“Embodiment” is a concept that crosses traditional disciplinary boundaries. However, it is a contested term, and the literature is fragmented, particularly within Higher Education. This has resulted in silos of work that are not easily able to draw on previous or related knowledge in order to support and progress understanding. Conversations on Embodiment Across Higher Education brings a cohesive overstanding to congruent approaches by drawing on discussions between academics to explore how they have used embodiment in their work.

This book brings academics from fields including dance, drama, education, anthropology, early years, sport, sociology and philosophy together, to begin conversations on how their understandings of embodiment have impacted on their teaching, practice and research. Each chapter explores an aspect of embodiment according to a particular disciplinary or theoretical perspective, and begins a discussion with a contributor with another viewpoint.

This book will appeal to academics, researchers and postgraduate students from a diverse range of disciplinary areas, as evidenced by the backgrounds of the contributors. It will be of particular interest to those in the fields of education, sociology, anthropology, dance and drama as well as other movement or body-orientated professionals who are interested in the ideas of embodiment.

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For our children, Kira, Summer, Lucas and Lincoln Rose; for James; and for our parents, Anne, Jon, Jeffrey and the memory of Sheila.
Contents

List of illustrations x
Foreword xi
SUSAN STINSON

Acknowledgements xiv

An introduction: practice and theory, teaching, and research in higher education 1
JENNIFER LEIGH

PART I
Theory and practice 9

1 Embodiment as embodiment of 11
PAUL BOWMAN

*Ben Spatz in conversation with Paul Bowman: words, pictures, bodies* 24

2 Posthuman embodiment: on the functions of things in embodiment processes 26
GRIT HÖPPNER

*Adrian Skilbeck in conversation with Grit Höppner* 37

3 Letters to an empty room 39
BEN SPATZ

*Mike Poltorak in conversation with Ben Spatz: resonances in an empty room* 50
## Contents

4 Seriousness, voice and ventriloquism: making ourselves intelligible in higher education  
ADRIAN SKILBECK  

*Richard Bailey in conversation with Adrian Skilbeck* 66

<table>
<thead>
<tr>
<th>PART II</th>
<th>Teaching and practice</th>
</tr>
</thead>
</table>
| 5       | Displacing the one: dislocated thinking in higher education  
CATHERINE HERRING AND PAUL STANDISH  

*Robb Lindgren and Sara Price in conversation with Catherine Herring and Paul Standish* 84 |
| 6       | The embodied academic: body work in teacher education  
NICOLE BROWN  

*Kimber Andrews in conversation with Nicole Brown: inhabiting scholarship: embodiment in teacher education* 96 |
| 7       | Under this weight: embodiment in dance choreography  
ANGELA PICKARD  

*Paul Bowman in conversation with Angela Pickard* 109 |
| 8       | Embodied professional early childhood education and care teaching practices  
EVA MIKUSKA AND SANDRA LYNDON  

*Catherine Herring and Paul Standish in conversation with Eva Mikuska and Sandra Lyndon* 120 |
| 9       | Finding the dance in the everyday: a flesh and bones approach to studying embodiment  
KIMBER ANDREWS  

*Angela Pickard in conversation with Kimber Andrews* 135
### PART III

#### Research and practice

10 *Researching embodied sport and movement cultures: theoretical and methodological considerations*  
IAN WELLARD

*Nicole Brown in conversation with Ian Wellard*  
150

11 *Embodied practice and academic embodied identity*  
JENNIFER LEIGH

*Ian Wellard in conversation with Jennifer Leigh*  
171

12 *Embodiment and technology-enhanced learning environments: cultivating a new community of design research*  
ROBB LINDGREN AND SARA PRICE

*Grit Höppner in conversation with Robb Lindgren and Sara Price: embodiment as a methodological tool of technology-based learning processes in schools*  
190

13 *Embodied reflexivity: sharing and transformation in teaching visual anthropology*  
MIKE POLTORAK

*Jennifer Leigh in conversation with Mike Poltorak*  
209

14 *Being there: exploring an embodied-relational approach to understanding children’s physical activity*  
RICHARD BAILEY

*Eva Mikuska and Sandra Lyndon in conversation with Richard Bailey: a conversational piece*  
225

**Concluding thoughts**  
JENNIFER LEIGH

**Contributors**  
233

**Index**  
237
Illustrations

Figures

5.1 Displacement 75
11.1 My embodied research identity 152
11.2 Embodied identity 159
11.3 Embodied academic identity 163
11.4 Space and holding 166
12.1 Example transcription 177
12.2 The sequence of gestures that Jada performed over the course of giving an explanation about gas pressure inside a closed syringe 182
12.3 The GRASP simulation of air pressure in which a user controls the simulation by representing the frequency by which the molecules are striking the surface of the container 183

Table

12.1 Example questions to guide video data viewing 185
When first asked to write a foreword for what I too-quickly assumed would be yet another book on embodiment written entirely in abstract, disembodied language, I admit that I was not enthusiastic. I thought back to the first time a colleague/friend sought to engage me in a conversation about embodiment. I asked her exactly what she meant by the term, and questioned (with some impatience, I am sure) whether such an abstract word was necessary to speak of what it is like to consciously live in one’s body and reflect upon connections between inner experience and the outer world. Now in retirement from my decades-long career in higher education, I spend more time with people who readily dismiss highbrow ideas that do not impact their everyday lives, people whose bodily concerns are more often about the safety of their families, where their next meal will come from, or where they will sleep tonight. On behalf of these new friends, I have to ask, “Who cares?” Yet the issues raised in this book are the kind that occupied many years of my life in academe, so I cannot dismiss them too quickly. Why have they been so compelling?

I confess a late start in dance, having been seduced during my high school years by a sense of aliveness in knowing my otherwise nerdy self as a body. When I became a dance scholar following my doctoral work, I had to redefine what it means to be a dancer in a way that still included me, eventually deciding it means being a person who perceives the world kinesthetically, so that sensing and thinking become one. I tried to write like this kind of dancer: While I was not always successful, I hoped the language in my own scholarship would touch people “where they lived,” so they could respond not just intellectually but in their very bones, and be moved to at least consider what matters most. So I began to cultivate what I called kinesthetic images (until it became more trendy to call them somatic) in my writing. Some might describe this as embodied writing.

Another confession: Despite my intellectual proclivities and advanced degrees, I have often experienced what feels like a bodily struggle to wade through language that seems designed to alienate readers, to make them feel stupid for not being “part of the club” within a particular discipline with its own jargon. I stopped reading many an article or book chapter out of frustration, probably missing out on much that was of value. And yet there have also been many that I continued to wade through, remembering struggles when dance or teaching
was a particular challenge, and how that perseverance paid off. My resistance to what seemed like unnecessarily abstract language also softened when I contemplated different ways of watching a dance. While I preferred to sit up close to the stage, so I could feel the energy of the dancers and breathe along with them (referred to by some scholars as “kinesthetic empathy”), my colleagues who taught choreography and movement analysis preferred to sit well back and higher up, to better observe the structure of the dance. I learned that both have value, allowing us to know a dance in different ways.

