Imagining the pre-text as an enabling constraint, I speculated that it worked propositionally to support a collective rather than individualised entry point into the drama. This circumstance is consistent with Heathcote's understanding of 'we feeling' as a group or communal perspective, provoked by entering into a dramatic world together.

TIR and earliest drama memory.

I now address the first proposition of the workshop, *TIR and earliest drama memory,*
to explore how student teachers entered into the world of the drama as set up by the
pre-text. I begin by considering how TIR and 'protection' into role (Anderson, 2012:39)
were integral to this process. In doing so, I explore further 'we feeling' as a collective
perspective through the theory and practice of Senselab. Specifically, threshold
moments and event-based 'hospitality' (Manning and Massumi, 2014:99).

My planning notes evoke a flavour of how entry into the world of the drama and the
drama studio itself was staged:

> *Alison and Becky greet the students outside the drama studio in role as members of
> faculty security. We signify these roles by wearing fluorescent yellow bibs and
> carrying torches. The closed doors to the studio are likewise dressed in black and
> yellow tape that reads **NO ENTRY.** Alison, as security guard A, introduces the
> dramatic context -*

> *Hello. We are sorry but Alison and Becky have had to leave for a short time. We are
> members of the faculty security. It seems the studio has gone into 'lock-up' mode. This is
> when it suddenly manifests a selection of memories, experiences, knowledge, things
> connected to all the drama teachers who have entered it…it's as if the space has
> absorbed and retained all this stuff…We never know when it will happen…indeed, it has
> not happened in a while. But when it does, we have to proceed with extreme caution as
> the stuff that materialises is powerful and unpredictable (hence the precautionary
> measures you can see) (Appendix C).*

Although student teachers knew in advance that the university session on this day was
set aside for workshop activities relating to the research project, they did not know
what form the drama workshop would take. Therefore, they were not aware that Becky
and I would greet them outside of the studio as detailed in the description above. I now
explore this instance as a 'threshold' moment through the theory and practice of
Senselab.

Manning and Massumi (2014) describe 'the initial passing of the threshold into the
event' (Manning and Massumi, 2014:98) as highly influential in priming participant

expectations of collaborative activities. The way entry into the participatory process is organised, including the physical arrangement of the space and the mood or 'affective tonality' circulating within the space, are understood to be crucial components of the 'machinery' of the event that 'embeds certain presuppositions and anticipatory tendencies in the event's unfolding' (Manning and Massumi, 2014:98). Referring to one of the participatory events undertaken by the Senselab, Manning and Massumi (2014) describe such a threshold moment as cultivating a strange kind of hospitality, where hospitality pertains to the event rather than any human interaction:

> What we wanted to stress was not *our* hospitality, *our* generosity, but the event's own emergent modalities of hospitality. Participants were individually greeted and ushered past the threshold, where a space awaited that contained none of the expected accoutrements – no tables at the front for a presenter, no chairs in rows for an audience, no podium, no stage (Manning and Massumi, 2014:99).

In place of the usual formal conference apparatus, an altogether more informal space was encountered that resisted habituated behaviours associated with academic gatherings. The goal was to stoke participants' capacity for creative play towards the event's generative potential, yet also avoid making those involved feel uncomfortable or reluctant to take part.

As already noted, the drama workshop was similarly set up to provoke a different kind of entry point into workshop activities. While student teachers had experienced process drama and TIR as part of prior university-taught sessions, they were not aware that these approaches would feature as part of the morning's activity. The use of TIR as a threshold crossing aid, therefore, fostered its own kind of playful hospitality by enabling a break from conventional classroom routines and more usual interactions between tutor and student on a return to university day. In keeping with drama education practices, Becky and I signalled our roles by donning fluorescent yellow bibs

and carrying torches. Following Heathcote, we adopted what could be considered the middle-ranking role of security guards, allowing Becky and me to assume a very particular role register. One that imbued us with a degree of authority but only limited knowledge of what was happening in the studio. These roles as security guards allowed us to guide proceedings whilst provoking curiosity and belief in the dramatic scenario. TIR also enabled the pre-text to be communicated from within the drama; a pre-text that I have already suggested carried an affective charge via its mysterious and tense nature. It is in this sense that I understand TIR to function at this stage of the workshop as a threshold-crossing device in keeping with the practices of the Senselab. From a relational perspective, TIR both worked to lure student teachers into the world of the drama and to stimulate a shared concern for the strange occurrences, in a way that could be said to foster a collective interest in what was to come.

Figure 2 – Becky as security guard B.

Nevertheless, any transition into a role-playing scenario will always carry an element of risk for both teacher and student. To mitigate these risks, Gavin Bolton advocates participants in a classroom drama involving role-playing be 'protected' into their roles.

This involves avoiding any sudden requirement to behave as somebody else by carefully layering how participants are supported into role-playing activity (Anderson, 2012; Davies, 2014). The requirement to share a past drama memory can be recognised as one such layering mechanism.

> *To gain entry, we have to bring to mind our earliest drama memory.*
>
> *Alison's earliest memory - 'Performing a dance routine with my Nan's walking stick for my Great Aunt in the front parlour of their house in Liverpool' (appendix c).*
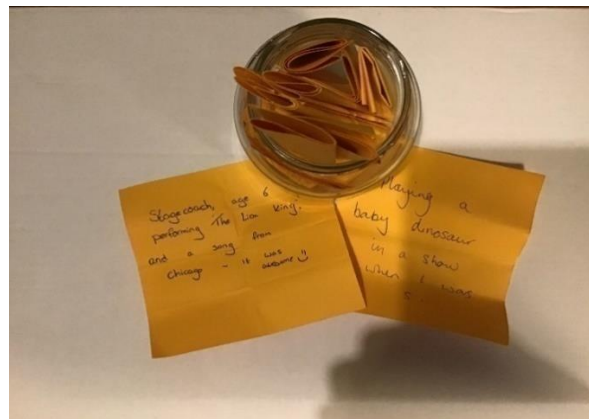
Figure 3 - Earliest drama memories.

Writing on Bolton's use of protecting into role, Anderson observes:

> He [Bolton] argues that protection allows students to eventually work with a 'feeling quality' creatively. Later he speaks of protection, not as a way of stopping emotion but rather a way to launch into emotions that are useful to the drama (Anderson, 2012:39).

Emotion is here understood as fuel for the drama. While Bolton's emphasis is on individual emotions as a resource for the drama, I also recognise the memory sharing as another relational technique for fostering a group sensibility beyond the individual. Namely, each memory facilitated entry into the collaborative dramatic process and the actual studio space from a shared affective starting point related to past drama experiences. A recollection or feeling of the past that also enabled the potency of the past to be brought to the fore as potential for the drama to come. In nurturing a sense

of 'we-feeling', I speculate that TIR, as a threshold crossing device and earliest drama memory as a shared affective entry into the drama, also nurtured a concern for the hospitality of the event. That is to say, each worked to 'estrange' (Manning and Massumi, 2014:98) subjectivities from personal positionings in favour of what the event as a collective social happening had to offer. I now develop this idea through Simondon's concept of the transindividual.

In part one of the literature review, I recognised reflection as a concept wedded to individual human subjects and associated accounts of reflective thought as a representational knowledge-making practice. So far in this chapter, I have looked to unfold how the drama workshop might be understood to function beyond the individual by stimulating a sense of what Heathcote terms 'we feeling' as a shared concern for what the event as a collective occurrence might offer. This is a perspective that shifts attention from the individual to what might be occurring in the spaces between individuals; or what Massumi (2015), following Gilbert Simondon, might describe as a 'more-than-individual' concern for what is 'transindividual' to the event (Massumi, 2015:200). Simondon's wider philosophy of individuation helps to explain how such a group dynamic might be understood as transindividual. For Simondon, the individual is never preconstituted but always 'emergent' (Manning, 2016:53). He assigns the term individuation to the process out of which what can be recognised as individuals materialise. Individuation is always accompanied by the preindividual. The preindividual shares similarities with William James' 'pure experience' as a pre-subjective realm of pure potentials. This is a charged field that is saturated with affects, forces, and energies (Rousell and Diddams, 2020). It can be understood as excess, or that which is beyond the individual, that contributes to all form taking. The individual that emerges out of individuation is never completely separated from the preindividual,

meaning they are perpetually open to becoming different (Manning, 2016). As discussed by Keating (2019), affect is vital to individuation as a process of creative becoming. As a concept, affect provides a structure for understanding how forces and tendencies associated with preindividual reality shape the origin of thought and experience. Affect is how what occurs transindividually between bodies 'coincides' (Massumi, 2015:94) with what bodies become and can do. It is in this sense that I re-imagine Heathcote's 'we feeling' as a transindividual concern for how subjectivities are shaped by relational fields. As Manning writes (2016):

> Simondon uses the concept of the transindividual to describe the collectivity at the heart of all individuations, before and beyond any speciating into individuals…The transindividual is the concept that most underscores the fact that all events are collaborative, participatory (Manning, 2016:54).

Diffracting my first proposition - *TIR and earliest drama memory* - through the theory and practice of the Senselab, has allowed me to propose TIR and 'protecting' into role as provoking 'we feeling' as a more-than-individual engagement with the drama. I now turn my attention to the preindividual field of forces shaping this process and to those non-human players contributing to what was a very particular agentic assemblage. I do this through a 'spider-researcher' (Maclure, 2023:253) encounter with the film recording the moment student teachers enter the drama studio after writing their earliest drama memory. After briefly contextualising this moment, I take up Daniel Stern's (2010) concept of vitality forms to help me attend to what was occurring as differing movements, intensities, vibrations, rhythms, speeds, and volumes radiating from the footage as an agentic *mise-en-scene.*

Feeling-machinery.

> *Once everyone has written down their memory, the tape is pulled away and the doors to the studio open. One by one student teacher participants enter the space, and we collect the memories in a jar* (appendix c).
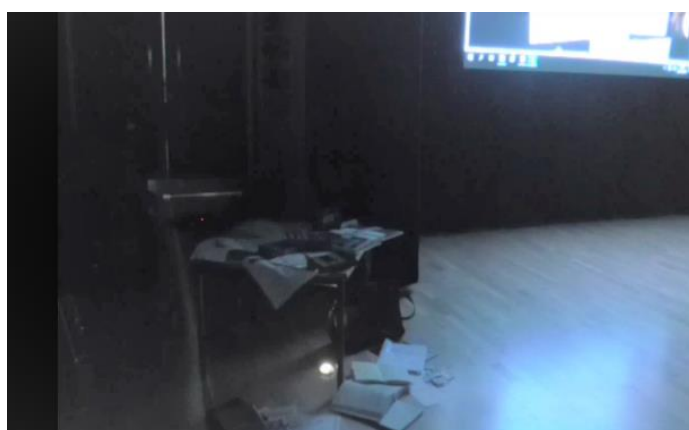
Figure 4 – A studio in 'lock up'.

On re-entering the drama studio, student teachers encountered a changed space constituted of objects, things and technologies working together to create a very particular affective tonality. This included an altered lighting state, a film of the end-of-course event put on by a previous PGCE drama cohort, atmospheric music, general stuff such as books, notes, thank-you cards, and Alison and Becky's tutor archives. This agentic *mise-en-scene* is captured by a static camera pointed at Alison's archive and the audio that the camera picks up. This corresponds to the exact moment captured by the camera pointed at Becky's archive, as referenced in chapter three (p.84). In the footage referred to here, however, images from the film playing on the screen are partially visible, and individual student teacher voices are heard and more readily identifiable.

Writing on the potential of wonder in post-qualitative analysis, Maclure (2013) observes that it is never clear where wonder originates from or to whom it belongs. Rather, it is simply 'out there', radiating from the texts, images, things and so forth that might comprise our data. Equally, wonder resides in the person whom the data affects, so that 'when I feel wonder, I have chosen something that has chosen me'; a 'mutual

"affection" that constitutes "us" as, respectively, data and researcher' (Maclure, 2013:229). This is a perspective on the research encounter that chimes very much with Maclure's notion of the spider-researcher as a feeling for what surfaces in the research. In the Methodology chapter, I detailed how I came to understand film footage taken of the workshop as capturing something of the traces of events that unfolded. Revisiting this film footage taken from the camera pointed at Alison's archive at the moment student teachers re-enter the drama studio, and invoking Maclure's spider-researcher, I am compelled to feel this moment as follows:

> A low, slow vibratory hum overlaid by the gentle sound of a piano builds in intensity as a patch of light dances on the studio floor. This light corresponds to a film on the screen on which agitated images swoop in and out and up and down. The light partly illuminates Alison's archive of stuff. Stuff that asserts its own energies and shapes even as they cohere into a steadier, waiting form. Music and a voice from somewhere find a moment of mingling before voice emerges urgent, excited, and curious, tending other more tentative voices. As the low hum of the music fades up and the piano gently reappears, voice slows down and the light seems to settle.

As observed by Lavender (2016), theatre is a place in which to 'find and feel affects... around (re)presentations that are intended to be moving, provoking, exciting and absorbing' (Lavender, 2016:163). Similarly, referencing Bennett's notion of the agentic assemblage, Schneider (2015) draws attention to how performance, including theatre and drama, has always recognised the influence of non-human things in the production of affects and in the making of effects. As Brisini and Simmons (2016) contend, by foregrounding '…those entities and processes that contribute to the

symbolic and material emergence of our shared world' (2016:195), a more-than-human appreciation for the agency of matter encourages an ecological understanding of performance. If 'the spaces in which we work are choregraphed to represent the actions we imagine inhabit them' (Manning, 2020:145), then we might imagine the drama studio in 'lock up' as tending student teacher bodies towards a curious and inventive mode of becoming or 'bodying' (Manning, 2016:190). A process attributable not to individual bodies and things but to those forces propagated within the research assemblage by the combined stuff of theatre: lighting, sound, film, set, props, and human bodies. I now explore the more-than-human implications of these forces through 'vitality forms' as theorised by Daniel Stern (2010).

Vitality, Stern argues, is 'a manifestation of life, of being alive' (Stern, 2010:3) that finds form in movement. For Manning (2020), vitality forms lend shape to experience in the making. They 'find a way to touch on the middling of events forming', and to value 'how force and form conjugate in a singular instance of an event's coming-to-be' (Manning, 2020:88). Centred on the affected and affecting body, this pre-personal process does not hang on language, conscious thought or indeed reflection. Rather, it concerns how 'the nonverbal or more-than-verbal' (Manning, 2020:88) animates any given time and space. Or, as Stern describes, how the dynamics of very small events make up experiences of everyday life in all its vitality. For example,

> …the manner of shifting position in a chair; the time course of lifting the eyebrow when interested and the duration of their lift; the shift and flight of a gaze; and the rush or tumble of thoughts (Stern, 2010:6)

Further to this, Boldt (2020) characterises vitality forms as flows of energy within an assemblage. Drawing an analogy with a wave that, '…with its troughs and crests, curls and breaks' (Boldt, 2020:209), transfers energy through water, differing elements

within an assemblage are what conduct the energy or vitality circulating within it. This encompasses those differing intensities, speeds and rhythms provoked by more-than-human processes, such as those captured in my description of the workshop film footage above. Thus, we might conceive of light dancing on a wooden floor and the low vibratory sound of music building in intensity as carriers of energy contributing to a relational field in very dynamic ways.

It is in this sense that the wider workshop apparatus might now also be understood as a lure for feeling. As an exhortation to 'feel the past', a nexus of imaginary framework+role+studio+objects+things+archives+lighting+sound+film+costume created a very particular set of conditions for something to occur, whereby theatre's 'feeling-machinery' (Lavender, 2016:163) was operational in the production of affects and effects. This enabled what Manning (2016) might recognise as '…a qualitatively different entry' to forms of 'self-presentation' (Manning, 2016:125) usually called forth by more conventional learning spaces, making alternative ways of interacting and operating possible. I now move on to address these ways of operation in the next section through an encounter with time.

'Now time'.

In this section, I continue to unfold what surfaces in my feeling of the film recording. I start with a transcription of the camera audio that has picked up the emerging vocal exchanges between me, in role as the security guard, and student teachers. I will then diffract this event through Heathcote's figuring of 'now time' (O'Neill, 2015:71) as a pedagogical effect of TIR. As will be the case throughout this chapter, the transcription borrows from Renold (2018) by not identifying individual student teachers as the origin of what is spoken. Rather, I seek to '…[redistribute] experience from the personal to

the collective' (Renold, 2018:52) in a manner attentive to the collective dynamics of the event's unfolding and how these can be said to inform what occurs:

> *Alison-in-role –* **(excited voice becomes audible as slow, slightly ominous music fades)** *– I don't know what it means…you might find these interesting…these have just appeared…you might want to have a little read of those…there's another one over here as well…Can you just…ehh…please don't cross that line…yes … we have to be very careful.*
>
> **(overlapping voices)**
>
> *Be careful love…*
>
> *Do you want me to like pass them around?*
>
> *Alison in-role - Yes, if you pass them around (low vibratory hum as music fades up), I think they might be previous students…erm, who inhabited this space…And we've got…this strange found footage has appeared as well…I don't know if you want to make of that what you will.*

Heathcote suggests that a radical consequence of TIR is that it alters how time is experienced within the classroom. The notion of role, whether in the theatre or classroom, cannot for Heathcote be disassociated from human communication as the exchanging of signs '…across space, in immediate time, to and with others' (Heathcote 1980, cited in O'Neill, 2015:70). This process includes recognisably human modes of communication, such as language or gesture, but also those non-human entities populating any learning environment alongside the human, and which might add to 'the total picture…to be 'read' by the class' (Heathcote, 1980 in O'Neill, 2015:71). When a teacher takes on a role, or more specifically adopts a particular role register, they enter a rich signing system in the 'now time' of the drama. This automatically allows others present to be placed into role, insofar as they are addressed by the teacher *in* role as such. Role taking thus enables the topic or content of learning to be experienced in 'imminent time' (Heathcote 1980, cited in O'Neill, 2015:72). For Heathcote, this entails not thinking about something but doing

something there and then. This is a pedagogical move that is made possible by TIR and the teacher's switch to a '…*now* time state' by talking 'as if I am there' (Heathcote 1980, cited in O'Neill, 2015:72, italics in original).

'Now time' is connected to *metaxis*, which, in chapter two, I addressed as an awareness of being in two states at once, which occurs when individuals enter into a role-play situation. This is a dual experience that is understood to provide the impetus for reflection to occur from within the dramatic process. The transcribed moment above reveals how, in-role as the security guard, I instigate 'now time' by utilising language and vocal expression to augment the fantasy of the studio as sentient and agentic. This invokes a picture to be 'read' via a role that is supported by non-human things and technologies, and insists that student teachers play along. As Heathcote writes: 'You signal across space meaningfully, to get a response' born 'from your own signal' (Heathcote 1980, cited in O'Neill, 2015:72). Which I do, when one student teacher enhances the make-believe by responding with the knowingly playful *"be careful love"*. This is quickly followed up by the other student teacher asking if they should *"pass"* things around the group. At this moment, the student teachers clearly signal that they have entered into the make-believe of the drama. Even though they are not taking on a role entirely different to themselves, they are responding immediately to the pretend situation that frames them as investigators of the strange happenings in the studio. Understood as a situated, sensory response to what is being experienced, this moment has some traction with Bleakley's (1999) reflection-as-action as that which begins with an aesthetic, ecological encounter with the world. Of course, it remains that for Heathcote, what is stimulated in feeling must then be 'tempered' (Heathcote 1977, cited in O'Neill, 2015:53) by reflective thought if learning is to occur in the

experience of the drama. But this process can be recognised to begin with a visceral response to the unfolding drama and what is occurring between bodies in the space.

I want to also propose that in its emphasis on activity and concern for the potency of feeling in the unfolding drama, 'now time' creates an opening onto the pre-personal and what Manning (2016) recognises as 'event-time' (Manning, 2016:22). Event-time can be aligned with what I discussed in the literature review as nonsensuous perception. Nonsensuous perception is that aspect of experience in which world and body are co-composing before any settling into defined categories. This is what Manning and Massumi also recognise as thinking-feeling that is still of the event, not of the individual. Thus, event-time is: '…the mobility of experience itself, experience in the making' (Manning, 2016:47). I now begin to develop this idea through the following event, capturing more of the early role-play exchanges:

> *There's some more here.*
>
> Alison in-role – *Yes…I think these are from previous students…that have inhabited this space…Would you mind reading yours for me?*
>
> *Yes…mine says spending time not lesson planning at weekends.*
>
> Alison in-role – *is that something that resonates with you?*
>
> *Yes, because I always lesson planned the whole week on the weekend. So this is my goal, to not be lesson planning at the weekend.*
>
> Alison in-role - *Oh, so that seems to be some advice that's coming down.*
>
> *Yes.*

If *metaxis* foregrounds the tension between being in the imagined world of the drama and the real world of the classroom as the impulse for reflection, event-time as a posthuman concept pertains to staying with the force of experience in the making as an always relational occurrence. Plunging student teachers into a 'now time' state via

the use of TIR, and supported by the material and technological players, I speculate the unfolding workshop drama attuned bodies to a field of relation that was *moving* in ways that were more-than-human. As Heathcote writes, in reading the sign 'you listen with your whole body for the messages' (Heathcote 1980, cited in O'Neill, 2015:71). Coming into relation with a note on lesson planning generated by a previous end of course reflective event, we might say the student teacher is produced into an awareness of their current struggles with lesson planning.

To develop my more-than-human reading of this moment, Stern's concept of affective attunement is useful. As discussed by Boldt (2020), arising out of his work on vitality forms, Stern describes affective attunement as a sensitivity and responsiveness to vitality forms as the basis of shared subjectivity. Boldt refers to the following useful example. A parent lifts an infant into the air, and the infant reacts with a wriggle of delight. To which the parent responds verbally with an 'ahhh' and/or bodily by spinning around. Both parent and infant in this instance share in a pleasurable state. They '…match not the actual behaviour but the affective tone of the event' (Boldt, 2020:213). This finds expression in the correspondence of polymodal and polyrhythmic responses, such that the speed and intensity of the parent's 'ahhh' utterance tallies to the speed and intensity of the infant's wriggle. Manning (2013) proposes that affective attunement need not be limited to human interaction but might well describe more-than-human ecologies in which '…feeling is not secondary to experience but is the very activity of relation that makes up experience' (Manning, 2013:11). From this more-than-human perspective, the student teacher's observation on lesson planning emerges as a consequence of the relational field and what is affectively stimulated in that moment by the workshop ecology. This moves beyond sensory engagement, which, as noted in the literature review, foregrounds the human in accounting for how

experience emerges, to attend to what is transindividual or occurring between bodies as part of the milieu. This is a posthuman reading that orientates us towards how bodies and subjectivities are produced by the relational field. That is to say, it directs us to what modes of becoming are enacted in the coming together of multiple forces and affects to produce an agential student teacher subject in this moment. From a Whiteheadian perspective, the past is taken up in the event to unfold in the singular way that it does towards a realisation that lesson planning is becoming arduous. It is the event that decides what becomes, not an agential human subject, and what shapes the event is the context/milieu in which it unfolds.

