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MYTH, METAPHOR, MATERIALISM, AND

METAMORPHOSES:

AN A/R/TOGRAPHIC INQUIRY INTO THE INCLUSIVE PEDAGOGY OF STUDENT TEACHERS.

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of the requirements of the
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Abstract

Purpose and context

This research inquiry investigates the challenges, pedagogical risks and successes student teachers encounter, in the enactment of inclusive pedagogy in the practicum placement classroom. Explicitly aimed at moving student teachers towards becoming more confident to be leaders of change with equity, justice, and fairness for all in the classroom environment, my study contributes to the literature that supports the view that student teachers have the potential to challenge the simplified notion of them as 'agent of change' (Naraian & Schlessinger, 2017; Naraian, 2020). Socio-materiality is proffered instead, to recognise through affect theory, the inter-woven complexity of human and non-human intra-actions in the classroom, as being agentive for inclusive pedagogy. New materialism offers my study a redefinition of liveness, and human-non-human relations, in the web-like setting of the practicum placement classroom.

Approach

Situated within a postmodern paradigm, the inquiry reaches beyond representation through *Phe*materialist (posthumanism, new materialism and feminist combined) theory, and an innovative Arts Based Research (ABR) methodology. Through a co-production of knowledge, the lived experience of four student teachers' practicum placements over their initial teacher education programme and beyond are explored. Participants created large scale collages, that re-presented through metaphors, their encounters of experience over time. Presented as found poetry, the findings are diffractively analysed, by juxtaposing with feminist artists' work such as Louise Bourgeois, minor literature such as Kafka's (1915) novella '*The Metamorphosis'*, and Ovid and Hughes' (1988) myth of '*Arachne'* from *'Metamorphoses',* to disrupt how we think about practice.

Findings

By framing, mapping, and analysing the interferences and the experiences of discovery, the metamorphosis of the body-becoming learner in inclusive pedagogy is revealed. My findings, through agential cuts, give fresh insights into how student teachers are not lone agents, but embody the space of learning in becoming inclusive. The research identifies the challenges student teachers face, including the power dynamics between humans in the space, and the everyday decisions and risks needed for inclusive pedagogy. The study also allows new possibilities for thinking inclusive pedagogy, raises consciousness, and informs thinking about enactment of inclusive pedagogy.

Value

A new knowledge can be further explored, to aid in illuminating the often-unrecognised agency of the human and non-human elements as affects in the placement classroom environment, for student teachers' inclusive practice. One practical outcome of the research is to move beyond reflective practice. The creation of a contextual framework that recognises the agency of matter in the classroom, can be used in education programmes at university and beyond, to open professional practice with schools as partners, and allow the enactment of inclusive pedagogy to be realised.

Table of Contents

List of Figures

List of Tables

List of Appendices

Acknowledgements

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To my family for all their love and encouragement.

Thanks especially to my husband Mike, who gives me constant love and support. You always believe in me, and you give me the confidence to become the person I want to be. Through this journey you have been always there with cups of tea and an ear to listen, even about artists you have never heard of! I am thankful every day of my life, to have you by my side.

Last, but no means least, I thank the wonderful student teachers who gave their time generously to participate in my study. I am in awe of your dedication to the teaching profession, and your advocacy for including all children in your care. Your voices have been heard, so that others can be encouraged to be as brave with inclusive pedagogy as you have.

Dedication

This thesis is dedicated to my beautiful mother, Sally, who passed away in October 2022. She was my first teacher, and best friend, as well as my mother. Her words, "Just do your best" are a constant source of encouragement. Her love of art and literature, and her humour inspire me every day, and I cherish the wonderful memories of our time together.

Author's declaration

I declare that the work contained in this thesis has not been submitted for any other award and that it is all my own work. I also confirm that this work fully acknowledges opinions, ideas and contributions from the work of others.

Any ethical clearance for the research presented in this commentary has been approved. Approval has been sought and granted through the researcher's submission to Northumbria University's Ethics Online System on 11/2/2020.

I declare that the Word Count of this Thesis is 93,006 words.

Name: Lucy Barker

Date: 18/07/2023

What we have been, or now are, we shall not be tomorrow

– Ovid, *Metamorphoses*

Structure of the Thesis Web
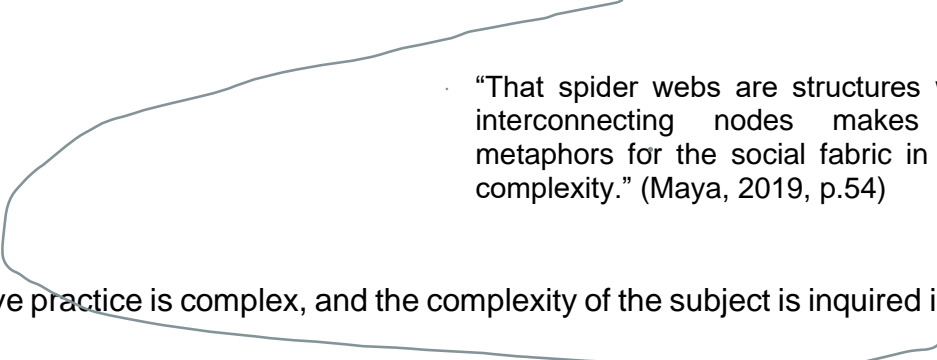
The organisation for the assemblage of the thesis, and the structure of the text, is made analogous to the garden orb spider, who weaves its web in a methodical manner.

https://youtu.be/zNtSAQHNONo for a time-lapse video of an orb web spinning a web.

Figure 1: Web Structure of the thesis
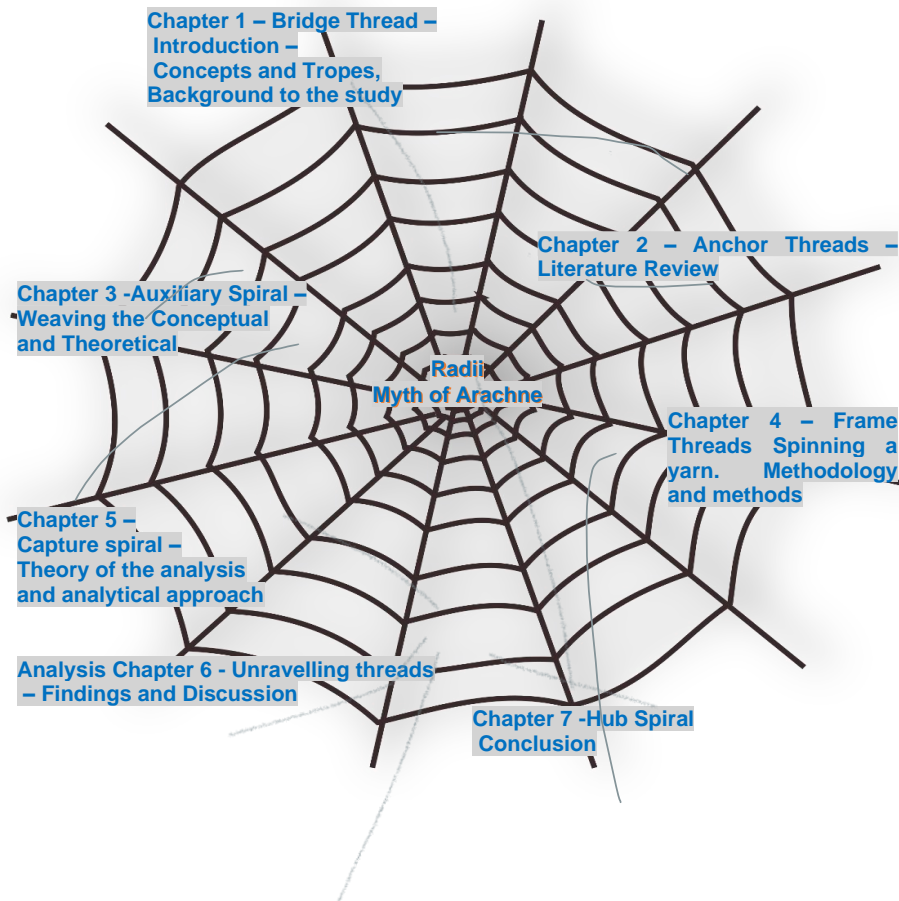
The spider's web is an analogy for the framework of the text (See Figure 1), which I will now explain in further detail.

> "That spider webs are structures with multiple interconnecting nodes makes them apt metaphors for the social fabric in all its sticky complexity." (Maya, 2019, p.54)

Inclusive practice is complex, and the complexity of the subject is inquired in this study, through the entangled threads of the research web or assemblage. As human beings we are ourselves a complex web of active bodies and materials (Bennett, 2010) inhabiting a material world (Coole and Frost, 2010). Deleuze noted that the spider's environment 'constitutes a world' (Beaulieu, 2011, p.70). The classroom also constitutes a 'world', where the teacher and children are immersed in matter daily. This potential for becoming inclusive as dynamic force, unfolds through vital flows of connections (Braidotti, 2016, p.52) in a network (an assemblage), or web of interconnections with others. Spider webs are effective conceptual tools therefore, to think with when contemplating relationships of social power and inequality set within a social justice framing.

The process of weaving this research web as analogous with a spider's web involved starting with a **bridge thread or line in chapter one**; this signifies the beginning of the research process, where the foundations of the research are laid down and answers questions such as - why is this phenomenon important to research? What is the problem? What is the background to this study? What are the research questions?

In chapter two, anchor threads – I anchor the research study in the literature for inclusive pedagogy. I set the context within the narration of inclusive education and move to the premise that student teachers face challenges when trying to enact inclusive pedagogy (Florian and Black-Hawkins 2011; Florian, Black-Hawkins and Rouse 2016) during their Initial Teacher Education (ITE) programme, and the reasons for often feeling inept at responding to the diverse needs of all pupils (McKay, 2016).

In chapter three, the auxiliary spiral of the web, I weave the theoretical framework. I twist together, the threads of the conceptual and theoretical frameworks, where feminist new materialism and the theory of affect are put to work in interrogating inclusive practice (Spratt and Florian, 2013). I explain how the tropes of metaphor and metamorphosis, and the theories of affect and new materialism are utilized in the study of the phenomenon. Posthumanist, feminist-materialist and post-qualitative theories are used to disrupt knowledge production within neoliberal, standardised classroom spaces, with practices and the becoming learner's experience shared through the concept of nomadic pedagogy (Deleuze and Guattari, 1987).

After reading Hoult's (2012) work, in which she uses Ovid's myth of Pygmalion as an analogy to explore adult learning and resilience, I decided to deploy myths to interpret lived experiences. I connect contemporary qualitative research with its ancient myths and see them as central to the radii of the thesis web; Spider comes from the Latin 'Arachne' and Ancient Greek 'arakhne'. The mythical stories of Arachne the spinner, and Theseus/Ariadne from Ovid's *Metamorphoses* are used as part of the diffractive analysis. The mythological figure of Arachne offers potential insight for navigating the multiple, tangled threads that structure marginality. The myth's symbolism of vulnerability, creativity and transformation are also explored. By interweaving further themes of resistance, and power, I explore and explain how Arachne's story is a fitting parable of politics and dynamics in the classroom, for becoming other. Theseus, the male heroic figure from the myth *Theseus and the Minotaur*, is used an analogy of the lone agent, where *becoming* directly contradicts the notion of the teacher as an isolated, heroic figure. As Ariadne gives him the thread, materially ties him to the social space.

However, as revealed in this chapter and in the findings and discussion chapter, the student teacher often finds themselves in the role of Theseus, entering the labyrinth without a thread.

In chapter four, the **frame threads** are created by 'spinning a yarn', as the methodology and methods are outlined. I explain how the participants illustrate the challenges and messiness of learning to become an inclusive educator (McKay, 2016). Through the arts-based method of large collage works, the participants *re*-present their lived experience on practicum placements and show understanding through conversations with the researcher, of how their nomadic pedagogy transformed them as practitioners throughout year 2 and year 3 of their journey through their ITE programme.

In the **capture spiral of chapter five,** the analytic process of the collages and conversations turned into found poetry is explained. Turning the transcripts from the collage conversations and focus groups in to found poetry is an epistemological and ontological way of lingering in the in-between spaces of arts-based and traditional qualitative methods, ensuring I do not silence the passion of student voices. Prendergast and Galvin (2012) observe that part of the 'crisis' of representation, is that 'the voices of participants were too often appropriated, overpowered, fragmented, rendered over-summative or even silenced' (p. 5). I asked myself what the best way to make meaning of this research process was (Leggo *et al.*, 2011) and found that the power of poetic inquiry in a diffractive analysis framing, can trouble and disrupt, so that readers may find that by engaging with this work, hidden preconceptions are exposed.

In **chapter six** through the presentation of the data creations, I unravel the threads of the findings and introduce the spider participants' own webs; stories spun of their own 'yarns' of inclusive practice. I present the data by placing patterns or clusters of found

poems in columns, juxtaposing them with voices from the literary and/or art world. The four themes in the findings all relate to the conceptual framework and research questions I set out for this study. Through the four themes, I draw attention to the specific encounters or lines of flight for the space-place of the classroom, the intra-actions between human and non-human, and the decisions/risks student teachers take for inclusive pedagogy.

 Finally, I offer the conclusion to the study in the **hub spiral of chapter 7,** where I consider ways in which my thesis has contributed to knowledge through the methods used, the impact on ITE, and my own metamorphosis as an a/r/tographer. By returning to the research questions, I draw attention to the key insights generated by the study through evaluated summaries. Additionally, I offer limitations of the study and a road map for future research.

In the first chapter, the introduction to the whole thesis, I open with an explanation of the Arachnean connections and then give the background to and the reason for the study in the current context. I offer my positionality as a/r/tographer and go on to present the aims of the research and the four key research questions. I explore the definition of 'inclusive pedagogy' (Florian and Black-Hawkins, 2011) as it is the focus of the study.

Chapter 1 Introduction - Bridge Threads – Concepts and Tropes

> "This is where text begins: in an arachnid weaving, in the evolution of a thing of fragility and beauty, blown like gossamer, yet with a strength, as scientists love to tell us, greater than that of steel." (Punter, 2017, p.144)

1.1 Introduction to the Research Assemblage

This study explores the lived experience of four undergraduate student teachers as they understand, enact, and become inclusive over their practicum placements. I put to work theories and methodologies from posthumanism, new materialism and feminism, referred to as PhEmaterialism where the *Ph* is from posthuman, the *Fem* from feminisms, and materialism from the new materialist movement (Braidotti, 2002; Coole and Frost, 2010; Ringrose and Rawlings, 2015; Fairchild *et al.*, 2021;). Guided by feminal fore-mothers, I offer, through PhEmaterialism, and affect theory, a research assemblage to explore space-time-matterings, agency, and intra-actions through diffractive reading and analysis. My purpose for the study aligns with Ringrose *et al.* (2020, p.6) who argue:

> "We need to put theories/concepts to work in education and educational research which can better account for the multiple, entangled, ever-shifting, difference-rich nature of processes of teaching, learning, schooling, and activism."

Through posthumanism and new materialism, and Deleuze and Guattari's (1987) concept of the rhizome, I explore through an arts-based research assemblage, the entanglement of inclusive practice for student teachers on practicum placement and beyond, where matter, power and agency, are knotted and woven together.

The metaphorical connections to webs and spiders in this research assemblage are numerous and the analogy of the research assemblage to a web has already been explained. Through a diffractive reading, I see Arachnean analogies and connections through and between theory, literature, and art.

In the next section of this chapter, I explain the Arachnidian connections in the thesis, and how the spider's web is used as an analogy for the complexity of the phenomenon inclusive practice.

1.2 Web as Analogy

The etymology of the word 'text' traces back to "*texo*" – "to weave", referring to the way words and sentences are "woven" together. We speak of "weaving" a tale or "spinning a yarn." Petrovic (2014, p.11) explains:

> "Textuality as weaving and the construction of knowledge as web constitute inherent elements of feminist theory, not only as a metaphorical re-imagining of women's writing as the typically female skill of weaving, but also in the sense of 'unravelling' the existing textiles/texts into their constituent textual forms/threads, which further enable the writing/reading of new textual meaning and emancipatory signification."

I purposefully employ a feminine metaphor of threads, weaving and folding, through affect and new materialism theories, in a postmodern paradigm, to interpret, 'weave understanding' and 'mobilize meaning through bodies' (Stronach and MacLure, 1997, p.98). Arachnidan connections are woven through this text and both the web, and the spider are used as metaphors and analogies throughout. This thesis is about threads. The thread of Arachne and the thread of Ariadne from Greek myths, offer the central threads of the diffractive enquiry, where metaphors form the textuality of the thesis. The myth of Arachne is used to show how although not always recognised by ITE or research on inclusive practice, student teachers engage in an embodied way in the

classroom, through a socio-material and relational process. Braidotti (1993) reminds us that in Deleuzian terms, the embodied-ness of the subject is a form of bodily materiality.   Learning is corporeal, pre-discursive and pre-social, curbing from the body's constant need to deal with tensions occurring in the body-environment intra-actions (Yakhlef, 2010). We need to allow student teachers to pay attention to these intra-actions and the affects they have for inclusive pedagogy. Through feminist theory and socio-materiality, my study allows four student teachers to map their journey for inclusive pedagogy through the research methods described, to explore how they become inclusive within the environment of the classroom. I narrate the complexity and 'get down and dirty in the empirical details' (Taylor, 2013, p.701) of the classroom during the placement experience, as a 'co-constitutive enactment of human and non-human' (ibid.) agents and forces.

I will now explain the background to the study and the actions through my employment and history that have brought me to this point, as well as the reasoning for the shaping of this inquiry. I then follow, with a description of my position as a/r/tographer in the research assemblage.

1.3 Background to the Study

Grbich (2013) tells us that the researcher cannot be separated from her background, life experiences and memories. Therefore, by remembering and reflecting, I weave the foundations for this study, as I describe my thirty-year journey as a primary school teacher and a SENDCO (Special Educational Needs and Disabilities Co-ordinator) in a variety of mainstream schools and as teacher educator in higher education. I was a SENDCO in two schools, then the SENDCO and assistant head teacher at the last school I worked in, before making the passage to teaching in higher education in 2015.

The role of the SENDCO is crucial in school and has become in recent times, a senior management role. My own philosophy of inclusive practice has developed and been formed by my experiences in school, and from completing a master's degree in education during my teaching career, where 'SEND' (Special Educational Needs and Disabilities) was one of the modules taken. My MA dissertation was an action research study, that explored the deployment of teaching assistants (TAs) in mainstream classrooms, and the impact on inclusive practice for teachers.

Shortly after my appointment to higher education in the ITE department, my understanding of inclusion advanced further, when I took part in a three-year long Erasmus study, which focused on social and educational inclusion across Europe. This opportunity afforded me international insights into the research around the complex concept of inclusive practice and its implementation in primary classrooms. Consequently, my approach to inclusion has been shaped by these experiences and studies. In my role as an assistant professor in the education department at the university, since 2015, and lead in inclusive practice for student teachers, I continuously look for ways to develop the teaching of inclusion and diversity on the initial teacher education programmes. Through training, reading, and undertaking research, I facilitate research-based teaching to underpin the learning for undergraduate and postgraduate students embarking on placements in primary mainstream classrooms.

Working in primary schools from being a newly qualified teacher, and progressing to management as SENDCO, and now teaching pre-service teachers has given me an insight into the challenges teachers face daily when attempting the inclusion of children with special educational needs, English as an Additional Language (EAL), travellers, refugees, children with disabilities and children with social and emotional

difficulties into mainstream classrooms. My career progression has given me the grounding for the study, but at the same time the experience across these roles has unsettled me in terms of both the diversity of practice, and attitudes teachers have to inclusive practice. Forlin *et al.* (2009) suggest a major concern, is that a significant number of newly graduated teachers continue to account that they are unhappy with their pre-service education, and that they do not have what they believe to be the necessary capabilities to solve the challenges they are confronted with in the classroom.

The reason for this study emanated from my position as an assistant professor in education, where I teach inclusive education to under-graduate and post-graduate student teachers. The chosen phenomena to be explored in the study came from the conversations with student teachers who, again and again highlighted the issues and challenges, as well as the joys of teaching a diverse group of children in mainstream primary classrooms. The student teachers often highlighted the challenges they faced with inclusive practice due to an absence of their voice, and decision making for inclusive pedagogy, as well as their lack of confidence in leading other adults in the classroom. For example, one student teacher spoke of decisions made about changes of seating being limited, because children are grouped by 'ability' and often those choices are dependent on the teacher-mentor's beliefs and values, as well as the school policy on inclusion. Another student teacher separately expressed their feelings of discomfort when they relayed a story of a child with special educational needs, who was always marginalised from the others in the classroom, and withdrawn from the classroom regularly, to work one to one with the teaching assistant. The student did make the decision to keep the child in the class and adapt the teaching and learning, after giving the child a voice to decide on where they wanted to learn. Obviously, my

research study is not solely based on a hand-full of anecdotes from students at my institution. The genesis of my doctorate research study came from literature in this area that suggests that pre-service teachers' perceived efficacy in addressing the teaching of diverse populations in present day classrooms influences both the kind of environment that teachers create, and in implementing inclusive practices (Forlin, 2004; Sharma *et al.*, 2008; Sharma, Loreman and Forlin, 2011; Beacham and Rouse, 2012). Conversely, student teachers also relay stories to me in seminars at the university, the success of approaches taken to include all learners in the classroom. Their developing confidence with inclusive pedagogy, as well as their increasing confidence in taking risks in their everyday decisions towards inclusion, after reflections on theory and literature in their studies at the university is discussed. An example of this would be, to enable student teachers to make decisions about which children they, the teacher and/or the teaching assistant (TA) work with, so that they can support and challenge *all* learners. Using a 'Teacher Planning Tool' ([see Appendix 14](#)) devised by me as placement module lead, and shared with student teachers at the university, enabled them to do this and reflect on its varied success. Rouse (2008) reports from his research, that many schools develop inclusion in practice by trying out new ways of working, that in turn influenced new knowledge of, and positive attitudes towards inclusive practice. This research, and the work of others, influenced not only my practice in ITE, but is also detrimental to the reasons for the study, which I will now explain in more depth.