Eventually I too started using the “E-word” in my own work, even in a book title (Stinson, 2016) when the publisher convinced me that it would help people discover (and buy) it. But I was pleased that Madeleine Grumet wrote in the foreword to that book, “Stinson . . . relentlessly opposes a preoccupation with embodiment that separates movement, skill, grace, and novelty from the moments of life that matter” (p. v). Grumet (1988) had been my first role model for the kind of writing I aspired to do, bringing herself into the text as a woman and mother, navigating the piles of sneakers as she entered her front door, reflecting on the dining room table and then segueing into Merleau-Ponty, taking me along with her. I appreciated other scholarship in the first person as well, in which authors revealed the person whose ideas appeared on the page, realising that stories are a powerful way to move people.

With this backstory, it is perhaps understandable I began reading the drafts of chapters in Jennifer Leigh’s fine book with a good bit of weighty personal baggage, perhaps some of it shared by other would-be readers. I was delighted to release that weight as I continued to read. I am guessing that Leigh’s own background in movement practice contributed to the design of this book, which choreographs stories of personal lived experience alongside some more theoretical chapters, alternating the “up close and personal” with the more bird’s-eye view. Her story of living with health concerns especially resonated with my own more recent experience of chronic pain as an opportunity for reflection. Other authors’ stories as well drew me in to many chapters, and several of the abstract ones made me wish they had been available before I retired, when I might have quoted them to add scholarly heft to my own work.

With a career-long appreciation of diverse bodies on stage, and newer desire to listen to personal stories that differ significantly from my own life of privilege, I was especially interested to read chapters by authors from disciplines outside of my own realms of the arts and education. The book is further enhanced by Leigh’s decision to follow every chapter with a response, giving the reader a sense that one is listening in to a good conversation between people who might not normally talk to each other, but are glad to have the opportunity to do so.

By engaging with this book, readers will be able to stretch beyond their comfort level while still remaining grounded in their own bodies. I celebrate it as an important contribution to multiple disciplines and to bringing them closer together, and a reminder to us all of moments that matter in our work and in our lives.

Professor Sue Stinson,
The University of North Carolina, Greensboro
References


Thank you to Nicole Brown who inspired me to put this idea into a book and has been an incredible support throughout the process; to Richard Bailey who will always be my biggest champion and mentor; to all the contributors for their willingness to be part of this project; and of course to my family whom I adore and could do nothing without.
An introduction
Practice and theory, teaching, and research in higher education

Jennifer Leigh

Academics using embodied approaches can be found across a wide variety of disciplines, fields and settings in the academy. Generally, academia is divided into subject areas and disciplines, and there is no free flow of communication between them. Academics seem to like to stay in their silos. However, some ideas, theories and approaches transcend these barriers, enabling academics, practitioners and researchers from diverse backgrounds to have a common understanding and a congruent approach, although terminology and language can remain barriers. This book aims to bring these together so that the reader can see a multitude of theoretical frames in one place. In addition to bringing these theoretical approaches together, this book is starting conversations between the academics who use them.

The inspiration for this book first came out of a conversation with Nicole Brown. I was encouraging her about an edited book related to her work, and she asked if it was so easy why I had not done it myself! My first response was that I did not have a book to edit. And yet, as I sat there, I realised that an edited book would be the perfect place to bring together the conversations about embodiment I had been having with academics from across different disciplines, what it was, how they understood it and how it informed their work. These conversations began when I returned to work after maternity leave. My then director of research asked me to think about how and where I wanted to place myself, and what I wanted to research within the field of higher education. It felt both freeing and a little scary to think about what I wanted to do. Since finishing my PhD I had not had this option, and instead, like many others, had followed a path of post-doctoral opportunities and projects, researching for other people. It did not take me long to realise that I wanted to be authentic with where I had come from – a background in movement and somatic practice. I was not sure how this could translate into higher education, and so I started contacting academics whose work I had admired, and those whose work I had used to inform my doctoral research.

One of the challenges in my doctoral work was that this research was not nicely defined within one body of literature or practice. “Embodiment” and similar phrases are found in diverse fields including sport pedagogy, physical education, dance movement therapy, drama therapy and social justice, psychology, education,
Jennifer Leigh

special needs education, philosophy, psychotherapy and health. Embodiment can be understood as knowledge. Embodiment is a term that is used in different ways to mean different things. It is a contested term (Sheets-Johnstone, 2015). However, it is undeniably something to do with the body, the mind and their relationships.

Classically Plato described the body as an “endless source of trouble” (Russell, 1946, p. 151) and he credited Socrates with describing it as “a hindrance in the acquisition of knowledge” (ibid., p. 150). This duality of mind and matter, or body and soul, has been associated with the power imbalance and patriarchal discourses, where the body is ascribed the lesser valued nature/female and the mind the more valued intellect/culture/male. Descartes’ substance dualism was firmly anti-organic, built on earlier notions of the physical world as “the domain of corruption and evil” (Watts, 1961, p. 94). Illness, disease or disability in the body resulted from a disordered mind. The schism between mind and body in this tradition has affected Western society from its earliest days, with the body being seen as inferior to the mind.

In contrast, many Eastern philosophies have a different starting point and language when talking of the mind and body. For example Neo-Confucianist Chang-Tsai (1020–77) stated “that which fills the universe I regard as my body and that which directs the universe I regard as my nature” (Chan, 1969, p. 497) and Ch’eng Hao (1032–85) wrote “the man of jen [humanity] regards Heaven and Earth and all things as one body. To him there is nothing that is not himself” (ibid.). There is no opposition of mind and body in this Chinese view of the world. Instead, all of us, all of the universe, is seen to be made out of the same stuff, ch’i, or energy. This could be compared to the reality of the physical world in which we know that all matter is energy. This view seems to resonate with my own background in somatic movement and yoga, and not only because the word for humanity is my name, Jen.

Western psychotherapy has a primary concern with the study of the mind or psyche as a clinical entity. The body marks the boundary between the self and the world (Watts, 1961). Taking this a step further, embodiment can be thought of as the fundamental and integral connection between the mind and body. Intentionally bringing this connection into awareness can make embodiment not only a state of being, but a process. We are all embodied. However, we can actively work to bring the relationship between our bodies and our minds into conscious awareness through becoming aware of the sensations, thoughts, feelings and emotions that arise as we move our bodies through the world. Embodied practices are thus any practices that allow us to do this, and include yoga, meditation, martial arts, hands-on bodywork such as Feldenkrais, Alexander Technique, dance forms and the like. This is the definition with which I work, and one that resonates through much (though not all) of the chapters in this book.