In the above, I have continued to work diffractively to explore what was more-than individual in the workshop's initial unfolding. This included recognising the significance of the space of encounter, namely the drama studio itself, and those non-human actors constituting what was an agentic assemblage of vibrant materiality and associated forces. I addressed how 'now time' was facilitated by TIR as a sensory plunging into the make-believe world through bodily and vocal signs that were supported by the wider non-human feeling-machinery. I then looked to move beyond 'now time' to dwell with event-time as experience in the making. This led to a consideration of the ecology of the drama as affectively conditioning experience from which reflective thought could be said to follow.

Exploring university tutor archives.

In the final part of this chapter, I move on to proposition two – *exploring university tutor archives*. The focus will be on how experience could be said to emerge as a process of transindividual participation that is conditioned by the relational field constituted by the drama. I continue to work diffractively, feeling for what surfaces in the unfolding

drama and then diffracting this through concepts associated with posthuman NMF theory and practice. Drawing upon my understanding of the events re-encountered via the film footage as an agentic *mise-en-scene,* I again open my bodymind (Lenz-Taguchi, 2012) faculties to pay particular attention to the energies and forces moving through what occurs, feeling for how these vitalities find expression in movements of bodies, non-verbal sounds and words that come to be spoken.

Figure 5 – Alison's archive.

Having set up the imaginary scenario of the drama studio in lock-up mode, the drama progressed to exploring university tutor archives. Organised into two separate groups, video footage of this moment reveals how, in the role of security guard A, I gather a group of eight student teachers around Alison's archive. Becky, also in role, similarly gathers the remaining students around Becky's archive. As the group assigned to Alison's archive encircle it, I can be seen and heard engaging in in-role dialogue with Becky about turning on the lights, which have been dimmed up to this point. I can also be heard prompting student teachers to observe closely what they see in the archive. In the practice of drama education, this is an application of TIR in keeping with Heathcote's understanding of it as a means of building belief and trust in the drama

while orienting it as necessary from within (Anderson, 2012; O'Neill, 2015). A process

that continues in the event below:

Human bodies gather around the archive with their backs mostly to the camera. Most are dressed in dark clothing, and this forms a stark contrast with the fluorescent bib I am wearing and the white T-shirt worn by one student. As the exchange takes place, bodies are in constant movement, swaying, bobbing, extending, gesticulating. It makes me think of long grass blowing gently in a breeze.

Alison in role - *I am just interested in, for you, looking at this archive…what's it saying to you? What impression are you getting?*

It's like…this is your life…

It's like a journey…

Yeah

Alison in role - *it's like a journey?*

Yeah

But…like… It's got like the books, so it's very like intellectual as well.

Alison in role – *it's a bit intellectual.*

Quite mysterious…

Alison in role – *Quite…mysterious?*

Yeah because… you don't know what's on these.

Alison in role – *Ahh…Well, these (picking up a VHS cassette), I mean, these are ancient artefacts now, aren't they!*

(Some laughter)

I'm intrigued, I'm intrigued what they are…

Yes…I heard if you plant them in the ground, a DVD grows…

More laughter. The student teacher in the white T-shirt holds her arms out slightly to her sides, expands her hands and fingers and shakes her upper body just a little from side to side.

With the studio houselights now fully up and the slow, ominous music that had previously played turned off, there occurs a subtle change in tone and energy. A movement from slightly awkward anticipation towards something a little more forceful and interrogatory, but very much playful. Once more, Heathcote might locate this shift in energy and tone with the application of TIR as a signing system, whereby objects, space, voice, and body are co-opted by an individuated teacher "I" in energising the encounter and making something happen: 'So the teacher projects energy first to focus attention, and then to direct it towards the defined area of intent' (Heathcote 1984, cited in O'Neill, 2015:24). Beginning not with a human agent but with the more-than-human relational field allows other drivers of this process to be brought to attention. An endeavour that returns me to Senselab's concern for threshold effects as aspects of an event's relational unfolding.

Writing on the potency of threshold effects, Manning (2016) observes how changes in environmental conditions, such as light fading into darkness during a conversation, will make a difference to how the conversation proceeds, even when the change has gone unnoticed. In the exchange detailed above, the changed lighting state perhaps works to focus attention on the archive and to shift the atmospheric tone towards something more formal or procedural, whereby the co-composition of human and non-human bodies creates movements of thought that take off in directions that could never be anticipated. This opens pathways towards intellectual journeys that turn mysterious, only to be confounded by things, the VHS tapes, out of their time. To diffract this moment through the agentic assemblage, as '…a swarm of vitalities at play', agency here cannot be assigned to any single cause or subject. Rather, what matters is '…the contours of the swarm and the kind of relations that obtain between its bits' (Bennett, 2010:32). TIR and the role-playing more generally can in this respect be recognised

as just one more vitality effect contributing to what emerges. Indeed, we might suggest that VHS tapes shimmer into life as intriguing things because the role-playing scenario conditions a '…certain anticipatory readiness' (Bennett 2010:5), surfacing relations that would remain unrealised via more conventional modes of engagement. Equally, the knowing quip about growing DVDS from VHS tapes speaks to an affective tonality that is playfully energising of proceedings. I now diffract this further through Whitehead's understanding of feeling as constitutive of experience.

In chapter two, I discussed Whitehead's feeling-based account of experience and actual occasions as the primary units of reality. Invoking Whitehead, Massumi (2013) describes how, beginning at the nonconscious level, drops of experience occur continuously as little absolutes that are always independent of each other. They are never causally connected, but they do share a virtual relation insofar as they overlay in affect. Affective tonality is thus the atmosphere or prevailing mood that bodies find themselves in, which, like a 'weather pattern', qualitatively infuses experience while never determining it. The content of experience is that which actualises as 'a rain of words or gestures' (Massumi, 2013:66), or in this case, a silly joke about DVDS carried on an imagined breeze. This is a modulation of the relational field that ripples outwards and across bodies, stimulating a little dance of delight from the student in the white T-shirt and sparking additional '…affects, potentialities and desires' (Youngblood Jackson and Mazzei, 2016:103).

The DVD quip might also be understood as a minor intervention in proceedings. Describing Deleuze and Guattari's concept of the major and the minor, Manning (2016) writes:

> The major is a structural tendency that organizes itself according to predetermined definitions of value. The minor is the force that courses through

it, unmooring its structural integrity, problematising its normative standards (2016:1).

As concepts that attend to how large organising structures are always subject to multiple forces and affects circulating within them, the major and the minor are always entwined, in that the minor can only ever move the major from within. And what moves the major from within are those tendencies and forces whose rhythms cannot be contained by the given structure and which always have the potential, therefore, to initiate a change in quality and in tone. When discussing the pre-text, I noted how Manning and Massumi (2014) recognise play as a potentially disruptive minor force. Play is that which '…creates the potential for the emergence of the new, not in full frontal assault against structure but at the edges and in its pores' (Manning and Massumi, 2014:99). This is a disruptive potential I now explore in the next event by returning the Stern's (2010) concept of vitality forms.

Bodies continue to move, sway and bob as they hover over the archive.

Alison in role - *So it's mysterious. It's, it's a bit of a journey then… Does the journey, does it resonate with you in any way? Are there any similarities that you feel, or is it different?*

Dunno

This excites me …

Yes, that's that's like **(briskly pointing to PGCE certificate in a plastic wallet positioned at the top of the archive)**

Yes…The certificate excites me…

Alison in role – *oh, why's that?*

Cos I want it

Yeah

(laughter)

It is in the dynamics of very small events that minor gestures take shape. What Stern (2010) recognises as '…the felt experience of force - in movement - with a temporal contour', always 'going somewhere' (Stern, 2010:8). To attune to this process, Stern directs us to adverbs and adjectives that touch on liveliness in all its variety: exploding, cresting, swinging, halting, gentle, tense and so on. These are words that 'concern the "How," the manner, and the style' (Stern, 2010:8) of experience in the making. In my diffractive re-encounter with this event, I am swept along by these vitality effects and where they might take me.

Once more, the bodies gathered around the archive are in constant movement, as observations that the archive is *'like a journey'* and somewhat *'mysterious'* are picked up on and probed further. After the rippling provoked by the DVD quip, the mood has settled again into that which feels more tentative. This finds form in a flat, low delivery of *"Dunno".* Yet the swaying movements gesture towards a waiting for something else to happen. What surfaces almost immediately is a swinging towards the PGCE certificate set in motion by *"this excites me",* voiced as a fast-paced, definitive statement of fact. This inflection of the relational field gathers up bodies in a brief swell of agreement manifesting vocally, and most physically, in the brisk pointing by one of the student teachers towards the certificate, before finally cresting into more shared laughter. To open up this sense of dynamic movement as an element of the assemblage, I pick up the concept of desire as a productive force.

Manning (2020) writes that for Deleuze and Guattari, desire in the event is never about what is lacking. Rather, desire is a productive force associated with the assemblage. Specifically, desire is an activation of 'tendencies' (Manning, 2020:169) that seeks out connections as new lines of becoming. We might detect desire as an affirmative force

vibrating through the *'this excites me'* event, not in the sense of what student teachers lack, but as a collective surge of feeling and grasping towards something in this moment of the PGCE course. As a minor gestural force, this movement propagates a perspective that seeps up through the cracks of majoritarian academic discourse to disturb it from within. As illustrated in the continuing exchange below:

> *I want…I want one of them.*
>
> Alison in role - *…want one of them…*
>
> **(shared laughter)**
>
> *It's obviously important…been kept fresh hasn't it.*
>
> *Yes…It looks pristine.*
>
> **(Stepping forward, bending slightly, and appearing to wave arms and hands over the archive)** *It's like a little pyramid. This is what we've done!*

In the unfolding conversation about Alison's archive, the PGCE certificate becomes something of a totem signifying the completion of the PGCE programme. As an acknowledgement of normative academic processes and procedures, Alison, as the holder of the PGCE certificate and so qualified teacher status, is momentarily signalled out from those who are yet to achieve this qualification. Yet, as Bennett reminds us, no one element can determine the trajectory an assemblage will take. Rather, as 'throbbing confederations' of diverse elements, assemblages are always subject to the multiple interference of competing forces that 'confound them from within', and as a consequence of which the agency of the assemblage ultimately emerges (Bennett, 2010:23-24). In this instance, there is an activation of tendencies that materialise Alison's archive as a *'little pyramid'* of success, topped by a *"pristine"* certificate kept *"fresh".* Agitated by the collective laughter, the shape this movement carries actualises as gently mocking, even playfully condescending: "*It's like a little pyramid. This is what*

we've done"! Rising intonation across each sentence here produces a singsong-like quality to the utterance that corresponds with a wavey gesture over the archive. Desire as a productive force is here a destabilising capacity. The certificate is affirmed not as an academic marker of Alison's success, but for what else it might do as a trigger for movements of thought. It is one element within a multiplicity producing acts and statements that are always an amalgamation of differing forces (Youngblood Jackson and Mazzei, 2016). It is in this sense that the assemblage constituted in this moment is a desiring machine (Deleuze and Guattari, 1987) in which desire operates as a force connecting multiplicities in ways that shape each other. At the same time, this process is oriented by affect as a 'dynamic of desire' (Colman, 2010a:13) that influences, modifies and intensifies relations towards a particular unfolding. To return to role-taking as a vitality effect contributing to how events play out, we might speculate that without the dramatic framing and the buffer role enabled between tutor and archive, tutor and student teachers, Alison's *"little pyramid"* of success would not have materialised in this way. In other words, role functions as a playful destabilising force. This is transindividual insofar as it involves multiple tendencies and desires coming into affective relation that then collectively move the event in a particular direction.

In the final event to be discussed in this chapter, I introduce semblance (Massumi, 2013) as a concept. In doing so, I consider how potentials stimulated into being by the collective encounter with Alison's archive, once again surface to agitate interesting perspectives on the PGCE experience:

> *I'd like to see like…this is your* **(checks self),** *this is Alison's academic pyramid…maybe like a life pyramid of like family…*
>
> **(sound of arrrr as one member of the group reacts to the observation)**
>
> *Yes*

…and people…

There's no sign of like struggle and it looks like such a lovely time…

(Shared laughter)

It looks like success…

Alison in role – **(Excited, maybe surprised)** - *Yes, so, so where's the, where's the… yes…so it seems there is, there is a sort of orderedness about it.*

(Overlapping voices)

…and where's the struggle? Was that the word that you used there? There's no, it seems…the struggle seems to be missing…

Very filtered…

I mean…

Alison in-role - *is it filtered?*

(Sounds of agreement)

Alison in-role - *Yes…bit like, you know, the portrait of Dorian Gray. Maybe this is the…where's the, where's the scars and the…*

I reckon they're underneath…

Alison in-role - *and the pain*

(Momentary pause).

…I reckon that…

 (Short pause, then shared laughter)

Underneath all this niceness there's been, there's been struggle to achieve this niceness.

Alison in-role- *Right*

I feel that, that's …

That requires POWER, though.

I feel that's the process of that…to achieve all this, there's got to be some sort of struggle to achieve that.

To attend closely to this exchange is to feel how affective forces once more circulate across bodies, human and non-human. This stimulates observations on the archive that surface a semblance of a struggle that is missing or scars that are hidden. Semblance here pertains to that which is aesthetically felt in an artistic encounter without being directly present or seen. In other words, where the 'virtual *actually appears*' (Massumi, 2013:16, italics in original) as the more-than of the art object or encounter. What the archive lacks accumulates in those expressions that variously characterise it as *'filtered'* and a representation of the *'best bits.'* The manner or style of which cracks open the archive's own logic of *'orderedness'* in the release of minor tendencies once more troubling any easy narrative of academic progression and certainty. We might say that something more is felt that seeps off in differing directions (Massumi, 2013) as generative musings on the experience of becoming a teacher, what that might involve and what it might require. This once more reiterates how the potential of the transindividual rests with a concern for fields of relation. In contrast to the reflective practices discussed in chapter two, which begin with individuated beings and an already established subjective point of view, what matters in this context is how fields of relation 'co-compose to form complex fields of reciprocal capacitation' (Massumi, 2015:202) that are energised by affect. This is 'a more-than-individual expression' (Massumi, 2015:200) of a coming together that collectively enables novel perspectives to be generated that would not otherwise appear.

In the final section of this chapter, I have attempted to feel for how the forces at play in the exploration of Alison's archive are implicated in acts of thinking-feeling. Working diffractively with ideas associated with drama education and posthuman NMF thinking and practice allowed me to exemplify how the tutor archive functioned not through representation but as an agentic assemblage, provoking unanticipated connections

and movements of thought. Recognising the playful energy stimulated by the drama as a minor force disrupting majoritarian structures associated with ITE, I speculated on the drama as a collective happening with the potential to open up novel lines of thinking on becoming teacher experiences. This perspective began not with a ready-made Cartesian subject reflecting on experience, but with a concern for experience in the making and how subjectivities emerge as a consequence of more-than-human fields of relation and the transindividual forces they unleash.

Chapter Five – Student teacher archive making.

In this chapter, I address how the next proposition of the workshop - *student teacher archive making* - invited student teachers to make their own teacher archive. I explore how, within the ongoing dramatic framing, student teacher archive making triggered further speculative engagements with becoming teacher histories. In doing so, I develop my posthuman appreciation of Heathcote's praxis. More specifically, I consider how Heathcote's figuring of conventions as dramatic forms for facilitating reflection might be re-imagined as propositions or lures for feeling, when we begin not with the subject to whom an experience occurs, but with the affective realm of experience and subjectivities in the making. I end the chapter with a close diffractive reading of archive-making activity itself, to unfold the agency of matter in making processes and to explore making as thinking-feeling. I begin the chapter, however, by focusing on how the move into archive making was integrated into the fiction and supported by the continuing use of TIR. In doing this, I seek to attend to how Becky's and my improvised in-role dialogue seems to imbue events with a certain energy that contributes further to a playful affective tonality. I speculate on how this playfulness could be said to generatively prime the workshop milieu for the archive-making activities to come. In this chapter, I will also start to include pseudonyms for individual student teachers.

The studio wants to know.

In the next phase of the workshop, the narrative of the studio as somehow sentient continues, maintained by the use of TIR to move proceedings on. Workshop footage captures how, having previously been gathered together around Becky's archive, the whole group has moved to the centre of the drama studio. The camera remains pointed

at Becky's archive, but the audio picks up the following exchanges. Notably, Becky's security guard has now acquired the name 'Jim':

> Alison in-role - *What I seem to be getting suggested to me from the studio is that it wants to know something of your archive. It's asking…for you to do a similar exercise to what seems to have been presented here, only your archive might not just be around objects…It might be manifested in whatever way you choose. I believe you are drama teachers.*
>
> **(Murmurs of agreement)**
>
> *So you are quite clever, quite creative. So, you could do something performed if you wanted to…Equally, you could draw something…whether it's an object. Or an experience, Jim, do you think? A moment?*
>
> Becky in-role - *Err yeah if you can…yeah.*
>
> Alison in role – *Maybe a key moment.*
>
> Becky in-role- *Yeah.*
>
> Alison in role – *Err, something that connects back to your past in some way, in terms of how you have ended up in this place. In this studio…*
>
> Becky in-role – *Yeah.*
>
> Alison in role - *If you want to, we've even got this this little plasticine stuff here.*
>
> Becky in-role - *Oh yeah.*
>
> Alison in role - *You might want to make something. You might want to sculpt something out of plasticine.*

In chapter four, I speculated on the extent to which the dramatic framing and buffer effect of TIR stimulated playful tendencies within the workshop that may not have surfaced in more conventional classroom interactions. In the exchange above, such tendencies are again at play in the fantastical idea that it is the studio that wants to '*know*' about student teacher histories. I also want to propose that the above exchange creates an interesting more-than-human perspective on drama's capacity to situate participants simultaneously in the 'real' world of the classroom and in the imaginary world of the fiction. I now develop this perspective by attending to how this dual positioning generates a certain energy that I propose feeds into the affective tonality of the workshop in ways that are generative.

Eriksson (2022) suggests the blurring of the lines between the imagined and the real in any drama event is what produces a productive tension that elicits 'both cognitive and emotional experience' (Eriksson, 2022:20). TIR facilitates the teacher in straddling these two worlds, allowing for a seamless switching between 'role time and task time' so that 'the *actual* and the *virtual* are feeding off each other' (Eriksson, 2022:20-21). I propose that in the above exchange, TIR functions in this way, as Becky and I work from within the drama to set up the next phase of the workshop. Our improvised in-role dialogue about how the archives might be made appears energised by the tension between the actual task at hand and the virtual world of the drama. This creates a speculative opening onto the making process. At the same time, I suggest that what accounts for the gendering of Becky's security guard as 'Jim' is a spontaneous heightening of the play. As captured by the murmurs of agreement that greet the statement '*I believe you are drama teachers*', student teachers continue to play along with this double reality, accepting as part of the fictional proceedings that Becky and I are not their tutors, but roles caught up in the mysterious happenings. Play once more emerges as a minor force for bringing '…into resonance field effects' (Manning, 2016:7) that might otherwise not emerge, and which continue to agitate as the improvised dialogue unfolds:

> Alison in-role - *We're gonna ask you just to create for us your personal archive. And what do you reckon? Five, between five…*
>
> Becky in-role – *Oh…ten*
>
> Alison in-role – *Five to ten moments…whatever you feel…*
>
> Becky in-role - *Oh…five…between…No less than five, no more than ten. That's always my motto that…*
>
> **(Pause filled with some low laughter from the participants)**
>
> *…pints…*
>
> **(Laughter increases in volume, pace, and intensity)**

Manning (2010) affirms that a body is never 'separate from its milieu' and the milieu is always resonant with affective tonality (Manning, 2010:122). Taking up Simondon's theory of individuation, whereby affectivity is that which spans the preindividual and individual, Manning articulates affect as that which propels preindividual potentials, always in excess of the individual, across the phases of a body-becoming. In research exploring the affective dynamics circulating within a comedy workshop with acting students, Rousell and Diddams explore this process with respect to laughter. As 'the upsurge of a wave feeling' (2020:426) contracted from a charged virtual or preindividual field, laughter is what expresses the cresting of a vitality effect as a felt experience. It is only after the crest that laughter is brought into consciousness and expression. In the exchange above, what actualises as Becky's improvised joke about pints and the laughter that surrounds it are individuated expressions of a charged virtual field rich with potentials. Potentials that are activated in the event by the minor gesture carrying an affective tonality of playful, even frivolous 'nonconscious resonance' and 'moving it toward articulation' (Manning, 2016:7). The force of the nonconscious might be felt as a thought in-forming. This is what Manning via Nietzsche identifies as a knowing that is '…incipient to the experience at hand' (Manning, 2016:37) in so far as it is alive in the rhythms, stuttering or hesitations that accompany the verbal. We might attune to such incipient thought in the shifts in stress and timing of what Becky verbalises when she misunderstands what I am implying in respect of the making.

Becky in-role - *Oh* **(elongated approximate 3 second pause***…ten* **(quick and emphatic)**

Alison in-role – *Five to ten moments…whatever you feel…*

Becky in-role – *Oh…five…between…* **(speeds up and is even more emphatic – each word is given emphasis)** *No less than five, no more than ten. That's always my motto that…*

Becky's improvised joke is conditioned by the playful atmosphere already circulating in the workshop. However, it also creatively reorientates what is occurring by bringing a certain mischievous quality to proceedings. This is an augmentation of the relational field that adds to the flavour of the potentials available as the drama proceeds (Manning, 2016). It might be understood as affectively enhancing the bodies in the room by propagating a certain permissive quality that invites speculative contributions to what is occurring in a way that might not ordinarily occur in a more traditional pedagogical encounter in the university. Something that is detectable in the following exchange as the issue of 'filtering' that had emerged during the discussion of Alison's archive is raised again:

Rachel – *Can we do it as filtered as those two archives, or can we show the struggle?*

Alison in-role - *I want you to do whatever…well, no. Not that I do, the studio does…*

Becky in-role – *Yeah…if the studio doesn't like it, it will just go up in smoke.*

(laughter)

Unidentifiable voice - *That's harsh…*

Alison in-role - *You do what you want to do, in response to what you saw there.*

Zeb - *Between the five and ten…moments or minutes…I was confused.*

Alison in-role - *Moments, moments…*

Becky in-role - *Moments or things*

Alison in-role -*…experiences or things…things…So…you're going to try and filter it down…maybe let's go for five.*

Becky in-role - *And maybe think about what you were saying about what's missing…you use that word filter…I don't know whether that was a conscious thing that the studio did. Filtered it...so it doesn't have to be…it can be anything.*

I drew attention above to how the improvised dialogue between Becky and me was energised by the tension between the actual world of the classroom and the imaginary

framework. This process continues in this brief exchange, as Becky, Rachel, and I come into relation with each other within the constraint provided by the dramatic framework. This creative collusion takes workshop proceedings once more in directions that could not have been foreseen, as the exchange produces filtering, or more precisely, *not* filtering, as a concept for making the archives. As a 'thinking-in-the-act' (Manning, 2016:190), this draws attention once more to drama's capacity to function as a technique of relation that creates favourable conditions for immanent unexpected emergences to occur (Massumi, 2015:175).