When I discuss, in lectures and workshops at the university, the theory of inclusive pedagogy into practice as part of my teaching, the student teachers sometimes question what they can personally do about it once they are experiencing practice placement, due to the lack of power and autonomy they feel. A student once asked,

'*But what can I do, I'm just a student teacher?'*, which referred to the realisation that in another teacher's classroom they follow the teacher's lead and policy of the school. The status quo often *dis*ables them from making decisions of their own or have autonomy with the pedagogical decisions needed for inclusive practice. I use the definition of autonomy from Woods et al., (2021) as, 'the capacity to adopt for oneself the principles, rules or values, that guide one's actions… without coercion or constraints' (p.78). The classroom is a 'site of intersecting and conflicting forces' (Braidotti, 2002, p.133). I explore this phenomenon in the spirit of challenge, emancipation for student teachers, and as a contribution to changing ITE practice for student teachers to become more inclusive in their teaching. These themes are further explored in the next chapter where I explore the literature around inclusive practice.

1.4 The Problem - Becoming Inclusive

There are three choices for student teachers as they journey to becoming inclusive. One way is to follow and mimic the behaviour and pedagogical approaches of 'expert others':

> "A widely accepted developmental lens at the process by which beginning teachers learn the craft (is) a perspective relying heavily on representational language. In this process, novices move through a linear continuum of identifiable, measurable, and replicable practices while they acquire contextual experience, beginning with reproducing the skills and knowledge of more accomplished teachers. Eventually, given enough experience, they too might become experts." (Marble, 2012, p.22)

In Deleuzian terms, the concepts of 'cartography' and 'decalcomania', illustrate the "mapping or tracing" of inclusive teaching. Mapping refers to the teaching practices beginning teachers selectively employ because of critical reflection. Whereas tracing refers to the replication or mimicking of teaching practices beginning teachers adopt through observation and past experiences (McKay *et al.*, 2014). The map has to do

with performance, whereas the tracing always involves an alleged "competence" (Deleuze & Guattari, 1987, pp. 12–13).

I will now explore the above statement from Marble (2012), in the context of a teacher educator for inclusive practice, with concerns for the process outlined. Firstly, the use of the representational language such as the words 'linear', 'identifiable', 'measurable', and 'replicable' to describe the process of learning their craft assumes a direct progression. Education, and particularly inclusive education, is a messy and complex business, with many factors to consider that are usually non-linear and often immeasurable in nature. Inclusive education is challenging to study and to construct (Ainscow and Sandill, 2010; Forlin, 2010).

> "Much of what teachers do during the intensive encounters that occur in a typical lesson is carried out at an automatic, intuitive level, involving the use of their tacit knowledge. Furthermore, there is little time to stop and think."
> (Ainscow and Sandill, 2010, p.403)

Secondly, the phrase 'expert teacher' for inclusive practice can be challenged. Burn and Mutton (2014) and DfE (2015a, p.21) recommend models of 'clinical practice' whereby pre-service teachers draw on 'the practical wisdom of experts' whilst engaging in rigorous trialling and evaluation so that they might 'develop and extend their own decision-making capacities or professional judgements' (DfE, 2015, p.22) Robinson (2017) tells us that there may not be the consistency of 'practical wisdom of experts' out in the field modelling inclusive practice, and the rigorous trialling of practice sounds like a simple task, whereas in reality, and shown in the findings of this study, it is complex, socio-materially contextualised, and sensitive to existing policy and practice. In the ITT Core Content Framework (DfE, 2019) the word 'expert' is referred to ten times in the 'Adaptive Teaching' section alone. With no explanation of 'expert', and no recognition that the placement school may not live up to the high standards recommended, this becomes problematic for the student teacher, who is

expected to act on such recommendations. For example, the statement that recommends student teachers should be, *'Discussing and analysing with expert colleagues how the placement school changes groups regularly, avoiding the perception that groups are fixed' (p.20),* is problematic, in the sense of assuming that all schools are highly proficient in, and undertake such an act of inclusive practice as advocated by Hart *et al.* (2004).

The second way to attempt to change practice, is as a lone 'agent of change'. The Centre for Studies on Inclusive Education (2018), believes that inclusion cannot be achieved unless teachers are empowered agents of change, with values, knowledge and attitudes#, that allow all student to participate and learn. I do agree that the student teacher enters the classroom and relies initially on replicating the teacher-mentor's behaviour and procedures. However, as student teachers become more experienced in the placement classroom and their confidence develops for inclusive practice, the replication and mirroring of teaching should give way to their own inclusive pedagogical style. Pantic (2015) believes that a student teacher should become an 'agent of change' for inclusive practice, self-consciously aiming to alleviate school structures and practices that resist inclusion. Pantic and Florian (2015) do situate the inclusive pedagogical approach within the broader theory of teacher agency for social justice to:

> "Challenge the established views of teaching as an isolated teacher-classroom activity and explore the possibilities of expanding the remit of teacher competence and preparation to include teachers' relational agency - a capacity to work purposefully with other professionals." (p.335)

This suggests a shift from thinking about teaching as 'implementing' policies designed by others, to a focus on systematic conditions which shapes practice and understands what other actors can bring for developing more inclusive educational systems and practices. This still puts the emphasis on the student teacher's autonomous actions

and denies the recognition of their lack of power, challenges faced, and developing self-confidence, as agents responsible for change. Furthermore, agency refers to the capacity of individuals to act independently and to make their own free choices, thus emphasising a Cartesian mind/body dualism where inclusive practice is seen as a mental phenomenon and non-physical. Barad (2007, p.178) however, explains that 'crucially, agency is a matter of *intra-acting*; it is an enactment, not something that someone or something has … it is not an attribute whatsoever'. Intra-action is a Baradian term used to replace 'interaction,' which requires pre-established bodies that then participate in action with each other. Therefore, a simplistic narrative of 'a self-conscious agent who bravely resists dominant forces that perpetuate inequities in schools' (Naraian and Schlessinger, 2018, p.181), denies the messiness and complexity of such work for inclusion and the affect intra-actions between human and non-human have.

The final way, explored through this study, is a turn to affect theory (Clough and Halley, 2007) and new materialism (Barad, 2007; Braidotti, 2013; Coole and Frost, 2010) as a disruption to the Cartesian dualism of mind/body, the notion of embracing the mess and a view of bodies as endlessly entangled. Human *and non-human*; animate organisms; material things; spaces; places; and the natural and built environment, are entangled in a symphony of encounters in the classroom space. These encounters, from the journeys of four student teachers, as re-presented in chapter 6, help us to understand schools' developing processes of exclusion and inclusion in education.

1.5 Researcher Positionality as A/R/Tographer

The postmodern sensibility allows me as the writer, to put myself into my text (Denzin and Lincoln, 2011), and to engage with writing as a creative act of discovery and

inquiry (Richardson, 1997). I came to the research as an artist, a researcher and a teacher (previously in primary education and now in higher education) but now believe my position is truly "a/r/tographer", which is a mnemonic device that refers to the three identities of **A**rtist, **R**esearcher, and **T**eacher, through which 'art practice is explored as a site for inquiry' (Irwin, Sarahenson, Robertson and Reynolds, 2001, in Sullivan, 2005, p.62). I am an **A**rtist who has created mixed-media collages since my own undergraduate degree in art and education in the early nineties; a beginning **R**esearcher undertaking an innovative research design approach; a **T**eacher, with thirty years' experience in primary schools, developing inclusive practice teaching, and most recently teaching about inclusive practice at higher education.

My positionality as an a/r/tographer, highlights my own journey in role as beginning researcher, established teacher and artist. My own transformation as artist, teacher and researcher is clear. I am not a static object but interlinked with others and undergoing processes of change myself. There were several selves in this process – the central historically constructed self, the self that is currently undergoing change and another self, the reflexive observer of the process (Grbich, 2013, p.113). An a/r/tographic approach encouraged me to approach research 'through continuous reflexivity and analysis' (Springgay, Irwin and Kind 2008, p.903). A/r/tography as a research methodology, entangled and performed. As an actor in a bigger research assemblage with supervisors, colleagues, students I teach, and my own connection with data to day matter, has had transformative affects.

I believe like Irwin (2004) that,

> "To live the life of an artist who is also a researcher and teacher, is to live a life of awareness, a life that permits openness to the complexity around us, a life that intentionally sets out to perceive things differently. Those living in the borderlands of a/r/tography recognize the vitality of living in an in-between space. They recognize that art, research, and teaching are not done, but lived." (p.33)

Exploring diffractively the work of literature, and the work of the artists Hannah Hoch and Louise Bourgeois has transformed me as an artist, researcher and teacher. The last five years has changed me in a dynamic process of knowing myself in 'becoming-artist, becoming-researcher and becoming teacher' (LeBlanc *et al.*, 2015, p.356). I metamorphosised through my approach to research, where a/r/tography allowed me to reside in the liminal space of the in-between artist, researcher and teacher (Springgay, Irwin and Kind, 2005). In doing so I positioned myself in the education community I belong to, through knowledge and research practice.

I see my 'artist/researcher/teacher' practices as simultaneous and non-hierarchical; using theory, writing, and reflexive collaging to think beyond work produced by "positivist, scientific storytellers" (Holbrook and Pourchier, 2014, p.754). This thesis, through the tropes of metaphor and metamorphosis, is about transformation or the transformation of student teachers *becoming* other and becoming more inclusive over time. The trope 'metamorphosis' is revealed through the choice of art, literature, participants' narratives, collage, conversations, and found poetry (haiku and tanka) in an intertextuality. Transformation means to change in form, nature, or appearance and has many connotations, but as a Christian, my beliefs are entangled in the web. Being led by the Holy Spirit from the trinity, is at the heart of the Christian life, and learning through the parables Christ told and the proverbs can lead to personal transformation. To walk by the Spirit means to live one's daily life by the Holy Spirit's guidance and empowerment (C. S. Lewis Institute, n.d.). 'The spider taketh hold with her hands and is in kings' palaces' (Proverbs 30:28). In this quote, wisdom can be taken from the spider's diligence, and shows the theme of my research, where the spider is breaking down the hierarchy and patriarchy, as spider's can be found in even royal abodes. Louden (2019) argues that episodes from Ovid's *Metamorphoses* can serve as rubrics

for well-known episodes in the bible. Another story of the spider's wisdoms comes from Samuel 17: 46-47, and tells of David, a Christian fleeing from his enemies, who takes refuge in a cave. A spider weaves a web over the cave's entrance so that the soldiers, seeing the web, believe that it was impossible for anyone to have entered the cave without the web breaking, and so David escapes.

Thinking and writing diffractively meant immersing myself in an inquiry process, that

Figure 2: *Mandorla*
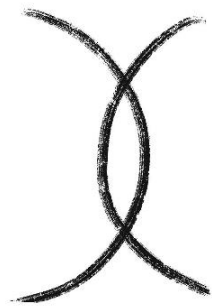
lingers in the liminal spaces in and through art practice (Springgay *et al*., 2008) and the between of an artist, a researcher and a teacher. Borhani (2022) believes that Deardorff's (2004) explanation of the Mandorla (Figure 2) is a strong metaphor for the liminal space where the inquiry of technique and content meet, and where discovery and transformation flourish. A Mandorla is an ancient symbol of two circles coming together and overlapping. It is also the Italian word for almond. By the 6th century the mandorla had become a standard attribute of Christ in scenes of the Transfiguration (in which Christ shows himself to his Apostles transformed into his celestial appearance). This space is where discovery and transformation grow (Borhani, 2022).

> "As a/r/tographers, we understand and live in that fertile tension. As a/r/tographers, we transform vision by performing as artists, teachers and researchers, unfolding and reconstructing aesthetic and cognitive sensibilities and possibilities." (Borhani, 2013, p.6)

Cixous (1997), urges us to write in such liminal spaces; 'writing is the passageway, the entrance, the exit, the dwelling place of the other in me-the other that I am and am not, that I don't know how to be, but that I feel passing, that makes me live' (p.157).

Pink (2001) proposes that research needs to decrease the distance between researcher and object of study, between research and representation. My self-

reflection of being an artist, researcher, and the lecturer to the participants in the study, enables me to articulate to myself and my audience, a clear understanding of the topic as I perceive it, and my influence on the research process itself (Holmes, 2020).

As researcher, I move flexibly between the polarised positions of centred (authoritative) and decentred (off-stage facilitator). As authority slips away in the first few chapters, 'my dominant voice is replaced by the complexity of different layers of voices; the participants, postmodern authors and artists and my own "eye/I" speaking in my own right' (Grbich, 2013, p.114). I see arts-based research as a means of community inclusion and as a methodology of social activism (Finlay, 2005). This sentiment mirrors the social justice attitudes of the feminist artists utilized through the study. The arts-based research, positions individuals to be able to challenge and change inequities and oppressions; to highlight the student teachers' denial of voice, access and power as advocates for social inclusion.

In the next section of this chapter, I explore the aims, research questions, conceptual framework, and Arachnean connections in the research assemblage.

1.6 Main Research Question

Mattering matters. By tun(ing) into the intra-actions between objects, bodies and spaces, that 'constitute the material mattering of learning and teaching' (Gravett, Taylor and Fairchild, 2021, p.14), we can become aware of how student teachers might navigate the web of the classroom and notice the vibrations that occur there.

Barad (2003) informs us that interactions can enact agential cuts, 'effecting a separation between subject and object' (p.815). I recognise in the data 'the cracks, tensions and sparks in the posthuman encounters with/in (inclusive) education' (Arndt and Tesar, 2019, p.88) that allow new openings for student teachers' inclusive

pedagogy. Attending to these 'cracks, cuts' (Barad, 2007), 'affective scratches' (Dernikos, 2020), 'ruptures' (Deleuze, 1987) or 'stutters' (Fairchild, 2017), enable us to see 'the active choosing or cutting of knowledge' (Gravett, Taylor and Fairchild, 2021, p.4). These micro encounters help us to understand more deeply how the intra-actions and material contexts affect inclusive pedagogy to answer the **main research question:**

 Is the student teacher an autonomous agent of change, or does the situation of the practicum placement classroom, and the 'intra-actions' that take place there, affect their understanding and enactment of inclusive pedagogy?

1.7 Research Aims and Research Questions

The aim of this research is to better understand, through an innovative arts-based approach, and a focus on bodily matter and affects in educational practice, student teachers' enactment of inclusive pedagogy in the practicum placement classroom. I acknowledge that 'matter is alive' (Bennett, 2010), and the work that matter does in the classroom sees student teachers as co-constructors in knowledge production. By framing, mapping, and analysing the interferences and the experiences of discovery, the transformation of the body-becoming learner in inclusive pedagogy is revealed. My research study is explicitly aimed at moving towards student teachers becoming more confident to be leaders of change, leading to equity, justice, and fairness for all (Lawson, Parker and Sikes, 2006) *but,* through socio-materiality, where the intra-actions in the classroom are recognised, and the student teacher is not seen as the lone agent of change purported in the literature. This is discussed further in chapter two.

Having five points of data creation in the study over a timeframe of two years (see Figure 3), allowed the participants to continually create, reflect, and show their transformation through collage making and conversations. This meant they could add to, tear, rip, and layer the pieces on their collage, which added further meaning, so that the data are phenomena in Barad's (2007) sense. By cutting together apart the data can 'go on producing layers of movements and moments, as they become new entanglements and materializations' (Fairchild *et al.*, 2021, p.23).

Research questions:

- *What is the student teacher's understanding and experience of inclusive practice? (RQ1)*

- *How do the intra-actions between human and non-human agents affect inclusive pedagogy? (RQ2)*

- *How much autonomy in decision making, and control does the student teacher have enacting inclusive pedagogy in the practicum placement classroom? (RQ3)*

- *How has the student teacher's understanding of inclusive pedagogy and their own enactment of becoming inclusive changed over time? (RQ4)*

My central aim is to explore how material things act on and with us, so that inclusive practice can be opened to understanding the assemblage of human and non-human agencies, forces and encounters of every day, and taken for granted pedagogies. Barad (2007, p.) explains:

> "What is needed is a robust account of the materialization of *all* bodies – 'human' and 'nonhuman' – including agential contributions of all material forces (both 'social' and 'natural'). This will require an understanding of the nature of the relationship between discursive practices and material phenomena: an accounting of 'nonhuman' as well as 'human' forms of agency …"

The study contributes to the literature that supports the view that, student teachers have the potential to challenge the liberal notion of the 'agent of change', as a subject who works in the vacuum of the classroom within an objective practice of standards, and to acknowledge how the agency in the space-place of the classroom has transformative effects for becoming inclusive.

New materialism offers my study a redefinition of liveness and human-non-human relations towards inclusive practice, in the context and setting of the practicum placement classroom.

Figure 3: An Overview of the Research
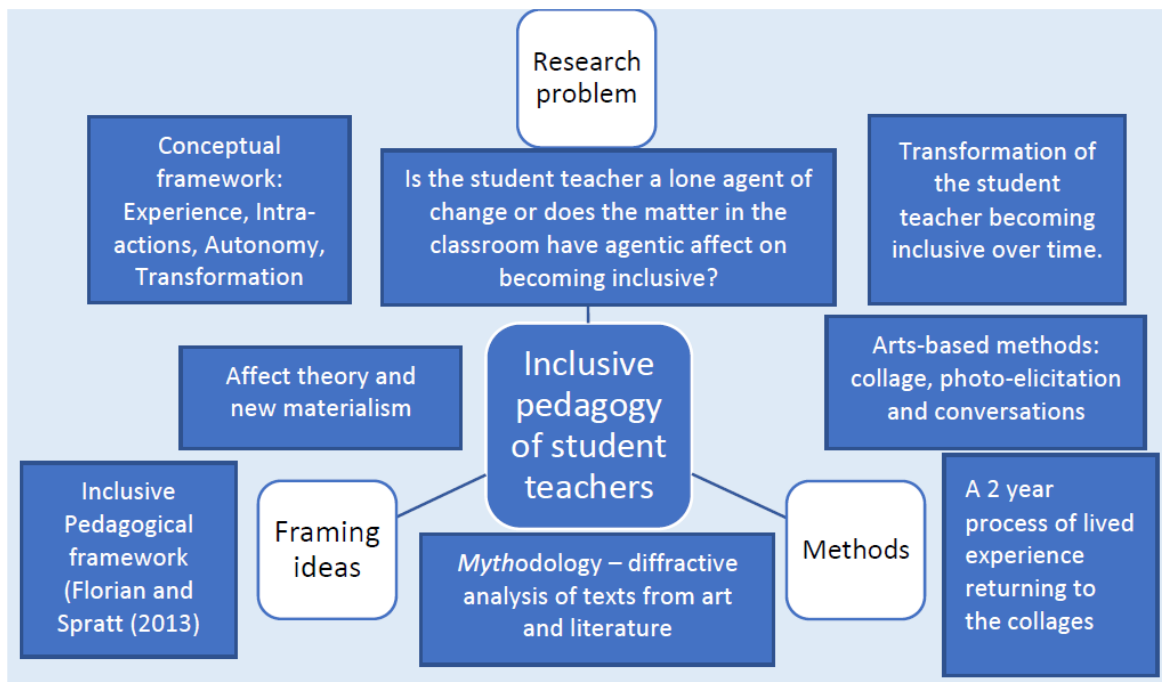
1.8 Arachnean Connections

"What is a drawing? It is a secretion, like a thread in a spider's web…it is knitting, a spiral, a spider web and other significant organizations of space." (Louise Bourgeois, in Bourgeois and Warner, 2000, p.50)

Through feminist framing I allow for *écriture feminine* (Cixous, 1976), where women's voices are to be heard. Arachnology, interpreted through the analogy of writing as the spider weaving a web by spinning a thread from within itself, is how women create. The corporeality (writing oneself) is accredited to Hélène Cixous who first coined *écriture féminine* in her essay "The Laugh of the Medusa" (Cixous, 1976), where she asserts "woman must write her self; about women and bring women to writing, from which they have been driven away as violently as from their bodies" (p.253).

> "First I sense femininity in writing by a privilege of voice: *writing and voice* are entwined and interwoven, and writing's continuity/voice's rhythm take each other's breath away through interchanging, make the text gasp or form it out of suspense and silences, make it lose its voice or rend it with cries." (Cixous and Clement, 2001, p.92)

Écriture féminine places experience before language, and privileges non-linear, cyclical writing where 'woman must put herself in the text' as it 'evades the discourse that adjusts the phallocentric system' (Cixous, 1981, p.253). Student teachers can themselves feel like they are standing on the edge or the periphery of the classroom. As explained previously, a child deemed as 'different' or with a disability, can be or feel marginalised within and from the classroom. Nancy Mairs (1969, quoted in Samuels, 2002, p.58) expresses how disability feels:

> "Marginality … means something altogether different to me from what it means to social theorists. It is no metaphor for the power relations between one group of human beings and another but a literal description of where I stand (figuratively speaking); over here, on the edge, out of bounds, beneath your notice."

As 'patriarchal socio-economic systems like schools, have kept women at a distance from their own bodies' (Aneja, 1999, p.58), I therefore situate the study in posthuman and feminist ground, through the theory of affect, to address the neo-liberal canon and dilemma of silent voices of the marginalised. Because language is not neutral, it can

function as a catalyst of patriarchal expression. As Cixous (1976, p.880) asserts, "Write your self. Your body must be heard".

Through a search for feminist artists, I came across two artists who resonated with my study for various reasons (see Appendix 5 for fuller biographies). Louise Bourgeois is an artist I was not previously familiar with, who writes 'her self' and is someone who spoke to me through her work, but also her own writing about her art. She wrote as a way of fighting her life experiences, her fears, anxieties, and memories. Her presentation of the female viewpoint regarding suppression, feminism, and sensuality alongside a distinct focus on three-dimensional form, were rare for women at that time.

Another feminine artist, Hannah Hoch, was the only female in the avant-garde Dada group of the early twentieth century. Hoch used an innovative technique of photomontages and collage that spoke of changing gender roles in the early decades of the last century and the media's response to this 'new woman' (Artnet.com, 2023). Through diffractive writing, I weave the re-created emotions of the participants with Hannah Hoch's art, and Louise Bourgeois' art and writings. Both succeeded in using their art to affect emotions and startle responses from the viewer. At the same time, I hold up these artists' work to the crystal of diffraction, offering further threads entangled in the research assemblage. Hence, the 'feminine writing within a research context…becomes an inherently pedagogical activity …as a way of awakening readers to a new sense of reality' for inclusive practice (Hoult, 2012, p.6).