With embodiment, not only is the term contested, but, as outlined earlier, the discourse and literature are fragmented – not coherent and organic as might be expected from the subject. There is no overarching body of work that one can turn to in order to see what work there is in teaching, practice and research on,
An introduction

around and using embodiment. Nor is there a paradigm of shared concepts and vocabulary. Similarly, there are few opportunities to converse with those interested in similar ideas, but who might be considered strange academic bedfellows.

This book seeks to redress this situation, and uses conversations between academic teachers, researchers, theoreticians and practitioners to explore how they have used embodiment in their work, or allowed it to shape the work they do. The chapters come from academics working in a wide variety of fields, areas and disciplines across higher education. All have written about how their understanding of embodiment has shaped their practice, their theoretical understanding, their teaching or their research.

Why is this important? Anyone who is interested in ideas of embodiment, the body, the mind will be able to find fourteen different perspectives together in just one volume, with access to guiding literature, theories and practices. More than that, this book brings those academics into conversation with one another, and allows the reader an insight into what those ideas might look like or mean from yet another perspective.

Academics, teachers, researchers and practitioners explore how they have used embodiment in their work in higher education. This book brings together a variety of approaches, of theoretical understandings, and personal reflections on how and why embodiment has impacted on academic work in higher education to be a resource for anyone interested in exploring different perspectives and applications of embodiment. All the authors use an embodied approach to teach, to inform their practice, their research or their academic identity.

This book aims to bring a cohesive understanding to congruent approaches, and so the contributors are from diverse areas including dance, drama, sociology, anthropology, education, philosophy and higher education research. A reader can have access to the theory, references and resources from a particular discipline that may or may not be familiar to them. Each author has commented on and begun a conversation with another about the ways in which their chapter has made them think and reassess their own work. Some authors have chosen to write from a personal and reflexive standpoint. Others have taken a more philosophical stance. The boundaries between practice, theory, teaching and research are not always clear. The chapters in this book are collected into three broad parts, each of which incorporates practice, the borders are made more porous by asking authors to comment on work across them.

Theory and practice

Paul Bowman, Chair of Cultural Studies at the University of Cardiff, has written a personal and reflexive account of how an understanding of embodiment has shaped his practice and research, with a response from Ben Spatz. Paul’s journey takes us from thinking and researching the ways that cinematic images (Bruce Lee, specifically) have functioned effectively in and as fantasy identifications and other forms of processes to inspire and induce certain embodied practices – martial arts specifically. Paul discusses how to talk about the body, the feeling and
the experience, with consideration of the problems and problematics of different
disciplinary approaches.

Grit Höppner, Chair of Theories and Concepts of Social Work at the University of Applied Sciences, Münster, has taken a sociological standpoint drawing on the work of Karen Barad in order to consider how agential realism is pertinent to a discussion of embodiment. Adrian Skilbeck has responded. In contrast to sociological constructivist views of the body, Grit maps embodiment processes in their complexity and suggests a third form of dualism: that of human vs. nonhuman. She shows in this chapter that rethinking the dualism of human vs. nonhuman is relevant in a sociological conception of embodiment because embodiment can hardly take place without things, technologies, substances, animals and so on.

Ben Spatz, Senior Lecturer in Drama, Theatre and Performance at the University of Huddersfield, has written a personal piece laying out the importance he places on the embodied body and space, with a response from Mike Poltorak. Ben explores the place of embodiment in theatre as an academic discipline. Starting from Peter Brook’s classical image of the empty space as the starting point for theatre, Ben argues that theatre has a unique potential within the university because of the way it bridges scholarly analysis with practical creative work. Ben reflects on their very different experiences of theatre spaces in universities in the United States and England, including the different relationships and boundaries between theory and practice that have been established in various institutional contexts.

Adrian Skilbeck, University College London, Institute of Education, has contributed a philosophical and theoretical chapter on the importance of voice, and embodying voice in writing, with a response by Richard Bailey. Adrian uses the metaphor of ventriloquism and the works of Wittgenstein and Emerson in order to discuss how the practice of teaching and writing allow us to develop an individual voice, and what this might mean for students and academics. The struggle to find one’s voice in an academic discipline is not simply a matter of disembodied knowledge but about developing an awareness of how we inhabit our words as we are initiated into academic practices. This chapter represents an attempt to capture what is serious in the speech of a speaking body and why it matters.

Teaching and practice

Catherine Herring, University College London, Institute of Education, and Paul Standish, Chair of Philosophy of Education at University College London, Institute of Education, have written a philosophical piece about the embodiment of rhythm and the nature of higher education, with a response from Robb Lindgren and Sara Price. Within the context of the neoliberal and measured university they ask if we can find our way to different rhythms of language and thought. Could the narrowed management of time be deeply destructive for higher education? They suggest that, for all its apparent efficacy, the real effect of this time management is an expulsion of being-in-the-living-present; that it loses the pulse of
education; that, in projecting an idealised, future version of the learner’s self, it muffles the impulse that is most needed.

Nicole Brown, Lecturer in Education, and Academic Head of Learning and Teaching in the Department of Culture, Communication and Media at the University College London, Institute of Education, has taken a reflexive and personal stance in her chapter on the importance of the body within teacher education and teaching. Her response is from Kimber Andrews. Brown asks what is it that makes her an embodied practitioner, what her embodied practice looks like, and whether there a difference between being an embodied teacher and an embodied academic. Nicole explores her journey from a secondary teacher to teacher educator to lecturer, a journey that signifies the transition from a teacher interested in embodiment to an embodied teacher and finally to an embodied academic. She explores embodiment in teaching and teacher education, leading to an analysis of bodywork in teaching and teacher education and a call for bringing bodies into practice.

Angela Pickard, Reader in Dance at Canterbury Christ Church University, describes the embodied experiences of dancers introduced to a new and challenging choreography. The response is from Paul Bowman. Angela places embodiment and the corporeal body as central to examination. She argues that the physical body is shaped by social and cultural practices. She applies Pierre Bourdieu’s concepts of field, capital and *habitus* as a way of understanding beliefs about the body and connections between body, gender and identity. She uses creative contexts of dance and choreography to explore how the embodiment of dance movement is inscribed on a group of individuals and how previously known “rules of the game” (norms, expectations and values) as ballet bodies, can be negotiated, subverted or broken. She examines how dancers embody the choreographic style and underpinning techniques cognitively and physically, with social relevance and meaning.

Eva Mikuska and Sandra Lyndon, both Senior Lecturers in Early Years Education at the University of Chichester, have chosen to share their embodied experiences of teaching adults within higher education, with a response from Catherine Herring and Paul Standish. They discuss the doctoral research process that informed their teaching and learning practices. They consider the implications of the ways in which they (re)position themselves as teachers by reflecting on their experiences of teaching future early years practitioners and teachers. Eva argues that teaching requires a considerable amount of emotional labour that is embodied in professional practice. She focuses on how her emotions became “embodied” and the ways in which her professional practice/performance has been influenced by her emotions. Sandra reflects on her doctoral study relating to child poverty and how Foucault has informed her ideas of embodiment in relation to her analysis of interviews with early years practitioners and her teaching around child poverty to future early years practitioners and teachers. She draws on examples from both her data analysis and reflective notes on her teaching.