In this section of the chapter, I have paid attention to how the move into student teacher archive making was facilitated by TIR and integrated into the ongoing fiction. I have been drawn to how the improvised nature of proceedings was energising and unpredictable, contributing as it did to the cultivation of a playful, even permissive affective tonality. This enabled events to take off once more in novel directions while sparking, not filtering, as a concept for making student teacher archives.

In my next diffractive move, I turn to the aesthetic framing of the student teacher archive making and how this was influenced by Dorothy Heathcote's conventions as theatrical interventions for facilitating reflection. I then diffract the conventions through Whitehead's proposition to consider how they might also be thought of as 'enabling constraints' (Manning and Massumi, 2014) that condition events from which a subject who reflects emerges. Thus, I develop in this section a dual humanist and posthuman account of the conventions with a view to considering how posthuman NMF concepts might create new ways of thinking about Heathcote's praxis.

The conventions.

In the previous chapter, I touched on one of Dorothy Heathcote's conventions for framing how participants might encounter a role within a classroom drama. Described as the use of objects and other 'intimate things' to stand in for a character and so represent their concerns (Heathcote 1980, cited in O'Neill, 2010:75-76), I discussed how this convention was put to work in the creation and sharing of tutor archives as stand-ins for Alison and Becky. I also drew a distinction between Heathcote's figuring of this convention as a means of stimulating reflection, and my interest in tutor archives as propositions for conditioning a different quality of encounter between tutors and student teachers on the return to university day. That is, I approached tutor archives as lures for feeling operational on a level that was affective and so transindividual, rather than cognitive and individual. I will now expand on Heathcote's conceptualisation of the conventions and the reflective function they served, before developing my posthuman analysis of them and Heathcote's praxis more generally.

As mentioned in the literature review, Heathcote's conventions are understood as an evolution in her practice from earlier notions of living through drama. As discussed in detail by O'Neill (2015), Heathcote was concerned that living through drama often moved too rapidly for participants to become productively engaged with what was emerging. As such, she conceived of the conventions as dramatically enabled interventions for slowing down time through the signing or depiction of roles, or what Heathcote termed 'others' key to the dramatic inquiry. The conventions are designed to provoke a more detached response towards the roles encountered, by encouraging engagement with and critical thinking on the depiction of the role rather than the role itself. At times, the 'other' (O'Neill, 2015:39) was embodied by somebody in-role, and at other times, it was evoked through written documentation or, as previously noted,

by objects. The following examples from a 2006 list of the thirty-three conventions are illustrative of how Heathcote looked to realise this intent in practice:

2. The role / roles actually present, except framed as a film. That is, people have permission to stare but not intrude. 'Film' can be stopped and restarted, or re-run.

10. Stylized depiction of someone, e.g. identikit picture made by class in frame, e.g. as detectives…

19. An account written by the person who now reads it to others, e.g. a policeman giving evidence or a confession. The role is present in this case but in contact through their writing as an author might well be.

(Heathcote 2006, cited in Allen, no date)

To clarify, what Heathcote describes above are stagings relating to a particular character. In the first example, a character is re-presented or acted out as if they are being shown on a film, hence the possibility of pausing or rewinding the action to view something again in more detail. O'Neill (2015) therefore theorises the conventions as 'an elaboration of understanding filtered through a different kind of experience', whereby a balance is struck 'between engagement and detachment' that functions to protect participants from 'uncritical absorption in the emotional dimensions of the work' (O'Neill, 2015:39). This is an effect that Eriksson (2014) ascribes to Heathcote's use of distancing, or more precisely estrangement, that shares similarities with 'ostranenie' or 'making strange' as associated with Russian writer Victor Shklovsky. As Heathcote writes:

What I am trying to do here is to shake the reader out of the conventional view of the curriculum, by using the principle of 'ostranenie' defined by Viktor Shklovsky as being 'that of making strange'. We very readily cease to 'see' the world we live in and become anaesthetised to its distinctive features… Art experiences insist upon a restructuring of ordinary perceptions of reality so that we end by seeing the world instead of numbly recognising it (Heathcote 1984, cited in Davis, 2014: 26).

While it is beyond the scope of this thesis to explore the full range of Eriksson's complex argument, of interest is his attempt to demonstrate how, through distancing, Heathcote's drama praxis crafts opportunities for reflection to be realised. As a poetic/aesthetic device for creating fresh perspectives on familiar circumstances or habituated ways of being, distancing works by 'distorting the real world into a poetic world' in a manner that brings the particulars of a circumstance to attention, so that we 'think about it anew' (Eriksson, 2014:11). As illustrated by the example conventions above, in respect of the conventions, poetic distortion in support of a new perspective occurs through the application of the theatrical forms and methods available for framing the drama. A role presented by a living body, as in a film to be paused and replayed, thus replaces naturalised interaction with something aesthetically geared towards more intense scrutiny of what is occurring. Participants encountering a role as detectives creating an identikit image, are required in the making of the image to focus intently on facial features and what they might reveal about character. The reading of a personal written account filters an encounter with a role through the writing, encouraging close attention to what is said. Consistent with what I have already addressed as *metaxis*, the effect of such carefully conceived dramatic interventions is to position participants in two worlds: the world of the fiction and the world of the classroom in which the fiction is playing out. This is a 'double-layering' (Eriksson, 2022:20) in which participants are themselves and another self simultaneously. In chapter six, I explore this dual reality in more detail through Gavin Bolton's (1985) theorising of *metaxis.* However, for the purposes of this chapter, it is Eriksson's figuring of distancing as a poetic distortion of the real that is of interest in providing the impetus for 'reflection upon the fictional experience' to occur (Eriksson, 2022:20-21). In echoes of the reflective models of Dewey and Schon and the

bifurcation of knowledge and experience, Heathcote's drama strategies are thus understood to enable a complex interplay between direct experience and a reflective stepping back from experience from within the unfolding dramatic situation. It is this 'marriage' of experience and reflection that is fundamental to drama's potential as a learning medium:

> All my teaching lures, strategies and skills seek this marriage. For I believe experience without reflection leaves the person hungering for more…every teaching tool I have has been hewn to supply and feed reflection (Mantle of the Expert Network, 2023d).

Heathcote, however, also recognises experience and reflection within the drama to be part of a continuum that includes an all-important affective dimension. It is emotion elicited via dramatic tension that is '…at the heart of drama experience' (Heathcote, 1977 in O'Neill, 2010:53), which is then consolidated by reflective thought.

To begin to develop my posthuman account of the conventions, I start not with a subject who experiences and then reflects, but with how the conventions might be said to work propositionally to affectively orient potentials within a restricted realm towards novel emergence. It is in this sense that I understand the conventions to be consistent with the notion of the enabling constraint as discussed in the previous chapter. As narrowly defined interventions that contain within them 'sets of designed constraints' (Massumi, 2015:73), the conventions eschew unrestricted or free-flowing interaction. Rather, it is the carefully considered constraints on interaction that foster conditions favourable for creative emergence. As Manning (2020) writes, 'an enabling constraint always carries with it a certain necessity for improvisation' but this occurs within a limited field that is 'orientated by the framing the technique has put in place' (Manning, 2020:79). To return to the example conventions referenced above, the 'lures' of film framing, identikit image and written account can be understood to orientate acts of

dramatic thinking-doing in complex ways. We might conceive of them as 'activation' techniques (Springgay and Truman, 2018:14) that, in paying careful attention to the aesthetics of the role encounter, foster the conditions for something new to occur.

Heathcote's own example of 'Dorothy's locker' (in O'Neill, 2015:124) is useful in exemplifying both a reflective function of the conventions and how a propositional understanding of them might open up a vista on drama experiences in the making. 'Dorothy', we are told, is an older person who has applied for a position in a fictional enterprise created for a specific drama based on Heathcote's Mantle of the Expert approach (O'Neill, 2015; Taylor, 2016). The participants are framed as employees of this enterprise. The function of the role of Dorothy is to provoke thinking around how older people are viewed in the workplace. After initially introducing Dorothy through TIR, the character is depicted through a number of different conventions as a 'present absence' (Mantle of the Expert Network, 2023b). One such convention is Dorothy's locker. This is a variation on the convention described in the previous chapter as the use of objects to represent a person's interests or concerns. In this variation, instead of presenting existing objects to participants, the participants make ''Dorothy's work locker' (Heathcote, 2008 in O'Neill, 2015:123-124) and then draw or cut out things they think might be important to her to put inside it. Consistent with Heathcote's concern for the relationship between direct experience and reflection, it is the act of creatively making the items of 'Dorothy's' locker that is understood to stimulate a new awareness of the character and their situation. What Heathcote elsewhere identifies as a 'reflective energy' (Heathcote 2008, cited in Prentki and Preston 2009:205) emerges as a consequence of participants' immediate involvement with the situation at hand through the dramatic framing.

Thinking with Manning's (2016) understanding of art as the way, we might also imagine Dorothy's locker to be an 'artful' practice that begins not with a subject who experiences and then reflects, but with the more-than-human middling of experience. Restricting potential to a nexus of 'imagined 'Dorothy'+ locker+paper+pens+scissors bring a variety of co-generative effects into speculative relation (Manning and Massumi, 2014:94). Creativity here is not about what is produced, namely the items in Dorothy's locker, but about what else the act of making might trigger (Manning, 2020).

Elaborating on Whitehead's figuring of the event, Manning explains how reason is always a component of this creative process prior to the temporary settling of the world into categories. However, reason in the arena of the pre-personal is not associated with an existing human agent who observes and judges from outside of the event. It is the event's capacity to 'parse the welter of process' (Whitehead in Manning, 2016:34) and direct it towards a particular end. Moreover, reason exists on a continuum with two other key concepts in Whitehead's philosophy, the mental and the physical:

> Each occasion of experience, for Whitehead, is both physical and mental. What is crucial is to understand that the mental and the physical are not mind/body (or body and consciousness) but differential aspects of one complex relational process directed towards the occasions coming to be. The physical is that which persists in conformity with past forms. The mental is what troubles the conformity, opening the event to its more-than (Manning, 2016:35).

Whitehead terms the drive towards the more-than of experience appetition, insofar as it captures the appetite within events for change. As Manning and Massumi (2014) observe, effects are always a consequence of a cause. The question to be asked, therefore, is 'what manner of causation is to be activated: simple or complex; functionally proscribed or catalyzing of variation' (2014:94).

It is my contention that, as carefully crafted dramatic interventions, the conventions orient towards complexity both as reflective tools and as techniques of relation. It is just that the nature of the complexity differs with respect to the continuum on which both exist. As discussed in chapter two, situated within a cognitivist paradigm, reflection works through displacing 'the same elsewhere' (Haraway, 1997 in Barad, 2007:71) in the mind of a subject understood to preexist the event. From a posthuman position, this is a distinction that reminds us that as the apex of an experience, reflective thought in the process of becoming conscious will have 'divested itself of much of its potential' (Manning, 2016:36). It has reached its endpoint and has no more capacity for variation. It is in this sense that a propositional account of Heathcote's conventions is not intended to elide reflective engagement as an aspect of their purpose. It just does not begin with this reflective dimension but with how the aesthetics of the conventions condition experience in the making, where there is still scope for change and something novel to emerge. The complex, structured design of the conventions is what makes them speculatively pragmatic pedagogical techniques for activating 'thinking-in-the act' (Manning 2016:190).

In this section, I have presented a dual humanist and posthuman reading of Heathcote's conventions. I have first addressed the conventions as carefully crafted aesthetic forms to be encountered by the subject as part of the dramatic inquiry. Following Eriksson (2014), I have discussed how it is the integration of distancing effects as a distortion of the real into the poetic that stimulates a reflective attitude or energy in the subject. In the second reading, I have offered a posthuman account of the conventions as propositions. To return to Manning's (2016) notion of art as the way, this propositional reading foregrounds process over form to imagine the

conventions as complex enabling constraints orienting experience towards novel emergence.

In the following section, I will apply my posthuman reading of Heathcote's conventions to student teacher archive making. My focus will be on how the playful affective tonality of the workshop seeped into making activities to support a 'generative pedagogical space-time' (Kuby and Bozalek, 2023:182), orienting bodies towards 'propitious engagement' (Manning, 2016:62) with the making. Applying the propositional account of Dorothy's locker alongside Manning's figuring of art as the way, I explore making activities as thinking-feeling. I also consider how matter can be understood as agentic and pedagogical in the crafting of student teacher histories and experiences into artifacts (Massumi, 2013).

Archive making.

In chapter four, I addressed the importance of techniques that are centred on thresholds of events (Manning, 2016). Such thresholds materialise when shifts occur that modify the rhythms, speeds, and intensities at play within the relational field, altering the tone and directionality of what is occurring and what this will come to enable. The move into archive making can be recognised as another threshold moment within the workshop drama. Following the events detailed at the start of this chapter, I make a sudden request as the security guard that we *"stop talking about it"* and give the instruction to *"find a little space on your own"*. The camera is still turned towards Becky's archive, but the audio captures the sound of bodies beginning to stir, along with some quiet laughter and chatter. Becky/Jim's fluorescent bib/body then walks into shot and turns the camera towards the centre of the studio. The dynamics of this transition are what I feel for in the writing below:

Seated, standing, kneeling, squatting shapes come into shot. A gathering of stillness and movement that is oriented towards some things at its centre. A kneeling shape shuffles forward, then stops. A little distance away, a different bib/body paces backwards and forwards before suggesting with some urgency, *"You can go and hide in the corner if you want".* A disembodied voice resists this urgency to ask in a more a measured tone *"is it just…this year?"* A shape detaches itself from the main body to circle it, just as bib/body turns to energetically point at Alison's archive and emit *"this seems to be a whole life…this a life here…isn't it…So it can be…whatever's filtered into your drama life…got you here to this point".* Some bending and stooping. Some watching and waiting. Selections are made. Flashes of white paper, a glimpse of coloured pens. Plasticine stripped into smaller segments. Shapes move away, others move in. The gathering begins to break up.

As grasped for in the account of the video footage above, the move to working separately from what had been a whole-group focus does propagate a palpable shift in rhythm and intensity. This shift is one that we can recognise once more as transindividual in cutting across gathered bodies and things while augmenting an intense field of relation, which bodies will once more come to express. This is a movement that neither begins nor ends with the human, but which is born of an ecology of differences that, in co-composing, come to carry a history and concern for a singular mode of becoming. Slowness, stillness, and silence intermingle with hastier expressions of urging, persuasion, laughter, chatter, shuffling, walking, selecting, and stripping. Following Massumi's (2013:64-65) account of affective tonality as the weather pattern of experience, the sounds, words, actions, and gestures produced in this moment are what actualise, but they are conditioned by the playfully motivating

atmosphere or mood that continues to qualitatively infuse what occurs. This conditions an event of emergence that feels somehow both precarious and purposeful, insofar as it is a mixture of intent, uncertainty, contemplation, and awkwardness. Manning's (2016) recognition of bodies not as form but 'more associated milieu' is again useful here. A body 'becomes in relation to a changing environment' and 'what it *does* in that relation is what it is' (2016:190, italics in original). A body is produced by the micro happenings of becoming that are, in turn, conditioned by the feeling quality of the event. It is in this sense that Manning observes an event to be artful when, as a process, it generates '… its own way of moving, of flowing, of stilling, of lighting, of colouring, of participating' (Manning, 2016: 59-60). This is a singular mode of participation, occurring as it does in *this* moment *just* this way. As such, the artful is not something that can be attached to a process already underway. Rather, it pertains to the differences in the event that come into relation to create new ways of becoming. Manning also describes this as the 'aesthetic yield' that opens the process to the 'more-than-its potential' (Manning, 2016:58).

The uneasy movement into archive making might be said to exemplify this process of artful invention. The differing tendencies circulating within the assemblage lend the breakup of the gathered group a quality of gradual drift or slow dissolve into the independent making phase that could not have been anticipated in advance of its occurrence. On re-watching the footage, this feeling of drift resolves over a period of some 5 minutes and 14 seconds into something more concentrated and purposeful, as student teachers spread out into differing areas of the studio with selected materials. At the same time, little bursts of low laughter and furtive verbal exchanges emitted from slightly smiling faces indicate that playfulness, even something a little mischievous, remains as an element of the enveloping affective tonality. At a point

during this transition, I removed one of the cameras from its stand to film the making process close-up. Again, following Lenz-Taguchi (2012), I feel for what is captured in the footage by opening my bodymind to the multiple materialities, forces and energies at play within making processes:

Forward movement that catches sight of human shapes, coloured pens, and white paper against the beige wooden floor of the studio. Click clicking sounds, some murmuring, a throat cleared. The camera fixes and moves in on one human shape that appears momentarily still. The shape looks down over plain whitepaper and another piece of white paper that has an already drawn image on it. Footsteps quickening in pace are followed by a shadow that passes hastily by paper, pens, floor and moves away. Another slower shadow follows to merge with the shadow of the still shape, looking down. A shift occurs. A pen put down, another picked up, lid swiftly removed, paper slightly adjusted. The camera swings away. One hand and then another rolls plasticine in short, quick bursts on the studio floor. An accompanying shish, shish, shish sound. An arm and then part of a face that looks down intently. Another piece of white paper with a brown plasticine heart fashioned at its centre. A strip of plasticine, a white/blue pen. A shadow. The camera moves sharply to the right, as if propelled by the rolling motion. More clicking and swishing. The camera sweeps towards an outstretched leg and another bended at the knee. Red, green, pink, brown, yellow and grey pens surround a piece of white paper that has some coloured lettering and a yellow disc drawn on it. A torso and two arms bear down on a piece of pink plasticine. The plasticine is picked up. Fingers and thumbs continue to turn and mould it with care and some force.

Following Springgay (2014), we might recognise the removal of the camera from the stand as bringing a configuration of camera/body into movement with student teachers and associated materials. The camera/body becomes, with acts of making-thinking, to enact a tale of making-thinking itself through the directions in which it is pulled and what it is compelled to linger on. In the lingering contrasting vitality forms once more surface as dynamic expressions of experience in-forming. Swiftness, sweeping, sharpness, bursting and quickness are representative of what Stern (2010) might describe as '…the felt experience of force – in movement – with a temporal contour' that gives what unfolds 'a sense of aliveness, of going somewhere' (2010:8). As the camera moves and is moved by the unfolding making, walking, scrutinising, rolling, reaching, and moulding emerge as occurrences that appear causally connected, but which are actually constituted by a multiplicity of microperceptual happenings that come into affective relation. Micro-moments that are, in turn, subject to minor gestures reorienting them from within. This comprises not a 'continuity of becoming' as pure uninterrupted flow, but 'the becoming of continuity' as experience punctuated (Manning, 2016:3). The break or cut in process is that which creates space and so opportunity for difference to emerge. This foregrounds how the making of the archives was driven not by intentional human actions but was rather a material-discursive unfolding, in which agential cuts were enacted in the production of a version of teacher histories in this space, on this day. This has some resonance with what Hickey-Moody and Page (2016) theorise as the pedagogy of matter. More specifically, they draw attention to those moments when '…materials and spaces impact on bodies and bodies impact on ideas' (Hickey-Moody and Page:12). Understood as an agentic assemblage, the making activities captured by the camera reveal the vibrant potential of matter to move and morph experience in multiple ways that speak not to human

agency but to the '…relationalities of matter with bodies' (Hickey-Moody and Page, 2016:12) and what this might produce.

I have discussed at length how Manning and Massumi (2014) develop the notion of the enabling constraint out of the Whiteheadian proposition. Consistent with Whitehead's concern for the aesthetics of experience in the making, it is not truth but interest that determines the efficacy of the proposition. Sehgal (2014) elaborates on the situated nature of the proposition. As affective data, the proposition awaits a subject, human or otherwise, to feel it. There is never any guarantee that what is felt will feed forward into events in formation. Equally, how the feeling is felt remains radically open. As Whitehead observes, 'horror, relief, purpose' are all 'primarily feelings involving the entertainment of propositions' (1978:188). The way a proposition matters is, therefore, entirely speculative, but it also has a context. More specifically, '…the social environment, the historical and experiential world' decides on 'the *relevance* of a proposition' (Sehgal, 2014:196 italics in original). As such, we might imagine the invitation to archive teacher histories served as a lure for affective resonances stimulated by preceding workshop activities. Activities that themselves functioned propositionally to agitate feelings and tendencies associated with shared drama histories and current teacher experiences in the here and now of the workshop taking place. Paper, pens, and plasticine summoned drawing, scribbling, tearing, rolling, and moulding. The studio floor offered an expanse for human bodies to sit, stretch out or lie down in the making, as well as space for the laying out of artful outcomes. In this sense, the crafting of student teacher histories became a singular artful expression of potentials born of a very particular ecology of practices.

In the final section of this chapter, I have lingered with student teacher archive making with the intention of unfolding how the playful affective tonality generated by previous

workshop activities, conditioned acts of thinking-feeling in the making of the archives. This was supported by archive making as an enabling constraint, orienting potentials already stimulated by collaborative inquiry towards propitious expression through the materials available for crafting the archives. I have also drawn attention to the agentic nature of the materials in the making process that acted on human bodies as much as human bodies acted on them. Following Hickey-Moody and Page (2016), I have suggested the pedagogical potential of matter in making processes as a means of opening up new modalities of expression. Through these processes, I have recognised how student teacher archives became artifacts (Massumi, 2013) for bringing to expression experiences and resonances relevant to the workshop context. It is to what these artful expressions continued to yield that I now turn in the following chapter.