Many qualitative research projects use the metaphor of 'construction' and 'building' to align theory (Lakoff and Johnson,1980), which conveys a masculine and patriarchal symbolic message. I use the act of weaving as a more feminine metaphor. As bricoleur, I weave the parts of the thesis together, like a quilter who stitches, edits and 'puts slices of reality together' (Denzin and Lincoln, 2008, p.5).

By telling our stories through a collaborative dialogue with others' stories, we open new possibilities for understanding, wisdom, and transformation (Leggo and Sameshima, 2013), and through an ABR approach, empower student teachers for inclusive practice. Putting literary writing, art and theory to work serves a range of enquiry purposes, including personal development and developing pedagogy (Hoult, 2012). As Haraway (2016) purports:

> "It matters what thoughts think thoughts. It matters what knowledges know knowledges. It matters what relations relate relations. It matters what worlds world worlds. It matters what stories tell stories." (p.35)

My positionality in the research allows other voices to be heard and to interact. My ontological assumptions are shaped by my gender, religious faith, geographical location, abilities, experience, and my epistemological assumptions about human nature and agency (Holmes, 2020). Through the polyphony of voices, I re-present the stories of those who 'otherwise have been silenced', and 'invoke embodied responses to research that provoke different ways of seeing and understanding' (Butler-Kisber *et al.*, 2003). Explained further by (Gergen and Gergen, 2000):

> "Postmodern literature on 'the death of self', social construction and dialogism have made clear, the conception of the singular or unified self is both intellectually and politically problematic. There is much to be gained by suspending such an orientation in favour of polyvocality." (p.15)

Language is central to such theorising because it is a way of defining and thus constituting, the social world and the subjective world (Richardson, 1997). I typify events and sequences of events, illustrating them through multiple voices and direct quotations, as a conscious actor in the story thus reinscribing and transforming through words (Richardson, 1997) of the concept of 'becoming-insect' (Braidotti, 2002) where 'processes of becoming are not predicated on a stable, centralized Self who supervises their unfolding' (p.148).

By embracing this approach, I embody Laurel Richardson's (1997) model of feminist postmodern practice where:

> "Lived-experience is not "talked about," it is demonstrated; science is created as a lived-experience. Dualisms- "mind-body," "intellect-emotion" "self-other," "researcher-research," "literary writing-science writing – are collapsed. The researcher is embodied, reflexive, self-consciously partial. A female imaginary, an unremarked gynocentric world, centres and grounds the practice. Space is left for others to speak, for tension and differences to be acknowledged, celebrated, rather than buried alive." (p.710)

Taylor (2018) reports on the influence of the words of Mary Daly (1978), on how 'being feminist-doing feminism is about moving beyond the dull, dead and boring methodolatry of patriarchy, and into a space-time in which knotting is magic and spinning is celebration of Life' (p.1). Taylor (2018) quotes Daly's (1978) plea:

> "Don't be a Daddy's Girl, you said, meaning Athena born from the head of Zeus, who did the patriarchs' dirty work for them by pinning Medusa's head on her shield. Be an Amazon, you said, be an A-mazing Amazon, reclaim words, weave worlds, spin texts." (p.1)

As a/r/tographer (a researcher who holds multiple roles as artist, researcher, and teacher during the study), I deploy innovative methods and present qualitative data differently. A/r/tography is predicated on the embodied experiences of the researchers and the students engaging in living inquiry (Irwin 2004). Living inquiry is transformative, rooted in emotions. Jackson & Mazzei's (2012) analytic practice of "plugging one text into another" (p.1) enables connections to emerge. Furthermore, by deploying a 'diffractive' approach to my writing of the thesis as a 'methodologically strategic act of experimentation, I unsettle some of the usual conventions' of thesis writing (Taylor, 2013, p.689) and respond to Richardson and St Pierre's (2005) approach to *'Writing as a Method of Inquiry'*, to make qualitative writing less 'boring' and more creative. Responding to this knowledge-making process can be understood

as diffraction, to 'undo the normalised practice of academic writing by weaving together various kind of texts' (Handforth and Taylor, 2016, p.627). An explanation of a diffractive methodology can be found in the methodology chapter.

In the next chapter I lay down the anchor threads of the research web through a review of the relevant literature. In this chapter I do attempt to cover the key aspects of inclusive education, but I emphasise here that this chapter is not an exhaustive review of all literature relating to inclusive practice, as the research topic is too wide and deep to be covered. Instead, I attend to the relevant aspects that inform and relate to this thesis.

My soul would sing of metamorphoses. But since, o gods, you were the source of these bodies becoming other bodies, breathe your breath into my book of changes: may the song I sing be seamless as its way weaves from the world's beginning to our day.

— Ovid, Metamorphoses

Chapter 2 Anchor threads -The Literature on Inclusive Practice

2.1 Introduction

> "Inclusive education is an unabashed announcement, a public and political declaration and celebration of difference. It requires continual proactive responsiveness to foster an inclusive culture."
>
> (Corbett and Slee, 2000, p.134)

The above quote from Corbett and Slee (2000) highlights that inclusive practice is ever in flux, continually changing, and needs a celebratory and positive response over time from educators to meet the individual needs of diverse groups of children. The challenges student teachers face in enacting this ideology for inclusive pedagogy are addressed. The chapter ends by discussing the gap in the literature. The literature review forms the anchor thread that connects to the research questions.

I start the literature review by explaining the use of language when referring to special educational needs and defining inclusion. This is followed by a brief historical underpinning of inclusive practice in England, drawing on research that shows the progression of policy and attitudes towards inclusive pedagogy for teachers over time. The chapter goes on to address the current terrain and the status quo of inclusive practice in mainstream schools, but particularly focuses on inclusive *pedagogy* rather than inclusive *practice.* At this point, the deliberate distinction between practice and pedagogy is shared to highlight the slow change of values and attitudes towards inclusion over the decades, and how the theory and literature of inclusive pedagogy

has influenced the varied policy and practice of schools and the curriculum taught in Initial Teacher Education (ITE). There is a plurality of routes into teaching. There are Bachelor of Education degrees with Qualified Teacher Status (QTS), Postgraduate Certificates in Education (PGCE), School Direct, School-Centred Initial Teacher Trainer (SCITT) courses and Teach First, to name a few. I predominantly teach students on the Bachelor of Education with honours and the PGCE degree programmes, where inclusive pedagogy is the grounding for the theory taught. I examine how this theory can be put to practice by allowing students to examine inclusive pedagogy research (Norwich, 2008; Florian, 2009; Florian and Kershner, 2009; Florian and Linklater, 2009; Florian and Black-Hawkins, 2011; Florian, 2015; Mintz and Wyse, 2015; Florian and Rouse, 2018) alongside practicum placement experiences. The four participants in this study are from the undergraduate Primary Education BA (Hons), however all routes into teaching are required to address inclusive pedagogy which has at its heart the right for every child to have the opportunity to the best education possible.

2.1.1 Definition of Terms and a Note on Language

First, I want to address the language used throughout the thesis when talking about the diversity of needs in a classroom today. Language used around the topic of inclusive practice is contentious and one cannot assume the same meanings are shared by all. The language and terms which are considered appropriate have evolved through an increased awareness of the range of ways in which differences in educational needs are identified and responded to (NASEN, 2017). The phrase 'Special Educational Needs' or 'SEN' was coined by the Warnock Report of the late 1970s (Education England, 2019) and is a legal definition that refers to children with learning problems or disabilities that make it harder for them to learn than most

children the same age. Many educators now avoid using the terms 'special educational needs' or 'disabilities' in everyday language preferring to use the terminology 'learning differences.' The National Autistic Society guidance states that the preferred way to refer to a child with a diagnosis of autism is to say, 'the autistic child' or the child 'is autistic' not 'has autism'. In the transcriptions and found poetry in the findings chapter, the participants may refer to educational practice using terms that do not sit comfortably with other people's views when they speak about or quote others referring to children in 'ability groups' for example or labelling of groups or individual children in some other way. I personally do not advocate these terms and believe that the term 'attainment' rather than 'ability' is more appropriate. However, the transcripts have not been changed and remain true to the participant's voice to reflect the language that is used currently in schools to describe learners and the implications of this for practice. The 'SEND Code of Practice 0–25 Years', defines a 'special' need as a learning difficulty or disability calling for 'special educational provision to be made'; it states that those with SEN may also have a disability under the Equality Act 2010, that is, a material or mental impairment with long-term and substantial adverse effects on their ability 'to carry out normal day-to-day activities' (DfE, 2015, pp. 15-16).

Inclusive education and inclusive practice are used interchangeably. The term 'inclusive pedagogy' (Florian and Black-Hawkins 2011) refers to a distinct response to inclusive education through a transformative approach to understanding and responding to individual differences (Florian, 2015). With inclusive pedagogy the idea is that the teacher facilitates the learning by extending what is available to everybody, as opposed to providing for all by differentiating for some (Florian and Black-Hawkins 2011). A deeper discussion of inclusive pedagogy is offered in chapter two.

2.1.2 Defining Inclusion

Trying to define inclusion is complex and contextually dependent. Booth *et al.*, (2000) define inclusive practice generally, as the process of increasing participation and decreasing exclusion from the culture, curriculum, and community of mainstream schools. Florian (2015) defines inclusive teaching as the pedagogical act of fostering equal and engaging learning environments. OFSTED (2001) defined educational inclusion as being 'about equal opportunities for all pupils, whatever their age, gender, ethnicity, attainment, and background' (p.4). Furthermore, inclusion 'is about much more than the type of school that children attend; it is about the quality of their experience; how they are helped to learn, achieve and participate fully in the life of the school' (DfES, 2004, p.25). O'Brien (2000, in Corbett, 2001, p.56) recognised 'the importance of affective learning, of emotional intelligence and of a school culture which celebrates difference'. I agree with Anglim, Prendeville and Kinsella (2018) who see inclusion as a 'need to foster participation among learners in mainstream classes and to focus on the quality of pupils' educational experiences' (p.74). The definition I turn to attends to all these principles, where 'education systems respond to diverse learners in ways that enable participation, equal opportunities, respect to difference and social justice' (Robinson, 2017, p.164). I turn now, also to the importance of focusing on the learning environment or context of the learning space.

 Jenny Corbett's (2001) seminal research on inclusive pedagogy sees inclusion as an active, not a passive process. Her research suggested that this level of 'proactive responsiveness' was typically found in multicultural urban schools where 'confronting cultural and linguistic barriers to learning is a daily challenge' (p.55). Since these times, similar principles have been adopted in international, national, and local policies with an aim of developing equity for all, within a school-wide approach (UN 2006; EASNIE,

2011; UNESCO, n.d.) set in the context of social justice. Loreman, Forlin, and Sharma (2014) suggest that evaluating successful inclusive education can be conceptualised from the national level (macro) to the district (meso) and to school level (micro). Sharma *et al.* (2006) believed that 'inclusion requires commitment from a range of stakeholders including governments, teacher training institutions, schools, teachers, and the school community if it is to be successful' (p.80). Ultimately the UNESCO definition of inclusion fits with the social justice agenda, as 'a dynamic approach of responding positively to pupil diversity and of seeing individual differences not as problems, but as opportunities for enriching learning' (UNESCO, 2005, p.12). These opportunities for learning are the aim of inclusive education. Through an exploration of these opportunities, student teachers can experience taking risks, make decisions and reflect on inclusive practice, as the participation and enrichment of learning for all children in their care. Future partnerships for further opportunities in ITE and an explanation of how this might be achieved through future research to a wider audience, can be read in chapter 7, the conclusion of the study.

2.2 Historicity of Inclusive Education

Inclusive education begins with the assumption that all children have a right to be in the same educational space (UNESCO, 1994; United Nations, 2016; Florian, Black-Hawkins & Rouse, 2017; Education England, 2019). Florian (2015) asserts that differences in educational opportunities for children depend not only on their individual cultural, economic, health or disability circumstances but also on where they live, the schools they attend, and the ways in which educational systems are structured and regulated. Concerns about equity remain relevant because, despite the longstanding commitment to education for all, disparities of where and how children are educated still exist (Florian, 2015).

The Salamanca Statement (UNESCO, 1994) prompted a world-wide response to educational inclusion. In the UK, since the production of the Warnock report (1978), policy has developed for inclusive practice with the idea that all children can be taught together in mainstream schools (Black-Hawkins and Florian, 2012). The Salamanca agreement promoted a rights-based anti-discriminatory stance, which stipulated 'a child with a disability should attend the neighbourhood school that would be attended if the child did not have a disability' (UNESCO, 1994, p.17). However, this international standard of a rights-based approach to education for all has led to multiple interpretations of what it means to provide inclusive education. The development of inclusive practice within schools has proved to be challenging and often practices in schools are called 'inclusive' when in fact they are more akin to 'integration'. This can often aid an exclusive ethos rather than an inclusive one or a segregated classroom where some children routinely work with another adult at the back of the room McLeskey and Waldron (2007). Slee (2006), remarked that, in the absence of clear understandings of inclusion, all manner of activity can be passed off as inclusive. This has led some commentators, such as Warnock (2005), to controversially concede that inclusive education is a failed policy (Black-Hawkins and Florian, 2012).

2.3 Individualisation and the Growth of Teaching Assistants

The Primary National Strategy (2005) introduced to the agenda and emphasised 'individualisation' as a pedagogy of learning. The mindset of individualised teaching was thus set at this stage but caused problematic messages, that still run on today. Alexander (2004) purported that 'children are individuals' but asked 'how far can this truism be applied in the context other than one-to-one and small group teaching?' (p.18). The Primary National Strategy (2005) also alerted schools to 'insufficient support in classrooms with pupils being provided with tasks that are too difficult to

complete independently' (p.34). This, along with hours in local authority statements (now Education and Health Care or EHC plans) dedicated to support some children with special educational needs, paved the way for the growth in the number of teaching assistants in mainstream primary schools which has been driven steadily upwards from developments since the 1990s. Funding for children with SEND in mainstream schools and the National Agreement (DfES, 2003), was a policy response to tackling teacher workload.   Hence, the other adult in the room or a teaching assistant (TA), often works within the commonplace dynamic in classrooms today where the so-called 'low ability' group or children with learning or behavioural difficulties (Webster *et al.,* 2015), are always in the same group and work with the TA in the classroom. However, these children are often segregated from the class further and work outside of the classroom with the TA, and hence away from their peers and the teacher. The student teacher sees this as standard practice or the status quo and rarely challenges or even questions whether this sits comfortably with their own beliefs and values or developing pedagogy. Nor might they always consider the impact these actions have on the 'lowest attainers' or pupils with SEND who seem to be more commonly working with the teaching assistant (Blatchford, Webster and Russell, 2012). The Deployment and Impact of Support Staff (DISS) project findings (Webster *et al.*, 2011; Blatchford, Russell and Webster, 2012), show that it is often children in most need who are being let down by current methods of deploying teaching assistants. The DISS study's extensive research concluded that facilitating the inclusion of pupils with SEN has unintended consequences in terms of reducing interactions with teachers and peers and creating dependencies on adult support (Webster and De Boer, 2019). The deployment of TAs in schools is undeveloped and most importantly, the DISS project suggests that TAs have untapped potential that could be utilised if they were to be

used in different ways to those that are commonplace. The project uses three 'frames' – 'deployment, practice, and preparedness'. For the deployment 'frame', for example, TAs could be working more often with middle and high attaining pupils, and teachers should spend more time with low attaining and SEND pupils. The Effective Deployment of Teaching Assistants (EDTA) report from Blatchford, Webster and Russell (2012) suggests that this would greatly improve and enrich teachers' understanding of these pupils and their needs (p.51). Research has highlighted the benefits of deploying schools' best staff to work with disadvantaged pupils, ensuring that disadvantaged pupils have access to the highest quality teaching available in the school (Ofsted, 2013; Macleod et al., 2015; Demie and Maclean, 2015, in Baars et al., 2018). Given the causal links between SEND and disadvantage and vice versa (Shaw et al., 2016), it is important to challenge.

Rubie-Davies *et al.*, (2010) showed that TAs' interactions with pupils, compared with teachers, were less academically demanding, and had a greater stress on completing tasks rather than ensuring pupil learning or understanding is an example of the 'practice' frame. This is in part, due to the teacher or the student teacher not consulting the TA before the lesson and not explaining the learning objective to the TA, so that the TA second guesses what the children are expected to achieve by the end of the lesson, which recognises the 'preparedness' frame of the DISS study. One of the common anxieties for student teachers is how to work effectively with the TA in the classroom whilst on placement (Barker, 2021b). The use of the TA/Teacher Planning Tool (see Appendix 14), developed by me as teacher (the **t** of a/r/tographer) for the students in ITT, is one way that student teachers can develop the effective deployment of the TA before, during and after lessons that they plan.

2.4 The Status Quo of Mainstream Classrooms

> "If the artist does not perfect a new vision in his process of doing, he acts mechanically and repeats some old model fixed like a blueprint in his mind."
> (John Dewey, *Art as Experience,* 1934, p.50)

When I ask students during lectures about the normal layout of a classroom, they time and again respond with a 'blueprint' of how a classroom is when they enter their placement schools. This I refer to as the status quo. Often the teacher has grouped the class according to ability; the tables are coded with colours or names of shapes; the children know the code and can surmise where they sit in the hierarchy of ability according to the teacher's judgements. The TA, if there is one, is often working with the same group of low attaining children in each lesson, and the teacher is often with the higher attaining group.

It is understandable therefore that student teachers, with their lack of experience and confidence to make decisions based on theory learnt at the university, follow the mentor's lead, use what is already available, and 'close down their inventive and resourceful impulses as pedagogical bricoleurs' (Campbell, 2018, p.37). However, William (n.d.) found that structures need to be in place to help teachers change habits. He purports that 'teachers need to be able to exercise *choice*, to find ideas that suit their personal style, and they also need the *flexibility* to take other people's ideas and adapt them to work in their own classrooms' (no pagination).

The Carter review of ITE (Department for Education, 2015a) emphasised the urgent need to improve the SEN/Inclusion elements of teacher preparation and subsequent reform of the ITE framework and assessment of trainee teachers' pedagogy in the classroom. As the lead for teaching inclusion to student teachers in the ITE department

at university, I responded to this call, by developing teaching that had the inclusive pedagogical approach, advocated by Florian and Spratt (2013), in the centre. However, this framework becomes problematic when there is no opportunity in schools for student teachers to have autonomy, make decisions and to take risks based on the concepts of inclusive practice. As McIntyre (2009) argues, ITE needs a discourse on the effectiveness of teaching, teacher-pupil and other classroom relationships, social justice, and discussion of student teachers' particular lessons and their learning needs. An opportunity for student teachers to narrate their experiences in the placement classroom has been allowed through this research data collection. Important insights into the challenges in enacting inclusive pedagogy can be illuminated through a discussion about how such 'enactments are entangled with other dimensions of contextual practice' (Naraian, 2020a, p.2).

2.5 Inclusive Pedagogy

In 2001, Jenny Corbett asked if there is a *pedagogy* for inclusion, and if so, it needs to be 'one that connects with the individual learner and their own way of learning and that then can connect them into the curriculum and the wider school community' (p.55). When Lewis and Norwich (2000) investigated the commonality and differentiation of pedagogy for children with learning difficulties, they concluded that what works with most pupils would also work with all pupils. Therefore, those deemed 'different' are further stigmatised if the curriculum is adapted for them, and full inclusion therefore becomes unachievable.

Following Hart *et al*. (2004), the inclusive pedagogical approach is based on the belief that teachers must be aware of the choices they make. For example, 'inclusive pedagogy rejects ability labelling as a fundamental premise' and is opposed to

practices that address education for all by offering provision for most with additional or different experiences for some' (Florian and Spratt, 2013, p.120). Mittler (2000, p.viii) in Corbett (2001) emphasises that inclusive learning is about 'listening and valuing what children have to say regardless of age or labels' (p.59). Inclusive pedagogy rejects so-called ability labelling which places *"a ceiling on the learning opportunities of those thought to be less able"*. Therefore, inclusion is about everyone having opportunities for choice and self-determination. Spratt & Florian (2013) explain how inclusive pedagogy:

> "Advocates an approach whereby the teacher provides a range of options which are available to everybody. Human diversity is seen within the model of inclusive pedagogy as a strength, rather than a problem, as children work together, sharing ideas and learning from their interactions with each other. The inclusive pedagogical approach fosters an open-ended view of each child's potential to learn." (p.122)

Inclusive pedagogy for Black-Hawkins and Florian (2012) is a framework through which judgements about the processes and activities associated with inclusive practice can be made. The focus for me as a teacher educator is on the context of inclusion; the conceptual problems of equity, and the enactment of inclusive pedagogy, which is an embodiment of inclusive practice, rather than a checklist of competences and skills to be achieved.

In this research I deploy an analytical framework which is informed by a concept of inclusive pedagogy and designed to 'provide a robust and coherent framework for documenting inclusive pedagogy in action' for interrogating the practice of newly qualified mainstream teachers (Florian and Spratt, 2013, p.119). The framework was aligned to the core themes of Aberdeen University's Professional Graduate Diploma in Education (PGDE) course (see Appendix 3). I use this framework as a conceptual and analytical tool in this thesis, as there is 'little guidance to support systematic

research on how inclusive education is enacted' in the practical setting of the classroom where (ibid.). The principles of the framework are:

1. Difference must be accounted for as an essential aspect of human development in any conceptualisation of learning.

2. Teachers must believe (can be convinced) they can teach all children.

3. The profession must continually develop creative new ways of working with others.

Hence, inclusive pedagogy demands that class teachers take responsibility for all learners, including those who are experiencing difficulties (DfE, 2015b). This means class teachers should view difficulties in learning as 'dilemmas for themselves as teachers (rather than deficits in children)' (Florian and Spratt, 2013, p.122). Most importantly, the inclusive pedagogical approach 'advocates an approach whereby the teacher provides a range of options that are available to everybody in the class rather than a set of differentiated options only for some' (ibid.). Florian and Spratt (2013) assure us that the inclusive pedagogical approach is founded on the belief that teachers must be cognisant of the choices they make, and actions they take in the facilitation of learning, as these messages and values impact on more than the prescribed focus of the lesson (Hart *et al.*, 2004). One of the areas of focus for this thesis, is the risk-taking and decision-making student teachers face, as dilemmas of inclusive practice in their day-to-day pedagogy.