Kimber Andrews, Assistant Director of the Centre for the Enhancement of Teaching and Learning, University of Cincinnati, shares her experience of using
embodied choreographic methodology to explore teaching approaches, with a response from Angela Pickard. In her essay she discusses embodiment from a flesh and bones approach that considers the physical body as a breathing, muscled, veined coordinated being that is integral to how people traverse, communicate and are present in the world. A flesh and bones approach differs from a discursive approach to embodiment that often characterises the body as “text.” The body is described as a blank slate, and culture inscribes itself on the body, which can then be read by scholars. Kimber takes us through the stages of her methodology to explore how different teachers embody their learning space.

Research and practice

Ian Wellard, Reader in Sociology at Canterbury Christ Church University, contributes a personal and reflexive account of embodied research, with a response from Nicole Brown. Ian’s research centres on the moving, physical body, in this case within the context of sport and physical activity. Even within disciplines that one would think place the moving body as a focus for attention, the prevailing discourses of knowledge within educational spaces tend to reiterate a mind/body dualism where the mind is prioritised. With this in mind (pun intended), it is interesting to consider further the implications of the continued acceptance of a mind–body binary and how this translates to practices in higher education, a space where it could be suggested that “disembodiedness” is even more noticeable.

My own chapter takes a reflexive and personal approach and shares work from a study using creative research methods exploring embodied identity in academics who have an embodied practice. The response is from Ian Wellard. I came to my understanding of embodiment through the practice of yoga, integrative bodywork and movement therapy, and authentic movement over thirty years. In this chapter I set out how I came by this understanding, and how it influences my approach to and analysis of research into embodied academic identity. Although this approach has similarities to posthumanist work, it draws on philosophical and practical theory grounded in the bodily and embodied experience.

Robb Lindgren, Assistant Professor of Curriculum and Instruction, University of Illinois, and Sara Price, Chair of Digital Learning, University College London, Institute of Education, have illustrated how embodiment can add to digital learning and experience, with a response from Grit Höppner. They use the premise that exploring the meaningful connections that people make and the learning that can occur through embodied activities is a productive approach to research and design. They use examples of their research to make salient the ways that the embodiment perspective unites a diverse set of educational practices, and creates a fertile space for discovery and innovation. They suggest that technology has a special role to play in facilitating embodied interactions and creating multimodal learning environments. As learning scientists, their interest in embodiment lies primarily in the role that the body plays in constructing knowledge and enculturating to new practices.
Mike Poltorak, Senior Lecturer in Anthropology, University of Kent, shares how his personal experience of embodiment led to his visual anthropology research into contact improvisation and community, with a response from me. Mike writes about the integration of the content and critical reflection of the production of documentaries into teaching visual anthropology and how they can enhance and transform students’ learning and their own video productions. He uses three positions in relation to video production in the community of Ångsbacka in Sweden to reflect on the relationship between sharing and embodiment and its value in teaching. He suggests it offers a transformative space where students have the opportunity to engage with reflexivity, share insights, work collaboratively and then act with confidence and insight through making a video.

Richard Bailey, Senior Researcher at the International Council of Sport Science and Physical Education, gives an overview of how the theory of embodiment has informed his research over his career. The response is from Eva Mikuska and Sandra Lyndon. Richard looks back on his career straddling two disciplinary backgrounds – philosophy and sport and exercise science – and concerning pedagogy and research into physical education and activity. Richard argues that a large part of the appeal of the topic of embodiment is that it leads us to question not just our judgements about ourselves and the world, but also the assumptions on which those judgements are based. He suggests that embodiment is not just about the place of the body in teaching and research; it also encompasses a range of ideas about the nature of human beings, their bodies, and their minds, and how those bodies and minds make their way through the world. As such, discussions of the body are really expressions of more radical (in the literal sense of going to the very foundation) questions into the learner as an embodied human being.

References

Notes

1 In the influential essay ‘Banality in Cultural Studies’, Meaghan Morris argues that ‘anecdotes for [her] are not expressions of personal experience, but allegorical expositions of a model of the world can be said to be working. So anecdotes need not be true stories, but they must be functional in a given exchange’ (Morris 1990).

2 We could easily psychoanalyse this, of course. It all sounds very Oedipal. But we could also ‘sociologize’ it too: the supposed lack of comprehension of ‘intellectual work’ by working class subjects is a very Bourdieuan way to illustrate _habitus_ – as in ‘how can you say you are “at work” when you are in your dressing gown reading a book?’ (Bourdieu, 1989).

3 The Althusserian theory of ‘interpellation’ of course very strongly and directly involves a body that is ‘turned’ by being addressed by another embodiment of power (such as a police officer). But the type of cultural theory I was immersed in at this stage was much more interested in the power effects within a world conceived as a world of power relations than in the bodily effects in a world conceived of as a world of bodies (Althusser and Brewster, 1971).

4 Practitioners and aficionados of Chinese ‘internal’ martial arts may disagree, and retort that in many respects the ‘guts’ are indeed _literally_ the key area to discuss, as deep in the guts is where we find the _dantian_ ( _dantien_ , or _tantien_ ).

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In fact it is not so difficult or insurmountable to get from punching to speaking, from dance to verbal utterance. Wacquant’s problem, I suggest, is an artefact of print culture. It arises from the fact that when we say ‘words’ today we no longer mean spoken utterances but rather that which can be typed or, more recently, that which can be digitised as ASCII characters. In other words, what we mean by ‘embodiment’ – in contrast to intellect – is already defined in relation to the audiovisual. The very concept of embodiment is audiovisually informed. That is why I find it proper for a journal of embodied research to publish video articles. It is not because audiovisuality captures embodiment, but because the next phase of debate over embodiment will unfold through audiovisual media.¹

In my own recent audiovisual embodied research, one of the most striking conclusions to which I have been compelled to arrive is the inseparability of identity and technique in audiovisual documents of practice. It is impossible to demonstrate or document pure technique audiovisually, as can be done or at least suggested in writing. In writing one can refer to a generic elbow or foot. These are English words with particular histories and etymologies, but they nevertheless circulate as abstract names of body parts. The same goes for a roundhouse kick or the ‘ward off’ movement to which Paul refers. In contrast, an audiovisual document of an elbow or foot is always a digital tracing of some specific elbow or foot, a rendering of a particular body. Gender, age, racialisation and other dimensions of embodied difference become inescapable in a way that is strikingly different from the referential logic of writing. Ultimately I believe this fact displaces any notion of pure technique, as may be found in martial arts discourse, and pushes us towards a recognition of how technique is always situated, emplaced and embodied. I would be less dismissive of what Paul calls ‘politically correct’ pluralisation’ as a way of thinking about embodiment and knowledge. It seems to me that gendered, racialised, indigenous, diasporic and other identities are all modes of skill and knowledge just as much as what we call martial, healing and performing arts. This for me is among the most important implications of a ‘post-literate’ or audiovisual age.