Chapter Six – Student teacher archive sharing.

In this chapter, I move on to the fourth workshop proposition – *Sharing student teacher archives*. The chapter will focus on two examples of student teacher archive sharing as captured by film recordings. Offered as sharing vignettes, I begin with Zeb and then move on to Jade. In each vignette, I continue to diffract filmed empirical events, along with student teacher archive artifacts, through concepts associated with Heathcote's praxis and drama education, and posthuman NMF. This will enable me to explore student teacher archives as vital players in a sharing process that generated further speculative openings onto student teacher experiences.

Taking inspiration from the exploration of tutor archives in the earlier phase of the workshop, at the culmination of the making process, student teachers were invited to share their own teacher archive with fellow students in small groups. Embedded within the ongoing drama and in keeping with the approach that had been modelled previously by Becky and me, this sharing would be given not in the first person but the third, or as a tale told of another by another. Becky and I filmed two of the groups and directly participated in the process of sharing by asking questions about the archives. Other groups were filmed by student teachers themselves. Throughout this process, Becky and I remained in role.

Massumi (2013) writes that an art practice is aesthetically political when '…care has been taken not only to make sense but to make semblance, to make the making sense experientially appear' (Massumi, 2013:54). Semblance, as previously discussed, is how the virtual is felt as the more-than of the artistic encounter. I now offer two sharing vignettes based on film recordings. Each vignette is an attempt to grasp how sense-making materialised 'as *a way* of learning' (Manning, 2016:46-47 italics in original) in

excess of the form student teacher archives took. Thus, I re-encounter the sharing of student teacher archives through the writing, not as static representations of experience but as activators for movements of thought and new events taking shape.

Zeb.

Zeb is one of the older members of the PGCE Drama cohort. Prior to joining the course, he had worked as a performer and a musician, an endeavour that, as we shall see, had enabled him to travel the world. Zeb shares the archive in a group made up of three other student teachers. The student teachers take responsibility for the filming amongst themselves. In the transcription that follows, I re-encounter Zeb's sharing as an agentic *mise-en-scene*, paying particular attention to material-discursive emergences and the energies and forces that come to be expressed through things, bodies, sounds and words.

Figure 6 - Zeb's archive.

The camera jerks and jumps awkwardly as it turns on Zeb. Zeb sits on the floor, leaning on his left hand with his legs spread out to the right. His archive is laid

out in front of him. It consists of torn-up pieces of paper on which are drawn musical notes in different coloured felt-tip pens, and an A4 piece of paper on which there is a drawing of a cone-like shape. Inside the cone-like shape, lines are drawn in different coloured felt-tip pens. A slight gap. Another piece of A4 paper with green and blue felt pen scribbles all over it. The paper is ripped in several places.

(**Zeb's right hand hovers over the archive as he begins to speak**).

Zeb – *So I am missing one that I didn't get time to do, so…I'll explain that when I get to it.*

(His right hand continues to gesticulate over the archive).

But I've started mine from when I realised my love for music and my love for theatre. My passion. So, it starts off with a lot of musical notes **[His right-hand hovers over the torn-up pieces of paper depicting musical notes and then circles over them briefly]** *in separate parts with different colours that represent the different…erm…experiences and the different feelings that music has given me* **[checks himself and smiles slightly]** *given this person. Erm…and the way it's helped this person* **[big swift movement of his right hand forward and then back towards his chest]** *to progress, and how much of an impact it's had on his life.*

(Moves his right hand over the cone-like shape and touches it briefly).

Erm…this is an abstract drawing of the Blackpool tower…

(An unseen observer laughs).

As I went to err, Blackpool…he went to **(aside)** *I keep forgetting….*

(More laughter).

Zeb - *He went to Blackpool* **(gives a quick theatrical flourish of his right hand)** *to pursue his musical theatre dream and to be a performer. Erm…* **(places fingers of his right hand firmly on the Blackpool tower image***). Yes, the colours again represent the different feelings he had to go through to become that performer.*

(Moves right hand to the slight gap on the floor to the right).

There would be one here **(twists wrist anticlockwise just above the empty space, drawing attention to the gap, before patting the empty floor space in three quick, short movements)** *that represents drama and performance.*

(Moves to the final component consisting of the ripped paper with the blue and green scribbling). *And then this one is err …* **(lifts the ripped paper from the near right-hand corner, so that it separates a little)** *what made me was travelling the world. So, it's the sea and the land… erm… representing the colours. And the rips…***(lifts the paper a little more and scrunches it so the rips become extenuated)** *represent that it's not all dreamy. So, everyone thinks* **(circles his right hand in time with each of the following points)** *you're going abroad and you're living abroad. It's not all dreamy because you miss your friends and your family, and you're missing a lot, a lot of things.*

What actualises as Zeb's archive could never have been foreseen in advance of its making, but it does have a relation to the workshop ecology within which it was made. Virtual impressions, concerns, feelings, desires, and accomplishments are taken up in the creation of what is a singular expression of Zeb's past performing life. What the archive becomes is both a re-creation of the past and a conduit for the past as a creative force in the emergence of something novel (Barad in Dolphijn and van der Tuin, 2012). Novelty that takes form in artistic depictions of many musical notes, a multicoloured "*abstract*" image of Blackpool tower, and blue/green scribblings symbolising land and sea on paper that is ripped and torn. As artifacts, these depictions bring '…experiential potentials to evolutionary expression' (Massumi, 2013:57). They cannot be said to represent Zeb's experience but rather create a semblance of something felt in the micro-happenings of making, not fully cognised but nevertheless real. As Massumi explains:

> Every event wraps its immediate past into its unrolling. Through the immediate past come more distant regions of the past, in the form of various inheritances passing down the line of events as they repeat and vary (Massumi, 2017:85).

To open my bodymind faculties (Lenz-Taguchi, 2012) to Zeb's archive in the making is to feel the pressure of pen scribbling on paper and the ripping of paper into a felt sense of something musical or worldly, not as the consequence of human actions alone but rather the intermingling of many forces and things. Material-discursive entanglements of human and non-human things produce paper-pen configurations that matter memories of music, study, travel, sea, land, longing, and achievement. Memories that congeal materially not as a 'replay of a string of moments' that are 'wrapped up like a package' (Barad, 2007: ix) but as an enfolding of space-time-matter that cuts transversally across time and experiential domains.

In the sharing, a new assemblage is constituted, and Zeb's archive becomes more than it was before. The sharing becomes an intra-active artful endeavour that takes the relational situation as its object, not the archive as a thing in itself (Massumi, 2013:52). This shift in the conditions of emergence energises and redirects the process already stimulated by the making, opening up the archive so that semblance appears as a 'virtual image…in the form of potentials and qualities of feeling' (Rousell and Diddams, 2020:425). These qualities radiate from the artifacts constituting the archive to feed the sharing as a felt musical intensity, a Blackpool towering density of feelings, and a ripped sensation of worldly travels not all dreamy. This is not a '…general reference to the past' but a 'singular' (Massumi, 2014:147) taking up of many pasts. This includes preceding workshop events in which struggle had emerged as an absence with respect to university tutor archives, but which seems to now appear virtually in the rips of Zeb's blue/green paper world.

Figure 7 – A Blackpool towering density of feelings.

Figure 8 - A sensation of worldly travels.

To attune to the in-act of Zeb's improvised dialogue is to feel these pasts as potentials reactivated through the archive as 'thinking-feeling'. This is 'more an open-ended tending to than a reflection-of or a reflecting-on' (Massumi, 2013:50). Its emergent nature is captured in the repeated occurrence of *"erm"* and *"err"* as hesitant expressions suggesting when, thought as feeling, momentarily eludes language. What lends this process an added vitality is the additional constraint of third-person narration. I discussed in the previous chapter how role-playing appeared to invigorate proceedings in productive ways. This productive dimension surfaces again in relation to Zeb's sharing. Notably, Zeb forgets the requirement to speak in the third person initially and begins in the first person. Only when he starts to talk about Blackpool does he check himself, shifting from "*I went to Blackpool*" to "*he went to…*". However, this is not maintained, and he reverts to first-person narration when discussing the final component of the archive. For Maclure (2023), it is attention to the unintentional in language that enables an explication of '…the affective forces that are implicated in events' (Maclure, 2023:251). As a destabilising force, the third-person narration

requirement creates a tension in Zeb's sharing that draws attention to the emergent quality of the improvised dialogue. As noted in the previous chapter, the force of the nonconscious might be felt as a thought informing. In their own research with acting students doing stand-up comedy, Rousell and Diddams (2020) speculate on what they term 'forgetting yourself' (2020:435) moments when engaged in improvising dialogue. Invoking Simondon's notion of how bodies field preindividual affective intensities in the process of individuating, they propose novel thoughts arise and actualise as improvised comic output in the 'interstitial gaps' when 'thought is suspended and deviated by the play of affectivity'. Following Rousell and Diddams (2020), Zeb's *"erm"* and *"err"* interjections might be understood as indicative of the play of affects circulating through the event of improvised sharing. More specifically, they are suggestive of how the feeling qualities emanating from the archive produce suspensions in thought that lead to new articulations of experience that the making of the archive had set in motion. To attend more closely to the Zeb-pen-paper world assemblage as one example:

> *And then this one is err …* **(lifts the ripped paper from the near right-hand corner, so that it separates a little)** *what made me was travelling the world. So, it's the sea and the land…erm…representing the colours. And the rips…* **(lifts the paper a little more and scrunches it so the rips become extenuated)** *represent that it's not all dreamy. So, everyone thinks* **(circles his right hand in time with each of the following points)** *you're going abroad and you're living abroad. It's not all dreamy because you miss your friends and your family, and you're missing a lot, a lot of things.*

What was present in germ finds new expression in Zeb's thinking-feeling the ripped paper. In the improvised dialogue, tiny 'intervals of not knowing' (Rousell and Diddams, 2020:435) bubble up in *"err"* and *"erm"* hesitations, but also in sudden shifts in trajectory that produce a disjointed narrative of tentative connections; "…*and then this one…what made me was travelling the world…So, it's the sea and the*

land…erm… representing the colours. And the rips…represent that it's not all dreamy".

We might imagine these suspensions in thought, or creative deviations generated in the gap between 'affective sensation and conscious thought' (Rousell and Diddams, 2020:435), as productive of a new semblance or virtual image created through the sharing as a relational encounter. This entangles a quality of longing and hints of struggle, with dreamy sensations of freedom and adventure. Equally, the affectivity at play finds expression not only in what is actualised verbally, but also in the movements that correspond to the spoken. As Stern (2010) reminds us, as a body moves, so 'thoughts are "moving" (virtually in the mind), sometimes wandering, at other times progressing apace, or exploding or tumbling out, or fading out' (Stern, 2010:9). As Zeb shares the archive, he is moving in multiple ways that could never be captured by a transcript. However, physical acts of lifting, scrunching, and circling that are detailed in the transcript are each a thought in movement that has a future tendency. They come to express virtual intensities and forces while transforming them into potentials for future uptake. Zeb's archive sharing thus creates space for semblance as the 'aesthetic potentiality' (Renold, 2018:40) of the archive to appear. This generates unpredictable openings for thought on experience, enabling 'more far-fetched potentials to ripple up' (Massumi, 2013:53) that have relevance to Zeb's past as a performer and to his experiences as a becoming drama teacher.

In the above, I have attempted to explore the sharing of Zeb's archive as an assemblage of multiple forces and things acting together to produce movements of thought. Powered by the archive as a semblance generator, this is an account of Zeb's sharing that situates thought not in 'the interiority of a psychological subject' but 'in the co-motion of the relational encounter' (Massumi, 2015:211). This is an emergent circumstance through which potentials associated with Zeb's life as a performer

appear that might not ordinarily surface. Indeed, I suggest that what actualises in the making and sharing of Zeb's archive is saturated with performance as past potential. A process that continues as Zeb's sharing of the archive moves on.

Piano.

> **Zeb starts to get to his feet.**
>
> Zeb- *And then we're going to move over to the corner…*
>
> **(Zeb walks purposefully towards the corner of the studio where Alison's archive is. The observers follow, as does the camera. There is an electric piano behind Alison's archive, behind which Zeb sits. A short burst of low laughter from one of the observers. Zeb addresses the observers from behind the piano).**
>
> *This is a little representation of…err…a song that instru…me…instrumental* (**touches his face just below his right eye and adjusts his glasses**)*…erm… that means a lot to me* (**gestures out in front of himself firmly with right hand, fingers outstretched, before placing his hand on the music holder attached to the piano**) *through a family member that I turned into an audition song. And it's an audition song that got me …* (**gestures again with right hand, sweeping it towards the observers on each of the following words**) *jobs that I could never dream of getting before.*
>
> *You probably won't recognise it as I've kinda* (**waves both hands quickly in front of him**) *twisted it up a little bit.*

I now work with Bennett's (2010) agentic assemblage to unfold what the piano brings to Zeb's sharing as a potent material player. Specifically, I will consider how the piano ruptured the verbal to make possible a new line of affective becoming for Zeb.

Deleuze (2000, cited in Maclure, 2023:244) contends that there is always something in any encounter that 'forces us to think'. At the start of the sharing, Zeb draws attention to a *"missing"* component of the archive that he did not have time to do, but which we later learn would have represented *"drama and performance"*. Within the temporal constraints set by archive-making as an activity, running out of time produces an absence that is filled with potential; an absence that comes to actualise as the song Zeb will play on the piano. Expanding on Bennett's (2010) understanding of thing-

power in relation to the agentic assemblage, Youngblood Jackson and Mazzei (2016) reiterate how the agency of things is always tied to the assemblages of which they are part. Positioned behind Alison's archive throughout the preceding workshop activities, the piano had been a silent spectator to what was taking place up to this point. In the spacetime of the workshop, its agency had been intra-actively configured not as a musical instrument but as an improvised shelf for an iPad and a speaker. In the event of the sharing transitioning to the piano, an assemblage is constituted in which the piano comes into view as a musical instrument and a more potent agentic force. Following Bennett (2010), we might say the piano becomes 'an intervener' that 'by virtue of its particular location…and fortuity of being in the right place at the right time…makes things happen' (2010:9).

Figure 9 - Piano as 'intervener'.

The piano's intervention stimulates what Deleuze and Guattari (1987) might recognise as a 'line of flight' or change in the flow of energy holding the Zeb-archive assemblage together (Lorraine, 2010). This is a deterritorialisation that alters the conditions of possibility by rousing different '…movements of desire and intensity that connect bodies – human and nonhuman…virtual and actual' (Maclure, 2013:229). As Zeb instructs the student teacher observers and the camera to *"move over to the corner",* there is a definite acceleration of energy expressed in his purposeful walk. This

gathers up the observers who come in and out of shot as bodies excitedly lift themselves off the floor to follow. This excited energy continues to ripple outwards as Zeb sits down behind the piano, cresting as a 'short burst of low laughter' from an observer who is heard but not seen. The laughter also speaks to the piano as an unexpected *turn* in proceedings, where 'turn' denotes a change in direction, but also a performance or theatrical act, as the piano, in concert with Zeb, takes centre stage. In this dynamic intra-action of Zeb and the piano, Zeb is reconfigured as a musician. At the same time, the piano is transformed from a shelf into a musical instrument waiting for its turn, full of potential. To take up Spinoza's concept of affect, the 'affection' (Deleuze, 1988:48) occurring in-between Zeb and the piano, as both affect or modify and are affected or modified by each other, generates an 'alliance' (Bennett, 2010:22) which in this instance enhances them both.

As Zeb begins to elaborate on the audition song, he is once again in constant movement, touching his face to adjust his glasses, reinforcing words spoken with animated hand gestures, briefly placing his hand on the music holder attached to the piano. Diffracting this moment through the field of Performance Studies reveals to me how, in the well-rehearsed ritual of settling down behind the piano to address an audience, there is a performative 'heightening' or 'marking off' of Zeb's behaviour (Schechner, 2002:28). This recreates the very circumstance of the audition he speaks of. As Maclure (2023) reiterates, there is always '…some pre- or trans-personal force or intensity – in other words affect – that moves us to make connections' (2023:247). In connection with the piano, Zeb is moved to reach for an aesthetic mode of expression that is familiar to him, but which also carries a past affective sensation that clings to his passionate account of the song as getting him "*jobs that I could never dream of getting before".* This is a sensation that I propose is felt or 'reactivated' as

potential (Massumi, 2015:147) through the embodied re-enactment of the audition. Potential that now comes to circulate as passionate intensities and desires (Maclure, 2013:229) in the piano-Zeb assemblage as a new territory, making possible new modes of expression.

In the above, I have considered how the piano became a vital intervener in Zeb's sharing. Taking up Mazzei and Youngblood Jackson's (2016) understanding of the agentic assemblage and thing-power, I addressed how the piano was imbued with an agentic capacity in the inauguration of a new Zeb-piano assemblage. This circumstance was energising for Zeb and productive of a new line of becoming. I now continue to explicate this process as Zeb's sharing continues. A venture that pulls me in musical directions and a closer encounter with Deleuze and Guattari's (1987) concept of becoming.

Becoming Piano.

> **Zeb looks down at the piano and begins to play a slow, dreamy tune. Zeb's upper body sways slightly as he plays. The sound emanates out of the piano and mingles with human chatter coming from elsewhere in the studio, gradually drowning it out. The tune lasts for some 57 seconds before ending on a single, satisfying note. Some clapping.**
>
> Unseen observer - *whoo!*
>
> *That song* **(lifts both hands off the keys and moves them towards his chest before rotating them quickly in the space in front of him)** *is the chord rotation of 'Man in the Mirror' by Michael Jackson* **(brings hands together).**
>
> Unseen observer – *Beautiful.*

The 'thing, the object', Massumi (2002:95) writes, 'can be considered a *prosthesis of the body*' if 'it is remembered that the body is equally a prosthesis of the thing' (2002:95 italics in original). The camera footage reveals the proximity of the piano to Zeb at this moment. The unifying quality of blackness - black t-shirt, black piano, and the black

studio wall - makes the boundaries between Zeb's torso and the piano indistinguishable. Dwelling in this piano playing moment, it is not so much Zeb's upper body that sways but a visible head with glasses and beige cap bobbing gently with the slow, languorous rhythm of sound escaping into the ether. The head directs its gaze intently downwards. Sometimes it shifts from side to side, and in other instances, it goes up and down. Its movement almost imperceptibly corresponds to moments of tonal shift, becoming a tiny bit more exaggerated as it pushes downwards with a little more pressure and force. What the head becomes is a sensor of thinking-feeling. This is a perspective that situates Zeb as a 'transducer of the virtual' (Massumi, 2002: 135); a body becoming that transforms and manifests as new potential affective forces and flows circulating within the Zeb-piano assemblage as the playing commences and continues. We might even say that, in this instance, Zeb is 'becoming' piano.

Deleuze and Guattari (1987) elaborate on 'becoming' as a way of thinking the potential of a body in continuous movement and transformation. More specifically, becoming responds to Spinoza's contention that 'we do not know what the body can do' (Deleuze, 1988:17). Offering examples such as 'becoming animal' and 'becoming woman', Deleuze and Guattari posit the notion of becoming as differing modalities for living that disturb majoritarian identity categories and rigid ways of being. Importantly, becoming does not concern literal transformations but rather the channelling of minor energies to create new possibilities of existence. As Claire Colebrook (2013) observes, 'becomings' are an attempt to '…imagine a different mode and temporality of perception: not a world that I can only live as always already differentiated, a world to which I am subjected' (Colebrook, 2013:432). What matters is not the terms of reference but the act of becoming itself as a dynamic process of continuous change in which subjectivities never settle but fleetingly emerge and dissolve. In this way,

'becoming' is aligned with the 'Body without Organs' as that which describes 'the unformed, unorganized, nonstratified, or destratified body and all its flows' (Deleuze and Guattari, 1987:43). The 'Body without Organs' can also be understood as the 'virtual field' of a body that is not 'organ-ized' (Cox, 2006: para 7) and has the potential to become in relation to the connections, forces, and energies encountered in the assemblage of which it is always a part:

> …becoming-woman, becoming-child; becoming-animal, - vegetable, or - mineral; becomings-molecular of all kinds, becomings-particles. Fibers lead us from one to the other, transform one into the other as they pass through doors and across thresholds (Deleuze and Guattari, 1987:272).

It is in this sense of channelling different temporal and perceptive forces and affects that I understand Zeb as becoming piano. In the event of playing the piano, Zeb is de-territorialised as a speaking subject and is re-territorialised by music as a modality operating through the vibrations and forces, intensities and speeds passing through the Zeb-piano body. Music, being a modality that, for Deleuze, always contains the promise of escape from the shackles of subjectification and form (Deleuze, 1988:128). As De Assis (2017:708) observes specifically in relation to the body of the musician as a transducer of the virtual: 'The crucial point is the death of the subject which allows the body to embrace energetic processes that enable unpredictable events to happen'. Unpredictable insofar as they are events that constitute new perspectives and awareness, which expand what is available as potential for the 'self' to become.

As the final note fades away, Zeb reveals the "*twisted"* up song is his own composition based on the *"chord rotation"* of Michael Jackson's 1988 pop hit *Man in the Mirror.* The chord rotation, or what is also termed the chord progression, relates to how a set of chords is sequenced to provide the musical foundation for a song. This foundation is what both drives a song and lends it a particular quality of feeling, which is then

overlayed by a separate melody. To an untrained musical ear such as my own, the tune Zeb plays sounds entirely different to the Michael Jackson original, to the extent that the melody is Zeb's own composition. Yet the same underlying chord structure means there is a semblance of the original song's feeling quality. In other words, the songs share an affective resonance. This is a connection that can be usefully explored through Deleuze and Guattari's (1987) figuring of the refrain.

In *A Thousand Plateaus*, Deleuze and Guattari (1987) develop the concept of the refrain as that which imposes a sense of order and form on intensities, forces, and flows that they understand as 'music' in its most unfettered or 'minoritarian' state (Deleuze and Guattari, 1987:300). As such, Deleuze and Guattari understand the refrain as '…a means of preventing music, warding it off, or forgoing it'. Consistent with the minor as a force coursing through majoritarian structures of organisation, destabilising them from within, the refrain as a territorialising tendency is always open to a deterritorialisation by 'music'. Cox (2006) elaborates on how pop music operates in accordance with the 'logic of the refrain'. Pop music produces '…tunes, ditties, hooks, and choruses that get stuck in our heads and that we sing, hum, or whistle as we move through the world' (Cox, 2006: para 29). Pop also tends to privilege words in the form of lyrics that render the voice a vehicle of the refrain. Pop, therefore, 'not only marks musical territory but psychic and geographical territory as well, soliciting memory and charting out zones of comfort and control' (Cox, 2006: para 29).