It is argued that for teachers to be 'effective catalysts' of change or change agents for inclusion they need to be sufficiently prepared during their pre-service training (Sharma *et al.*, 2008, p.774). Furthermore, Ellis and Orchard (2014), argue that beginning teachers need to learn from practicum experience and it is the quality of the experience (Mutton *et al.*, 2007) and *what* beginning teachers learn from the 'social

situation of that learning' that are most important (Ellis and Orchard, 2010, p.116). Walton and Rusznyak (2013) assert that practicum placement has value for pre-service teachers beyond being an interesting experience of diversity and personal growth, but part of the value of such a placement is the potential for their pedagogic development. The Core Content Framework for ITT sets out a minimum entitlement for trainee teachers and places a duty on providers of initial teacher training - and their partner schools- to meet this entitlement (DfE, 2019). Careful consideration is given in the framework to the needs of student teachers in relation to supporting pupils with SEND and recommend 'creating respectful cultures within their classrooms where pupils feel motivated and valued' (DfE, 2019, p.6). This should be through building strong positive relationships with pupils and their parents and carers. However, student teachers do feel that parachuting into an already established classroom ethos and building relationships with the children, parents and carers, teachers and TAs is an inordinate task.

I turn to the work of Florian and Spratt (2013, 2014) and the Inclusive Pedagogy in Action Analytical (IPAA) framework (see Appendix 3). The authors of this framework present it as a tool for analysis, that 'permits the researcher to move beyond a description of observable actions toward a deeper understanding of the ways in which teachers enact inclusive pedagogy', and instead of an agent of change, they refer to teachers as 'becoming active professionals' (Florian and Spratt, 2014, p.289). This framework and the language used; 'becoming' and 'active', aligns more closely to the ideology of inclusion taught at the university, and a useful tool for analysing in this study the four student teachers' experiences and perceptions of inclusive practice during their practicum placement.

2.6 Preparing Student Teachers for Inclusion in Initial Teacher Education (ITE)

According to research, the most significant barrier to inclusive education is instructors' misunderstanding of the notion of inclusive teaching (Florian, 2015; Florian *et al.*, 2017). Another barrier to inclusive education identified by researchers is a negative attitude of teachers towards the inclusion of students with (SEN) in a mainstream classroom (Mintz, 2007; Forlin and Chambers, 2011). Winter (2006) found 89% of participants said that their 'ITE programmes did not prepare them to teach in inclusive settings' (p. 88). One of the key doctrines in promoting inclusive practice has been the initial training and education of teachers to work in a more inclusive system (Booth and Ainscow, 2002), so that teachers are prepared to respond to diversity and can support inclusion (Florian, Young and Rouse, 2010; Rouse, 2010). However, there is evidence to suggest that ITE has not always prepared beginning teachers sufficiently well to meet the needs of all children in schools that are becoming increasingly diverse (dera.ioe.ac.uk, 2006). Forlin (2010) acknowledges that teacher education exhibited changes, but one could ask if ITE has kept up with the pace of change that is occurring in preparing teachers for the diversity of student populations to be found in mainstream schools today. Forlin (2010) suggests that as classrooms become more heterogeneous, teachers need different skills and pedagogies if they are to guarantee that all students can access the curriculum. Positively, Forlin and Chambers (2010) purport that attitudes of student teachers are to including all learners is not fixed and can be moderated through interaction with people with disabilities. Beacham and Rouse (2012) feel that specific difficulties need to be overcome in the development of an effective ITE programme for inclusive pedagogy and practice through values, beliefs and attitudes. Their findings provide evidence to suggest that student teachers'

views towards inclusive practice can be positively continued through course inputs and activities, delivered on campus, that help to support, reflect, and discuss aspects of inclusive practice. Varcoe and Boyle (2013), conclude their study by suggesting that training institutions need to offer more support to primary pre-service teachers during their student placements to ensure that they feel competent to teach in an inclusive classroom. Sharma *et al.* (2012) concluded that a targeted professional learning programme should be designed for student teachers who find inclusion challenging, to address areas where teachers perceive they lack confidence. How this programme in ITE might look is not always suggested in the literature. However, the latest report (Gov.uk, 2023), shows the increase of children and young people 0-25 in receipt of EHC plans, has risen year on year since 2015 when introduced, and the biggest rise to 517, 026 plans by January 2023, that sees 40% with an EHC plan in mainstream settings and 35% in special schools, means student teachers are very likely to teach children with additional needs at some point in their programme. The percentage of children identified with SEND in England is rising (Department for Education, 2019). This has implications for teacher educators, teaching student teachers in becoming inclusive, in classrooms with diverse populations.

Chambers and Forlin (2010) proffer that one approach to strengthen existing positive beliefs, and address negative beliefs about people with disabilities, is to ensure that pre-service teachers have suitable experiences with people with disabilities. Each special school partner of the university ITE, offers a one-day opportunity to accommodate student teachers. All student teachers in the second year of their BA education programme visit a special school for one day. During the visit they are immersed in the policy and practice, and specific pedagogy for children with special educational needs and disabilities in their care. For many students who take part, a

reflective journal extract of the experience as feedback garnered, showed that they appreciate the opportunity to gain valuable experiences alongside people with disabilities. This aligns with Chambers and Lavery's (2012) study of skills for pre-service teachers being enhanced through service learning. This programme of visits, prepares students, some of whom are apprehensive of the prospect beforehand for the diversity of needs that can be translated into an ever-changing and diverse population in mainstream provision.

Teaching inclusivity of education in ITE programmes can be perceived as a disembodied approach, where inclusion is taught through a series of lectures and a didactic style, in a vacuum away from the classroom. Norwich and Nash (2010) warn that there is a risk that inclusion aspects of teacher education can become marginalised and not filter across the theoretical and practical parts of the education programme. Teacher education courses require the active promotion of inclusive practice and to develop relevant skills of future teachers (Sosu, Mtika and Colucci-Gray, 2010; DeLuca, 2012). Symeonidou (2017) argues that preparing teachers to adopt an inclusive pedagogy is not only about the elements such as skills, competences, and attitudes towards inclusion, but also relies on the context and situation where learning takes place.

2.7 Challenges for Initial Teacher Education (ITE) and Student Teachers

Teacher educators are continuously exploring ways to make inclusive education more effective and there is continuing debate about what components are needed for a successful approach to addressing inclusive education in teacher preparation courses (Symeonidou (2017). Forlin (2009) believes a greater collaboration between schools

and teacher education is needed to ensure that inclusive initiatives learnt during pre-service training can be realised during teaching. The Carter review of initial teacher Training, (DfE, 2015), has 'emphasised the urgent need to improve the elements of teacher preparation programmes' (Robinson, 2017, p.164). Student teachers do engage with a model of reflection (Schon, 1983) for lesson planning evaluation, but a more effective model situated within professional learning communities is proposed (McIntyre, 2009). These partnerships are important for bridging the theory-practice gap and for innovating inclusive pedagogies in schools (Waitoller and Kozleski, 2013). McIntyre (2009) purports that 'whatever is achieved in the university, the teaching practices and attitudes that student-teachers usually learn to adopt are those currently dominant in the schools' (p.602). He further argues that it is difficult to introduce innovations such as inclusive pedagogy through conventional ITE programmes.

2.8 Knowledge, Skills, Attitudes

It has been suggested, through a paucity of research on the subject, that one of the great difficulties to the development of inclusion is because teachers do not have the necessary knowledge, skills and attitudes to carry out this work (Avramadis, Bayliss and Burden, 2000; Forlin, 2001; Lambe and Bones, 2006; Blecker and Boakes, 2010; Pijl, 2010; Sharma, Loreman, and Forlin, 2011). The elements of teacher education for inclusion highlight such aspects as skills and competences, positive attitudes towards inclusion and greater contact with people with disabilities (Forlin and Chambers, 2011). Furthermore, research has often shown that both teachers' attitudes towards inclusion and their self-efficacy beliefs are highly relevant factors for the successful implementation of inclusive education (Slee, 2010; De Boer, Pijl and

Minnaert, 2011; Sharma, Loreman and Forlin, 2011,). This was evident to me as a SENDCO when I would be regularly confronted by certain teachers, who were unsure how (or even unwilling) to respond to the diversity of needs in their classroom. According to Bandura (1997),

> "Teachers' perceived efficacy influences both the kind of environment that teachers create for their students as well as their judgements about different teaching tasks they will perform to enhance student learning…This theory implies that teachers' sense of efficacy affects their behaviour and actions, as well as consequence of actions." (Sharma *et al.*, 2012, p.12)

A combination of a perceived lack of knowledge and skills to teach children with additional needs and an unresponsive attitude to trying strategies or approaches to include certain children made the task of inclusion additionally difficult. This is reinforced by McLeskey and Waldron (2002), who found that teachers vary significantly in their ability or willingness to make adaptations. Furthermore, experienced teachers often take for granted the expertise and thinking embedded in their day to-day teaching and do not easily recognise its complexity or importance (Hagger & McIntyre, 2006, p. 86). In contrast, teachers with poor efficacy for implementing inclusive practices often believe they do not have the skills or knowledge to support SEND pupils and therefore do not try (Sharma *et al.*, 2011).

Many studies have focused on the attitudes and beliefs, as well as skills and knowledge as important elements of initial teacher education (Sharma *et al.*, 2006; Rouse, 2008; Forlin *et al.*, 2009; Beacham and Rouse, 2012; Varcoe and Boyle, 2014). Varcoe and Boyle (2014, p.324) concluded that 'teachers who display a positive attitude towards inclusion are more likely to adjust their ways to assist students with varying needs.'

Although there are examples of success stories and still much to be learned from those teachers who can sustain a commitment to inclusion in their classrooms (Black-

Hawkins and Florian, 2012) there are difficulties in schools which have been blamed on a variety of factors including, competing policies that stress competition and ever higher standards, a lack of funding and resources (Rouse, 2008).

2.9 Standards and Competencies in a Neo-Liberal Climate

Neo-liberalism has been a dominant economic ideology shaping social policy in Britain since the 1980s. In education, a neoliberal view sees competition between schools in terms of results and Ofsted judgments, external privatisation, choice and voice of parents and pupils, and surveillance of teachers through performance management. The idea was that increased competition would give schools the incentive to raise standards, but a consumer culture ensued between schools and led better performing schools to exclude any 'problem' children or those with lower attainment. Performativity is defined by Ball (2003) as judgments and measure of outputs.

Although education systems have changed dramatically in the last few decades and educating children with disabilities in regular schools has become an important goal in many countries (De Boer *et al.*, 2011), the response to inclusion from policy, schools and teacher education has been slower (Forlin, 2010). Since 2010, New Labour and New Conservatives have pushed for an increase in both diversity of school provision and personalisation of learning. However, the nature and provision of teacher education has changed over the last thirty years and teacher education programmes have become 'technicist in nature' (Dall' Alba and Barnacle, 2007; Giles, 2009) with a system built on individualised competence standards and knowledge rather than collaborative modes of teacher development (Robinson, 2017).

> "The technicist concern …. contrasts with the holistic formation of preservice and beginning teachers which includes pathic knowledge; a knowledge which feels atmosphere, reads faces, and feels the mood of different situations." (Giles, 2010, p.1512)

There has been an increasing emphasis over the last few decades on standards, excellence, and 'competencies' for teachers and teacher education (Alexiadou and Essex, 2015). The Teachers' Standards (DfE, 2011) is a framework that defines the competencies that course providers must develop in teacher trainees for them to gain Qualified Teacher Status (QTS) and continue to use. Criticism cannot be aimed at the goal of achieving such competencies and standards of excellence. However, Gerrard and Farrell (2013) point out that such narratives can be part of policies in schools that are not always favourable to an inclusive and socially just education. Allan (2006) sees that 'the standardization of inclusion and equity has reterritorialized difference as problematic to the new teacher' (p.420). Naraian and Schlessinger (2018) agree that teachers' exercise of agency is never independent from the school structures, and the cultural resources made available, including the policies and mandates of the school' (p.181). The influence of a neo-liberal climate, with the principle of individualisation and freedom of choice on inclusive education is stark. The government holds schools and therefore ultimately teachers to account. Pulsford (2019) suggests that the language of educational policy – 'autonomy, deregulation, freedom, and innovation' no longer exists, and teachers might be seen as 'agents of neoliberalism … handmaids of educational cultures striated by competition, self-responsibility and individuality' (p.349). The aims of promoting equity and inclusion in a climate of social justice are seen as being narrowed through the neoliberal imaginary that prioritise economic function and accountability (Vargas-Tamez, 2019). Rouse (2008) argues that the competitive educational marketplace results in 'winners and losers' and 'that in such a climate, some children may be seen as more attractive to schools than others' (p.4). Children who are thought difficult to teach and those with learning difficulties are at increased risk of exclusion. Rouse (2008) argues that:

"In addition, barriers to participation arise from inflexible or irrelevant curricula, didactic teaching methods, inappropriate systems of assessment and examinations, and inadequate preparation of and support for teachers… (and) a hostile policy environment results in insufficient 'capacity' because of restrictive school structures, a competitive ethos, negative cultures and a lack of human and material resources. In turn these views lead to negative attitudes about learners who struggle, low expectations and a belief that some children are 'worthy' of help, but others are 'unworthy' because their difficulties are their own (or their parents') fault." (p.5)

2.10 Towards A framework for Inclusion

In the afore mentioned Erasmus funded project that I took part in, with several universities across Europe, I presented a case study of an autistic child who attended a mainstream school in England (Barker, 2021a). The 2014-18 Erasmus+ 'GO-PRINCE' project (Goprince.eu. 2023) which is an acronym for 'Developing Good Practices: Inclusive Education in Early Childhood" developed a framework through an exploration of the 'Keys to Inclusion'; Reflection, Adaptation, Ethos, Communication, Collaboration and Holistic view (REACCH) developed by the project team. In Barker (2021a) I argue that these 'keys' are fundamental features of inclusive practice for children with disabilities such as autism in mainstream classrooms. Through a promotion of the REACCH framework in my teaching at ITE, student teachers can assess the needs of children with learning difficulties and disabilities in their practicum placement classroom. The use of a range of frameworks for inclusion like REACCH, and examples of pedagogical practices and learning activities in ITE seminars 'allows faculty to model effective and reflective inclusive teaching and assessment practices' (Salend, 2011, p.132). This reflection on pedagogy I believe, contributes to the successful components of ITE to develop student teachers as developing practitioners, confident in developing their inclusive practice.

A new approach to inclusion calls for a radical approach to teaching and learning that does not depend on the identification of forms of disability or difficulty (Allan, 2006).

This requires new thinking about teacher education for inclusion (Booth, 2005; Florian and Rouse, 2009). Participation is a key aspect of inclusive education, as it requires that children are not only present in school, but that they all have opportunities to participate in meaningful learning (Florian and Kershner, 2009). Florian and Black-Hawkins (2011) propose that the barriers to learning and participation are removed, and an 'inclusive pedagogy' developed. The term 'pedagogy' and pedagogue come from the Greek paidos 'boy, child' plus agogos meaning 'leader'. A literal translation means 'to lead the child'. Alexander (2004) defines the word 'pedagogy' to mean the knowledge and the skills required by teachers to inform the decisions they make about their practice. Inclusive pedagogy demands that class teachers take responsibility for all learners, including those who are facing difficulties. Class teachers are urged to view difficulties in learning as dilemmas for themselves as teachers (rather than deficits in children) and to try to find new approaches to support children (Florian and Spratt, 2014). Florian (2009), Florian and Kershner (2009) and Black-Hawkins (2017) all worked with the inclusive pedagogy framework, through which judgements about the processes and activities associated with inclusive practice can be made (Black-Hawkins and Florian, 2011).

The core acts of teaching (task, activity, interaction and assessment) are framed by space, pupil organisation, time and curriculum, and by routines, rules and rituals (Alexander, 2004, p12). Arising from research into the craft knowledge of teachers, inclusive pedagogy is an approach that shows success in high levels of academic attainment in diverse classrooms (Florian and Black-Hawkins, 2012). The concept of teachers' craft knowledge (Grimmett and MacKinnon, 1992) has been used by educationalists for many years as a means of 'recognising, valuing and exploring the complexity of teachers' daily work' (Black-Hawkins and Florian, 2012, p.567) where

craft knowledge is defined as, '…knowledge that teachers develop through the processes of reflection and practical problem-solving that they engage in to carry out the demands of their jobs' (Cooper & McIntyre, 1996, p. 76). However, knowledge is not purely something to be 'understood' as it is always felt and responded to emotionally and corporeally (Zembylas, 2005). Emotion is defined as what pertains to the mind, while affect is defined as what pertains to the body; they are different, but they are also similar because emotion is a product of affect.

2.11 Inclusive Pedagogy as Analytical Tool

Florian and Spratt (2013) define 'inclusive pedagogy' as:

> "An approach that requires a theoretical understanding of the ways that children learn and the inter-related issues of social justice that impinge upon children's experiences, which in turn, are enacted in the choices that teachers take in their classrooms." (p.121)

The Inclusive Pedagogy in Action Analytical (IPAA) framework advocated by Florian and Spratt (2013), outlines how ITE providers may address the challenges student teachers may face in enacting inclusion, and the attitudes and values inclusive pedagogy advocates. The concept of 'inclusive pedagogy' is seen to be disruptive to the status quo in many schools.

Table 1 : Summary of IPAA framework (Adapted from Florian and Spratt, 2014)

The profession must continually develop creative new ways of working with others.	Modelling (creative new) ways of working with and through other.	Changing the way, we think about inclusion (from 'most' and 'some' to everybody.	Becoming an Active Professional.	From rigid self-centred practice to interprofessional networking.

The IPPA framework (summary see Table 1; full framework Appendix 3), shows relationships between the principles of inclusive pedagogy and the core themes from the research they undertook. It is built on the premise that inclusive pedagogy is socially constructed. Mintz's (2007) study into student teachers' attitudes to inclusion found that the responses were generally positive and had an inclusionary approach. However, the respondents centred the locus of the issues 'in the child', indicating that these students have an underlying medical model to inclusion, rather than a social model. The medical v social model of disability in education reflects the way disability is perceived (see Table 2). The medical model says people are disabled by their impairments or differences and should be fixed or changed. The social model on the other hand, sees disability as the way society is organised rather than by a person's impairment or difference. It looks at how barriers (physical and psychological) can be removed so that disabled people can be independent. Adopting a social model in education requires that we 'deflect a focus on deficit-within-student to the (in)capability of the schooling context' (Naraian and Schlessinger, 2017, p.82). Furthermore, Sharma *et al.* (2011) state that 'under an inclusive philosophy, schools exist to meet the needs of all children; therefore, if a (child) is experiencing difficulties, the problem is with the schooling practices not with the (child)' (p.12).

The dichotomy of social v medical model underpins the ideology of inclusive pedagogy but fails to acknowledge the complexity and multiplicity that disability in the classroom demands. This study helps to see difficulties in learning as problems for teachers to solve rather than problems within learners (Ainscow, 1997; Hart, 1998; Clark et al.,1999).

Table 2: *Medical v Social Model*
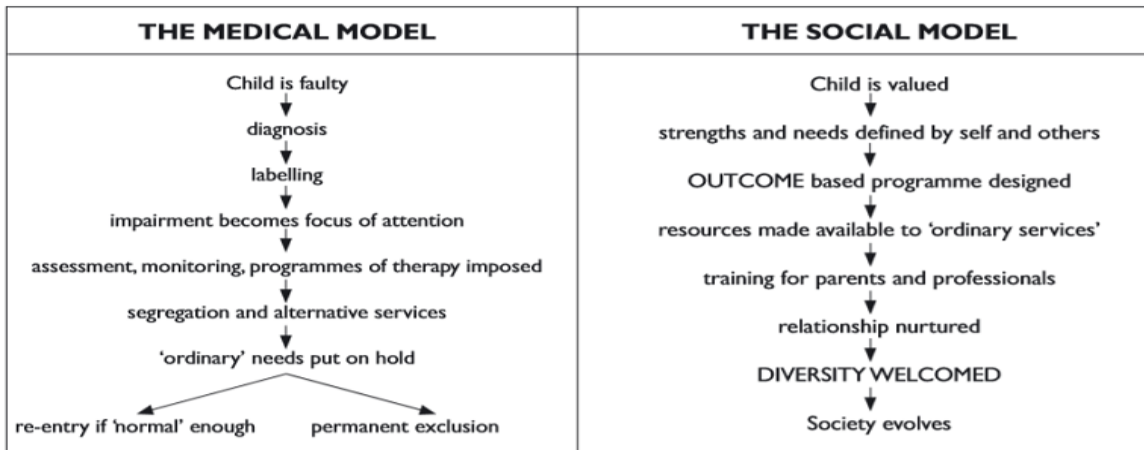
Therefore, ITE courses should provide students opportunities to 'interrogate their practice within their own context, to develop an inclusive pedagogy that responds to the individuality of all the children in their classrooms' (ibid.). A teacher committed to inclusive pedagogy must accept primary responsibility for the learning of all the children in the class (Jordan, Schwart, and McGhie-Richmond, 2009). Rouse (2008) concurs, suggesting that inclusion depends on teachers' 'knowing' (about theoretical, policy and legislative issues), 'doing' (turning knowledge into action) and 'believing' (in their capacity to support all children).

The SEND Code of Practice (DfE, 2015b) promotes the view that all teachers are responsible for the learning of all the children in their class where, 'teachers are responsible and accountable for the progress and development of the pupils in their class, including where pupils access support from a teaching assistant or specialist staff' and 'the class teacher should remain responsible for working with the child on a daily basis, even when interventions involve group or one-to-one teaching away from the main class or teacher' (section 6.36).