Note

¹ For a denser articulation of this argument, using Giorgio Agamben’s concepts of zoé and bios, see Ben Spatz, ‘The Video Way of Thinking’ (South African Theatre Journal, forthcoming).
embodiment processes reactivate and transport bodily ideas that flow into subsequent embodiment processes. How the embodiment of bodily ideas is evaluated, however, depends on the context in which they are constituted. As regards the audience, an expressed posthuman embodiment process can differ from its intention: A person on a bike could perceive her or his activity as a form of temporarily breaking the embodiment process of being sick – but the audience might not be able to perceive this break. Alternatively, a person lying in a bed perceives her- or himself as sick, but the audience perceives the person as temporarily healthy due to the flushed face. In both cases, the seemingly identical embodiment process is perceived and evaluated differently by the agent and the audience because both frame the process against the background of their bodily experiences and socialisation. Posthuman embodiment does not question which perception and evaluation is the right one. Instead it helps to explain the fact that embodiment is an ongoing process of becoming-with and becoming within the material environment, a process in which each situation produces ever-specific shapings of embodiment.

Note

1 Further forms of embodiment can be triggered by the reference to absent or present persons as well as by the reference to the own former and future body (for more detail cf. Höppner, 2017a).

References


Notes

1 This section is indebted to conversations with composer Scott McLaughlin and anthropologist Caroline Gatt.
2 ‘Judaica: An Embodied Laboratory for Song-Action’ (2016–2018) is supported by a UK Arts and Humanities Research Council Leadership Fellowship. My choice to write jewish with a lowercase ‘j’ will be discussed in future publications coming out of this project.

References

Avi Lewis and Naomi Klein’s documentary *This Changes Everything* deeply moved me (Lewis, 2015). I also found Crystal Lameman a powerfully inspirational presence. Klein argues with great clarity that the only solution to our current global crisis is social transformation of the structures that underpin the growth machine underpinning global capitalism. Is your desire for a ‘community of practice’ and for embodied research to be located ‘within a larger ecology of practice’ your contribution to social transformation? Your new space in the university links technical and epistemic focii on practice. Your research edge is in the confines of the university, in the ‘bodies and techniques of researchers’. I sense that for you the university is vital for conferring value on your practice. Is there an alternative? The increasingly neoliberal logic permeating universities weakens the role of the university as the societal arbiter of what is important and diminishes real social impact in relation to climate change. To answer the call to create sustainable communities that address the inequalities emergent of the fetishization of economic growth I am drawn by initiatives that are integrative and directed towards new shared and imagined futures. We need more integration of actions of love and letters of love to ensure that we can live the change we ourselves advocate. Until neoliberalism is checked I would rather see the university as a nexus, as a supporter, as a provider of information, as a broker of a multiplicity of activist and educational initiatives that are located in communities, in eco-villages and de-growth initiatives that link ecology, economics, and somatics. Ecovillage Design Education (EDE), to name just one example, inspires me because it has the commitment and energy of networked groups working to create a fairer, more equal and sustainable human future (GaiaEducation, 2018). Free of the neoliberal logic driving recognition and production in universities there is more space for teacher and practitioner creativity, passion, and enthusiasm to implement enduring and transformative pathways and solutions. We need more integration of action and our academic and hidden knowledges across the boundaries that separate the people that do research from those who are researched. Would not Grotowski approve or want the ‘empty rooms’ to be within the eco-villages that EDEs take place or in shared living and research spaces owned by communities of practice? Why should Alejandro, Michele, and you not have a greater sense of security and shared ownership and be able to base your research in socially transformative co-creative and integrative practice?

References


and is nervous about speaking, especially when the talkative ones seem to know this material so much better. Student 3 is the person who has paid attention in the lecture, done the background reading, wants to succeed and comes up with all the right answers (with a kind of knowingness). Student 4 is a bit nervous, wants to say something, is not sure whether what she wants to say is relevant or appropriate, knows she does not want simply to give the expected answers (the right answers), and knows also that she does not want to just shine by scoring points off others, but has a sense that there is something here worth discussing and wants to find out how this matters, generally and for her as an individual.

I do not pass judgement on any of them. As broadly drawn caricatures they represent aspects of how we experience the university seminar. To speak seriously is not to necessarily know the answers or say the right things but to find ways of speaking for oneself in one’s own words, animating one’s speech with a sense of what matters and exposing one’s views to others in offering them up for discussion and agreement or disagreement.

References


have retained some potent remnants of older approaches, and this could undermine the wider changes.

Ventriloquism is evidently difficult to separate from universities. Indeed, the organisational architecture of universities embodies (if I can use that term in this context) a view of learning where students are largely expected to be passive, ignorant and homogenous. As Skilbeck reports, neither the old-fashioned lecture nor the often-perfunctory seminar succeed in escaping the pull of ventriloquism, although this is probably more to do with presumptions about teaching and learning than necessary consequences of pedagogy.

Skilbeck’s chapter is important because it recognises that real change in higher education comes from challenging what is taken for granted about the point of the enterprise. That requires searching reflection about our own practices and the background assumptions about teaching and learning, and is no easy task. Well-chosen metaphors can help with this. Ventriloquism is a new metaphor to me, and I am grateful for the insight it offers.

References

for a style of writing to be encouraged that is heavily structured and perhaps planned according to certain stipulations of good practice. In some contexts, such an approach is indeed desirable. But this is to turn the essay into something other than it once was. In the essays of Michel de Montaigne or Emerson, both influential in the development of the form, the essay is very much a ‘trying-out’, as the French *essayer* (to try, to attempt) seems to suggest. An essay on these lines is in some degree ready to go where the rhythm of its thoughts lead. The author gets into that rhythm, and the essay finds its rigour and discipline there. It is possible to teach in a way that promotes these possibilities, though – in writing and in conversation – and this requires something other from the university teacher than those practices of good time management that are now so widely promoted. These are practices increasingly characterised by anxieties about performance measures, quality control and student satisfaction. The approach we have in view certainly requires the development of greater confidence, which is to say confidence in the judgement of the teacher and in the inherent worth of what is being taught as a site for creative and critical thought (see Bearn, 2000; Blake et al., 2000).

We began by considering questions of contemporary policy, and hence it is appropriate that we return to these matters – for it is crucial to what we hold that we are writing not about a new innovation or gimmick in teaching and learning. We have exposed what amount to pathologies in thinking, and we have endeavoured to illustrate a part of the problem behind these in terms of differences in rhythm. Rhythm in music, with its diverse possibilities, has served us not as a metaphor but rather as a metonym for aspects of thinking more generally. A proper consideration of these reveals, we contend, possibilities of real improvement in university education.