In the original version of *Man in the Mirror*, themes of self-reflection and personal growth are explored as a catalyst for making a personal difference in the world. This is a sentiment made explicit in the lyrics to the chorus, which are repeated some four times:

I'm starting with the man in the mirror
I'm asking him to change his ways
And no message could've been any clearer
If they wanna make the world a better place
Take a look at yourself and then make a change.

Ballard and Garrett (1988)

Following Cox (2006), we might conclude that the original version of *Man in the Mirror* marks out a humanist territory predicated on a world knowable and made changeable through representations that accurately 'mirror things' (Barad, 2007:89). The musical composition is that which draws the listener in and holds them captive for a short while, and the lyrics are that which reinforce a familiar and somewhat comforting view of human agency.

On the other hand, Deleuze and Guattari ask, 'What do you not have to do in order to produce a new sound?' (1987:34). In utilising the same chord progression as the original *Man in the Mirror,* Zeb's version maintains a semblance of the original's feeling quality while producing a new sound and a new territory of becoming. This new sound elides any lyrical content and so refuses the original's narrative framing of a rational human agent who reflects at a distance in order to effect change. This marks a deterritorialisation of the original song, which is then reterritorialised by something altogether singular and ineffable. To return to Spinoza's figuring of affect and Bennett's (2010) related concept of the agentic assemblage, the alliance forged in the dynamic musical intra-action of Zeb and piano produces capacitating affects that are felt in the affirmative expressions of 'clapping' and *"whoo!"* and *"beautiful"* emanating from the unseen observers as the song concludes. This moment of affirmation might be aligned with Spinoza's understanding of 'joy' as explained by Massumi (2015:208). For Spinoza, joy does not correspond to happiness but '…to the intensity of the affective encounter' that '…in turn refers to an augmentation in powers of existence – capacities

to feel, act and perceive – that occurs through the encounter'. As Deleuze and Guattari (1987) write:

> We know nothing about a body until we know what it can do, in other words, what its affects are, how they can or cannot enter into composition with other affects, with the affects of another body, either to destroy that body or to be destroyed by it, either to exchange actions and passions with it or to join with it in composing a more powerful body (1987:257).

Hence, I speculate Zeb, in concert with the piano, becomes, for a brief moment, a 'more powerful' body. Music reverberates through Zeb's sharing, bringing him into an affective awareness of his musical accomplishments as the song produces affirmative responses in his peers. Music as a modality thus opens Zeb's body to a subjectivity not tied to human rationality and cognition. This produces ways of knowing that briefly escape the confines of the spoken word to surface ineffable experience as a capacitating force, potentialised for the future. That is to say, a new perspective or awareness is made available to Zeb, which may not be articulable, but is relevant to this moment in his teacher journey.

Jade.

Jade is in her early twenties. She is local to the area, and at the time of the workshop, is placed in a school that presents particular challenges to her. Jade shares the archive in a group made up of two other student teachers, Joe and Rachel, and Becky, who films what occurs. In filming the sharing and becoming part of the ensuing discussion, Becky maintains her role as the security guard 'Jim'. Throughout the discussion, I now use Becky/Jim when referring to Becky's in-role contributions to highlight the playful evolution of Becky's role as the workshop progressed.

Figure 10 - Jade's archive.

Jade, in role, kneels next to her archive. She smiles at the camera that is being operated by Becky/Jim. The archive consists of two white A4 sheets of paper. One sheet has 'Sweeney Todd' written on it in red lettering that mimics dripping blood. Below there is a picture of a steaming pie drawn in brown and red felt-tip pen. Under this picture is written 2009 in green pen. Another sheet depicts a stage in front of seating, represented by drawn lines. Above the stage reads 2017. A tiny blue mortarboard and a tiny white degree scroll tied with blue ribbon have been carefully moulded out of plasticine and placed on the stage.

In between the A4 pieces of paper are two strands of green and yellow plasticine that have been artfully intertwined.

Other voices, some near and some further away, provide a continuous background accompaniment. A glimpse of a knee and foot hints at another body close by.

Jade - *This is the archive of a woman named Jade…*

(Moves her hands over the archive as if to define it in the space on the floor).

Jade - *What we can gather from this archive is that she has probably appeared in a production of Sweeney Todd* **(reaches down and moves the Sweeney Todd picture slightly to the right and towards the camera).** *It says 2019 here … so quite a long time ago now. Is that a decade this year?*

Becky/Jim – **(voice emerges from behind the camera)** – *Twenty-nine?*

Jade – *Oh… 2009…yes.*

Becky/Jim – *Yes*

(Pulls the Sweeney Todd picture back towards her).

Jade - *And then here we have what looks like* **(points at the title '2017' on the graduation picture)** *a graduation ceremony* **(Points delicately at the plasticine objects)**. *We've got the little cap and I'm assuming this is the degree…2017 when she graduates. And here* **(waves her hands swiftly over the plasticine beanstalk, at the same time her voice quickens in pace)** *we've got a bit of a beanstalk forming…*

Becky/Jim - *Ahh…*

(She continues to move her hands energetically above the archive and, more specifically, the beanstalk.) *So, this is a representation of the growth of this young woman and all the different branches that have built up to her career and where she is now…but where she is now…who knows. Who knows.*

On the one hand, Jade's archive marks two moments in her life: an early experience of performing in a play and a much later moment involving Jade's graduation. In the crafting of Jade's archive, these moments take form in artistic representations that are recognisable. The drawn steaming pie and the bloody title evoke images and horror sensations associated with the musical *Sweeney Todd*[1], while the plasticine cap, mortarboard and scroll are tiny made objects identifiable with the act of graduating from university. When placed side by side and viewed as separate components of Jade's archive, the *Sweeney Todd* and graduation configurations materialise a linear account of Jade's experience. Each is an isolatable past moment on what we recognise as a past, present, future continuum. This impression is quantitatively reinforced by the signalling of the years in which each took place, with the experience of performing in *Sweeney Todd* (2009) firmly situated prior to the experience of graduating (2017).

As Hickey-Moody and Page (2016) remind us, a relational ontology posits that 'memories are not fixed in repetition but are continually reconstituted through practices

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[1] *Sweeney Todd* is Jade's abbreviation of the Stephen Sondheim musical *Sweeney Todd: The Demon Barber of Fleet Street (1979).* Following Jade, I use this abbreviation throughout what follows when referring to this element of her archive.

of bringing the past into the present' (2016:12). As the sharing commences, the archive exceeds itself. Memories associated with performing in *Sweeney Todd* and graduating become "*branches"* on a plasticine beanstalk representing "*the growth of this young woman and where she is now",* although *"…where she is now…who knows."* This seems to articulate an entwining of 'the potential of the future' with 'the resonance of the past' (Manning, 2013:95) in a present yet to unfold. Philosopher Susanne Langer observes that 'to remember an event is to experience it again, but not in the same way as it was the first time'. Memory being 'a special kind of experience, because it is composed of selected impressions' (Langer,1953:263). Following Langer, I speculate that what actualises in the making of Jade's archive are impressions of past memories that have relevance or significance to the present. As branches on Jade's time-blending beanstalk, they emerge not from any chronological ordering of time or experience but as moments pulled into relation through the making process. In this re-activation and re-purposing of past memory impressions, the archive creates a new opening onto Jade's experience. In the second half of this section, I will explore how this becomes in more detail. However, for the time being, I turn to the role-play as a framing technique that opens the sharing to what Massumi (2013:51) terms a 'relational architecture'. More specifically, I address how the role-play fosters conditions that enable the potential of the archive as semblance to appear and expand through speculative relational encounters.

The requirement to share the archives in the third person meant the act of sharing conditioned a different quality of response than if student teachers had been asked to share in the first person. Jade embraces this process. In this initial phase of the sharing, she appears to confidently slip into the role of the teller of somebody else's tale with few "erm" and "err" hesitations. This seems to indicate an ease in working in

role that is energising for Jade. She takes the camera on and then under her wing, initially smiling directly into it and then maintaining a care for its gaze. For example, when she moves the Sweeney Todd picture towards the camera. Equally, the gestures that accompany the sharing have a quality of being ever-so slightly exaggerated, and these correspond to a vocal delivery that assumes a subtle and somewhat knowing presentational register. I feel Jade's performance, as somebody presenting 'Jade's' archive, in the quality of artifice that is fielded through small energetic shifts in bodily and vocal actions. Returning to the concept of *metaxis* and how role-play situates participants in two worlds simultaneously, Jade's behaviour seems to embody Davis' (2014) observation of this phenomenon as a doubling of realities, where 'we are not only in role in the situation ourselves but are aware of what we are doing' (Davis, 2014:162). The dialogue, however, maintains an improvised and so emergent quality. What is spoken is not rehearsed but unfolds as the interplay of human and non-human elements. The improvised nature of the dialogue is highlighted early on in the sharing when Jade misreads the year on the *Sweeney Todd* poster and is 'corrected' by Becky/Jim from behind the camera:

> Jade - …*It says 2019 here … so quite a long time ago now. Is that a decade this year?*
> Becky/Jim – *Twenty-nine?*
> Jade - *Oh 2009…yes.*
> Becky/Jim – *Yes.*

Becky also stumbles over the year, using the unconventional phrasing of "*Twenty-nine*" as opposed to two thousand and nine when pointing out the mistake. Within a few lines of improvised dialogue, time jumps forward and backwards in what becomes an unintentional echo of the beanstalk's entwining of past, present, and future. I have discussed previously how such unintentional utterances point to the play of affective

forces circulating within events in a manner that foregrounds the thinking-feeling of what is unfolding as it unfolds. Language here does not represent what already exists but creates a reality by bringing affective intensities to some sort of expression. In this instance, the affects concern how Jade and Becky are brought into playful relation with each other and the materials making up the archive. This is not a habituated interaction between student and tutor but one oriented by the pretence of the role-play that Jade, Becky, and the other student teachers present in Jade's sharing have entered into. This matters because it alters the dynamic of what occurs. Not least in enacting a disruption to institutionalised ways of being a student and being a university tutor. By making available differing modes of expression that work to reconfigure subjectivities and create 'new universes of reference: new ways of seeing and being in the world' (O'Sullivan, 2010:276), the role-play framing opens up ways of becoming otherwise as a tutor and a student.

This has some resonance with Gavin Bolton's theorising of the drama frame as 'non-practical' (Davis, 2015) in contrast to the real-world frames that practically structure the business of our daily life. Developed in relation to Bolton's understanding of *metaxis* as an experience of recognising that 'one is in two social contexts *at the same time*' (Davis, 2014, 52-53 italics in original), the world of the drama and the world of the classroom, Bolton proposes the non-practical frame serves a double function in respect of how participants emotionally enter into the drama. It both creates a protective distance between what is real and what is imaginary, while opening up perspectives on experience that might not be available to us in our normal, everyday lives:

> There are two significantly contrasted ways of explaining the emotional accompaniment of the non-practical. One way is to say that when we involve

ourselves in games, rituals and the arts, we are protected from distressing emotional reactions by the modifying adjustments of the practical world i.e. 'It's not for real', the other way is to say that we are protected into significant emotions that practical living never allows us to express (Bolton 1986, cited in Davis 2015: 68-69)

For Bolton, who is primarily concerned with human emotion and consciousness, drama derives its potency from the productive tension that arises from being concurrently conscious of two realities. This potency is perhaps detectable in Jade's energised and confident embrace of the storyteller role as she begins to share the archive.

Massumi (2017) develops a related point but from a relational position when posing the question: '…if you have an interactive form of art based on conversation…what makes it art, and not just a conversation?' To which Massumi himself responds:

A conversation becomes artistic when the conditions of its occurrence are set in a way that offsets it slightly from its own mode, that creates that minimal distance to itself, giving it a unique vitality affect that just any conversation doesn't have – a little something extra (Massumi, 2017:89).

As Massumi goes on to explain, the aesthetic framing of the conversation creates a circumstance in which experience 'doubles over on itself'. As we are experiencing the conversation, we at the same time experience 'the semblance of the conversation' (Massumi, 2017:94) as its relational potential. The dynamic between these two experiential happenings is that which generates a particular vitality affect as a unique force moving through what occurs and making a situation of the relational *how* of the unfolding. What Massumi (2013) also describes as an opening onto a 'relational architecture' that orients towards 'the disseminating end of things, toward potential expansion' (2013:53) To reiterate, whereas Bolton addresses the potency of an aesthetic experience of doubling in human consciousness, Massumi recognises this as affectively produced by a relational architecture, or what we can also think of as the

technical staging or design of an event that at its core is speculative. Returning to Jade, I propose that from a posthuman perspective, what is felt as a quality of artifice in her knowing performance of somebody presenting 'Jade's' archive is a unique vitality affect sparked into being by the role-play framing as a relational technique. As a felt force running through the sharing assemblage, this works to playfully open the situation to its speculative potential and propel the sharing forward along lines of becoming that could never be anticipated.

Having established the vitality affect sparked by the role-play, I now go on to consider how this functioned, as Jade's sharing proceeds. In exploring the dynamics at play in the next exchange, I will linger with how Becky is implicated in the sharing through the role-play and specifically TIR. I then go on to elaborate on a posthuman reading of Heathcote's practice. This draws upon Spinoza's concept of affect to bring forth new ways of thinking about how TIR functions pedagogically, which I then diffract through Becky's contributions to the sharing of Jade's archive.

Becky/Jim – *Has anybody got any questions about this Jade?*

(**A hand emerges from the top right of the screen and gestures to the Sweeney Todd picture).**

Rachel - *Why do you think she has included that? Why Sweeney Todd out of everything?*

Jade - *I think, from what I know, obviously giving this speech to you both* **(slows her speech)** *is that this was her first significant role in drama…* **(gestures again towards the image and gives a flourish of her left hand as if revealing something)** *in her life. Which obviously changed… her…* **(shifts her gaze upwards, smiles, then speeds up the pace of delivery, which corresponds to a slight flourish of her left hand)** *what she wanted in the future.*

Joe - *So that was a defining moment.*

In inviting questions *"about this Jade",* Becky supports the continuation of the pretence while opening up the archive to potential expansion through shared interrogation.

Importantly, this intervention reinforces Becky's own in-role status as the security guard Jim. As established in the first part of the workshop, this is a middle-status role that imagines the character of Jim to be in possession of only partial knowledge and so authority in respect of the dramatic conceit. Pedagogically, continuing in role allows Becky to function in a very particular way during the emerging discussion of Jade's archive, way that leaves her open to the spontaneity afforded by the role-play, while remaining capable of orienting what unfolds through questions that respond to what is occurring as it occurs. This aligns with Heathcote's own understanding of TIR as a strategy for creatively destabilising traditional learner and teacher knowledge-power dynamics while exerting influence over the dramatic inquiry from within the imaginary framework.

In their discussion of Heathcote's praxis as a material pedagogy, Hickey-Moody and Kipling (2016) provide a useful way of thinking about the relational implications of TIR through Spinoza's notion of affected and affecting bodies. To do this they take up Deleuze's discussion in *Spinoza: Practical Philosophy* of the affectio as that which 'refers to a state of the affected body and implies the presence of the affecting body', and affectus as the 'passage or movement from one state to another' (Deleuze, 1988:49). Applying these concepts to Heathcote's classroom practice, Hickey-Moody and Kipling (2016) surmise that for Heathcote the concern of the teacher is '…the setting up of the affectus, which is operated by the affecting bodies in the classroom' (Hickey-Moody and Kipling, 2016:63). Hence, the teacher is attentive to the aesthetics of the learning set up and the potential change in leaners this might initiate over the transmission of already established knowledge. In this way,

> …learners are both affected (by the Heathcote-initiated framework for the lesson…) and become affecting themselves (the usual role of the teacher) as

the drama unfolds and the learning is shared and processed collaboratively (Hickey-Moody and Kipling, 2016:63).

Hickey-Moody and Kipling (2016) make the case for this altered learning focus as affectively changing how learners, and I would add teachers, 'machined their subjectivity' (2016:65). Which is to say, subjectivities are re-configured through the aesthetics of the dramatic framing as an opening up of lines of becoming not afforded by more traditional pedagogical approaches. The TIR thus becomes a different type of affecting body, one who is as much affected by the unfolding drama as affecting, transformed as they are into 'a resource' through the aesthetic of role and its capacity to 'generate, diffract and channel affectus' (Hickey-Moody and Kipling, 2016:64). As Hickey-Moody elsewhere suggests, if '…affectus is a subjective change, and affect a product of aesthetic labour that may cause subjective change' then 'affect is a vector of pedagogy' (Hickey-Moody, 2009:274). In other words, affect as an effect of artful pedagogic practice is that which produces change as an enhanced or diminished capacitation of the body.

What Becky/Jim's above intervention in the sharing triggers, along with the subsequent interventions it provokes from Joe and Rachel, is a subtle change in energy in Jade. Whereas the presenting phase elicited few hesitations, Jade's response is now punctuated by pauses and physical reactions that point to a different quality of thinking-feeling and so becoming. For example, when Jade 'shifts her gaze momentarily upwards, smiles, then speeds up the pace of delivery, which corresponds to a slight flourish of her left hand'. To dwell in this moment is to feel Jade as a body in process, as memory impressions of performing in *Sweeney Todd* are re-activated as a new line of becoming with the archive. A circumstance which I propose is disposed towards creative expansion and which is supported by role-play and TIR, as

elements of the sharing's relational architecture. This dynamic is illustrated further as the discussion of the archive moves on:

Jade - *That was a defining moment for Jade…yes* **(nods her head definitively).**

Becky/Jim – *Why do you think that was?*

Jade - *Well…*

Becky/Jim – *if you don't mind me asking…*

Jade - *Yes…you may ask. It was the first time she got a lead role within a show. And it was the first time she sang in an audition as well.* **(Turns back to the camera and nods definitively again]**. *So…it was quite* **[Looks down at the archive and makes a sweeping upward, affirmative gesture with her left hand)** *a confidence booster* **(looks at the camera and smiles)** *for Jade.*

TIR here tunes Becky into the developing discussion in a way that we can now imagine is machining her subjectively towards attending to the affectus, or subjective movement, that might arise through the collaborative inquiry. In response to Jade's agreement that the *Sweeney Todd* role was defining, Becky, in the role of Jim, curious about the archive, asks an open-ended question that is deployed succinctly to generate more from Jade on the matter. This is immediately followed up by what, on the one hand, seems an inconsequential use of a polite turn of phrase, but which, on the other, serves to tend the complex relational dynamics at play. To develop this point, "*if you don't mind me asking*" works simultaneously to bolster the pretend, to nudge Jade into saying more on the archive, and to nurture a conversational, amiable feel to proceedings. As a feature of TIR, the way Becky operates here is not unusual. It conforms to the key principle of improvisation that centres on the need to always move the drama forward as opposed to closing it down. However, rather than assign this polite intervention to Becky as an agential human-teacher subject, it might now be understood as produced by the conditioning aesthetics of TIR as a key constituent of

the sharing assemblage's relational architecture. Mazzei and Jackson's (2016) figuring of a posthuman voice offers a useful means of developing this line of discussion. Taking up Bennet's (2010) concept of the agentic assemblage, they re-imagine the voice of an interviewee in a short interview extract '…as a *thing* that is entangled with other *things* in an assemblage' that 'acts with agential force' (Mazzei and Jackson, 2016: 1). This is a methodological move that enables Mazzei and Jackson to present the voice that emerges in the interview extract as not '…attributable solely to a humanist subject' (Mazzei and Jackson, 2016: 5) but as produced by multiple movements of various human and non-human actors. In the same way, I imagine Becky/Jim's convivial intervention is produced by the sharing assemblage that is working to subjectively machine Becky/Jim as an agent of relationality. This elicits skilful ways of operating in Becky/Jim that creatively respond to what is unfolding dramatically while carefully tending to its maintenance. Jade's immediate response of "*Yes…you may ask"* carries a playful frisson that the affective holding together at once of the real classroom world and the drama world seems to power. This produces a discernible shift in Jade. In the longer reply to Becky/Jim's question, new intensities surface associated with having a *"lead role"* and singing in an audition for *"the first time"* that are bound to a boost in "*confidence"*. Intensities that Jade seems suddenly to embody in her switch to an assertive, pacey vocal delivery that is matched by a definitive nod of the head, a sweeping affirmative gesture, and a smile for the camera. As an affective exchange, this moment seems to enhance both Jade and Becky's capacity to act in a way that continues to manifest the virtual potential of the archive.

In this chapter so far, I have found a productive connection between *metaxis*, which in drama pedagogy is understood to be a holding together at once of two realities in consciousness, and Massumi's relational account of how interactive art creates a

semblance of itself. From a posthuman position, this enabled me to explore the role-play structuring the sharing of Jade's archive as producing a unique vitality affect that was speculatively energising. Following this, I have addressed in some detail how the aesthetic framing of the role-play, including TIR, worked as a relational technique for expanding what the sharing of Jade's archive can do. In dwelling with Becky's use of TIR as a constituent of the sharing's relational architecture, I have looked to switch the focus from a humanist concern for an agential teacher subject, to consider how the pedagogical potency of TIR might be understood as affectively conditioned. This perspective is not intended to elide the role or skill of the individual teacher using TIR but rather to speculate on how these might arise as an outcome of the aesthetic set-up and what it produces.

In what follows, I explore further what emerges out of Jade's sharing of the archive. In doing so, I call upon Deleuzoguattarian concepts associated with memory as a re-invention of the past in the present, and desire as a productive force of connection. This will bring me to speculate on the plasticine beanstalk as a rhizome (Deleuze and Guattari, 1987), embodying the fusing of past, present and future in ways that are generative and enabling for Jade. I begin, however, by returning to *metaxis* as a concept associated with drama pedagogy and how this might contribute to reflection as an aspect of process drama.

Authentic questions.