The inclusive pedagogical approach is based on the belief that teachers must be aware that the choices they make, and actions they take in the organisation of learning convey messages and values reaching well beyond the focus of the lesson (Alexander, 2004; Hart *et al*., 2004). Figure 4 shows Florian and Spratt's (2013) principles from their framework, developed from the 'Inclusive Practice Project' (IPP). The focus was to develop an approach to initial teacher education that 'encouraged a model of learning and teaching that acknowledged and responded to diversity but also avoided the negative effects of treating some children as different' (Florian and Spratt, 2013, p.120). I use this framework as an analytical tool in the findings and discussion of chapter 6.

Figure 4: Inclusive Pedagogy Principles
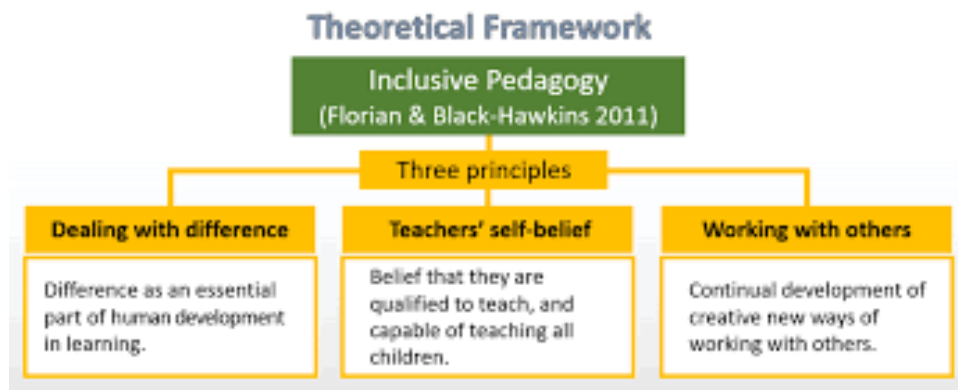
2.12 Enacting Inclusion

The participants in my study had the opportunity to undertake a deep and rigorous reflection of the complex problem of inclusion through observation of and reflection on others' practice and their own enactment of inclusive pedagogy. With practitioner inquiry, the systematic examination and analysis of inclusive practice is interwoven

with the examination of practitioners' intentions, reactions, decisions and interpretations (Cochran-Smith *et al.*, 2009). This makes it possible for the participants to produce richly detailed and insightful analyses of teaching and learning from the inside.

I follow Sikes, Lawson, Parker and (2007) in their research on understanding inclusion, by using a performative methodology and narrative approach to investigate mainstream teachers' experience and understandings of inclusion. Telling stories about their experience of inclusive practice 'captures the multiple realities which makes sense of, interpret and perform inclusion' (Sikes, Lawson and Parker, 2007, p.358). Through collages and conversations, the four participants in my study tell their own stories from their experience of inclusive practice in the classroom. By prompting the participants with, '*Tell me a story about that'*; '*Find the drama'*; '*Set the scene'*, the conversations naturally became vignettes of practice that illustrated inclusivity in the primary classroom. Field and Latta (2001) describe this process as "re-tracing the lived contours of experience" (p. 888), as this opens the multiple layers of meaning within an experience. Thinking about the relationship between teaching and learning means the present is the future in the making (Florian and Linklater, 2009).

One of the outcomes of my study is to develop future opportunities for student teachers to explore inclusive pedagogy in a more nuanced way, and in partnership with schools. The student teachers are introduced to 'relevant practical suggestions (clearly conceptualised and rigorously justified) in the university' but need the 'opportunities in the schools to explore their feasibility and to debate its merits and their practicality' (McIntyre, 2009, p.605). For example, research has drawn attention to the damaging effects of ability labelling on young people's learning and life chances. Learning without limits (Hart *et al.*, 2004) shows how it is possible to create inclusive learning

environments without relying on ability or attainment. This organising principle for teaching is taught in the professional studies module to students at the university. The core idea from Hart *et al.* (2014) is 'transformability', which is the belief that 'all children's capacity to learn can change and be changed for the better because of what happens and what people do in the present (p.166) and that 'nothing is neutral' (p. 170), yet 'determinist beliefs about ability continue to have currency in schools' (p.439). Setting by "ability" in primary schools was encouraged with the assumption that the differentiation of students by "ability" can help 'build motivation, social skills and independence; and most importantly can raise academic standards because students are better engaged in their own learning' (DfES, 2004, p.58). The trend for mastery in mathematics has developed in education, which align with some of the inclusive pedagogical principles, as the NCETM explain:

> "The essential features of teaching for mastery in maths: working to develop understanding, keeping the class together working on the same content and believing that every child can succeed, can be applied in either mixed attainment, set or streamed classes."

Although some principles of inclusive pedagogy are there, children can still be segregated into set or streamed classes. The ideas put forward by Hart *et al.*'s (2004) account of the practice of nine teachers, reject ideas of fixed ability in their teaching. Children are, often as the default position in classrooms, set in groups for attainment. The word often used is 'ability' where children as young as five are judged and grouped into 'low ability', 'middle ability' or 'high ability'.

A study by Hallam, Ireson and Davies (2004) showed that pupils were aware of how and why they were grouped and accepted the rationales provided. These positions in the classroom, are often underpinned by 'bell-curve thinking', accredited to Herrnstein and Murray (1994), where phenomena such as intelligence, ability and performance

are distributed amongst the population (Florian, 2019). Figure 5 shows the model, and how it can relate to children being perceived as performing mostly in the middle of the curve, with extremes of higher and lower attainment at each end (Fendler and Muzaffar, 2008). The possible danger of seeing a group of children in this way, is that it may lead to a lowering of expectations and putting a ceiling on learning, particularly when in-class groupings are permanent. Often 'the bottom group' receives a different task to everyone else, regardless of the needs or aptitudes of the pupils in this area of learning (NASEN, 2017).

Figure 5: Bell Curve Distribution
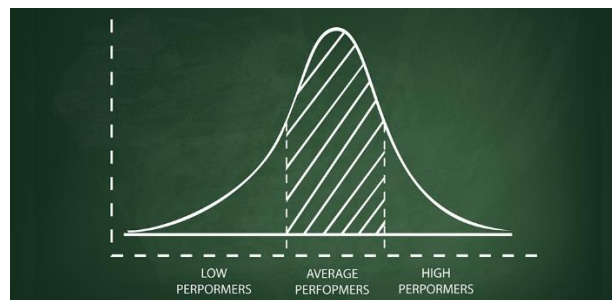
Such structures reinforce school ideology, taken from the Special Educational Needs and Disability Code of Practice (DfES, 2001), that views accommodating for most, while something different is available for some as the policy. However, many schools recently have been approaching grouping of children more flexibly and collaboratively. The EEF (2020) advocates that 'high quality teaching for pupils with SEND uses grouping of peers meaningfully in relation to specific learning outcomes.' Pupils working on tasks in mixed attainment groupings, or peer learning through paired talk in a climate of assessment for learning strategies, advocates the theory of Vygotsky (Cole *et al.*,1978), who proposed that an individual learns in his or her "zone of proximal development" (ZPD).

> "This term refers to a point of required mastery where a child cannot successfully function alone but can succeed with scaffolding or support. In that range, new learning will take place. The teacher's job is to push the child into his or her zone of proximal development, coach for success with a task slightly more complex than the child can manage alone, and, thus, push forward the area of independence." (Tomlinson *et al.*, 2003, p.126)

Despite findings from the EEF (2023), about the effectiveness of collaborative approaches where 'learning is consistently positive, with pupils making an additional 5 months' progress, on average, over the course of an academic year', the approaches are not always used consistently in schools and teachers defer to fixed ability groups or in some instances, pupils working alone, or positioned in rows across the classroom. The EEF (2020) suggests that groupings should not be fixed in the long-term and should not reinforce fixed intelligence or fixed mindset (Dweck, 2000). Further evidence (Chard, 2002; Reichrath, 2010; Mulcahy, 2014; Therrien, 2014; Dennis, 2016; Wissinger, 2018, in EEF, 2023) found positive results for pupils with SEND when flexible grouping approaches were used. Rouse (2008) suggests that developing effective inclusive pedagogy is not only about extending teachers' skills and knowledge, but it is also about doing things differently and reviewing assumptions, attitudes and beliefs about human differences. In other words, according to Rouse (2008) this approach should be about 'knowing' 'doing' and 'believing'. Rouse (2010) sees enacting inclusive practice, rather than just knowledge of inclusive practice, needing five recommendations; turning knowledge into action; moving beyond reflective practice; using evidence to improve practice; learning how to work with colleagues as well as children; and becoming an activist professional.

2.13 Developing Student Teachers' Capacity for Inclusive Practice.

Jarvis *et al*. (2020) Observe that while attention to attitudes, values, and broad understandings is essential, the goals of inclusion will only be achieved when principles are consistently employed in daily classroom practice. At university with the student teachers, I advocate for the approaches of Universal Design for Learning (UDL) (CAST, 2023), and Adaptive Teaching (Core Content Framework, DfE, 2019). UDL is a framework that offers concrete suggestions to ensure that all learners can access and participate in meaningful, challenging learning opportunities for engagement, representation, and action and expression (CAST, 2023). The principles of UDL reject the idea of fixed ability groupings. Often the teacher can focus on achievement-based priorities, overlooking the individual needs and attainment of students, preferring to pitch the lesson to an imaginary average pupil (Wilkinson and Penney, 2014). UDL is primarily focused on inclusive task design, although the model has been expanded in recent years to include greater attention to pedagogy.

Over the past few years, 'differentiation' has become an increasingly unpopular term in teaching (Eaton, 2022). 'Adaptive teaching' the content of which is outlined in the ITT Core Content Framework (DfE, 2019a) and the Early Career Framework (DfE, 2019b), is a phrase that is used now in place of, and an evolution of differentiation that focuses on the entire class, while still responding to individual student needs. It is set on the premise that involves knowing your pupils' prior levels of attainment and providing targeted support. The ECF breaks down Adaptive Teaching into more concrete recommendations of adapting lessons. Providing opportunity for all pupils to experience success by adapting lessons, and maintaining high expectations for all, so

that all pupils can meet expectations, as well as balancing input of new content, means that pupils can master important concepts and teachers can make effective use of teaching assistants.

2.14 Confidence, Autonomy and Decision Making

It has been proposed elsewhere that the task of teacher preparation is to establish beginning teachers as critical activists (Robinson, 2017), capable of deconstructing exclusive practices (Waitoller and Artiles, 2013). When making recommendations for the future direction of teacher education in Scotland, Donaldson (2010) argued that programmes should develop reflective activists who are willing to abandon the established approaches and replace them with more innovative and just ones. Learning from able and experienced colleagues is essential, the report says, but teachers should be taught how to be reflective, accomplished, and enquiring professionals who have the confidence to engage fully with the complexities of inclusive practice and be advocates for inclusion. Robinson (2017) asserts that in England, policy for teacher preparation programmes has continued to move towards weakening the autonomy of teachers by not bridging the theory learnt at the university with the experience in the setting. Therefore, conditions in which practitioners carry out their practical wisdom (DfE, 2015a) do not materialise. Instead, student teachers are placed in classroom cultures where, certain teaching styles and curricula are the norm and do not necessarily fit for learners with special educational needs. Furthermore, it is risky for student teachers to challenge such status quo.

2.15 Agents of Change

The principal charter for inclusive teaching to which the field of inclusive education has supported is the concept of 'agent of change' (Nasaian, 2020a, p.1). For example, Pantic (2015) believes that a student teacher should become an 'agent of change' for inclusive practice, self-consciously aiming to alleviate school structures and practices that resist inclusion. Pantic's (2015) model acts as framework for analysing teacher agency for social justice and has four aspects:

1. **Sense of Purpose** – teacher's beliefs about their role as agents and understanding of social justice.
2. **Competence** – teachers' practices addressing the exclusion and underachievement of some students.
3. **Autonomy** – teachers' perceptions of environments and context-embedded interactions with others.
4. **Reflexivity** – teachers' capacity to analyse and evaluate their practices and institutional settings.

Becoming an inclusive teacher with a commitment to social justice requires teachers to have a critical awareness of theoretical positions and policy frameworks that relate to these issues (Galbraith, 2015). In this thesis through the findings, I discuss the many implications and challenges that arise for the student teacher, when perceived as the agent of change. I argue that a simplistic narrative of 'a self-conscious agent who bravely resists dominant forces that perpetuate inequities' (Naraian and Schlessinger, 2017), denies the messiness and complexity of such work for inclusion. An understanding of the tensions that can exist due to conflicting demands related to attainment and other performance measures are explored through the study. The challenges student teachers face in the practicum classroom and the beliefs of the teacher's role in inclusive education, as a transmitter of knowledge (Domovic, Vlasta

and Bouilett, 2016), as well as the self-efficacy of their practice education (De Boer, Pijl and Minnaert, 2011; Sharma, Loreman and Forlin, 2011) are addressed through the findings and discussion of this thesis. What is often missing in the literature around inclusive practice, is the way student teachers can enact becoming inclusive over time. Therefore, the study focuses on *how* the intra-actions and human and non-human agents matter of the classroom - known as *agential realism* (Barad, 2007) have agency on the enactment of inclusive practice in the practicum classroom over the time on their programme.

2.16 Gap in the Literature

Despite an extensive literature about the attitudes, beliefs and values which should permeate inclusive education (e.g., Forlin *et al.*, 2009), and some more focused work about the relationship between psychological and pedagogical knowledge required (e.g., Hart *et al.*, 2004; Kershner, 2016) there is presently very little advice in the literature about how an inclusive pedagogy should be enacted in a classroom setting (Forlin *et al.*, 2009; Florian and Spratt, 2013). Furthermore, there is a lack of research about how particularly, student teachers can enact inclusive pedagogy in placement classrooms when issues of control and autonomy prevail. As an under-explored area of research, this study addresses the gap by exploring how student teachers experience and enact inclusion, as well as the challenges they face in this process.

 The Index for Inclusion (CSIE, 2011) is a set of key principles for inclusion and a set of materials to guide schools through a process of inclusive school development but does not address 'the complexity of classroom life and the dilemmas that teachers face as part of their everyday work as they set out to support the participation and achievement of all children in their classes' (Florian, 2018, p.10). The level of complexity, everyday decision making, and the effects of human and non-human

entanglements are often overlooked by teachers and researchers alike, when considering inclusive practice.

Brennan, King and Travers (2021) address the gap relating to how teachers can be supported to enact inclusive pedagogy to meet the needs of all learners in the classroom, in a way that avoids stigmatisation, using the Inclusive Pedagogical Approach in Action (IPAA) Framework (Florian and Spratt, 2015). My study pursues the research on inclusive pedagogy and addresses the gap in the literature to investigate how student teachers understand and enact inclusive pedagogy by *becoming* inclusive practitioners themselves, using the IPAA framework in the analysis. The current gap in research on affect and education has been realised by researchers such as Julie Allan (2006) and her work on the disabled body and arts practices in special education. Furthermore, Hickey-Moody (2015) shuns the Cartesian methods of thinking about the body, and theorises corporeality and embodied knowledge through dance. Recently Naraian (2020) has explored 'the affordances of a new materialist approach to the narrative inquiry of teacher enactments of inclusion' (p.2). As Fairchild *et al.* (2021) explain, 'in spacetimemattering, subjects, objects, time, and space are continuously unfolding in multiple iterations of possibility becoming phenomena of human and non-human discursive materiality' (p.22). Manning (2013) says that 'connection is the invisible-but palpable link between bodies' (p.14). I turn also to the importance of focusing on the learning environment or context of the learning space. As part of the research assemblage, the framework is deployed to explore the learning space-place, and how the socio-materiality affects how to facilitate the learning for all. In this study, I apply the concept of 'nomadic pedagogy' by imagining strategies for capturing, re-presenting, and sharing these learning practices (Fendler, 2013). New materialism

offers new understanding of the phenomenon of inclusion in ways that can show the material-discursive contexts within which teachers must enact inclusion (Naraian, 2020a). This can deepen our understanding of the challenges for student teachers in the context of the practicum placement classroom. Instead of the idealized notion of singular subject as an 'agent of change', new materialists (Barad, 2007, 2008; Alaimo & Hekman, 2008; Coole & Frost, 2010) call for a focussed assessment of the multiple entangled human and non-human agencies that intra-act to produce the phenomena of inclusive pedagogy (Naraian, 2020a).

The elements of teacher education for inclusion highlight such aspects as skills and competences, positive attitudes towards inclusion, and greater contact with people with disabilities (Forlin and Chambers, 2011). The focus of my study is how the student teachers become inclusive practitioners and enact inclusion over time on their education programme and in school-based settings. As they learn to embody inclusive practice, their competence, and attitudes shift. By studying working practice empirically, I focus on how practical knowledge is embodied and how practitioners rely on sensible knowledge to bring their practice forward. In my research I extend the focus by exploring how, 'objects, bodies and the space as vital materialities which possess active, dynamic agency…do crucial but often unnoticed performative work in enacting' (Taylor, 2013, p.688) inclusive practice.

Zembylas (2007) further contends that the connections among bodies and affects seems to be missing in pedagogical classroom research. Zembylas (2007) quotes Probyn (2004), as he retorts; "For all the talk of the 'flesh of the body' or 'postmodern pedagogies of the body,' there is no exploration of what concepts of the body and affect are capable of actually doing within classrooms." (p.23). Hickey-Moody (2015,

p.6) asserts, 'It is our contention that understanding, naming, illustrating and analysing the affective agency of material is imperative.' Deleuze and Guattari (1987), do not ask 'What is a body?' but 'What can a body do?' and 'Of what affects is a body capable?' (Albrecht-Crane and Slack 2003, in Hickey-Moody, 2015, p.6), where a body can be seen as more than human.

In the next chapter, the auxiliary spiral of the web, I discuss the choices for, and the weaving of, the theoretical framework for the study. I begin with the postmodern paradigm and then turn to affect theory and new materialism. I merge Greek myths, into the assemblage, to 'relocate, reactivate and re-read mythical figures as a way of positing different conditions of subjectivity, cultural intelligibility, representation and kinship organisation' (Jacobs, 2010, p.2). I interweave feminist writings of Helene Cixous and Elizabeth Grosz with the myths of *Theseus and the Minotaur* and *Arachne* form Ovid's Metamorphosis, alongside perspectives of Louise Bourgeois' work, to diffractively interact with art and literature in a process of meaning making and a positioning of a shared belief with both, in the transformative capacities (or pedagogy) of matter (Hickey-Moody, 2015).

'Now I am ready to tell how bodies are changed into

different bodies.'

– Ovid, Metamorphoses

Chapter 3 Auxiliary spiral – Weaving the Theoretical Threads

3.1 Introduction

I came to the research with a focus on critical posthumanism, new/feminist materialisms and the affective turn because:

> 'They have a great deal in common with each other and can be seen as similar perspectives with slightly different emphases in each framework, all focusing on relational ontologies; a critique of dualisms; and engagements with matter and the non-human' (Zembylas, 2016, p.193).

I put to work in the research assemblage theories and methodologies from PhEmaterialism (Braidotti, 2002; Coole and Frost, 2010; Fairchild *et al.*, 2021; Ringrose and Rawlings, 2015) as outlined in chapter one to explore spacetimemattering, agency, and intra-actions, through diffractive reading and analysis. With reference to Karen Barad alongside the rhizomatic wanderings of Deleuze and Guattari, I dispose of dualisms, and through new materialism, inspired by the thoughts of Gilles Deleuze, show how humans are already in nature. Selecting and traversing multiple theorists allowed me to draw out the consequences of their ontological entanglement within the phenomenon of inclusive practice. My diffractive methodology means an intra-action with Barad and Deleuze. Hein (2016) argues that Barad's and Deleuze's differing ontologies are incommensurable in scholarly work and leads to philosophical incoherence. Alternatively, by using a diffractive reading as part of a response-able methodology, I follow Murris and Bozalek's (2019) view of a productive way of reading academic texts such as Barad and Deleuze, through

attentiveness to the finer details. Furthermore, juxtaposed with this theory, allowing the text to become a web of intersecting threads, I interweave myths about certain events or people in the form of a metaphor, to tell a story of transformation and becoming. This 'method involves making the entanglements visible that are *always already there but* remain hidden in critical practices' (Murris and Bozalek, 2019, p.882). A methodology was needed to pay attention to the fine details and nuances, by investigating how differences matter, and for whom (Barad, 2007, pp.90-94).

This chapter is in two sections. In the first section I offer both the theory of affect and the theory of new materialism, as the two intersecting threads of the conceptual and theoretical frameworks. I also explain in this chapter, how the tropes of metaphor and metamorphosis are threaded throughout the thesis and are central to the conceptual and theoretical frameworks.

In the second section, I introduce the idea of '*myth*odology', where the methodology meets myth as a framework for analysis. Placed here, in the radii of the research study web, I weave the myths specifically throughout the research assemblage to support the evaluation and analysis of educational phenomena. Greek myths can be used as a 'powerful explicative framework of phenomena in educational research' (Fernandez-Cano *et al.*, 2012, p.239). Gadamer (1997, in Fernandez-Cano et al., 2012) believed that myths have significance credibility and therefore are relevant and justifiable in research (Fernandez-Cano et al, 2012). Greek myths are therefore 'explored and used as cultural narratives for explanative and evaluative purposes in (this) educational research' (Fernandez-Cano *et al.*, 2012, p.240). Through the myths of Arachne from Ovid's Metamorphoses (Ovid and Hughes, 1998), and the myth Theseus and the Minotaur, I turn to two women, Ariadne and Arachne.

I crystalise Arachne with the thread of Ariadne from the Greek myth, *Theseus and the Minotaur*, into a fitting metaphor for empirical rhizomatic wanderings. The concepts from the myths, of 'transformation', 'the freedom to act' and 'socio-materiality', are sewn into the fabric of my text and are concepts that further unfolded during the research process with the student teachers' stories of practicum placement.