**Note**

1 Of these routes, only one is dedicated to the, somewhat, vague topic ‘Creative and Design’. Tellingly, the ‘Typical Job Roles’ listed include: arts producer, audio-visual technician and furniture maker, but not playwright, performer or musician.

**References**


The danger with and critique of this line of thought is the same as with autoethnography: academic work becomes too self-centred and indulgent (Coffey, 1999; Soyini Madison, 2006). But then, if we ignore the bodily experience of an imperfect body in the context of work as a teacher and researcher, our understanding of embodiment is perhaps not well enough developed and presented. This in turn, brings me back to the problem of transcending dualisms like body/mind and object/subject. My understanding is that body and mind are two parts to one single entity, like two sides of the same coin. They are interconnected, and mutually influence and impact each other, but there are times where one presides over the other, where one slips into our unconscious. I have shown that active body work provides the links between the two – and this is where my future lies as an embodied academic. I think it is necessary for social science researchers and teaching academics to use embodied methods to explore embodied experiences, to introduce reflective activities for research participants, to foster others’ understanding of their bodily experiences and make sense of their body work, to become advocates for writing the bodies back into practice, as ultimately, we all undertake some form of body work.

References


Andrews in conversation with Brown

(p. 161). I would clarify further and describe teaching as a personification of self. Teachers don’t transform into something they are not, but rather become a more animated version of themselves. Brown characterises the work she does with students to explore their own teaching personas as developing “a meaningful, expressive, discursive body that is able to substantiate the messages the mind conveys and communicates” (Brown, 2018, p. 90). This connection between mind and body, as well as the relationship between what we teach and how we teach it succinctly describes a holistic and embodied approach to teaching.

At the end of Brown’s chapter, she addresses the physicality of teaching and the unpredictability of teaching with fibromyalgia. In her extract from a personal diary, Brown describes her experience of teaching through an episode of brain fog. Her experience encapsulates the connection between the body and mind as she relies on engrained embodied patterns to continue the performance of teaching while being challenged to fully hear and respond to students in the classroom. Brown’s portrayal of her experience is necessary in the field of education because it brings to the forefront the relationship between the mind and body in teaching, as well as prompting me to think about reframing an ableist view of the teacher’s body. She asks at the end of this section, “Where does this then leave us?” (Brown, 2018, p. 93).

Brown addresses this question and concludes her chapter by reiterating the importance of continuing to probe the mind/body connection in teaching, and encouraging embodied scholarship. I found her chapter to be a significant contribution to my own thinking, especially on the physicality of teaching, and how we can encourage a broad range of narratives on the embodied experiences of teachers. I am left thinking about how methods from the performing arts might influence and shape the important body work Brown has been engaging in, as well as the importance of a holistic approach to teacher education that highlights the mind/body dialogue inherent in teacher education but often underexplored.

References


this choreographic project, these dancers have developed embodied knowledge in terms of possibilities in physical engagement, gender expectations, ownership, crafting and performance. The body is not seen as being infinitely malleable, nor is it completely free; the body is embodied, turned into a permanent disposition.

I feel a great sense of achievement from doing this project. I am usually not a risk taker and frightened of being hurt. I also am very concerned with aesthetics usually. This project has taught me what my body can do and how it feels to be physically exhausted but in a good way where I feel empowered. I am truly expressing myself. When I come to rehearsal, for the first 5 minutes I’m thinking ‘Oh no, this is going to hurt’ but when I get started I think ‘Wow! I remember this – I love this!’

(Paula, 21 years)

Evidence here suggests that these dancers were gaining intense and memorable pleasure from engaging in this Under This Weight choreography project through greater bodily freedoms than the constraints of codified, aesthetic movement in ballet that they were used to. The sensations in the physical body offered psychological consequences as memories of achievement and power, and this is gratifying. These dancers did not and do not view themselves as stereotypically feminine, vulnerable and submissive, however, the expected gender role that they perform in ballet may lead an audience to assume this. Bourdieu refers to capital as anything that counts as having exchange value in a particular field; in this social world of dance, the physical and cultural capital of the body pushing boundaries carries high value. Here, pleasure and pain are key elements in structuring the relationship of the individual (habitus) to the cultural form (field) of dance.

The positive sensations in pushing the boundaries of the body and subverting the known rules of the game are reproduced through regular practice so that pain and discomfort are viewed as worthwhile and are motivating. The bodily practices here can create broader understanding as the norms, expectations and values as they merge into and feed off the broader social context and social structures. The self is embedded within the biography: past, present and future (Holstein and Gubrium, 2000). A focus on the felt body, memorable sensations and empowerment can be helpful ways of engaging further critical reflection and research, and in these dancers negotiating the dance field as dancers, teachers, artists and choreographers of the future. There is potential in enhancing ‘the creative potential of the habitus and its interaction in the social world that creates struggle and change or continuity’ (Brown, 2006: 164).

References


was a transferrable skill. So, walking into the judo dojo every class made me feel poorer, not accruing more capital, or not fast enough.

In fact, the symbolic order of the judo environment was utterly alien to everything I’d ever known. Judo was referred to as a sport. The instructor occasionally said to me ‘what is that other sport you do, again?’, and I would answer, all the while thinking ‘but it is not a sport’!

Perhaps this was the problem. Perhaps the issue is my fundamental dis-identification with ‘sport,’ and all that goes along with it. Perhaps what I fundamentally need, desire or identify with relates to a different term, a different set of identifications, a different symbolic order, a different ‘field.’

In an important sense, Bourdieu’s theory of habitus is a theory of the constitution of the subject, not just the social. Our primary habitus comes from childhood, family life, school – the first and truly foundational things in our lives. Everything after that is more or less ‘secondary habitus.’ Is my martial arts fixation primary or secondary? It was born in childhood, as a fantasy identification with the promise of invincibility offered by martial arts films. However, although I dipped my toes into martial arts as a child and spent some time doing karate as a young teen, I principally played all of this out in my adult life.

In that sense, I suspect that psychoanalytic approaches can deconstruct or subvert the supposed stability and clarity of the Bourdieuan paradigm. But maybe they just supplement and transform it (and vice versa). Or maybe it’s just that habitus, field and capital are irreducibly metaphorical until tested and applied to individuals, whether in an auto-analysis like my own here, or whether in ethnographic work. Whilst one might think that there would or should be a ‘martial arts habitus’ that would make someone like me able to accept a move from a self-defence and pugilistic martial arts class to a sport-focused judo class, perhaps this move involved too much of a breach of my symbolic order.