In their article 'Metaxis moments prompted by authentic primary classroom contexts', Wells et al. (2022) present a close analysis of two process drama vignettes. Through the analysis, they explore the interplay of what they term *metaxis* moments, process drama and authentic questions. Authentic questions are questions posed by the

teacher that are responsive to what is occurring and which '…sanction many possible answers' (Wells et al., 2022:2). The article goes on to make the case for how process drama in which the teacher is also in-role, facilitates authentic questions that produce 'spirited' responses in learners as the precursor to 'potent' *metaxis* moments. Participants experience a visceral connection between the real and the fictional, which is productive of enriched reflection. Approached relationally, however, the use of 'potent' and 'spirited' also points to a certain energy moving through and between bodies at a pre-subjective and so pre-reflective level. This energy might be understood as a vitality affect stimulated by role-play. As the discussion of Jade's archive evolves, there is indeed a spirited quality to Jade's responses, which are stoked by Becky/Jim's interventions. Interventions that I now also describe as 'authentic' in how they react to the unfolding drama and continue to invite responses that are speculative. This dynamic is again at play in the following exchange that builds on Jade's revealing of how appearing in *Sweeney Todd* was a "*confidence booster*":

> Becky/Jim – *So I was just going to ask you that. So was it about the performance or was it about how she felt about being in that performance?*
>
> Jade - *I think it is about how she felt about herself. Because prior to this she was always just like a minor role…like an extra. And then this is the moment she got recognised for potentially being more than that.*

At the start of this chapter, I cited Susan Langer (1953) on remembering as an act of re-invention. A memory is a selected impression of what was, that once remembered, takes on new life. Deleuze understands memory similarly, but in a way that brings the relation between the virtual and the actual to the fore. As Stagoll (2010) discusses, for Deleuze, all conscious events are both virtual and actual, in that they exist as a memory and a perception. What characterises virtual memory is the potential to become actual. And in keeping with the eventful account of experience that has

vibrated across this thesis, how memory as potential is realised depends on the conditions of its actualisation:

> Such actualisation is the process of recollection in which the virtual differentiates itself by becoming something new – a recalled memory image relevant to some action or circumstance – and thus assuming psychological significance…In this moment, psychology interacts with ontology in the constitution of the lived present… (Stagoll, 2010:163)

This process has two stages: first, an experience induces a jump into the past that enables memory to be accessed. The memory is then brought into the present and given new purpose according to the circumstances of its recollection. For Deleuze, memory is never simply an act of re-producing the past. It is 'a creative power' for the production of something new (Stagoll, 2010:164).

I speculate that in the making of Jade's archive, the memory impression that is *Sweeney Todd* and the confidence boosting sensations that cling to it, actualises as something new and relevant to the present. A present that, in the context of the workshop, is contoured by both the proposition to feel the past and a concern for the future as the completion of the PGCE course approaches. In the dynamics of Becky/Jim and Jade's speculative exchange, more of this virtual memory is realised, surfacing as a sensation of feeling "*more than*" Jade was when she gained a lead part, as opposed to being "*just like a minor role…like an extra".* As the exchange with Becky/Jim continues, this *"more than"* memory is brought into productive relation with the graduation memory.

> Becky/Jim – *So there is eight years between that event and the graduation …*
>
> Jade – *Yes…*
>
> Becky/Jim – *That's a lot of stuff missing. Would you say that…from what you know?*
>
> Jade - *Yes…*
>
> Becky/Jim – *was that confidence trajectory on the rise all that way…or?*

Jade - *Err...*

Becky/Jim – *is there anything?*

Jade - I **(pause)** *I think so… but I think…I don't know why…I don't know why 'Jade'* **(waves hands again above the whole archive)** *would choose these two moments because they are so far apart. But I would assume it's probably because from this moment* **(places fingers of right hand firmly on the Sweeney Todd picture)**, *she knew she wanted to reach this moment* **(gestures definitively at graduation picture).**

Jade's attempt to account for the surfacing of the two memory moments is initially characterised by a sense of not knowing. This manifests again in a more tentative delivery that is punctuated by noticeably longer pauses than have come before. In the pauses, it is again possible to feel Jade's affective thinking-feeling the archive, as the memory impressions are processed anew in response to Becky/Jim's authentic probing. This is a process of becoming which is affectively machining Jade subjectively towards a new understanding or awareness. What this process produces, however, is not a clear response to Becky/Jim's question about a "*confidence trajectory*" but a vague sense that the memories are linked in some way by a want or a desire that is ignited by the experience of performing in *Sweeney Todd*.

In the above, I have illustrated how the memories actualised in Jade's archive were re-purposed in the present in response to the context of the workshop. This line of thinking is in keeping with Massumi's (2015) figuring of immediation as that which understands the past as forceful in the present, and which is contrasted with reflection, in which the past is always encountered at one remove. In the following section, I return to Deleuze and Guattari's concept of desire as a productive force. I worked with desire previously when considering how the assemblage formed in exploring Alison's archive unsettled the discourse of academic achievement and its related symbol, Alison's PGCE certificate. I find it useful to return to desire now in relation to what is

produced through Jade's spirited, if stuttering, explanation of why the *Sweeney Todd* and graduation memories matter together in the way they do.

Desiring-machines.

Deleuze and Guattari write assemblages '…are passional, they are compositions of desire' and 'an assemblage does not exist without the passions the assemblage brings into play' (Deleuze and Guattari, 1987:399). Understood not as a lack or indeed want, desire is rather an experimental and social force '…able to form connections and enhance the power of bodies in their connection' (Ross:2010:66). Through this enhancing capacity, affect is also implicated in desire. Affect being that which within an assemblage '…operates as a dynamic of desire…to manipulate meaning and relations, inform and fabricate desire, and generate intensity' (Colman, 2010a:13). Tuck's (2010) description of the assemblage as a desiring machine is also useful here:

> Desiring-machines are [fueled] by experiences and by the products and by-products that they themselves produce. Desiring machines work by cannibalizing desire, past desire, desire-in-formation, so that the distinctions between them are blurred beyond recognition. There is no new, pristine desire; there is no old preserved desire; there is only desire that is becoming (2010:640).

Thinking with desire as a productive force of becoming reveals its operation in the formation of the link between the *Sweeney Todd* and graduation memories. Propelled by desiring production as a force of connection, in Jade's affective thinking-feeling the archive, each memory becomes together in relation to the other a new experience of feeling *"more than"*. This might also be described as a coming into awareness of a sense of 'extra-being' (Massumi, 2015:202) that is lured by the circumstances of the sharing; an awareness that also finds some sort of expression through the plasticine beanstalk:

Becky/Jim – *So there is a…some kinda connection?*

Jade - *Yes*

Becky/Jim – *And the beanstalk's…kinda like a metaphor for that as well, isn't it?*

Jade - *A metaphor …yes…she loves a good metaphor does Jade* **(laughs).**

Becky/Jim – Lovely…

(laughter continues).

While Jade *"loves a good metaphor"*, Deleuze and Guattari are more resistant to it as a literary and philosophical idea; particularly in understanding metaphor as a tool of representation that diminishes the complexity of thought and experience to a fixed relation between separate entities. As they write in *A Thousand Plateaus:*

> If we interpret the word "like" as a metaphor, or propose a structural analogy of relations…we understand nothing of becoming. The word "like" is one of those words that change drastically in meaning and function when they are used in connection with haecceities, when they are made into expressions of becomings instead of signified states or signifying relations (1987:274).

What is of concern to Deleuze and Guattari is how to maintain a care for a world of singular becomings, that honour transformation over signification, movement over stasis. As Cisney (2020) discussing Deleuze's rejection of metaphor in the context of literature observes, '…in accordance with the dictates of representation, a 'metaphor' is a word used as a stand-in for something it is not', whereas for Deleuze '…the poetic word is too immediately connected to the virtual field of its genesis to ever stand in for what it is not' (Cisney, 2020:84). Manning (2020) makes a related point when addressing art as that which touches on a different 'quality of existence' that has 'nothing to do with metaphor'. Rather, 'it is lived, its effects tangible if below the registers of perception of the human-all-too-human' (2020:23). Although in the verbal back and forth between Becky/Jim and Jade, the beanstalk comes to be represented as "*kinda like a metaphor*", I propose in its lived quality of relation it resists that label. As a lively component of Jade's archive, the beanstalk does something that moves it

beyond metaphor. It is that which both distils and catalyses the past in a way that supports the surfacing of a new awareness in Jade as a sensation of feeling 'more than'. It is in this sense that I imagine the beanstalk as a rhizome rather than any treelike structure. The rhizome is that which Deleuze and Guattari (1987) recognise as an ever-changing entity that functions through 'connection and heterogeneity' (Deleuze and Guattari, 1987:7), in contrast to the tree as a fixed, linear, hierarchical structure. To borrow from Colman's (2010b) description of the rhizome, as branches on the beanstalk rhizome, the *Sweeney Todd* and graduation memories emerge anew together through 'a process of networked, relational and transversal thought' whereby 'random associations and connections propel, sidetrack and abstract relations between components' (Colman, 2010b:233). This is a process that begins with crafting the archive and continues with sharing.

Expanding on the notion of vitality affect, Massumi (2015) writes:

> It's the feeling of vitality that belongs to the relational field. It belongs to individuals only to the degree that they are braced into the field, in differential attunement to its stirring towards movement…to the potential making itself felt (2015:141).

Likewise, I have continued to unfold the aesthetic framing of the sharing as a relational design for the making felt of potential. This has included addressing in some detail how the role-play, particularly TIR, functioned as a component of the sharing's relational architecture to further open up the speculative potential of Jade's archive. Taking up Deleuze's concept of memory as a creative power, I have attempted to map how virtual memories of appearing in *Sweeney Todd* and graduating, actualised together as a new experience of Jade feeling more-than she was before. Consistent with a Deleuzian account of memory, I have considered how the emergence of a sensation of extra-beingness was relevant to the circumstances of the workshop

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occurring when it did in the PGCE programme. In addition, I have ruminated on how desire as a productive force was operational in forming a connection between virtual memory impressions; a rhizomatic process generating unanticipated lines of becoming that the plasticine beanstalk actively embodies.

To summarise this chapter as a whole, I have continued work diffractively, by offering descriptions of empirical events and then diffracting these through posthuman NMF concepts. Working with these posthuman NMF concepts enabled me to speculate on how archive-making and sharing functioned as propositions triggering new openings for thought. Beginning not with a pre-existing human subject but with the agentic assemblage, I have addressed the sharing of the archives as truly collective events, continually informed and changed by the intra-actions of human and non-human players. In the Zeb vignette, I explored how new lines of becoming were made available to Zeb in a manner that allowed far-fetched potentials to ripple up associated with his past as a performer, and useful to his current concerns as a student teacher. I also addressed in detail how this process was facilitated by the piano as a vital intervener in the sharing, making available music as a modality of expression that was enhancing Zeb in that moment.

Reencountering Jade's archive through the diffractive process allowed me to consider how the aesthetic framing of the sharing produced a vitality affect that was speculatively energising of proceedings. This led to memory connections as new emergences propagating a sensation of extra-beingness in Jade, and which the beanstalk rhizome seems to embody. Dwelling with the affective dimension of Jade's sharing also allowed me to contribute to Hickey-Moody and Kipling's (2016) posthuman reading of Dorothy Heathcote's praxis. Specifically, how TIR re-configures

the teacher as an affecting and affected body and radically alters the dynamics of the teacher and student encounter in ways that are potentially enhancing of both.

In the following chapter, I explore how the writing of student teacher exit tickets functioned as a device for concluding the drama. I also address how the exit tickets served as objects for the momentary capture of forces and potentials sparked by workshop activities, forces and potentials which continued to agitate in the final phase of the workshop, the out-of-role discussion.

Chapter Seven - Exiting the drama.

In this chapter, I describe how the drama concludes with a request from the studio that student teachers write an exit ticket. I then interweave descriptions of the exit tickets written by Zeb and Jade with events arising from the out-of-role discussion that took place after the drama had ended. In doing so, I continue to work diffractively, reading exit tickets and events through posthuman NMF concepts to see what insights emerge on the drama and becoming drama teacher experiences.

Exit ticket.

Once all the student teachers have shared their archives, video footage reveals how they come together again as a whole group. Still in role, I inform them that to leave the studio, they will need to jot down some thoughts on a piece of paper to document what emerged for them during the making and sharing activities. The piece of paper is framed as an 'exit ticket' (The Teacher Toolkit: no date). This is a widely used classroom strategy for garnering questions or thoughts arising out of a lesson from learners. The paper is then handed over to the teacher as the learners leave the classroom. For Zeb, Jade and the other student teacher participants, the writing of the exit ticket also signals the closing of the drama and their leaving of the imaginary world that has been created. To factor in a little dramatic tension, this moment is signalled by an alarm suddenly going off, which I dramatically suggest is because the studio is getting increasingly agitated. In a sudden movement of bodies, pens, and exit tickets, the student teacher participants are ushered out of the studio by Becky and me, and the drama concludes. The camera continues to roll for some two minutes and captures me removing my fluorescent bib and then hastily, with Becky, re-positioning the cameras and pulling the studio curtains forward slightly to signify a changed state in

the studio space. I then return to the door to welcome the students back into the space. Zeb leads the return, carrying with him a small box of exit tickets.

Figure 11 - The drama concludes.

Manning (2020) reminds us that the 'traces' of events' are never '…inert but are carriers of potential'. They can be reactivated as a 'trigger' for a new event (Manning, 2020:92). As an iteration of the creative process, I understand the exit tickets to be informed by the traces of past workshop activity while at the same time serving as 'springboards' (Manning, 2020:93) for more to come. Zeb's exit ticket is written out in red biro and reads as follows:

- Energy and passion drives education from the teacher.
- Seeing the reaction from fellow PGCE students when rem[a]nicing on my experiences and why that passion of the subject drives me as a teacher
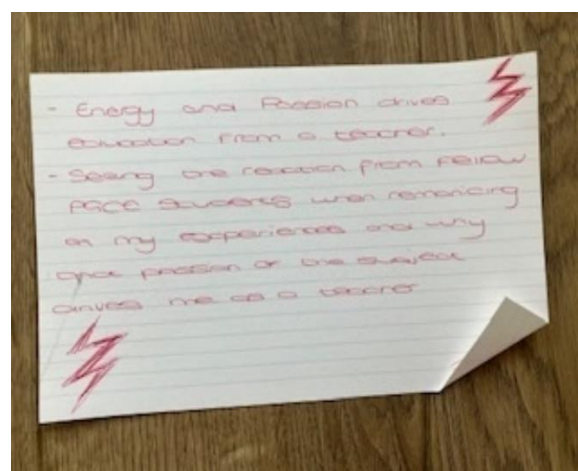

Figure 12 - Zeb's exit ticket.

The exit ticket does not fully capture Zeb's experience. Rather, the ticket becomes another material configuration in which experiential potentials are brought to momentary expression before dissolving again into potential. Through the writing, Zeb seems to remember something of the intensity he felt when playing his audition song. This intensity seems to infuse the slightly fragmented sentencing and clings to the words chosen – 'energy', 'drive', 'passion'. It is perhaps also expelled in the lightning streak doodles adorning the opposite corners of the ticket.

Weirdly personal.

On returning to the studio, the student teachers gather into a semi-circle, and I invite them to discuss what took place. Part of this discussion turns to thinking about what the role-play and third-person narration brought to the proceedings. Sally observes that third-person narration was a mechanism for removing herself from the situation: *"I felt more open because it was not me"*. This perspective is consistent with Gavin Bolton's (1985) idea of the *metaxis* effect and the non-practical frame. That is to say, third- person narration serves as a distancing device protecting Sally into the role-play situation. It provides a fictional safety zone for exploring personal feelings in a way that is experienced as somehow liberating. Zeb picks up on this line of thought in an interesting way:

> Zeb - *It…weirdly made it more personal…It got slightly emotional…because you're talking about…I saw myself through somebody else's eyes because I was talking about me in the third person. So, this person's done that and you're kinda realising what journey you've been on because you're talking about this person, which is you…Towards the end I was a bit like…oh I've done, not in a big-headed way, but I've done all this stuff …it's gone alright. Do you know what I mean. I've got here…in the right kinda fashion.*

In my discussion of Zeb's sharing, I addressed how Zeb's performing of the song in concert with the piano constituted a moment of affirmation through the intensity, or in Spinoza's terms, joy, produced by the affective encounter and which served to

augment Zeb as a body becoming in that moment. Writing on the affective encounter, Massumi (2015) observes that any '…felt transition leaves a trace' that 'constitutes a memory' that is never restricted to one occurrence. As an embodied memory 'it will return…to the extent that the body has a past that follows it' (Massumi, 2015:49). Surfacing initially anew again in the exit ticket, this trace intensity finds new expression in Zeb's musing on the experience of sharing his archive and the seeming paradox of the personal he articulates. Zeb's response foregrounds the potency of the *metaxis* effect produced by third-person narration, as Zeb describes a concurrent experience of performing a role and being aware of his performance: "I saw myself through somebody else's eyes because I was talking about me in the third person". This *metaxis* moment stimulates a reflective awareness in Zeb that he experiences as profoundly personal, leading to a new appreciation of how his past experience supports his current quest to become a teacher.

As has been illustrated throughout this thesis, however, a philosophy of process asks that we look beyond the personal to the impersonal realm from which subjects emerge. To this end, I want to propose that Zeb's making sense of his experience of third-person narration through the language of the personal and the emotional points to the intensity of the affective unfolding that is always a transindividual affair. Manning's (2020) discussion of Whitehead's anaesthetic and discordant beauty is pertinent here. For Whitehead, anaesthetic beauty is that which leaves little trace on the world, orientated as it is towards a continuation of what already exists. In Whitehead's wider philosophy, anaesthetic beauty is therefore aligned with the physical pole as that which conforms to past form. Discordant beauty, on the other hand, is aligned with the mental pole as that which thrives on contrast and advances experience towards change. What Manning describes as, 'aesthesis' or sensation 'at its most intensive' (Manning,

2020:95). As previously cited, Heathcote also refers to the notion of the anaesthetic when discussing drama's capacity to make the familiar strange as a means of countering 'anaesthetised' (Heathcote 1984, cited in Davis, 2014:26) engagements with the world. This is an observation that finds value in the aesthetic as that which creates the potential for new emergences and change. I propose that what Zeb articulates as a "*weirdly*" personal experience of coming into an awareness of his capabilities through third-person narration is a consequence of its function as an aesthetic device for destabilising existing subjectivities. Understood as a relational technique that exceeds the human, third-person narration inserts difference as discord and complexity into the unfolding experience, in a way that '(dis) orientates' (Manning, 2020:95) Zeb towards a new becoming awareness of his abilities. This produces a feeling of resourcefulness that matters to Zeb in this moment. If, as Massumi (2015), citing Kierkegaard, writes, we 'remember forwards and recall backwards', then we can now imagine Zeb's remembering of 'Zeb's' past achievements as lured by the future. This is 'memory-like' insofar as it could be said to drag '…a contracted past through the crucible of the present towards itself' (Massumi, 2015:62) and the teacher Zeb is becoming.

A generative pedagogy.

As I return again to the footage of the discussion, the notion of drama as an antidote to anaesthetic learning surfaces in other student teacher contributions. Resonating particularly in respect of TIR as a different way of being a teacher. As Lucy observes on my and Becky's use of TIR in the workshop: *"It is exciting…like to see you two in a different way…it is a bit captivating. Oh, you're not Becky and Alison anymore."* Jay later picks up on this theme when connecting what occurred in the workshop to his developing subject knowledge:

> Jay - *It can serve as a creative outlet…as well it can be a bonding experience between you and your class…because that's really important as well if they see their teacher 'mucking' down and becoming a character that's different to 'sir' who's just stood in the same spot everyday teaching…It lets them know it's ok to kind of play and be creative.*

Jay's response points to how the workshop experience resonated for him in the discussion on drama as a generative pedagogy. Jay suggests drama has the potential to disrupt habituated ways of being in the classroom, in ways that might again be aligned with Whitehead's notion of discordant beauty as enabling something new to occur. Jay's response thus surfaces an attentiveness to the aesthetics of the pedagogical encounter. An attentiveness that speaks to how signs emanating from the teacher really do matter in processes of teaching and learning.

Negative prehension.
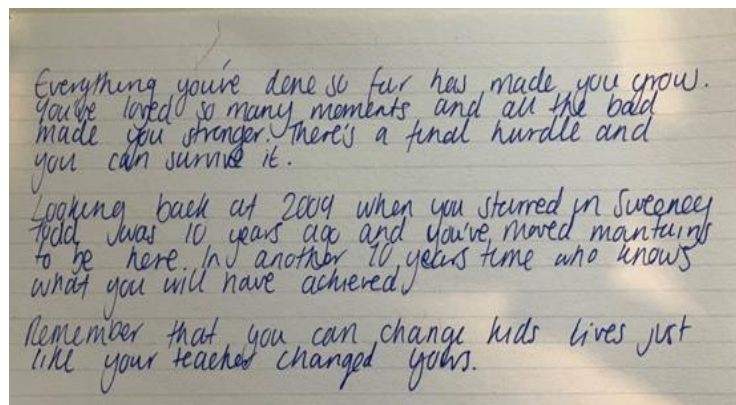
Figure 13 – Jade's exit ticket.

Like Zeb, Jade's exit ticket enacts a remembering that seems to be lured by a future that is not yet.

> Everything you've done so far has made you…You've loved so many moments and all the bad made you stronger. There's a final hurdle and you can survive it.

> Looking back at 2009 when you starred in Sweeney Todd was 10 years ago and you've moved mountains to be here. In another 10 years' time who knows what you will have achieved.

Remember that you can change kids lives just like your teacher changed yours.

In my discussion of Jade's archive sharing, I addressed how the *Sweeney Todd* and graduation memories surfaced together anew to produce a sensation of extra-beingness in Jade. This sensation finds further expression in the exit ticket, as Jade again acknowledges her prior achievements but positions them as a resource that she can draw on as she gets closer to qualifying as a teacher. At the same time, Jade uses the exit ticket to project into the future and to imagine what else she might achieve. As with Zeb, I speculate Jade's exit ticket exists as a trace of the experiential forces unleashed in the making and sharing of the archive. As a material object, it might be described as a momentary channelling into form the flow of experience and a launchpad for more to come (Manning, 2020).