First, I introduce the 'a priori' conceptual framework of the study (see Table 3). Through a reading of the literature on inclusive practice, and new materialism with affect theory, I systematically devised *a priori* skeletal conceptual framework as a starting point for interview questions and analysis. I offer it to the research assemblage, to provide an interpretative approach and understanding to social reality (Jabareen, 2009). A conceptual framework is a network or 'a plane of interlinked concepts that together provide a comprehensive understanding of a phenomenon' (Jabareen, 2009, p.51), that "lays out the key factors, constructs, or variables, and presumes relationships among them" (Miles and Huberman, 1994, p. 440), and is based on concepts alone. Deleuze and Guattari (1991) determine that, 'every concept has components and is defined by them' (p.15), and 'the concept speaks the event, not the essence of the thing' (Deleuze & Guattari, 1994, p. 21).

The concepts from the research problem and literature review were developed into components or characteristics I wanted to study with the participants. These helped to form the semi-structured interview questions.

3.2 Conceptual Framework

Table 3: A priori conceptual framework

Research Question	Concept	Component	Dewey's (1938) theory of experience
RQ1: *What is the student teacher's experience of inclusive practice?*	**Experience**	Knowledge Enactment Embodied Place Space	Place/ Situation (Community)
RQ2: *How do the intra-actions between human and non-human agents affect inclusive pedagogy.*	**Intra-actions**	Human Non-human Feelings Emotions Memories Agency Affect	Personal and the social (Interactions)
RQ3: *How much autonomy in decision making, and control do student teachers have enacting inclusive pedagogy in the practicum placement classroom?*	**Autonomy**	Prehensions Freedom Decisions Acting Pedagogy Belief in self Confidence	
RQ4: *How has the student teacher's understanding of inclusive pedagogy and their own enactment of becoming inclusive changed over time? (RQ4)*	**Change**	Time Transform Different Journey Becoming other Metamorphosis	Past, present and future (continuity)

Following Naraian and Schlessinger's (2017) study, I ask how student teachers take up 'inclusion' within their practicum placements, and consider through affect theory how agency does not simply happen by being a lone agent in the pursuit of inclusive practice, but happens through the intra-actions of human and non-human bodies. Considering affect helps further to interrogate how the student teachers perceive themselves in the journey, and if a transformation of inclusive practice occurs. Hickey-Moody (2015) affirms that 'bodies and things are not as separate as we were once taught, and their interrelationship is vital to how we come to know ourselves as humans

and interact with our environments' (p.2). A challenge for the research was to allow the complexity of classroom practice, including the dilemmas and difficulties that student teachers encounter to remain central (Florian, 2015), whilst offering the complexity to affect and new materialism to trouble the data. To achieve this, I offer a response to Taylor *et al.*'s (2018, p.17) position of, 'disturbing normative ways of doing research', when they quote Manning's (2016) invitation to 'combine and create novel approaches and connections' in a research-creation or assemblage. The theoretical 'turn to affect', through the methods of collages and conversations, re-presents the complexity of classroom intra-actions (Barad, 2007) of the four student teachers over time. I explore the affect and agency that humans and non-humans have on the pedagogy and practice of that space by 'the ways (student) teachers might respond to situations of 'unfolding bodily transformations' where 'agency becomes an enactment and structures of power can be interrogated via an exploration of what is happening between humans, non-humans and other-than-humans' (Fairchild, 2021, p.6). I relate strongly to St Pierre (1997) who calls her work "nomadic inquiry" because, for her, and therefore for me, writing is thinking, writing is analysis, and is a method of discovery. The feminist- postmodern stance I take recognizes 'the relationship between language, subjectivity, social organisation, and power, and links social processes to individual subjectivities' (Richardson, 1997, p.49).

3.3 New Materialism and Affect Theory

> "The only access we have to our volcanic unconscious and to the profound motives for our actions and reactions is through shocks of our encounters with the specific." (Louise Bourgeois, 1980, in Gompertz, 2008)

The body is pivotal to new materialism (Hickey-Moody, 2015); it is a complex intra-action (Barad, 2007) of the social and affective, where embodiment means encounters or intra-actions with other bodies (Springgay, 2008). Zembylas (2007) observes that teachers and students are often not supposed to have bodies and affects because education is about the acquisition of knowledge, suggesting that acquiring knowledge and cognition are non-corporeal. Posthumanism and materiality are embodied methodologies and epistemological approaches that see the body not as an inert object but as an approach, where the theme of the body in education with social actors, and emotions move the person through bodily processes as a source of agency.

> "New material feminisms shift the emphasis away from the human as the 'centre,' 'source' and hierarchical 'top of the tree' in terms of knowledge making, and instead, propose that all manner of bodies, objects and things have agency within a confederation of meaning-making." (Taylor, 2019, p.39)

Feminist methodologies have played a significant role in challenging Cartesian dualism of body and mind and in redefining accounts of subjectivity, thinking, memory and emotion (Vacchelli, 2017). As Hickey-Moody (2015) explains, 'thinking about matter matters, if bodies and things are produced together, intertwined, then 'things' and how they act on bodies are co-constitutive of our embodied subjectivity' (p.3). It is important here, to distinguish between emotion and affects, as the participants in this study describe their emotions. Deleuze rarely speaks of emotion, and Massumi (1996) points out that affect cannot be captured, and it is 'irreducibly bodily,' while emotion can be identified as intensity (Zembylas, 2002, p.26).

I deploy affect theory to give attention to the classroom as 'vibrant matter' (Bennett, 2010, p.22). By figuring bodies in the space of the practicum placement classroom as intensely permeable, interconnected assemblages of both material and immaterial human and non-human forces occur. In a post-human sense matter is seen as

constantly forming and re-forming agency (Naraian, 2020b) and is becoming rather than something that 'is' (Coole and Frost, 2010).

3.4 Rhizome and 'Threads of Flight'

Student teachers' explorations of inclusive pedagogical practice, and the successes and failures of such, are re-imagined through Deleuze and Guattari's (1988) ontological frame of the rhizome. The rhizome is a metaphor referring to an underground mass of roots that can grow in multiple directions (Friesem, n.d.). It has no beginning or end, that can be connected to any other point at any given time, unlike a tree which has a starting point, and from there branches out in a predictable path. Hickey-Moody (2015) asserts that, 'all practice-based projects are rhizomes (or 'plateaus') that explore space, time, territories, locations, points of stasis and lines of flight' (p.169).

I use Deleuze's concept of the rhizome, but for me Deleuzian 'lines of flight' (Deleuze, 1987) are needle and threads. In sewing, where the needle punctures the material, it meets and leaves its mark and line of thread or trace (Ingold, 2016). Each new puncture mark by the needle is a new place of disruption. Encounters and events from the student teachers in the space operate as cracks or ruptures or 'threads of flight' in 'our habitual modes of being' (O'Sullivan, 2006, p.1). Each cut or crack is 'a creative moment of the encounter that obliges us to think otherwise' (ibid.). These ruptures in the web of the classroom, occur when 'teachers problematise teaching and question what classroom practices are limiting achievement' (McKay, 2016, p.180). As Deleuze and Guattari, p.139, state, "Something in the world forces us to think. This something is an object not of recognition but of a fundamental encounter." These encounters for the student teachers are more than just 'pedagogical entanglements', as 'the ontology

87

of becoming moves the subject from the stable and transcendent rational self (of being) to a constantly changing configuration of the human and more-than-human world' (Fairchild, 2017, p.297). This disrupts pre-established methods and systems, and in doing so 'puts new conditions (for inclusive pedagogy) into play' (O'Sullivan, 2006, p.3).

I argued in the literature review, that the research on inclusive practice for teachers and student teachers has neglected the intra-actions and the pedagogical risks student teachers take with inclusive education. New concepts or encounters can change existing modes of thinking about inclusive practice. By exploring the cuts or tears in the web or the threads of flight, we can become other, become inclusive. Dernikos *et al.* (2020) quotes (Roy, 2003, p.vii.), in saying that,

> "What is surprising is that this does not call for grand movements, nor for great reforms, but depends on the subversive power of the very small and minor 'flections'; barely perceptible lines of disorientation" (p.16)

Following Ringrose, Warfield and Zarabadi (2020) I also ask the questions:

What if we locate (inclusive) education in doing, becoming and making rather than being?

How does connecting (inclusive) education with matter, multiplicity and relationality change how we think about agency, ontology and epistemology? (p.2).

As Massumi (2015) argues, affects are not personal feelings but intensities that increase or decrease a body's capacity to act. Massumi (1995) locates affect in encounters in the world and explains intensity as 'embodied in purely automatic reactions, mostly manifested in the skin … depth reactions… involve autonomic functions such as heartbeat and breathing' (p.85). Fairchild (2021) describes affect

as 'the way in which the forces produced by objects, spaces, material and discursive entities and bodies leave an impression on human bodies' (p.6). Affect occurs before conscious thought (Massumi, 2002). Starting from the phenomena involves exploring agency as distributed, as 'agency is not an individual property' (Barad, 2003, p.827) that can influence a teacher's sense of purpose, competence, autonomy and reflexivity.

> "Rather who and what acts, is a phenomenal question. It is a decision, an incision, a cutting together/apart of the agentic qualities of phenomena that emerge in the ongoing performance of the world. This means that we might recognize agency in different forms as relations, movements, repetitions, silences, distances, architecture, structures, feelings, things, us/them/it, words..." (Barad, 2003, p.827)

Affects refer to a person's capacity to act (Massumi, 2015), and so, mapping through collage is a way to capture the event of becoming learner. A detailed explanation of why collage was the appropriate method for the study is given in chapter four; frame threads of the research web; the methodology. Through a reflexive approach, the students and I explore through collage and conversations, recollections of lived experience in classrooms with all the tensions encountered between theory and practice, to understand how they, as student teachers, have the capacity to become inclusive and enact a pedagogy where *all* children feel included, welcome and can learn. From the beginning of the study consideration was given to how agential cuts are momentary doings, rather than beings of phenomena in a single movement. I locate inclusive education therefore, in doing and becoming rather than being (Ringrose *et al.*, 2020). Coole and Frost (2010) affirm this, as they suggest that new materialism is agentive, indeterminate, constantly forming and re-forming in unexpected ways. The embodied practice is two-fold, in the classroom for student teachers and in the methods of the study. By using collage as a method with participants and weaving new materialism with affect theory in the methodology and

analysis, I agree with Hickey-Moody (2015) that, making impacts on thinking and is a material pedagogy. Such a perspective abandons any idea of matter as inert. Matter is always becoming (Hickey-Moody, 2015). I take up certain concepts; 'embodiment' through Spinoza's 'corporeality' and 'phallocentric oppression' (Cixous, 1976), that leads to 'autonomy' (Grosz, 2010); 'orientations' (Ahmed, 2010); and emotions such as 'fear' (Frost, 2010), and explore them through a conceptual framework of new materialism, that 'consider anew the location and nature of capacities for agency' (Coole and Frost, 2010, p.9), as becoming inclusive, as Seigworth (2020) asserts means affect and pedagogy are intimately united. Dernikos *et al.* (2020) believe that asking 'what can a body do?' is 'fundamentally a pedagogic matter' and 'affect arrives at every moment of contact, of body world encounter' (p.87). Through my analysis of the data, I explore encounters and intensities to reveal, as they move through the actor's body, enactment, and agency for inclusive education in the world of the practicum classroom. The participants' experiences share an ontology where the boundaries and borders between bodies, human and non-human are considered porous and permeable (Blackman, 2012) or a body without organs (Deleuze and Guattari, 1987).

3.5 Metaphor

Richardson (2000) asserts that metaphor, a literary device, is the backbone of social science writing; 'like the spine, it bears weight, permits movement, is buried beneath the surface, and links parts together into a functional, coherent whole' (p.926). The essence of metaphor is experiencing and understanding one thing in terms of another. Metaphor is a trope that is used in the collages, the discourse of participants, and in the artists' work and quotes. Therefore, the multiplicity of voice, truth, power, perspectives and possibility are at play (Richardson and St Pierre, 2008). Metaphors

are a form of 'intentional symbolic representation… mean that one thing resembles another … and gives form, connection, and meaning to multiple human experiences …' (Gerber and Coffman, 2018, p.595).

Davis and Butler-Kisber (1999) suggest that collage 'allows elusive qualities of feelings and experience to emerge and be addressed tangibly' (p.4). Tropes such as metaphor are among the tools that enable the participants, and me as the researcher, to make sense and translate their experiences. Metaphors bridge semantic domains and are effective at communicating feeling, so are used as poetical or rhetorical devices (Humar, 2021).

Metaphor is examined in the analysis of the collages and conversation, to gain insights into the way the participants interpret the social world. Figurative language used by participants, can be in the form of metaphor, analogy, simile, or synecdoche and involves figures of speech that make implicit comparisons in which a word or phrase ordinarily used in one domain is applied in another. Wellington (2015, p.271) notes that metaphorical language used, for example 'delivering the curriculum' and 'shifting the goal posts' have become so embedded in the language of education they are now 'metaphors we live by' Lakoff and Johnson (1980). Metaphors originate in a process of 'phenomenological embodiment' (Lakoff and Johnson, 1999, p.460). According to Hinman (1982, p.191), Nietzsche sees truth as 'a mobile army of metaphors.'

Richardson alerts us to the fact that theoretical schemata is always situated in complex, systematic metaphors. Examples by Lakoff and Johnson (1980, p.46) as metaphors for theory include, '*build* a theory'; '*construct* an argument'; 'theory *framework* needs *support*'. Within this feminist, postmodern study I use the

metaphorical language of textiles, tapestry and weaving to connect the narrative with the analysis (Richardson, 2000).

3.6 Material as Metaphor in Collages

I concur with McIntosh (2010) who asserts that the images that come to form in the data of arts-based methods cannot be viewed simply 'as they are' and need to be 'subjected to some form of systematic analysis' (p.157). How, I as the researcher, understand the nature of metaphor and engage in dialogue about them is critical in deepening the phenomena in the study. Metaphors are 'used to argue, persuade and demonstrate through analogy' (McIntosh, 2010, p.158). Using collage pieces with the participants and creating my own collage of the same size, over the research journey conceptualises our experiences and has embodied metaphor as a mapping of thought. Foreceville (2008, in McIntosh, 2010) discussed that the pictorial metaphor is different to verbal counterparts for two reasons; it has an immediacy not captured in language and has a stronger emotional appeal. Collage has the capacity to foster creative, metaphorical thinking and to spark new affective responses (Davis and Butler-Kisber, 1999). They explain using the Surrealists as example:

> "The Surrealists, seeking to articulate and ultimately resolve the paradox of the conscious and subconscious parts of the mind, employed and greatly developed the "artless" medium of collage to help negate the dualistic character of accepted representations." (p.3)

Materials, technologies, found objects and situations have properties of their own and by manipulating the materials artistically in collage, we can take their properties *somewhere else,* have them *evoke or become other properties.* Moving properties from one domain to another in this way is normally attributed to metaphor and is ontological as something that affects our understanding of how properties are attached

to objects in the world. This is because the collage materials in this study, have 'the capacity to become something else through being handled or transformed by the artist, and through encountering other materials' (Cazeaux, 2015, p.378).

> "The use of visual materials can give participants the opportunity to express thoughts that might not otherwise be expressed … and novel expressions on the basis of the metaphorical meanings found when interpreting … collage…" (Cazeaux, 2015, p.375).

Cazeaux (2015) shows material has fluency or articulacy, and that metaphors are not merely rhetorical or poetic devices, but epistemological and ontological. Gerber and Myers-Coffman (2018) use metaphor in the approach of translation in ABR. They believe that metaphor 'lends itself to the mining of the imagination, unearthing and depicting archaic sensory and embodied artifacts, assembling and constructing intricate stories' (p.596). This is achieved through the participants' large-scale collages and through a reflexive response to the data in the a/r/tographer's micro and analytical collages in sketchbooks (see Appendix 13). The engagement with physical materials, in this case magazine pictures in collage, is the occasion for the generation of new meaning as shown in the model below by Hinman (1982, p.186). Figure 6 shows the translational process from nerve stimulus to concept.

Figure 6: *Translation from stimulus to concept*
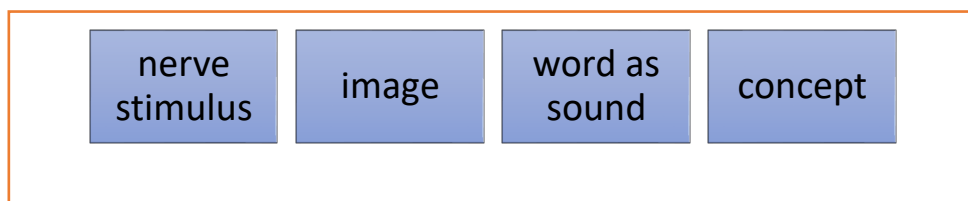
> "As we make a metaphorical transition from images to words, so we organize the external world into particular kinds of objects which are put into pigeonholes fashioned by our own vocabulary. Finally, as we move from words to concepts, we see these individual external objects as manifestations of a world of essences." (ibid.)

The essential nature of metaphor and symbolism situates them as 'central to the representational, interpretive, and translational processes in ABR' (Gerber and Myers-Coffman, 2018, p.596). Therefore, in the analytical process of the study I seek metaphors in the found poems. Nietzsche said of metaphors, 'we produce in ourselves and out of ourselves with the same necessity with which a spider spins its web…' (Hinman, 1982, p.187). In contrast however, Deleuze and Guattari (1986) despaired of metaphor, and retorted that the writer Kafka, kills all metaphor and that metamorphosis is the contrary of metaphor:

> "It is no longer a question of a resemblance between the comportment of an animal and that of a man; it is even less a question of simple wordplay. There is no longer man or animal, since each deterritorializes the other, in a conjunction of flux, in a continuum of reversible intensities." (p.22)

For Deleuze and Guattari (1986), the subject is not 'like' a beetle. Smith (2019) affirms that for Deleuze, concepts in philosophy should be approached in the same way we approach sounds in music, images in film, or colours in painting – that is as intensities. Smith (2019, p.59) explains Deleuze:

> "Intensive use of language marks what Deleuze calls a 'line of flight' or a 'line of escape': a language of sense is traversed by a line of escape in order to liberate a living and expressive material that speaks for itself and has no need of being put into a form. What Deleuze calls a "minor" use of language is nothing other than an intensive use of language."

Just as art is subjective, Deleuze sees concepts as subjective where there is nothing to understand or interpret. A philosophical concept is not a metaphor but a metamorphosis. By using Kafka's novella '*The Metamorphosis'* in my study, which depicts the transformation of the protagonist from a human to an insect, and the complications he faces, gives an example of the symbolism of transformation that can be transferred to the participants' experiences and subsequent becoming other. Therefore, the trope of metaphor is important in the visual sharing of lived experience,

but for this study, metamorphoses or intensities became more relevant tropes, as shown through the myths from Ovid's *Metamorphoses* in chapter three, and through the encounters in the findings and discussion of chapter six, for understanding student teachers becoming other.

3.7 Metamorphoses

> "Aspiring teachers embarking on their studies in teacher education continue to be the persons they are in some respects, within the context of a world that continues to operate largely as before. At the same time, they undergo change in their capacity to teach and in their understanding of what (inclusive) teaching involves. As they learn to become (inclusive) teachers, both epistemology and ontology are involved. The student teacher continues to be who they are and to be recognisable to those who know them, whilst also being transformed." (Dall'Alba, 2009, p.46)

The above quote from Dall'Alba (2009) (grounded in John Dewey's (1934) aesthetic and educational philosophies in a theory of experience), highlights and illuminates the changes and transformative effects of 'encounters' that student teachers experience on practicum placement, in their pursuit of 'inclusive pedagogy'. Drawing on the work of Strom *et al.* (2019), I investigate inclusive education through matter, multiplicity and relationality, entangled with agency, ontology and epistemology.

In the next part of chapter three, I present myths of Arachne from Ovid's *Metamorphoses*, and Ariadne and Theseus, as part of a postmodern methodology, to produce new perceptions, knowledge and meaning. Kafka's (1915/2016) '*The Metamorphosis*', Gertrude Stein, and the work and voices of feminist artists Hannah Hoch, Louise Bourgeois, are further layered voices in the research assemblage. Through this diffractive reading of the literature, juxtaposed with the metaphorical language in both collages and conversations told by the participants, I gradually reveal the students' becoming or metamorphosis through a diffractive analysis. I see the transformative effects of the participants in the study, as they gradually

metamorphosise over time, and 'become other'. As Smith (2019) purports, 'once we reach (Deleuze's) intensive level, the relationship between two words becomes, precisely, a relationship of becoming.' (p.60).

What all these entangled threads have in common is knowledge production, where the creators communicate feelings, emotions and affect through visual means and interpretations, in a reflexive way to manifest with the reader. Connections of meaning are made through the many different voices, perspectives and views that are woven together in this study, presented in the findings and discussion chapter six. Cobley (2001, in Leggo, 2011) refers to "the 'rupturing' effect in fiction, an effect which consists of the narrating agency revealing itself" (p.11).

In the next section, the trope of metamorphosis is shared through a diffractive reading of texts from myth, art and literature. I show how becoming minoritarian; becoming woman or becoming animal, activate uncontrollable movements and deterritorializations and are characterised by an existence of an accepting change, by continuous metamorphosis. By mapping the layers of intensities of '*myth*odology' and diffractive reading of other texts, I mark the different lines of becoming other, demonstrated through the rhizomatic connections (Braidotti, 2002) of student teachers' journeying for inclusive pedagogy. Reading can participate rhizomatic connections; I made connections as I read. The result is not an interpretation but a map or thread with which to find a way through the analytical process.

> "What makes metamorphosis interesting as a trope is that when something turns "metamorphically" into something else, some aspect or trace of the original always remains. Although in many modern metamorphosis stories the connection or continuum between the two things may be problematized or challenged." (Mikkonen, 1996, p.310)

3.8 Metamorphosis

The term 'becoming' through the text, aligns with Deleuze's concept of difference, where there is no identity, only repetition where nothing is ever the same (Smith, 2019). When everything is constantly changing, and reality is a *becoming* not a *being*, Gherardi (2017) explains that our understanding of a 'body is changed into a 'body assemblage'; a series of affective and relational becomings' (p.5). Fairchild (2017) tells us that the body can be applies to 'a body of work, a social body or collectivity, a linguistic corpus…or even an idea' (p.296).