Pickard’s dancers, however, were always still being asked to dance, to identify with dance, with the world and field and capital of dance. Perhaps within the larger circles of the metaphorical Venn Diagram of their habitus, even being asked to dance violently, roughly, toughly or ‘manly,’ is still something valid and viable, respectable and desirable, because it does not transgress the fundamental coordinates of the symbolic order of their most loved and enjoyed chosen habitus.

Note

1 Instead of hoping to win in *randori* (sparring), my only hope and highest ambition was to lose less often and less badly. There is a lot of talk in Chinese and Japanese martial arts in particular about losing your ego, having no ego and so on and there is some truth in this. You have to accept that you are not in control, at least not for a long time. ‘You either win or you learn’ is a common expression in martial arts circles. You can only learn by being prepared to be humiliated regularly. There is a lot to be said about this. But here, maybe I should just tie it back to the system implied in habitus, field and capital
Nevertheless, I am aware that, standing in front of the class, I am the embodiment of social mobility, the daughter of working-class parents and the first one of my family to ever go to university and become a senior lecturer. I am not explicit about this with my students and do not make reference to it during my session on child poverty – although I am aware that my physical presence silently contributes to the regime of truth, suggesting that ‘if I can do it then so can you’. At this point the tensions within my own body and roles of lecturer and researcher are painfully illuminated for myself, although the students seem unaware. I take courage from Foucault and remember that becoming aware and reflecting on my own embodiment of regimes of truth creates possibilities for new ways of seeing and change. I challenge myself to be more open with the students in future sessions about my own ‘practices of the self’, and how this connects with my ways of seeing and being. Through creating spaces for further critical reflection within the course I hope that opportunities for students to form new ways of being and understanding will be achieved.

Concluding comments

While all the discussions and findings about embodiment offer important insights, questions still remain. For Eva, the question about emotion and how that is embodied in Higher Education is still open because of its complexity. For Sandra a question is raised about how she and the practitioners she encountered appear to both simultaneously embody an acceptance and resistance to neoliberal ideology. For both Sandra and Eva the importance of reflection and awareness of their own embodiment is crucial to understanding the complex relationship of how both emotional labour and regimes of truth influence the multiplicity of their personal, professional and research roles. Returning to Wehrle (2016), it is through this process of reflection that new ways of being and understanding of how research can inform teaching emerges.

References


the embodied communication happening in the classroom. Yet, Bresler (2012) points to the fleeting nature of all narratives. She writes:

Narratives, aural or written, grand or small are occasions, and as such, are ephemeral. As we grow, so does our meaning making. Even when shared in honesty, narratives are, by definition, selective, reflecting our own perceptions, which are ever-changing as we change. It is with a sense of this ephemeral quality that we should treat them, recognizing that they can be powerfully illuminating, but are not to confused with the Truth that postmodernism acknowledged as impossible.

(Bresler, 2012, p. 63)

The study of embodiment attunes one to the ephemeral nature of meaning making. My aspiration has been to capture the trace lines of gestures, movements, and the elusive quality of tacit communication through the skills and techniques dancers use to study movement. Illuminating the embodied dimension of teaching opens a space for exploring the body as a tool for communication in the classroom, and the messages that are felt in the classroom but perhaps never spoken.

References


References


the problem for many forms of research is that the theoretical discussion comes after the ‘experience’ of collecting data and it is, therefore, more difficult to fully accommodate the embodied assumptions held by the researcher at the start. Brighton’s acknowledgement of his own embodied self and recognition of his inability to participate as a ‘fully fledged’ disabled athlete allowed him to reflect upon more complex issues relating to understanding experiences in the field and, subsequently, to develop appropriate strategies to enter into the field and engage effectively while in it. Consequently, research that acknowledges the embodied factors that reveal our assumptions in unexpected ways offer rich insights into the complexities of sport and movement cultures.

Awareness of these broader discourses (of, for example, the able body, gender and sexuality) allows the researcher to consider the implications that their embodied self has upon the proposed research as well as revealing the invariably limited ways in which the body can be expressed. Pronger’s (2002) discussion about the limits that are placed upon individuals through dominating discourses can help us negotiate fears of stepping outside our comfort zones. An embodied approach offers potential to look beyond the limits. In doing so, such an approach might provide the starting to point to reveal such limits and develop ways to counter uncritical neo-liberal arguments about sport and sport capital which are so often offered as positive and unproblematic – especially in relation to the benefits of sport. Taking an embodied stance helps us to accommodate the more nitty-gritty aspects of our everyday existence. Often this everyday existence is about negotiating and managing at an individual level as well as a social level different experiences that are both positive and not so positive. As such things like pain, shame, pleasure, aggression, social status, poverty et cetera have to be factored in to any of these considerations. In sport, the central foundation for neo-liberal arguments is generally based upon the relationship between the benefits of sport and the economy, much like the claims made about the benefits of university education in terms of economic success for the individual. This focus often overlooks (or consciously ignores) the embodied experience of the individual (such as the potential pleasures of sport or learning) in its attempt to explore broader economic and political agendas. An embodied approach allows for a consideration of the influence of these (and other) forms of knowledge structure that is more in line with the effect they have upon the individual experience or, in other words, the broader everyday reality of embodied existence.

Notes

1 Between September 2015 and April 2016, I conducted an auto-ethnographic study which followed my embodied experiences while taking part in a period of intensive strength and conditioning training. The intention was to aim towards competing in the CrossFit Open and record my experiences through a research diary and an online blog.

2 This extract is taken from James Brighton’s PhD thesis, which incorporated an ethnographic investigation into the narratives of disabled athletes about spinal cord injury and the sporting body.
References


enable our participants to deal with the raw, honest and vulnerable emotions and feelings these approaches may generate? Are we skilled enough to hold the space for them to do this, and supported enough to seek the supervision we need to process it? The ‘messy’ data that this research generates again invites us to question around how we go about analysis, how honest and open and vulnerable we want to be within the research and in the telling of the stories of the research. The analytic process and frame is not clear-cut and simple. It transgresses boundaries of what is research, what is therapy, what is process work and what is art.

My approach to researching embodied academic identity has been authentic to my background and training as a somatic movement therapist and practitioner. It has allowed me to begin to process my own story of being an academic, having a movement practice, being ill, and coming to terms with the constraints and pressures of operating within the academy. As a methodology it has evoked honesty and openness with strangers, and created a fertile ground for expression of experience, feeling and constructions of identity. My work has been of interest to those within the leadership foundation, to diverse colleagues within Higher Education and beyond. However, it has challenged traditional ideas of what counts as rigorous methodology and practice within higher education. As such it serves to disrupt the traditional hegemony of the Cartesian disembodied body/mind, an image which gives me pleasure.

References


embodied approaches in Higher Education and academia in general, I still feel that we have some way to go.