As the group discussion unfolds, a concern for the idea of struggle that had surfaced during the drama is reintroduced by Bea:

Bea - *Like we were saying, struggle. It kinda made me think, you know what I've been through some…pretty like difficult things, as everyone has. And I'm at the moment when I'm like "I just cannot do this" if I'm honest, it's difficult. But I've done that before, so I can do it again. So…it's just resilience isn't. Seeing that you have been resilient, and you can be resilient again.*

Jade develops this line of discussion with respect of her own archive, and specifically what was included and excluded from it:

Jade - *Obviously you pick out all the good things…and I was thinking, why have I put something down from 2009…that's like a decade ago…obviously you've achieved like so much in ten years and really there's probably loads of bad things happen…but they obviously kinda just like, don't disappear cos obviously they make you who you are, but you are always looking at good points and you look over ten years and pick out all the good things.*

In chapter two, I discussed Whitehead's concept of prehension as the way in which actual occasions feel or prehend other actual occasions as potentials. To reiterate, for

Whitehead 'we respond to things in the first place by feeling them; it is only afterwards that we identify, and cognize what we feel' (Shaviro, 2009:10). Equally, Whitehead recognises the event's rejection or backgrounding of certain potentials, a process he terms negative prehension, as constitutive of what the event will become. More precisely, negative prehensions are understood by Whitehead to have subjective forms, insofar as they occur as part of the singular unfolding of the event. It is just that they remain unactualized in the progression of the event towards it final form taking (Whitehead, 1978:23). As a 'modulatory' (Massumi, 2015:55) influence at an incipient level in the event's unfolding, negative prehensions thus have an important part to play in '…how the future comes to be felt' (Manning, 2020:18). Jade's response plays with the idea that archive making and sharing actively conditioned the surfacing of 'good' memory moments while excluding the bad. What is perhaps of more interest, however, is how this creates a particular line of becoming for Jade:

> Jade - *And it's like right now in this day…there might be like a really annoying kid or you might be having a bad lesson but in like in another ten years' time…that's not going to mean anything to you is it…you're just going to look back and think I just did my PGCE and that's a defining moment for me not necessarily that kid that's annoying me or having a cry at school or anything like that.*

What was not actualised but made a difference in the crafting and sharing of Jade's archive, and in the writing of the exit ticket, returns in Jade's response as 'a certain lived resonance' (Manning, 2020:19). This is alive in Jade's grasping for how all our pasts contribute in some way to what we are becoming. In turn, what this cultivates is a new perspective on what might matter for Jade as she anticipates her future as a teacher. If the proposition posed by the workshop was to 'feel the past', Jade here feels for the future through a re-living of the past in the present, '…not as cause but as potential and, even more important, as differential' (Manning, 2020:83). In other words, how the past actively contributes to the opening up of a different line of

becoming for Jade. A process oriented not towards the re-presentation of what was, but to the creation of something new and of relevance to what was occurring in the workshop.

Time to breathe.

In this chapter, I have exemplified how workshop experiences resonated in the out-of-role discussion to produce further insights on becoming a teacher and matters relating to pedagogy. This included observations on the possibilities afforded by role-taking, the potential of TIR to captivate learners and energise learning experiences, and drama as a disruptive, generative pedagogy. Equally, student teachers show an awareness of drama as a pedagogy responsive to pressurised school contexts. This is raised first by Jade, commenting on a conversation she and Bea had at the conclusion of the drama:

> Jade – *When we went outside just then, I literally said to Bea. As a teacher I would want to do this for the students… at least every so often…You need something like this because they're just like hammered all the time with GCSEs and portfolios and everything else and they don't just have that time…to like breathe…[Us] as learning to be teachers…this gives us so much peace just to come in today and just kind of like take a little step back…and the kids obviously need that as well.*

Ruby makes a similar point but also acknowledges how her developing classroom practice is restricted by school curriculum demands orientated to exam preparation and skills:

> Ruby - *I would love to do something like this with my students… I haven't had a class yet where I haven't had a least one kid cry from the pressure…And I would love to give them the opportunity to have a lesson just like this. But I feel like the college would be, "No absolutely not, there's no time".*

I propose that the insights offered by both Jade and Ruby support the value of the expanded mode of reflective practice illustrated throughout this thesis. As an affective happening, workshop activities resonate in these observations as a felt awareness for

how material-discursive entanglements matter in practices of teaching and learning. What vibrates across moments of experience (Massumi et al., 2019) is at play in Jade and Ruby's lived sensation of how the drama experienced in the workshop offers a different type of pedagogical experience for themselves and their students. This is a perspective which I speculate would not have surfaced if each student had been asked to reflect only through writing.

In this chapter, I described how the drama concluded with the writing of the exit tickets and the sudden requirement to leave the studio when an alarm sounds. I then discussed how traces of events occurring in the workshop were carried as a felt resonance into the out-of-role discussion, paying particular attention to Jade and Zeb's exit tickets and what they harbour. I speculated on how these traces were at play in agitating continuing insights on current drama experiences, as well as issues of pedagogy. Drawing upon Whitehead's concept of anaesthetic and discordant beauty, I made the case again for drama as an aesthetic mode of learning made complex through the functioning of role as a distancing device. This is a mode of learning propagates potentials that might not ordinarily surface, and which feed forward in dynamic ways to create further novel openings for thought on student teachers' developing awareness of the teachers they are becoming.

Summary of chapters.

At the start of this thesis, I drew attention to critiques of reflective practice in ITE. These critiques raised concerns that reflection was primarily framed as an individual, cognitive endeavour, narrowly focused on self-scrutiny of classroom practice. I also addressed how conversations with students training to be drama teachers on my own PGCE programme had provoked questions about the extent to which written reflection,

as an embedded course requirement, often presented a barrier to engagement. At the same time, I recognised literature and research that made the case for more holistic approaches to reflective practice. These included attending to the affective aspects of learning to teach, creating more collaborative ways of doing reflection, and making use of drama-based methods centred on body and mind. The drama activities I have explored through the writing of the thesis were designed to respond to these critiques, specifically with respect to the needs and interests of Drama PGCE students. The intention was to contribute to an expanded understanding of what reflective practice in ITE could entail, and to consider how the university might operate as a 'distinct' (Hanley and Brown, 2018) space for more capacious approaches to reflection. I now provide a summary of the preceding chapters before returning to my research questions in the final chapter – Vibrations.

In chapter two, I explored key conceptual movements that informed and stimulated the research. This included an exploration of reflection as an aspect of ITE and how student teachers are expected to reflect at this current time. Following a conceptual path from Dewey to Merleau-Ponty allowed me to make connections with how these notions of reflection have been applied in the process of teacher education. I then complicated reflection through encounters with drama education and Posthuman NMF to imagine what else reflection in ITE might become beyond writing.

In chapter three, I described how the research design drew upon drama education approaches, specifically process drama. The research was situated within research-creation as a mode of arts-based research attuned to the affective potential of art and what it produces rather than what it represents. Connecting workshop activities with the theory and practice of the Senselab allowed me to develop how activities within

the drama were conceived as propositions inviting speculative, more-than-human research encounters. I then outlined my diffractive process as a reading of events through posthuman NMF concepts to see what new insights might emerge.

In my first empirical chapter, I unfolded how a concern for materiality was woven into the workshop. This was explored initially through university tutor archives as a material means of provoking reflective discussions on teacher histories. Calling upon Bennett's (2010) notion of the agentic assemblage, I was able to develop how this evolved into a propositional understanding that positioned tutor archives not as representational devices but as catalysts sparking connections with student teachers' own experiences. I then discussed how integrating tutor archives into the fiction of the drama studio in lock-up mode, a move supported by Heathcote's convention - the use of objects to depict a character and their interests - enabled them to function as material actors in workshop activities that included the drama studio itself as a vital player.

This brought me to my first workshop proposition – *TIR and earliest drama memory*. In this section of the chapter, I diffracted the established drama education approaches, TIR and protecting into role, through the theory and practice of the Senselab. This allowed me to explicate how the dramatic techniques involved in student teachers' initial entry into the drama functioned to build belief in the fantastical set-up. TIR and role-taking plunged student teachers into the 'now time' of the drama in a way that I suggest disrupted established subject positions by fostering a group sensibility or 'we feeling'. This endeavour was supported by vibrant components of the wider event machinery; lighting, film, music, costume, objects, working together to create a strange other worldly atmosphere that I highlight as qualitatively very different to more conventional learning spaces.

In the third section of the chapter, I was able to explore what the aesthetics of this dramatic set-up yielded by engaging with a number of events pertaining to proposition two – *Exploring university tutor archives*. I set out in more detail how my diffractive approach to working with archival documents was informed by Daniel Stern's (2010) theorising of vitality forms. Working with vitality forms, I was able to pay attention to particular moments of thinking-feeling occurring in events and then diffract these through posthuman NMF concepts to develop how transindividual forces at play between bodies created the conditions for novel thoughts on teacher experiences to emerge.

Chapter five was concerned with proposition three – *Student teacher archive making*. I briefly dwelt on how archive-making was embedded within the ongoing dramatic scenario of the drama studio in lock-up mode. This allowed me to attend to role-playing, including TIR, as continuing to condition a playful affective tonality that was energising but also transgressive of established university tutor and student teacher relations. A sense of play that carried over into archive making in a way that I argue was productive of student teacher engagement with the making process.

I then developed my dual humanist and posthuman reading of Heathcote's conventions as a precursor to exploring how archive-making functioned propositionally in the crafting of student teachers' own teacher histories. What my dual reading sought to highlight was the complex aesthetic arrangement of the conventions, specifically in respect of how distancing effects are integrated into them to make strange role encounters. I addressed how, for Heathcote, operating within a humanist framework, distancing effects were intended to mitigate habituated understandings and responses in a subject experiencing and then reflecting on the drama. I then presented a

posthuman account of the conventions that began at the pre-personal level to imagine them as enabling constraints active in the constitution of subjectivities and what will become reflective thought. Aligning this with Whitehead's (1978) philosophy of feeling and following Manning (2020), I proposed the aesthetic complexity of the conventions as that which makes novel thought or action more likely to emerge.

The chapter concludes by lingering with how student teacher archive making took hold as a dynamic intermingling of human and non-human bodies and things. I again foregrounded the agency of matter in describing pens, paper, and plasticine as vital components in acts of thinking-feeling-making. Archive-making functioned propositionally to orient bodies towards speculative events of making. I suggest these events were conditioned by the prevailing mood of the workshop and also responsive to the specific social and historical moment of the workshop taking place.

Chapter six moved onto proposition four – *Student teacher archive sharing*. I presented two sharing vignettes to illuminate the sharing process as a more-than-human relational occurrence that was continually productive of insights and new awareness that created novel lines of becoming for Zeb and Jade.

In chapter seven, I addressed the final two workshop propositions – *exit ticket* and the *out-of-role discussion*. I considered how the exit tickets written by Zeb and Jade at the conclusion of the drama might be understood to harbour something of the intensities felt during events, but also how they came to function as triggers for further process. Explicating events from the out-of-role discussion pertaining directly to Zeb and Jade, I propose that the invitation to feel the past through the workshop propositions enabled a certain expertise and resourcefulness to surface in both Jade and Zeb, associated with their past performance and drama experiences. I also drew attention to how

workshop happenings resonated with developing student teacher subject knowledge and understanding, and a concern for what drama can do as a generative and responsive pedagogy.

Chapter Eight – Vibrations.

In this chapter, I now address the research questions, referring back to the previous empirical chapters. The first question will approach how the praxis of Dorothy Heathcote, and drama education more generally, can enrich the process of reflection. The second question is concerned with how posthuman NMF concepts have been mobilised to diffract further the events that emerged in the drama workshop and how this further enriches the notion of reflection. The third question asks how the university can become a space for a more capacious mode of reflection. Findings from the study will be discussed in relation to the literature review. Following this, I discuss my contribution to the field of teacher education and suggest how elements from my research might be applied in the area of reflection in teacher education to create more vibrant, engaging, and meaningful ways for student teachers to reflect on their experiences of becoming a teacher. Finally, I review some key aspects of the study and consider limitations.

Q1 - How can drama education approaches take us beyond the conventional views of reflective practice in ITE?

I will now expand on how drama education approaches enabled a different way of reflecting on the experience of becoming a teacher from that offered by writing. I begin by listing what drama education approaches were used in the workshop and where these are discussed in the thesis:

Pre-text (pp. 68-71 & pp.88-93)

Protecting into role (pp.94-96 & p.176)

Teacher-in-role (TIR) and 'now time' (pp.100 - 105)

Creating a particular mood through theatre's 'feeling-machinery' – (pp.96-100)

Distancing – (pp.124-129 & p.176)

Metaxis – (pp.41-42, pp.102-103, p.125, pp.157-158, pp.176-177)

Role-play including third-person narration (p. 142 & pp.176-178)

TIR – (on going but specific examples addressed on pp.100-105, pp.161-165)

Heathcote's conventions (p.65, p.71, pp.122-130)

In this thesis, I have acknowledged the humanist underpinnings of Dorothy Heathcote's praxis and drama education more generally. This means reflection as an aspect of drama education has largely been framed as the cognitive processing of experience that an individual subject undertakes. I have however also drawn attention to Heathcote's notion of 'we-feeling' as a group orientation fostered by the act of participating in the drama, and how this might be said to arise from Heathcote's concern for 'filling the spaces between people with meaningful experiences' (Heathcote 1977 in O'Neill, 2015:53). This recognises feeling as a crucial element of the drama event and the reflections that might ensue. I now return to one of the workshop events detailed in the thesis. I do this to unfold in more detail how I believe drama approaches might enrich current practices of reflection in ITE. In the example, I pick up on role-taking, TIR and 'now time', and the theatrical aesthetics of the drama space.

On pp.100-105 of the thesis, I detail the moment student teachers enter the drama studio and the initial in-role exchanges that took place. In dwelling on how the drama studio had been transformed to evoke the fantasy of the studio in lock-up, I made the case for the aesthetics of space as a crucial element in the drama world-building and in conditioning how student teachers engaged with the dramatic process. I was then

able to show how the space of encounter worked in tandem with role-taking, including TIR, to plunge student teachers into what Heathcote refers to as the 'now time' of the drama. This is a mode of engagement different to conventional classroom interactions in that it evokes a sense of being in a situation that is occurring there and then, not a talking about or indeed reflecting on a topic or situation happening 'over there' (Heathcote 1982 in Mantle of the Expert Network, 2023e). I then discussed how Heathcote draws attention to this process as working through an exchange of signs in the immediacy of what is unfolding. This includes what is signalled by the aesthetics of the drama space through objects and things, costume items, sound and music, and any other available signifiers such as lighting. It also encompasses what bodies within the space convey. The TIR demonstrated the use of voice, body, costume, and props to evoke the 'now time' of the drama and then to help sustain it. As an aesthetic happening, it is the potency of such sign exchange that Heathcote contends underpins the potential of drama as a medium for learning in the classroom:

> Now you see, the theatre resonates its signing. It doesn't just say it in words; it says it because there's a combination of form, matter, colour, space, light. Now I think that's what a classroom is: if you take trouble, that's what a classroom is…Now it seems to me that a sensible teacher says, "I'll do the best resonance in this lesson, in the ways the signs are needed for this learning, that I possibly can (Heathcote 1982 in Mantle of the Expert Network, 2023a).

In my example event, I go on to detail how reading a note that is suggested as being materialised by the drama studio, provokes one student teacher to make observations on current experiences of lesson planning, more specifically, how lesson planning has become an arduous task that the student recognises as unsustainable. Heathcote might recognise this as an insightful moment stimulated into thought by the aesthetics of the drama and its capacity to generate meaningful responses imminent to the dramatic unfolding. In other words, something visceral resonates for the student in this moment.

Reflective power.

To return to the literature review, in expounding the case for reflection-as-action as a more holistic mode of reflection, Bleakley (1999) similarly draws attention to the aesthetic context as conditioning experience and therefore reflection. Specifically, Bleakley develops Reflection-as-action as 'a play of sensitivity within a habitat, based on immediacy… a mode of being grounded in passion and body rather than cognition and mind' (Bleakley, 1999:324). As with Heathcote, reflection is understood as initially stimulated by feeling. Following Heathcote, we might say it is first and foremost a listening with the body (Heathcote in O'Neill 2015:71) as the precursor to cognitive, reflective thought. This is what I discussed in the literature review as Merleau-Ponty's notion of the 'embodied subject' (Merleau-Ponty, 1962:236), whose first encounter with the world is always sensory. For Bleakley, a care for the sensory origins of reflection alters how reflection might be defined and understood:

> The locus for reflection is then not 'in' the individual (decontextualised), but 'in' the total event, involving the embedding of act in a context that itself guides or moulds the act. Importantly, the reflective act can then be framed as a sensitivity - an aesthetic event rather than a functional or technical adjustment (Bleakley, 1999: 323-324).

It is in the sense of enacting a more visceral, participatory, collaborative way of doing reflection, that I propose drama education as enabling a more enriched mode of reflective practice in ITE. Acknowledging again Heathcote's commitment to reflection, I argue her praxis nevertheless encourages just such a shift in emphasis from reflection as situated in individual consciousness, towards reflection as a contextual happening. This draws attention to how the aesthetics of the reflective process matter as the engine for what Heathcote understands as 'reflective power' (Heathcote 2008, cited in Prentki and Preston 2009: 206). In the case of drama, this arises from working within dramatic worlds, but it might equally be applicable to ways of working in other

aesthetic domains, such as art, music, or dance. What this thesis has illustrated is the potential to create space and time for reflective activities in ITE that are not limited to writing. Equally, it has gestured towards how reflection might be reimagined as a holistic means of sparking deeper engagements with becoming teacher experiences, in ways that move beyond its application as a functional tool for bettering practice.

In responding to my first research question, I have, through Bleakley (1999), aligned Heathcote's concern for reflection with Merleau-Ponty's phenomenological account of the embodied subject. This has allowed me to focus on how what is felt or sensed bodily by the subject is implicated in the reflective thought process. A reflective thought process that, for Heathcote, remains central to any learning or growth that might occur through dramatic inquiry. While Merleau-Ponty's later thought has been understood as moving towards a less humanist account of experience (Gale, 2016), Manning and Massumi (2014) maintain that any phenomenological interpretation of 'immediate experience' is always 'already imbued with specifically human meaning just waiting to be "disclosed"' (Manning and Massumi, 2014:19). To this end, phenomenology can be understood as a humanist project in that it begins with the human. This is a position that can also be assigned to Heathcote's praxis. In this humanist account of the subject, memory is understood as foundational (Manning in Massumi, 2015). It is that which is stable and readily accessible to reflective thought. Taking this as my hinge point, I now turn to my second research question.

Q2 How might new material feminist [NMF] approaches expand understandings of reflective practice in ITE?

In the literature review, I explained posthuman NMF as corresponding to the sociomaterial paradigm that calls for quantum understandings of relationality, emergence, and material entanglements (Barad, 2007; Whitehead, 1978). This

contrasts with Newtonian and Cartesian frameworks in which objects exist and beings are bounded. I then developed how a quantum account of the world requires an onto-epistemological (Barad, 2007) understanding of knowledge-making practices in which knowing and being are not separate but emergent. This philosophical position does not start with an existing subject whose mind serves as a mirror for representing the world, but with a subject who is in a constant process of becoming with all other matter in the world.

Throughout this thesis, I have drawn upon concepts associated with posthuman NMF to attend to subjectivity and reflection as emergent. These concepts have also enabled me to work with matter as agentic rather than passive stuff manipulated by humans. While I have drawn on numerous posthuman NMF theories, I wish to draw attention to some of the key concepts here: Whitehead's proposition, Spinoza's concept of affect, Simondon's transindividual, Deleuze and Guattari's concepts of becoming and desire, and Deleuze's understanding of memory as a creative power. Additionally, Bennett's agentic assemblage, Manning and Massumi's notion of immediation as thinking-feeling, semblance, and Manning's notion of the minor gesture. Diffracting events through these concepts has enabled me to explore creative activities occurring in the drama workshop as generative moves forward that are productive of something new and vital. For example, pp. 153-173 describe Jade sharing her archive. I drew attention to the relational architecture encompassing the role-play framing as a vitality affect coursing through events. This included Becky's use of TIR. Recognising the agentic nature of the assemblage constituted in the sharing, I explored how human and non-human bodies worked in concert to stimulate Jade's thinking-feeling. What this mode of analysis revealed was how the memory impressions of appearing in *Sweeney Todd* and of graduating surfaced in the making of the archive and were then

brought into productive connection through affects and desires. Following Deleuze's account of memory as a creative power, there was a jump from the past, which was then hauled into the present to be made anew in the workshop context. I speculated on how this produced a sense of extra-beingness in Jade that was associated with when she had previously felt more-than. A sensation that I suggested was expressed in her 'spirited' (Wells et al., 2022) account of being given a lead role in *Sweeney Todd* and how this spurred her on to later success. Imagining this as a new resourcefulness that is raised within Jade, allows me to propose a notion of reflection that does not begin with what is sensed from the world by the subject, but becomes with the subject. I drew on Manning's concept of the relational milieu to point to potential forces vibrating through the archive and the sharing as 'nonconscious thought'. Nonconscious thought being 'not *in* the body or *in* the mind, but *across* the bodying where world and body co-compose in a welling ecology' (Manning, 2016:116, italics in original). In the out-of-role discussion, this thought-feeling vibrates anew for Jade, agitating a new, more phlegmatic opening to experiences from her current practicum, and how difficult classroom moments involving a *'bad lesson'* or when a pupil is *'annoying'* might be faced (see p.182). This is a shift in perspective that I posit is brought about not from picking over a dead past ready to be dissected, but from a re-activation of the past as alive and vibrating, as Jade creates the archive and discusses it with others in the immediacy of the workshop activities. To return to Manning and Massumi's concept of immediation:

> The first stage of an event of experience, according to Whitehead, is one of re-enaction…Whitehead makes it very clear that this inaugural phase of presentification is affective. It's a direct, unmediated feeling of what past events have left in the world for the coming event to take up as its own potential (Massumi, 2015:147).

In answering my second research question, I propose a vibratory notion of reflection. I have suggested how posthuman NMF concepts expand understandings of reflective practice in ITE. These concepts enable me to begin not with a human subject who reflects but with nonconscious thought that is always more-than-human. This is a way of imagining reflection not as a static, representational knowledge-making practice centred on mirroring and sameness, but a lively, future-oriented activity in which student teachers are always on the way to becoming more than they were before.

3. How can universities create 'distinct' spaces for more capacious reflective practices in ITE?

Having elaborated my vibratory notion of reflection, I now turn to my final research question. In the literature review, I explored critiques of how reflective practice is currently enacted in contemporary professional practices, including ITE. Many scholars have pointed out that the original purpose of reflection as an emancipating venture (Kilminster et al., 2009; Beauchamp, 2015) has been lost. More specifically, concerns were raised that reflection was increasingly used as a tool for accountability and assessment. More often than not, reflection required some form of written account as evidence. Such concerns chimed with my initial unease at how reflection was being implemented in my own ITE programme. Often, students were required to complete weekly written reflections on classroom experiences that then formed the basis for target setting linked to professional development. I also drew attention to responses to these critiques that looked beyond writing to employ more collaborative, arts-based ways of doing reflection.