According to Grosz (1994, p.165), the body as assemblage presents:

> "An altogether different way of understanding the body in its connections with other bodies, both human and non-human, animate and inanimate, linking organs and biological processes to material objects and social practices while refusing to subordinate the body to a unit of a homogeneity."

Fendler (2013) states that Deleuze (1997/1993) sees 'a list or constellation of affects, an intensive map, as a becoming' (p.16). Therefore, I put to work rhizomatic wanderings (Deleuze and Guattari,1987) alongside a posthuman shift where teachers are assemblages– 'that is they are simultaneously a constellation of their own backgrounds, experiences and professional learning' (Strom and Martin, 2022, p.2), as well as part of the larger classroom system together with students, physical space, content, and contextual conditions (Strom, Martin and Villegas, 2018). Deleuze's concept of 'becoming' adapted from Nietzsche and deeply anti-Hegelian, is the declaration of the possibility of difference, meant as a multiple and constant process of transformation (Braidotti, 2002). Becomings are 'dynamic processes of emergence' (Dernikos *et al*., 2020), where we are, "already-there that is at the same time not-yet-here, a simultaneous too late and too-early, a something that is both going to happen

and has just happened' (Deleuze and Guattari, 1987 p. 262). My own metamorphosis as a researcher is also explained further in chapter seven.

3.9 Becoming Other

The concept of "becoming" is central to Deleuze's philosophical concerns and is the 'affirmation of the positivity of difference, meant as a multiple and constant process of transformation' (Braidotti, 2015, p.44). Expressing a happening rather than a thing, 'becomings', through alliances, as bodies, ideas, forces, and other elements come into composition in assemblages, and produce something new and different. A becoming perspective of inter-relatedness 'disrupts the dominance, independence, agency, and privilege of 'human' as the only point of significance and mattering in the world' (Koro-Ljungberg 2016, p.viii.). Affect theory is offered as a way of moving away from the subject as a lone agent of change or 'as a representation of his/her identity' (Fairchild, 2017), and towards the subject in a process of becoming other (Deleuze and Guattari, 1987). But there is a certain amount of risk involved in outwardly seeking otherness. The student teachers embody the space of the classroom and in doing so take risks in their pedagogy, in the process of becoming other. Therefore, bodies cannot be fully comprehended until there is full reflection on the range of connections bodies are capable of (Ringrose and Coleman, 2013).

Fairchild (2017) explains that 'becoming is also more than the constant (re)production and interconnections between bodies…. a becoming subject is one who is in constant flux as connections are made, dropped, and remade with other bodies' (p.296). This 'zone of transformation' is 'a zone of indiscernibility that exists *between* the interconnections' (Fairchild, 2017, p.297). This is conceptualised by Deleuze and Guattari (1987, p.342), by giving the example of pollination between the orchid and

the wasp – 'It is (on)/(in) these borders of becoming-orchid/becoming-wasp where these encounters occur and each subject becomes indiscernible; at this point of transformation, becoming affects both' (Fairchild, 2017, p.297). Extending this concept to the classroom, 'becoming-teacher necessarily implicates not just the individual teacher, but all the elements, forces, bodies and ideas that make up the teaching assemblage' (Strom and Martin, 2013, p.8). Therefore, I ask; *'How does the assemblage of the classroom and the body as assemblage, meet like orchid and wasp, to affect the enactment of inclusive practice in that space?'*
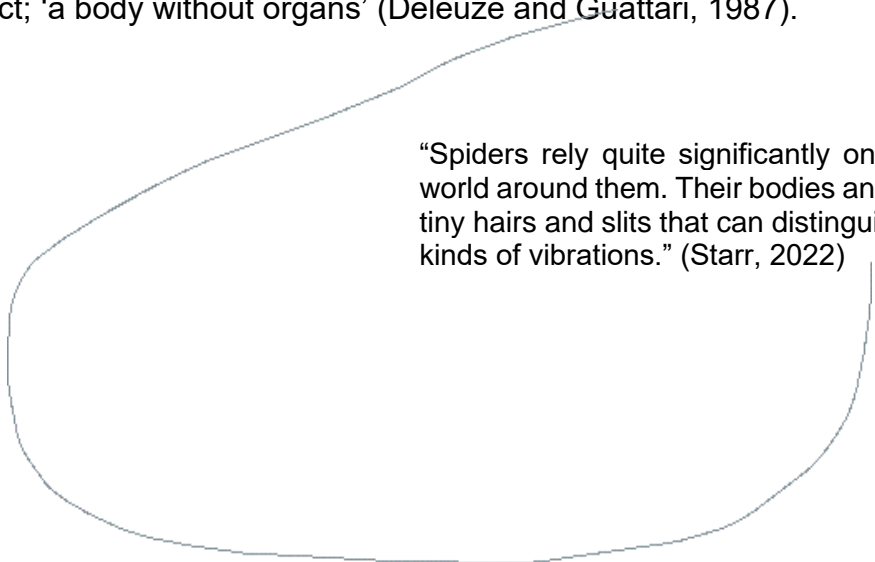
I rely heavily on Braidotti's (2002) theory of becoming in the next section. I do not present systematic or linear stages or phases of becoming, however, reading diffractively, I zig-zag across from myth to Deleuzian-Braidotti concepts, to outline in a non-linear fashion, the argument that different connections emerge to reinforce the nomadic subject of the student teacher in the classroom space, in a cartography of multiple becomings. The 'different degrees of becoming are diagrams of subject-positions, typologies of ideas, politically informed maps, and variations on intensive states' (Braidotti, 2002, p.77). Starting at any point in Figure 7, one can map these degrees of student teachers becoming in the research assemblage, as they empower a generalised 'becoming woman'. Becoming woman means accepting the threads; the threads of flight; the difference and the materiality of the classroom space, as they affect inclusive pedagogy. I demonstrate the transformative effects of becoming, and 'undoing the boundaries of otherness' (ibid.), through an affect that flows through encounters with others.

"The future form of thinking and reflection incorporates both a resistance to the present, and a diagnosis of our actual *becomings* in terms of what Deleuze calls becoming-woman or becoming-minor, but also in terms of possibly 'becoming-democratic, becoming-pedagogical and always already becoming-other." (Semetsky, 2011, p.141)

Becoming woman is the indicator for a process of transformation: 'it affirms positive forces and levels of nomadic, rhizomatic consciousness' (ibid.). Braidotti (2002) further explains that 'becoming woman does not refer to empirical females, but rather to topological positions, degrees and levels of intensity, affective states' (p.79). Braidotti (2002) explains that:

"The different stages or levels of becoming trace an itinerary that consists in erasing and recomposing the former boundaries between self and others…. In philosophical nomadology, these are not deconstructive steps, therefore one should not separate out the becoming-woman from the other unfolding and deploying of multiple becomings." (p.119-120)

I show a system of thought with the process, and a sense of how the participants become woman/insect/other. Arachne, the anti-patriarch, anti-teacher who becomes insect; 'a body without organs' (Deleuze and Guattari, 1987).

"Spiders rely quite significantly on touch to sense the world around them. Their bodies and legs are covered in tiny hairs and slits that can distinguish between different kinds of vibrations." (Starr, 2022)
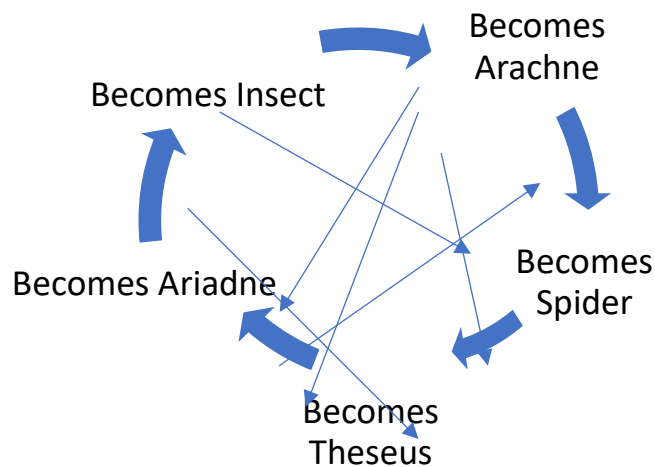
Figure 7: Becoming Other

Through the vibrations on the web of their classrooms, the participants too become a body without organs; insect/machine/other metamorphosised into inclusive practitioners through an embodied affect. Becoming, also helps to reframe identity with a sense of connectedness and competence in what the body can do. Thus, in the rest of the chapter, I show how the metamorphoses of becoming woman/animal/insect can rethink the subject-other relationship without reference to Cartesian body/mind dualities, and link instead body and mind. in a new set of intensive transitions for student teachers becoming inclusive.

 I also transpose metaphors and reappraise Ovid's myths as texts alongside Kafka's minor literature. By 'uncovering analogies, assimilating cases, discovering explanatory metaphors and drawing inferences' (Fernandez-Cano *et al.*, 2012, p.240), I require a reflexive stance to draw evaluative patterns, that can be drawn through into the analysis of data. As Braidotti (2002, p.145) says, 'the 'other' dissolves into a series of non-dualistic and non-oppositional entities, organic and inorganic, visible, and not – all powerful matter in the sense of potentia'.

> "Becoming nomadic works on a time sequence that is neither linear nor sequential, because they are not predicated upon a stable, centralized Self who supervises their unfolding. They rather rest on a non-unitary, multi-layered, dynamic vision of the subject. For instance, becoming woman/animal/insect is a process, a sensibility and an affect that flow in and from each, becoming actualized in new modes of ethical and aesthetic relation." (Braidotti, 2002, p.118)

3.10 Becoming woman/animal/insect.

The following sections are presented in a postmodern way, following the television series 'Friends', where each episode starts with 'The One Where…'. In this way, a turn to the postmodern, shows how the student teacher can nomadically become other, depending on the 'episode' or encounter, presented in the Findings and Discussion chapter. The episodes that follow are:

- The One Where the Student Teacher Becomes Insect
- The One Where the Student Teacher Becomes Arachne
- The One Where the Student Teacher Becomes Spider
- The One Where the Student Teacher Becomes Theseus
- The One Where the Student Teacher Becomes Ariadne

3.10.1 The One Where the Student Teacher Becomes Insect.

In Franz Kafka's (1915) novella, The *Metamorphosis*, the human protagonist Gregor Samsa is turned into a giant insect. Kafka presents us with the topsy-turvy and inverted world of Gregor who crawls across the walls and ceilings in his room, his voice muted. Louise Bourgeois' illustration of a large spider on the ceiling, embodying the room, is from the illustrated book '*He Disappeared into complete Silence'* (Wye *et al*., 2017). Braidotti (2002) informs us that, 'Kafka's metamorphosis of a human into

Figure 8: *Louise Bourgeois - spider drawing*

an abject insect is a trip to the limit of one's ability to endure, also known as

sustainability' (p.132), where the protagonist is tested to the limits of what he can endure. Mildenberg (2019) is further interested in the form of the narrative by Kafka; an unfamiliar gaze, which aligns with the unique approach to re-presenting the data in this study. By collapsing the taken-for-granted frame of the natural attitude, Kafka challenges the representational. By collapsing the taken-for-granted of the classroom for inclusive education, we can challenge the status quo beyond representation in the participants' collages and conversations of practice experience. Kafka's strange story is 'freeing the line', so that our experience of the text itself becomes a metamorphosis of taken-for-granted modes of representation (p.55). What is important in the narration is that Gregor is never described to us by others, but only sensed from within his own radically changed bodily experience (Mildenberg, 2019). In the same way, it was important that the participants' own stories were told in a true way, but with other means of representation. By 'making the familiar strange' against the materiality of the classroom situation, student teachers are enabled as 'body without organs' to make sense of their own experience and to metamorphosise into new ways and becomings. Becoming insect allows them to see the taken-for-granted differently and transform practice. Through collage creation, of an unfamiliar gaze of the classroom, they can express their corporeal, subjective experience and their voice is heard through the found poetry in the data. A 'disembodied omniscient narrator' with an objective overview of events, common in past qualitative research is replaced with 'situated speakers…engaged in knowing/telling about the world as they perceive it' (Richardson, 2000, p.928). The participants are asked to interrogate their embodied experience, and the experiencing itself through the lack of framing. The photo-elicitation exercise and the collage making, challenges them to see the classroom as rendering the familiar strange. '*What is happening in this space*?' and '*What has*

happened to me?' are key questions they, like Gregor Samsa, ask themselves repeatedly on their journey of becoming inclusive, but are perhaps like Gregor's questions in the novella, never fully answered. Philosophical nomadism is, as Braidotti (2002) tells us, a brand of post-humanism and quotes Shaviro (1995):

> "To enact a Deleuzian process of becoming, you are better off cultivating your inner housefly or cockroach, instead of your inner child … And don't imagine for a second that these remarks are merely anthropomorphizing metaphors." (p.171)

Becoming insect is, for philosophical nomadology the strength of animals, as they are not attached to one territory. Instead 'they rely on a small and highly confined or defined slice of environment to which they relate sensorily and perceptively' (Braidotti, 2002, p.133). Similarly, student teachers nomadically move from one classroom to another, and nomadically relate to their environment using their senses and perceptions. They embody the space through their senses and tacit knowledge.

3.10.2   The One Where the Student Teacher Becomes Spider

As Louise Bourgeois (1998, in Selvedge Magazine, 2022) states, 'the spider is a repairer. If you bash into the web of a spider, she doesn't get mad. She weaves and repairs it." As a metaphor for the classroom 'webs are fragile but sticky structures, easily broken and re-woven' (Maya, 2019, p.54). The web of the classroom can be broken, through the pedagogical decisions made, but the student teacher, through their resilience and creativity can mend. The spider's web is analogy for the environment of the classroom; territory, a situation, a confinement, an organisation of a space where the messiness and complexity of inclusive pedagogy lives.

Like the web, the classroom is a contained situated place-space (Fairchild, 2021), with its own distinct patterns and shapes as sites of social power and inequality, where the freedom of movement and intra-actions of student teachers in that space, are like a

spider on its web. The spider creates a web that is her habitat, and her art. Insects have the power of metamorphosis, they blend with their territory and environment (Braidotti, 2002), and have unique sensory perception. The vibrations created on the web (in the classroom) are encounters. The encounters or vibrations in the classroom are 'intensities of movement', 'folding and unfolding into perception', where 'perception is the force for the world's infinite unfolding' (Manning, 2012, pp.80-81). The spider embodies its web, made by passing the material through its body. Dernikos (2020) affirms, that like the spider, affective matter through 'the emotions, movements, sounds, force-relations and happenings (that unfold in the classroom) … catch us by surprise' (p.138). Spiders are invertebrates, so do not have a backbone or spinal column; their skeleton is on the outside of their body.

Louise Bourgeois' *Spiral Women* (1984) (Figure 7), cast in polished bronze, is a small figure, dangling from a hook, while bulbous coils swell all around the puny, suspended limbs (Figure 4) (Bourgeois and Warner, 2000, p.18).The dynamics of twisting, twirling, turning, and spinning, radiate into a web of similar acts for the student teachers as they embody the classroom space.

Figure 9: *Louise Bourgeois, Spiral Woman*

'So, this little figure is supposed to hang…She turns around and she doesn't know her left from her right. Who do you think it represents? It represents Louise. This is the way I feel. It doesn't mean that she is ugly, right? It doesn't mean that she is bad. It doesn't mean that she is useless. It just means that she is herself, hanging, waiting for nobody knows what'.

(Louise Bourgeois, in Bourgeois and Warner, 2000, p.21)

The French word 'tordre' (to wring or twist) expresses 'the turn-in-on-itself' of anxiety or fear or confinement. The themes of female knowledge in conflict with confinement, of female art and its potent energy, layered with myths of female weaving, diffractively show that the student teacher's identity is not fixed and grounded. As Haraway (2016) asserts:

> "The tentacular ones make attachments and detachments; they make cuts and knots; they make a difference; they weave paths and consequences but not determinisms; they are both open and knotted in some ways and not others." (p.31)

In a series called *'Maman'*, Louise Bourgeois created large, steel sculptures of spiders that looked like a science fiction creature that's walked off the screen (HENI talks, 2018). The spider represents her own mother, a seamstress who mended textiles when Louise was a young child. They convey the past. Arachne, the spider, conjures up concurrent emotions of fear, skill, protection, shelter, fragility and strength. The monumental sculptures of the spiders have long ballerina type legs and are large enough to easily walk under. The sheer scale and figurative, architectural, presence have a strong effect on the viewer as 'the huge spider brings in its wake the small child who first saw it' (Bal, 1999). Becoming spider for the student teacher, means being freed from the restraints, but still connected through 'threads of flight' in an embodiment of the confined space of the classroom; a folding or twisting dance of potent energy that challenges fear, difference and the patriarchy.

Figure 10: Louise Bourgeoise, 'Maman' sculpture

At the same time, as the student teachers have relayed through the cuts in the practicum classroom space, they may feel like they are 'becoming spider' with concurrent emotions of fear, skill, protection, shelter, fragility, and strength.

The next episode sees the myth of Arachne illustrating that, becoming other means taking risks and challenging the patriarch, through creativity and craft knowledge.

3.10.3 The One Where the Student Teacher Becomes Arachne.

One passage in *Metamorphoses* by Ovid, tells the myth of a humble girl, Arachne, who is an equal to the goddess, Pallas Athena in the art of spinning and weaving wool (See Appendix 6 for a summary of the Arachne myth). Manchev (2015) tells us that Athena (Minerva) is the goddess of 'wisdom', 'technical mastery', and suitably apt for this study, 'ability' and 'justice'. Furthermore, she is both the goddess of weaving, and philosophy. In Greek mythology, Athena, believed to have been born from within her father Zeus, then escapes from his body through his forehead. This is why Athena is a symbol of freedom and democracy. In one version of events, Zeus swallows his consort Metis, the pre-Olympian goddess of wisdom and justice, also known as the

snake-haired Medusa who was pregnant with Athena, because he feared that she would bear a son who would overthrow him. Athena's birth symbolically asserts her character: her divine wisdom drawn from the head of a god; the special bond of affection between father and daughter; her championship of heroes and male causes, born as she was from the male and not from the womb.

Byatt (1999), in summarising the story of Arachne and Athena, describes how Arachne refuses to accept her gift of weaving from the goddess Athena, and asserts her skills are her own. This insult to Athena prompts her to assume the form of an old woman and she confronts Arachne. Arachne further insults Athena, who in turn, challenges Arachne to a weaving competition, to be measured against the goddess. The tapestries produced by both women are 'narratives, old tales, shaped in threads of light and shade, bright and dark, glittering and subtle' (Byatt, 1999, p.20). Showing metamorphoses, Arachne's weaving portrays the gods in a poor light, with scenes depicting the gods' horrific acts, such as the rape of Europe. Arachne uses realistic images to express herself. Athena's tapestry, in contrast sees the goddess portrayed with her spear and shield, victorious in defeating Poseidon in a battle for Athens, as well as twelve other Olympian gods and their patriarchal victories.

Arachne's Metamorphosis

The diverse ways the two women have approached their weaving work is stark and aligns with the different ways student teachers may face inclusive pedagogy in the practicum classroom. Student teachers can follow the narrative of power, standards, policies, and schemes of work or dissent against such patriarchal control. Ovid writes that Arachne's weaving is flawless, and Athene is so outraged that she beats Arachne

mercilessly, by striking her with a shuttle. Arachne is so demoralised that she hangs

herself. Minerva takes pity on her and turns her into a spider:

The goddess
Squeezed onto the dangling Arachne.
Venom from Hecate's deadliest leaf.
Under that styptic drop
The poor girl's head shrank to a poppy seed.

And her hair fell out.
Her eyes, her ears, her nostrils
Diminished beyond being. Her body became
a tiny ball.
And now she is all belly.

With a dot of head, she retains.
Only her slender skilful fingers
For legs.

(Ovid and Hughes, 1998, p.182)

Figure 11 Minerva and Arachne by Rene-Antoine Houasse, 1706

We can be surprised by what may strike us. The word 'struck' has multiple meanings;

Arachne was physically 'struck' by Athene's shuttle, she was also 'struck down' or

defeated. But struck can also mean to be deeply affected by something. Student

teachers can 'be struck by' and act on the encounters of practice in the placement

classroom.

Arachne's' boast and challenge to the goddess to weave better than her, happens

before her transformation to a spider. This risk resulted in Arachne's metamorphosis,

because the goddess lost to a mere mortal, whose weaving was better than the expert

goddess.   Carter recommends models of 'clinical practice' whereby pre-service

teachers draw on 'the practical wisdom of experts' (DfE, 2015a, p.21). I argue

therefore, that without the risks taken in practicum placement, the student teacher's metamorphosis to Arachne cannot take place. The student teacher remains disembodied, creativity restrained, and in the role of an apprentice merely mimicking the master. Florian and Spratt (2013) assert that inclusive pedagogy is:

> "An approach that requires a theoretical understanding of the ways that children learn, and the inter-related issues of social justice that impinge upon children's experiences, which, in turn are enacted in the choices that teachers take in their classrooms." (p.121)

The Sorceress and the Hysteric

Cixous and Clement (2001) speak of the tropes for the female condition as 'the sorceress and the hysteric'. Both roles channel excess rage, excess desire, excess creative energy. Athena channels excess rage, Arachne channels excess creative energy. The sorceress, Arachne, is hanged and 'only mythical traces' remain. Whereas the hysteric, Athene, 'ends up inuring others to her symptoms, and the family (gods) close around her again' (Gilbert, in Cixous and Clement, 2001, p.xii.).

> "The sorceress who in the end is able to dream Nature and therefore conceive it'… the hysteric, who lives with her body in the past, who transforms it into a theatre for forgotten scenes, bears witness to a childhood that survives in suffering." (Gilbert in Cixous and Clement, 2001, p.xii.)

Punter (2017) reminds us that the Arachne myth was about women exclusively; the only men who figure in it at all are the male gods, laughed at, scorned, in the very texture, the textile, the text of Arachne's weaving. The power relations between the person Arachne and the god Athene sees feminocentric deconstruction against phallocentric transformation. Athena's symbols are entwined in patriarchal narratives Pallas' epithet 'poly-metis' (giving much advice), the snake lying at her feet, the head of Medusa on her shield. Where the 'mother' figure and 'father' figure intersect in the

figure of Athena, gives us something to consider of becoming woman over institutional power. Feminist readings of this myth emphasize Arachne's role as a figure who protests patriarchal authority.