References

Final thoughts

We conclude this chapter with some key design and research considerations when specifically addressing issues of embodiment. First, consider research methods that expand observation of human activity beyond what people write and what they say to embrace what they do. We encourage researchers to explore ways that questions can be answered by taking note of the actions people are taking and the physical metaphors they are invoking. Second, when building new environments for human activity, consider ways to leverage modes of communication and learning that engage the body. In other words, how can new designs take advantage of what we know about how people move through space or how they gesture or how they interact with objects? How can we exploit digital interfaces to augment/enhance physical experience, e.g. with abstract ideas, across time periods, across different spaces? Third and finally, we urge researchers to use and continue to develop expertise on embodiment from both academic and ‘real world’ sources. When creating a new interactive experience, or simply trying to understand what is happening when one is engaging with an existing interactive, there is value in drawing on both the theories of embodiment philosophers as well as tapping into the practical experience of teachers or museum practitioners. We are optimistic that the current enthusiasm around embodiment and education, paired with these considerations, will lead to productive and insightful new endeavors.

Acknowledgements

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References


MODE embodiment training: https://mode.ioe.ac.uk/a-quick-guide-to-embodiment/
MODE embodiment glossary: https://embodimentglossary.wordpress.com/
Interview research recognizes several ways to handle data that is generated during interviews: One is to transcribe verbal and simultaneously nonverbal articulations by using a complex transcription system such as one based on language analysis (e.g. GAT 2, see Selting et al. 2009), and then analyze both kinds of data in their mutual entanglements during the course of the interview (see my chapter in this volume). A second option is to observe interviewees during data generation and write down bodily expressions in order to consider the observations during data analysis (Höppner 2015). A third option is to record the interview and analyze the video through video analysis (Knoblauch et al. 2006) or image analysis (Müller et al. 2014). In my view, Lindgren and Price offer a fourth way to determine bodily expressions that could also be transferred to interview research. The translation of bodily expressions into digital data helps researchers to visualize embodiment on the computer. Lindgren and Price are able to analyze how students produce meanings and thus initiate learning through embodiment processes. Thus, Lindgren and Price’s approach could be applied to research projects that compare standardized digital data in order to map different kinds of embodiment in terms of language and doing within the context of learning.

Another helpful idea in Lindgren and Price’s work can be derived from their focus on the transfer of research findings to scientists, practitioners, and the public, with the aim of developing a shared understanding of embodiment and discussing how its empirical application can foster learning. On the one hand, a network of scientists and practitioners ensures that research findings do not remain lodged within a scientific community, not reaching practitioners. On the other hand, practical needs often do not reach scientific communities. Lindgren and Price’s explanations show that it can be fruitful to initiate and support knowledge-transfer networks consisting of scientists and practitioners, thus securing both the exchange of needs and the exploitation of knowledge – and that such networks are worthwhile even beyond the area of learning.

References
human experience but also to living a meaningful life. Csordas’ insistence of bodily experience being the ‘existential ground of culture and self’ (Csordas 1994: 269) resonates with much of what No Mind offers. But rather than the analytic methodological standpoint that justified Csordas’s academic attention, No Mind offered existential transformation. Erikson confirmed the considerable value of the community sharing practice even without the explicit focus or intention of transformation. The flexibility and improvisation in practice that I had experienced over four years had allowed me to adapt sharing for teaching. However, Erikson stated that a strong intention takes the individual much further. The kind of intention he describes are statements of wishing to communicate from depths of being and experience, and being open to vulnerability and trust in the value of the sharing circle to value being seen as ‘honest and real as I can possible be’ (Erikson 2017: per com). I recall three projects in which students had a strong intention of self and societal transformation on the theme of mental illness. All won prizes at our annual screening. Despite revealing much about themselves, none wished to reveal their methodology ‘as the instrument of data generation’ in the filmic product itself (Ruby 1980: 153). The reason why is perhaps related to where reflexivity was present in the course. Students were invited on a weekly basis to reveal themselves as ‘instruments’ of experience and documentary interpretation in reception research groups. Sharing is a process systematically and rigorously maintained to offer space for improvisation around the intention of revealing oneself on a regular basis. If embodiment is the ‘existential basis of self’, then speaking and acting from embodied experience can be regarded as a methodology. Through speaking from embodied reception of films, students reflexively located themselves through revealing what was important and meaningful to them.

The reflexive process of using their knowledge to act productively and meaningfully in a valued social world drew these three students, despite considerable self-inclusion, away from Ruby’s requirement in their own films. I suggest Ruby’s requirement implies a finished academic product that will be in some way be assessed, audited and evaluated by a standard of reflexivity rather than authentic communication. The three students intended their films as transformational gifts, or communications that assume an enduring wish to remain meaningfully connected to those in the film. The very need for Ruby’s reflexivity contained in the product presupposes separation from the subjects of the film and an understanding emergent of it. Student productions suggest that reflexivity should be aspired for in the interactive spaces between the films and people and in interactions that affirm and reveal our relationships and commitment to the people with whom we work.

Notes
1 There were other complimentary influences that supported this process. From early 2011 to mid 2013 I did weekly Gestalt therapy. During most of the time of the development of teaching I was also dancing contact improvisation. I also filmed and co-directed Five Ways In, a documentary on contact improvisation (see review:
Vidali 2017). Contact improvisation teacher’s workshops (ECITE) in Finland and Sweden helped me integrate video and dance.

2 Video shorts made for Ångsbacka by the media team can be seen at https://valueofvideo.com/one-week-west/origins-and-inspiration/

3 Three short clips from that particular episode are available online (see TV-Norge (2014)). They feature their arrival, participation in the fire walk and a sweat lodge. In the introductory clip, as Ari and Per walk into the site, I am visible video recording them, a short time before they are welcomed with a long hug from Mariel Kvaale. I was also interviewed before the fire walk and can be seen jumping euphorically with Ari, Per and others from the selected sharing group after doing the fire walk.

4 The original prototype and inspiration for the symbolic camera was made by communication designer Rainer Jooss for my 40th birthday party in Brighton. I will always be grateful to Zemirah Moffatt for showing me the value of feedback and teaching the workflow formula iwaffle, where ‘I’ stands for intention and precedes all the following more technical requirements (white balance being the first).

5 “The Subject is part of the filmmaker and the filmmaker is part of the subject” (MacDougall 1998: 27).


References


Kolstad, K. (2017). Email sent to Mike Poltorak, 13/09/2017


accompaniment to embodiment, and a set of conceptual tools for investigating development. Together, embodiment and RDS highlight the inherent corporeality and uniqueness of individuals’ interactions with the world. Both point to a much more nuanced account of physical activity experiences than standard approaches. Neither individual attributes nor context alone can explain people’s experiences of physical activity; they form an integrated whole. Examining phenomena, like children’s physical activity, must involve attending to the person, the context, and understand the importance of facilitating “Fit” individual <-> context relations across time and place. This suggests a research and teaching programme capable of integrating universal, group, and individual levels of explanation, as well as the diversity of embodied forms of engagement that characterises real humans in the real world.

Note
1 The symbol <-> means interaction.

References


References