This thesis has explored the value in making space for reflection beyond writing. Recognising Whitehead's proposition as a 'lure for feeling' and working with Manning and Massumi's (2014) figuring of techniques of relation, I have drawn attention to how

the pedagogical space of encounter, the relations propagated, and the affects unleashed matter in what surfaces as reflective thought. In this study, drama education approaches have been reimagined as techniques of relation that create opportunities for shared collaborative inquiry operating beyond the individual to encompass that which is more-than-human. I have also drawn attention to the aesthetics of the reflective encounter. Returning to Zeb's use of the piano (pp. 145-153), I described this as a brief moment when Zeb becomes more-than he was before. He almost seems to grow before us as his musical competence is enacted in the space where the archives are being created, and he receives the affirmation of his peers. Following Bennett (2010), the piano in this instance becomes a vital intervener that by virtue of being on hand enables a new line of musical becoming for Zeb, bringing into play potentials that might not otherwise surface; potentials that do vibrate again for Zeb in the out of role discussion, when he muses on how the role-play functioned in a 'weirdly' personal way to bring him into an awareness of his achievements and attributes.

Other arts-based collaborative activities can function as modes of vibratory reflection within the academy, such as artmaking, musical composition, dance, and film. However, a vibratory mode of reflection builds on existing research through an additional attentiveness to matter as agentic and pedagogical (Hickey-Moody and Page, 2016). This highlights the capacity of matter in all its varied forms to create novel lines of becoming (O'Sullivan, 2010). This, of course, necessitates a shift from traditional understandings of reflection as an individual, cognitive activity undertaken by a pre-existing, stable subject, towards a posthuman appreciation for the subject in process. Additionally, vibratory reflection combines a concern for matter as pedagogical with the aesthetics of teaching and learning and the potential to interrupt habituated ways of being. As O'Sullivan observes, writing on Deleuze and Guattari's

understanding of artful practices, art can disrupt habit not just in terms of everyday routines but in '…our dominant refrains and typical reactions to the world' (O'Sullivan, 2010:277). This coincides with what I have elsewhere in the thesis discussed as Gavin Bolton's 'non-practical' frame (Davis, 2015), as an imaginary set-up for acts of teaching and learning designed to free individuals from the restrictions of everyday behaviour and thought. To cite O'Sullivan once more:

> For naming as it does a 'disinterested' response to the world, aesthetics can operate as a rupture in otherwise dominant regimes of signification and expression…Aesthetics here need not be a transcendent category, rather we can think of it simply as the generation of unexpected affects in and on the body (O'Sullivan, 2010:277).

To address, therefore, the scalability of vibratory reflection. While this study has been carried out with Drama PGCE student teachers and has drawn upon drama pedagogy specifically, it has demonstrated some key principles that are applicable in other areas of ITE and educational disciplines. These are: (1) an appreciation of reflection as the endpoint of a process that begins not within the mind of an individual human subject but with the wider relational field from which the subject is always emerging; (2) the formulation of an imaginary framework as a proposition, or lure for feeling, that invites a different way of behaving to what might normally be expected in the HE space; (3) a care for the aesthetics of the space of encounter, and the materials and technologies that populate it, as a means of stimulating and sustaining different ways of becoming through the effects and affects produced.

By way of exemplifying the principles identified above, an experiment not directly connected to this research was carried out jointly with PGCE Drama and Science students. Student Science teachers were invited to the drama studio to work collaboratively with their drama peers on den-building activities. This proposition

posed that the drama studio had been transformed into a PGCE playground and that dens were material manifestations of shared PGCE experiences. An array of materials, including different fabrics, cardboard boxes and tubes, staging blocks and lights, was provided to support den-making activities. Collaborative making activities facilitated different modes of behaviour and reflection, opening up new lines of becoming for student teachers. Afterwards, student teachers presented their dens to each other, an activity that enabled novel perspectives on the shared Drama and Science student teacher PGCE experiences to emerge in a way productive of new insights on developing teacher identities and pedagogy.

At a time when ITE is increasingly oriented towards school experience, which we might imagine offers limited to no time or space for the type of practices outlined in this thesis, I suggest the university might seize the potential of vibratory reflection as a means of returning reflective practice to its original, radical, emancipatory roots. In practice, this would involve integrating the type of creative, artful pedagogy demonstrated in this study into university programmes to facilitate more vibrant reflective activities. Drama pedagogy offers both an existing framework for what this could look like in the university and a useful springboard for experimenting further with vibratory reflection as artful reflective practice in ITE. This can be understood as capacious in broadening the modalities available for doing reflection and in understanding reflection as an always more-than-human endeavour, entangling all kinds of matter and forces.

Policy implications.

In the literature review, I indicated that reflection in current policy documents relating to ITE is aligned with what Meierdirk (2016) recognises as technical reflection. Technical reflection is concerned with self-scrutiny of actual teaching practice with a

view to making improvements. Hence, in both the Teacher Standards (2011) and *The Initial Teacher Training Core Content Framework (ITTCCF)* (DfE) (2019), reflection is attached to systematic thinking that an individual student teacher undertakes to identify what is working and what is not working in the classroom. It is also the case that what works and does not work in the classroom is increasingly subject to officially prescribed ideas of what teachers need to 'know' and 'learn how' to do (DfE, 2019; BERA, 2021). This is arguably a deficit-based model of learning to teach that the technical reflection described in the policy documents above responds to. Vibratory reflection, on the other hand, begins with the understanding that student teachers will carry tendencies and potentials into the reflective event. It then asks what else these might become as more-than-human participatory processes. This is a potentially generative endeavour that I speculate might function within the university, alongside current policy directives associated with reflection in ITE, to expand and enrich the experience of becoming a teacher.

This is pertinent given the current crisis in teacher recruitment and retention that is well documented in research and literature (Oxley and Bond, 2024; Owston and Bradbury, 2024). ITE has a role to play in responding to this crisis and in supporting student teachers in navigating the contemporary demands of teaching, which function in what Beauchamp (2015:136) notes are 'increasingly complex' school environments. Beauchamp (2015) makes the case for expanded understandings of reflection that are 'multidimensional' (Beauchamp 2015:136), an endeavour not without its challenges:

> The challenge appears to revolve around the merging of the many dimensions of professional life that reflection might involve: the identity development of teachers in these contexts, with the accompanying emotional impact of identity exploration and construction; the taking of perspectives on reflection that might

not be familiar; the struggle to achieve an 'embodied approach' merging both cognitive and affective aspects of reflection (Beauchamp 2015:136).

This study presents a vibratory notion of reflection that responds to these challenges, but which also functions as a 'response-able' pedagogy (Strom et al, 2019). This recognises a need to create space for reflection in ITE that is more than technical, or just centred on what teachers should know. Rather, vibratory reflection begins with what teachers already know and poses what more they can become, not as isolated human subjects, but as part of a wider pedagogical assemblage. In making space for thinking-feeling differently, vibratory reflection also functions as a minor practice (Manning, 2016). This has the potential to open up novel perspectives, offering creative and perhaps more hopeful possibilities (Strom et al., 2019) for becoming and remaining a teacher at this time.

Contribution to the field.

To reiterate the above, this thesis contributes to the field of reflective practice in ITE by positing vibratory reflection as a mode of reflection that does not sit within a Newtonian cosmology or a Cartesian understanding of the subject. Rather, vibratory reflection works through a quantum understanding of how subjects and knowledge emerge through processes that are always more-than-human. By bringing posthuman NMF into view alongside Heathcote's drama praxis, and diffracting events through these concepts, I have been able to pay attention in a different way to what was unfolding in the drama workshop. This has enabled me to illustrate how the aesthetics of what was occurring mattered to what surfaced as reflective thought. I make suggestions for how the potential of the more-than-human might be harnessed to facilitate vibratory reflection as an expanded mode of reflective practice in the academy.

Concluding thoughts.

In reviewing the project, I am drawn to how attending to the minutia of events was such a generative, if at times painstaking process. In particular, I found joy in tracing the 'contours' of the 'swarm' (Bennett, 2010:32) of energies coursing through what occurred, which pulled me in all sorts of unpredictable directions, not least when my own preconceived ideas were confounded as part of the unfolding of events. For example, when my own teacher archive was exposed as being a little too carefully curated. This was an emergence that itself created *not* filtering as a concept for making student teacher archives. I now recognise this moment as the generative outcome of the playful pedagogical encounter enabled by the drama framework, which student teachers fully embraced. A circumstance which, prior to the workshop, I had been unsure of, doubting that the workshop would be welcomed at what was a crucial moment on the PGCE journey. In the end, my fears were ungrounded, a testament to drama's capacity to bring people together differently in ways that are more often than not generative and engaging.

Limitations.

Equally, I acknowledge certain limitations associated with the study. Notably, the challenge posed by occupying a dual participant-researcher role. As I noted in the Methodology chapter, on occasions, this meant events were not always filmed, due to the camera not being moved to home in on events as they shifted into different parts of the studio. If I were to undertake a similar project again, I might be more alert to this as a potential issue. On the other hand, I might understand the spontaneity of events as a strength of the research (Hickey-Moody, 2019). In losing myself in the process, a particular apparatus of knowing (Barad, 2007) was brought into being that might have been different if, as a researcher, I had been more systematic in capturing events.,

I also recognise my research as speculative, and therefore it cannot be said to definitively show us something. Rather, I have used my bodymind sensibilities to bring things into view which might not be noticed through more conventional qualitative research approaches. In doing so, I have been able to draw attention to what was generative in the workshop for student teachers. In the Methodology chapter, I aligned this mode of working with 'response-ability' (Strom et al.,2019) as emerging out of Barad's ethico-onto-epistemology. Response-ability positions research-creation as ethically responsive research. It is research that attends to forces and affects shaping educational practices, which have traditionally been left out of qualitative research (Strom et al., 2019). As Coleman (2017, cited in Hickey-Moody, 2019:1) writes: '[M]ethods need to be open, multiple, uncertain, and also affective or playful, because of the nature of the social world itself'. In this thesis, drama approaches understood as techniques, not methods, have been put to work in pursuit of playful uncertainty and where it might take us. This requires a leap of faith, which I contend also characterises drama education practices as a minor pedagogy not adverse to causing creative mischief.

Response-ability also encompasses the ethical implications of entangled research practices, drawing attention to how our 'interventions', including the 'cuts' we make, matter (Taylor and Ivinson, 2013:667). In this project, the drama workshop was designed to be responsive to student teacher concerns about written reflection. I created the fictional scenario as a means of inviting playful participation in a way that was also connected to the concerns of student drama teachers. During the workshop, my own experience as a drama teacher and my experience in teaching the participants as their university tutor tuned me into the affects circulating in the drama studio. This meant I was attentive to any shifts in mood and changes in individual responses to

what was unfolding. As indicated in the empirical events, student teachers embraced the drama in ways that were generative, and I would add joyous. It was also apparent in the out-of-role discussion that productive connections had been drawn between workshop happenings and student teachers' own burgeoning pedagogical knowledge and classroom practice. It is also the case that my own pedagogical knowledge and understanding have been expanded in the process of designing and carrying out the workshop, as well as in diffracting events through posthuman NMF concepts. I have become more aware of drama as an 'ecology of practices' (Manning, 2016) in which the differing elements, human and non-human, functioning together create the conditions for new knowledge to emerge. I have also gained a new perspective on TIR as an affected and affecting body, as much moved by the assemblage as moving it. Most notably, I have become alert to the potential for posthuman NMF theories to expand drama beyond a humanist framing and to reimagine it as a more-than-human pedagogy (Hatton, 2024).

To return to the speculative nature of the study, while unpredictable, it was always yielding something. As Taylor (2016) observes, posthuman research is '…diffractive, multiple, uneasy and intense' (Taylor, 2016:19). As a spider-researcher, there were times when re-engaging with film footage of the workshop did threaten to swallow me whole or squash me flat. In the end, certain agential cuts (Barad, 2007) were enacted that mean that which is presented in this thesis is just one story of the infinite stories (Lenz-Taguchi, 2012) brought to expression during the morning's activities. Stories that will continue to vibrate long after I have written this not-so-final word.

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Appendix A.

Brooks Building
Faculty of Education
Manchester Metropolitan University

Expanding approaches to reflective practice in university based Initial Teacher Education (ITE).

I would like to invite you to take part in a research project. Please take time to read the following information carefully. Ask questions if anything you read is not clear or if you would like more information.

The Purpose of this project
The aim of the project is to expand how reflective practice in Initial Teacher Education (ITE) might be understood and enabled. More specifically, the project is interested in exploring if arts-based approaches might open up possibilities for student teachers to reflect on their practice in other ways than just writing. This research will inform how reflective practice is integrated into the revised MMU PGCE programme from September 2019. The project and related outcomes will also form the basis of the researcher's thesis for the completion of her Doctorate in Education.

Why have I been invited to take part?
You have been asked to take part in this project as you are currently enrolled on the 2018-19 Drama PGCE programme at Manchester Metropolitan University. As part of this programme, you will be taking part in two reflective workshops and an end of programme reflective installation. The research is interested in exploring what emerges through these creative activities and your personal reflections on participating in them.

Do I have to take part?
It is up to you to decide. I will go through the details relating to the project with you and then ask you to sign a consent form to show you have agreed to take part. You are free to withdraw at any time, without giving a reason. If you wish to withdraw, you can speak to the named researcher directly or contact her via email. Alternatively, you may wish to inform Dr Rebecca Patterson, course leader for the Drama PGCE programme.

What will happen to me if I take part?
The PGCE Drama course schedule includes two reflective workshops that take place when you are back in the university in April and May. In addition, a reflective installation also features at the end of the programme in June, when you are invited to curate your collective experiences of the PGCE year for sharing with a wider audience. As such, participation in the research project will not require you to do anything beyond the requirements of the course. I will seek your permission to make film, photographic and audio recordings of your participation in the reflective activities and to use any materials produced, such as pictures or drama performances, for research purposes.

In addition, you will be invited to take part in an interview exploring specific events that emerged out of the making processes and your personal experiences of the workshops. If you decide not to take part, your experiences of the reflective workshops will not be effected in anyway. You will just not feature as part of the research process.

Will my taking part in the study be kept confidential?

Yes. Any contributions you make either in the workshops or in an interview will be completely anonymised. Electronic data will be stored on a password protected computer known only to the researcher. You will not be identifiable in any photographs that are taken during the reflective activities. Data will be destroyed at the end of the research period (max 3 years).

Will the data be archived for future use?
No, unless consent is given.
Following university recommended guidelines, recorded data will be securely stored for 3 years after the completion of the project.

Who will have access to the data?
Recordings and photographs taken in the workshops, and recordings of interviews and related transcripts, will be stored on a password protected computer, accessed only by the researcher. Access to the recordings will be limited to the researcher and her supervisors.

Will the participants be anonymised?
All participants will be anonymised in written reports, transcripts and findings of the research.
A master list identifying participants to research codes will be held on a password protected computer accessed only by the researcher.

What if there is a problem?
If you have a concern about any aspect of the project, you can ask to speak to the principle researcher or alternatively you may wish to speak to the Drama PGCE course leader Dr Rebecca Patterson. You can also contact the Faculty of Education Ethics committee by emailing Professor Ricardo Nemirovsky, Faculty Head of Research Ethics and Governance (contact details below).

Contact details:
Alison Ramsay(principle researcher and Drama tutor)
Email: a.ramsay@mmu.ac.uk
Tel: 01612472390

Dr Rebecca Patterson (PGCE Drama programme course leader)
Email: r.patterson@mmu.ac.uk
Tel: 01612472339

Professor Ricardo Nemirovsky
Faculty Head of Research Ethics and Governance
Email R.Nemirovsky@mmu.ac.uk

What will happen to the results of the research?
The results of the research will form the basis of a Doctorate in Education thesis.
Who is organising or sponsoring the research?
Manchester Metropolitan University.

Appendix B.

Consent Form.

Title of Project: Expanding approaches to reflective practice in university based Initial Teacher Education (ITE).

Name of Researcher: Alison Ramsay

Participant Identification Code for this project:

I confirm that I have read and understood the Participant Information sheet dated March 2019 for the above project and have had the opportunity to ask questions about the purpose of the research and the research process:

Please circle:	
Yes	**No**

I understand that my participation is voluntary and that I am free to withdraw from the research project at any time without giving any reason to the named researcher:

Please circle:	
Yes	**No**

I confirm that I understand in agreeing to participate in this research, I will not be expected to do anything beyond what would be my normal engagement with activities related to the PGCE Drama programme:

Please circle:	
Yes	**No**

I confirm that I understand my contributions during the workshop activities will be filmed and/or audio recorded and photographed and that any material arising out of these processes will be anonymised:

Please circle:	
Yes	**No**

I give permission for any recordings and/or photographic material relating to me to be used as part of the research project:

Please circle:

Yes	No

I give permission for any creative contributions I produce during the workshops to be referred to as part of the research project:

Please circle:

Yes	No

Interviews

In addition to workshop activities, I am also willing to take part in an interview about my experiences during the reflective activities:

Please circle:

Yes	No

I understand my responses arising from interview will be transcribed and remain anonymised:

Please circle:

Yes	No

I understand that I will be free to withdraw from an interview at any time and redact any responses I have given:

Please circle:

Yes	No

....

I agree to take part in the above research project:

Please circle:

Yes	No

_____   _____   _____
Name of Participant   Date   Signature

_____   _____   _____
Researcher   Date   Signature

To be signed and dated in presence of the participant

Once this has been signed, you will receive a copy of your signed and dated consent form and information sheet in person.

Appendix C.

Email to Becky.

From: Alison Ramsay
Sent: 12 April 2019 11:35
To: Rebecca Patterson
Subject: RE: Another crazy idea

Thank you!

I agree...my gut is to go with the more playful ideas. I catch xxx watching that programme sometimes as well...they were definitely separated at birth those two!
I'm going to revisit the ideas in the light of your comments on the 'lock-up' and the articles/abstract and then shall I give you a ring later to thrash out some details. What inspired me was thinking about my old school reports that are in the loft (hopefully still!) that obviously have xxxx comments on me in Drama. I just thought that's a potentially very tangible/powerful thing that I can share with them and provoke them to think about what's influenced/shaped them. I've also got an album that they gave me when I left xxxx with photos/memories etc. And then there's stuff that's been generated since coming to xxx. Like you said ... how do we keep ourselves part of what's going? Also ties in with stuff I'm reading on how teacher educators need to model not just talk about reflective practice. I also like the idea that our 'lock-up/drama studio' contains the memories/experiences/physical traces of the students that have gone before them...which is also tapping into new materialist thinking...

A

Planning notes.

'Darta' = Drama memory

      Curated piles of stuff

      Recorded conversations arising during drama

Films of session

Post drama reflection

AR (RP) reflections

Resources:

Hazard tape for door– image to signify DS as imaginary place

Head torch/torch/fluorescent vest

2xvideo camera

camera

3xdictaphone

Ipads

phone

1 – 9:30 - 15 mins

Alison and Becky greet the students outside the drama studio in role as members of faculty security. We signify these roles by wearing florescent yellow bibs and carrying torches. The closed doors to the studio are likewise dressed in black and yellow tape that reads **NO ENTRY.** Alison, as security guard A, introduces the dramatic context -

Hello. We are sorry but Alison and Becky have had to leave for a short time. We are members of faculty security. It seems the studio has gone into 'lock-up' mode. This is when it suddenly materialises/manifests a selection of memories, experiences, knowledge, things connected to all the drama teachers who have entered it…it's as if the space has absorbed and retained all this stuff…We never know when it will happen…indeed it has not happened in a while. But when it does, we have to proceed with extreme caution as the stuff that materialises is powerful and unpredictable (hence the precautionary measures you can see).

To gain entry we have to bring to mind our earliest drama memory…

Alison's memory - *Performing a dance routine with my Nan's walking* stick *for my Great Aunt in the front parlour of their house in Liverpool…*

What are their earliest drama memories? Record on Dictaphone…get them to write down

Once everyone has written down their memory, the tape is pulled away and the doors to the studio open. One by one student-teacher participants enter the space and we collect the memories in a jar.

…… …………………………………..

2.9:45 30 mins

Dark lighting

AR/RP Piles of stuff covered by dustsheets

- ✓ Film of last installation 2017
- ✓ Sound/music

Stuff relating to past students…books…objects…

The students enter the darkened space – sound/image/things create the imaginary 'lock-up'. Torches flash on objects, images, things…

Can you tread carefully…sometimes things just pop up without warning. This is interesting…not sure why this has appeared. I think that's Becky's stuff over there and that must be Alison's.

Ok. You now have an opportunity to look at their stuff more closely.

We direct them to two piles covered by cloth…our little storage areas. Split into two groups.

We reveal … photos, things, old school report, posters etc. They can look, touch, smell.

Identify an object that captures their attention. Why?

Q & A about the chosen objects … why might they have appeared/ what is the significance?

What is suggested to them by the whole pile –

Questions:

<u>Which object resonates with you?</u>

<u>Discuss why chosen?</u>

<u>What do you want to know about the object?</u>

<u>What impression is created by collection/assemblage?</u>

<u>What is missing?</u>

……
…………………………………….

3. 10:15 30 mins   4xgroups of 4/5   Dicataphonex2   camera x 2

Shine torch as if peering deeper into the heart of the studio 'lock-up'

There are further rooms as we go deeper into the studio but it is not safe to go much further at this stage…Therefore we would like to request you to imagine your own 'archive' that captures your journey as Drama teachers thus far. How about we give you some pens and paper. Or you can build, dramatise your pile of stuff.

4. 10:45 30 mins

Individuals create Drama stuff. They share with others in the group who in turn can ask questions as previously modelled.

<u>Which object resonates with you?</u>

<u>Discuss why chosen?</u>

<u>What do you want to know about the object?</u>

<u>What impression is created by collection/assemblage?</u>

<u>What is missing?</u>

Record outcomes and conversations – audio and visual…

Sound effect/bell or disturbing noise…

Ok. Err … I think the studio is telling us we need finish. It is ready to switch into everyday mode. So can I ask you to gather up your stuff you have curated for us. Thank you…Ok we need to move swiftly. To get out you need to take something with you in lieu of your memory. An 'exit ticket' if you like. This can be an object, a thought, a feeling or a comment. What will you take and why?

Writing responses for exit tickets…

Thank you. Ok this way…We will let you know when it is safe to return…if you don't hear from us in five minutes…maybe send in a search party…we don't want the same thing to happen to us as happened to John Rainer (usher them out)

4. 11:15 30 mins

Reflection record on camera – What has been brought to the fore? Has exploring your personal history of drama informed how you think of yourself as a teacher and/or your practice? What was the effect of the dramatic frame?

Introduce – process drama   Devising   Personalistic reflection