> "As feminists, we can choose to read representations of the classical weaving woman and the importance of her attachment to her thread as a positive act of a woman's resistance to patriarchal control and as a representation of her gynocentric protest against the dominant androcentric representation of women." (Richards, 2013, p.44)

The myth shows Arachne's role as 'a figure who protests patriarchal authority, wilfully defying the regime upheld by Athena, the goddess who identifies with the law of her father' (Maya, 2013, p.57). To reaffirm the authority of the Olympian gods, the goddess changes Arachne from a speaking being into a marginalized creature who is 'virtually all body' and must hang from a thread, continuously weaving her webs outside of human language and representation (Miller, 1986, pp.273-74).

The myth of Arachne is about transgression, about mortal encroachment onto the territory of the gods. The myth is also about freedom of speech, about being allowed, or not allowed, to display truths that are forbidden by the patriarchal voice of authority (Punter, 2017). Empowered to fight the patriarchy and become transformed into 'otherness' comes through the data with the participants, where choosing to swim against the tide or take risks with pedagogical decisions seems like activism and anarchy, in the current neo-liberal education world. The student teachers encouraged to creatively apply theoretical principles of social justice in their professional practice, can meet power dynamics and theoretical knowledge may be contested or is inconsistent with current neo-liberal practices in their workplaces. The contested nature and variable enactment of social justice in practice makes it difficult to isolate the personal and structural influences that might support or impede teacher agency for social justice. Such agency depends on the structures and cultures (rules,

resources, and power relations) and student teachers can have the feeling of being powerless.

Cixous (1976) explains that by using the body as a medium of communication, they can attain the ability to gain their own voice. The Arachne myth is based on the transformative, (inter) textuality to which the myth presents the embodiment of women's resistance in the continuous process of Braidotti's (2002) *women-becoming'.* Through transformation, the goddess gave Arachne the freedom to spin webs with a thread released from her belly. The student teachers need a line of thread to take a risk and embody the space of learning in the classroom. The thread released from the student teachers, punctuates the weaving or web of the classroom as threads of flight for new pedagogical approaches. Additionally, the lines or threads, are not fully released in early encounters on practicum placement, because the transformative effects have not been realised yet. Kruks (2010) quotes Beauvoir (1989) in saying, the problem of 'becoming a woman' is that one is always 'engaged in a project in which one's potentialities as a free, agentic human being can never escape the facticity of one's organic body' (p.264).

> "Arachne's ability to create like the goddess Athena (representing the patriarchal godhead), is destroyed through an enforced metamorphosis, a transformation that alienates her from her human gendered body and forces her to try and reconstruct her art outside of normal representation… Forever cut off from real textile production." (Richards, 2013)

Byatt (1999) is clear that Athene did not *punish* Arachne by transforming her into a spider for her presumption. Ovid's tale of transformation is in fact merciful. Arachne, Ovid tells us, could not endure being struck on the head by a goddess, and so put a rope around her neck to hang herself. Athene feels pity for the girl, and rather than allowing her to die, sentences her to dangle for ever, spinning at the end of a thread,

thus transforming her into a spider. 'Better to be an industrious insect than a corpse' (Bourgeois and Warner, 2000, pp.18-19).

Ted Hughes, in his 'Tales from Ovid' (1998), describes her fate:

> And so, for ever
> She hangs from the thread as she spins.
> Out of her belly
> Or ceaselessly weaves it.
> Into patterned webs
> On a loom of leaves and grasses –
> Her touches
> Deft and swift and light as when they were human.
>
> (Ovid and Hughes, 1998, p.182)

One could read the story of Arachne as a classic, one-dimensional example of a character punished for hubris or as an act of revenge on the part of Athene. However, according to Miller (1986) this is a story about institutionalised violence in which topics of gender, politics, and art are combined. Arachne, attempting to hang herself after Athene destroyed her weaving, makes her metamorphosis the thing that saves her life, rather than the punishment itself. Swierkosz (2017, p.14) also reminds us of the 'importance of the spider's web and spider rather than the punished artist' as part of a deconstructive theory. The Arachne myth is much more than Athene showing power over Arachne's body. The becoming-animal blurs the distinction between human and non-human. Arachne has no choice but to spin in a crude imitation of the skills she once possessed. (Richards, 2013). This transformation of the weaver into a spider, results in the woman's creative energy being imprisoned inside the body of an arachnid (Swierkosz, 2017). Arachne as spider needs no loom. The structure and the

fabric are the same. Has the goddess given Arachne true autonomy to spin webs from thread released from the belly? From now on, her creativity can only come out of her own body (Richards, 2013).

> "For her tapestry protest, Arachne, punished by the removal of her head and being pushed to the limits of femininity – from now on is restricted to spinning outside representation that turns back on itself. Cut off from the work of art, she spins like a woman. Like a woman but not like an artist." (Swierkosz, 2017, p.12)

Woman metamorphosising into a spider by Athene's actions, either condemn or free Arachne to spin in 'spinsterhood', and to weave her webs for all eternity. Spinning like a woman, but not an artist, means she has metamorphosed into, and 'become woman.' Rather than punishing, Athene is freeing Arachne from her original body, as she transforms into a spider, to become insect. Manchev (2015), asserts that the old body produces the necessary technique for its transformation into a new, body but asks 'what is the force that makes body subjects transform themselves?' (p.26). Arachne becomes the disabled body. Samuels (2002) reflects on the Aristotelian assertion that "'the female is as it were a deformed male' and 'the correspondence between disability and femininity' (p.65) sees Butler (1993) conclude that, what persists ... is the "materiality" of the body. Cachia (2012) states that, 'disability is the attribution of corporeal deviance – not so much a property of bodies as a product of cultural rules about what bodies should be or do' (p.4).

Figure 12: Theseus and Ariadne by Angela Kauffman, c.1741-1807

This is important for student teachers who through their bodies produce the necessary techniques for inclusive pedagogy and are transformed in the process. Ovid reassures us in the final book of *Metamorphoses*, that 'the spirit remains alive despite corporeal transformation' (Ovid, 2004). 'Freedom is not an accomplishment granted by the grace or good will of the other but is attained only through the struggle with matter, the struggle of bodies to become more than they are' (Grosz, 2010, p.152).

3.10.4 The One Where the Student Teacher Becomes Theseus

I now deploy the myth of Theseus and the Minotaur from Greek mythology where Theseus is analogy for the fearless hero or agent of change student teacher who attempts to enter the labyrinth (classroom) and fight the minotaur (fear) without a thread. This tale sees the Athenian hero Theseus, thrown by the Cretan king Minos into the Labyrinth of Knossos, find his way out again having killed the feared minotaur (Higgins, 2018); half man, half beast who had caused terror and destruction.

By using the red thread Ariadne gives him before he enters the lair, he is guided back to the entrance of the labyrinth and escapes. The circles, spiral, maze metaphor also represents the habitual teaching, but Ariadne's thread is the line of flight, the

difference. The mythical characters of Theseus and Ariadne can also represent our ego as masculine, and soul as feminine, with the labyrinth a metaphor for the journey of student teachers in seeking a deeper knowledge of the self through metamorphosis. Whereas the minotaur symbolises fear of the unknown, and prehensions through the labyrinthian classroom. If the character of Theseus in the myth represents our ego, as well as our masculine, animus energy, or the part of our self that uses rational processes to navigate the outside world (Bikle, 2016), we can be caught up in status, power and how we are seen by others. The student teachers perceived as 'agents of change' or heroic in search of inclusive practice, trace patterns or use other teachers' patterns to plot their way through the classroom. However, the surface or the ground looks very different to the map; scheme of work; or passive learning theory, and in fact 'ceases to be a surface at all, and the lines apparently drawn on it become threads that trap … as if in a spider's web' (Ingold, 2016, p.58).

The labyrinth, also a metaphor for rhizomatic wanderings, is a map or a pattern or trace when viewed from above on paper.

> "… The map is the desire which necessity or curiosity imposes on mankind to explore the earth's surface, and to move from one part of that surface to another – working from the known to the unknown – on the path of experience and enquiry." (Herbert Will Fordham, 1921, in Higgins, 2018)

We, as educators, push the student teacher into the labyrinthine classroom with no map to guide, no thread to navigate the terrain or to find the return path and exit. Once inside, fears of the unknown are confronted. The labyrinth's walls, floors, organic elements are not disclosed to the heroic traveller beforehand. How one might embody the labyrinth is never discussed. Nomadic subjects push themselves to the limit in a constant encounter with external, different others (Braidotti, 2002).

3.10.5 The One Where the Student Teacher Becomes Ariadne

Ariadne, in Greek mythology, daughter of Pasiphae and the Cretan king Minos, fell in love with the Athenian hero Theseus and, with a red thread, helped him escape the Labyrinth after he slew the Minotaur (see Appendix 6 for a summary of the myth). The minotaur can be a metaphor for what we fear or the fear of the unknown on practicum placement. Ariadne represents the soul's energy or the feminine energies that connect us to others, to the divine or in other words our intuition (Bilke, 2016). The importance and specific use of Ariadne's thread comes again from the thread as a means of freedom, escape, or difference, a line of flight. Theseus can now enter the labyrinth with the thread attached. The student teachers need the threads or lines as they embody the space of the labyrinth-like classroom. Moving nomadically, they use the thread to release from the constraints. The thread connects them to others, human and non-human in the room as they navigate pathways to inclusive pedagogy. In psychological terms, Bilke (2016) compares Ariadne's thread to the soul's knowledge of our intrinsically unfolding Self. Ariadne's thread gave Theseus the means of returning to the upper world having done battle with 'himself' in the depths. Therefore, the thread can be seen as 'a great through-line in the psychological development of a person … created by individual choices over time' (Bikle, 2016). From ancient times, labyrinths have been used in sacred rites to symbolize the passageway from the visible realm of the human, into the invisible realm of the divine feminine. As Cixous (1975) comments:

> "Ariadne, without calculating, without hesitating, but believing, taking everything as far as it goes, giving everything, renouncing all security – spending without a return … as far as Theseus, he ties himself tightly to the line the woman holds fast to make him secure. While she takes her leap without a line." (p.75)

This chapter has demonstrated how the theory of affect combined with myths act as mirrors looking for new insights and meanings. Deleuze and Guattari's work on Kafka (1975/2016), and the Deleuzian concept of becoming other through deterritorialization (1980), alongside Rosi Braidotti's (2002) work on metamorphoses, sees this hermeneutic approach proposed by Gadamer (1991, in Fernandez-Cano *et al.*, 2012), woven through a theoretical framework of analysis, significant for student teachers becoming inclusive.

In the next part of the research web, the frame threads, I outline the Arts-Based Research (ABR) inquiry methodology through a postmodern/post-structural paradigm, for the lived experience of four student teachers as they journey through 'unfamiliar territory, in a 'process of discovery' of inclusive education' (Fendler, 2013, p.787). The tropes of myth, metaphor and metamorphosis are explored through the cuts, scratches, threads, lines, vibrations, weavings, webs, and collaged materials. Their stories of encounters of inclusive practice in the primary classroom are told through collage as a weaving, and analysed through artful and poetic inquiry.

> "Arachne's rebirth as a spider, marks in one sense the apotheosis of weaving, and thus the origin of text itself in a notion of the 'textile': when there is form in narrative, or in story, then we could say that we are in the continuing presence of Arachne, the human maker of tapestries, teller of tales free from the undue, unfair influence of the gods." (Punter, 2017, p.144)

The metamorphoses of student teachers are revealed for 'becoming inclusive' over time and are re-presented through a juxtaposition of found poems (the participants' own words), next to words from well-known figures from the myths above, literature and artists through a diffractive analysis. The approaches used address the question of how student teachers understand, enact, and make decisions about inclusive pedagogy in primary classrooms.

"Et ignotas animum

 dimittit in artes…

"And (s)he sets (her) mind to unknown arts."

— Ovid, Metamorphoses

Chapter 4 – Frame Threads - Methodology

4.1 Introduction

It is useful in this methodology chapter to return to the research questions outlined in chapter two, as these guide the methodology:

- *What is the student teacher's experience of inclusive practice? (RQ1)*
- *How do the intra-actions between human and non-human agents affect inclusive pedagogy? (RQ2)*
- *How much autonomy in decision making, and control does the student teacher have enacting inclusive pedagogy in the practicum placement classroom? (RQ3)*
- *How has the student teacher's understanding of inclusive pedagogy and their own enactment of becoming inclusive changed over time? (RQ4)*

4.2 Postmodern/Post Structural Paradigm

Postmodernists reject grand narratives and instead advocate local, mini narratives with no generalisability (Blaikie, 2007). A postmodern positioning emphasises 'difference, plurality, fragmentation and complexity' (Blaikie, 2007, p.48). My aim for the presentation of the thesis, is poetic and '*myth*odological', and as Richardson (1997) proposes, where the research becomes 'aesthetic, moral, ethical, moving, rich and metaphoric, as well as avant-garde, transgressing and multi-vocal' (p.16). I construct a postmodern assemblage where language is no longer a mirror, and I seek to 'locate' meaning in texts, but rather 'discover it' (Blaikie, 2007, p.49). Therefore, I read diffractively, through other texts, written and visual (Richardson, 1997). I come to the research within a naturalist paradigm, which assumes that there are multiple constructed realities, and my goal is to understand how the participants construct their

own reality within the social context of the classroom (Thyer, 2010). Epistemologically, the naturalistic inquirer sees reality through subjective experiences (Thyer, 2010, p.416).

St Pierre (2018) shifts the focus question from '*What does this or that mean?*' to questions such as '*How do meanings change?* Therefore, I ask*:*

How have some meanings emerged as normative (in the classroom space), and others been eclipsed or disappeared?

What do these processes reveal about how power is constituted and operates (for student teachers)?'

At the beginning of my inquiry, I grappled with the methodology, and turned at first to phenomenology for lived experience. I considered the concepts of autonomy, agency, and freedom, with influences of Hegel, Merleau-Ponty and structuralism. Their theories served as an existentialist phenomenological grounding, but from further reading I considered 'new materialism' as more appropriate to explore the lived experience of the participants, as they tell stories of the enactment of inclusive practice linked to the concepts of autonomy, agency and freedom, which 'posit affective, machinic, enfleshed, vital approaches to research' (Hickey-Moody, 2015, p.1).

I turned at first to Maurice Merleau-Ponty early in the study. Rejecting the Cartesian mind/body dualism, Merleau-Ponty's (1962) work paved the way for feminist epistemology, as it consisted in locating subjectivity not in the mind or consciousness, but in the body (Vacchelli, 2017); 'we are in the world through our body, and (…) we perceive that world through our body' (Merleau-Ponty, 1962, p.206). As Van Manen (2016) states 'experientially, body and mind are always inextricably intertwined'

(p.129). I understand teaching and learning as an affective, embodied experience. As Zembylas (2007) confirms, we are our bodies, and our bodies are lived experiences.

> "Contrary to phenomenological accounts (Merleau-Ponty, 1962) that emphasize the materiality of the body as an integral part of the self, postmodern ideas present the body and affect as the outcome of symbolic and discursive processes." (p.20)

4.3 A Diffractive Methodology

In this study I successfully apply a diffractive methodology (Barad, 2007), that ruptures conventional styles of doing representational research (Murris and Bozalek, 2019). I weave myths, literature, art, and artists writing, to 'think diffractively through an intra-action between texts that bring new texts into being' (Hepler, Cannon, Hartnett, and Peitso-Holbrook, 2019, p.143). Barad (2007) introduced the optical metaphor of diffraction as patterns of difference. Diffraction (from the Latin, to break apart), a concept from physics, can be illustrated the "bending and spreading of waves that occur when waves encounter an obstruction," which generate new patterns in the resulting waves (Barad, 2007, p. 74). Diffraction entails a 'mapping of interference, not of replication, reflection or reproduction. A diffraction pattern does not map where differences appear, but rather maps where the effects of difference appear' (Haraway, 1992, p.300). Diffraction for Fairchild *et al.* (2021) is where 'data interrupts and opens other movements new ideas; in which questions and theories might appear' (p.23). This immanent enfolding of meaning, measuring, and matter is what Barad (2007) calls "agential realism" (p.381). This unfolds itself as an ethico-onto-epistemology of knowing in being. The phenomena I research is already entangled in the way I research it; 'We are part of the world in its differential becoming.' (Barad, 2007, p.185). Diffraction is 'to live without bodily boundaries: by paying attention to affect in knowledge production (moods, passions, emotions, intensities) and being open to

affect by the more-than-human' (Ibid). Murris and Bozalek, (2019, p.1506) describe the process as 'feast(ing) greedily, taking up texts and ideas and concepts and materials, going out of bounds and over lines.' I agree with Hepler *et al.* (2019), that there is 'joy in this unboundedness, in this freedom to go beyond' (p.146).

I further understand diffractive reading texts through one another as an embodied engagement with the materiality of research data; a *becoming with* the data as researcher (Taguchi, 2012).

> "A diffractive reading is … creating an overview by comparing, contrasting, juxtaposing, or looking for similarities and themes. A diffractive reading does not foreground any texts as foundational, but through reading texts through one another, comes to new insights."
> (Murris and Bozalek, 2019, p.1505)

4.4 Research Methods

In this next section I outline the approach to sampling, then discuss the development and implementation of the research methods.

As a/r/tographer, I decided to create my own large scale collage piece alongside their collages. This process enabled me to develop trust with each participant and reduce the power dynamic of researcher and studies to co-producer of knowledge. The hermeneutic approach gave reflexivity to the study (further explored in this chapter).

Collage creation is the main arts-based method, responding aesthetically to the questions:

 '*What does inclusive practice mean to you?*'

'*What in the space influences and affects inclusive pedagogy?*'

 '*How do you and others enact inclusive practice in the classroom space?*'

Through collage, the participants illustrate the challenges and messiness of learning to become an inclusive educator (McKay, 2016). As Brookfield (2006) elaborates, 'teaching is a highly emotional reality, a marvellous and frustratingly complex mix of deliberate intent and serendipity, purpose and surprise' (xii). Through large collage works, the participants *re*-present their lived experience on practicum placements and show understanding through conversations with the researcher, of how their nomadic pedagogy transformed them as practitioners throughout their journey through their programme.

4.4.1 Sampling

I will now explain the choices I made regarding sampling. I chose to work with a small number of individual participants in this study, to sufficiently elucidate the emergent concepts from the data. Only representing a small group of four students, who had started their education programme at the university and were on their journey as developing teachers, I do not seek to generalise findings but seek to provide a greater depth to the study but less breadth than probability sampling. Purposive sampling of a group of student teachers means they are knowledgeable, have experience of the phenomenon under study, and were willing to engage. Non-probability sampling means there are no clear rules on the size of the sample (Cohen *et al.*, 2018). Instead, I decided, based on 'fitness for purpose' Flick (2009) for choosing sample strategies, to provide 'rich and relevant information' (p.123). I generated 'thick descriptions' (Geertz, 1973) as I immersed myself within the context of the classroom with the participants, as an understanding of the phenomenon of inclusive practice emerged. Participants came forward who were able to offer relevant perspectives on the phenomenon of inclusive practice, as they had an interest in the subject and wanted to reflect on the phenomenon and their own practice.

In the first chapter of this thesis, I outlined my background of working in education and how I changed from primary education teaching, after working as a teacher, SENDCO and senior management, and now assistant professor in a higher education institute. The student teachers I am privileged to work with were an obvious element of convenience in the sampling process. Participation in my study involved individuals' personal conversations about their experience and personal understanding of beliefs towards the phenomenon of inclusive education. It required an undertaking of active participation in an arts-based research study, and to be open to individual and group discussions with the researcher (at least five hours of collage making and conversations for each participant). All four student teachers were in the second year of the undergraduate programme at the university were already familiar with the axiological (value) and pedagogical basis of the inclusive practice element of the course, which is the grounding for the study. This was important as I wanted them to have already been exposed to some of the theory around inclusive pedagogy in the first year of the programme and draw from that and their continued studies, through their experiences. I did not presume to think that many student teachers would feel comfortable in doing collages or feel that they could commit to such an undertaking as was made clear in the invitation. Therefore, I did anticipate that the sample would be a small group.

My invitation for participation in the study came at the end of lectures on campus when I was teaching to the then 2nd year students on the undergraduate programme. Written information was provided (See Appendix 1), giving initial information about the study, along with my email address for those who wanted to contact me, express an interest, and attend a meeting to find out more about the study. At the initial briefing about the research, I discussed details of the timeline of the study, the methods involved (collage

and conversations), and commitment in terms of timeframe. Individuals were well placed to provide informed consent once they understood the study and the implications for participation. Four student teachers came forward, three female and one male, to take part. The four student teachers were all in the second year of their programme when the study began. None of them had a background in art but were accepting of the methods of collage and conversations, as well as the focus groups.

4.4.2 multi-Vocality

With the participants as collaborators in the research, through their experiences that constitute 'tales from the field' (Van Maanen, 1988) whilst on practicum placement, I created a 'multi-vocal "textual collage" rather than a seamless paper in a single voice' (Butler-Kisber, 2003, p.128). By removing the single voice of omniscience and including multiple voices within the research report 'layers are unpeeled' (Gergen and Gergen, 2000, p.5). As a/r/tographer my voice is just one of many. However, I do recognise that I am the coordinator of voices through the found poetry.

4.5 Arts-Based Research (ABR)

Arts Based Research calls us to think anew. Hickey-Moody (2015) posits that practices, teaching, and art are modes of thought already in the act (Manning and Massumi, 2014). Through the method of collage, and by presenting the whole thesis as a collaged or embroidered assemblage, I see the research-creation as 'speculative theory-practice in motion; its occurrence cannot be limited by interpretation or categorisation. It is affective and dynamic and productive in the moment' (Fairchild *et al.*, 2021, p.8). Furthermore, the study puts to work Barad's (2007, p.26) idea "that knowledge-making practices are social and material enactments." Matter and creativity in social sciences and humanities research is referred to as 'new materialism'

(Dolphijn and Tuin, 2010), and is theory that supports the claim of transformative capacities (or 'pedagogy') of matter (Hickey-Moody, 2015).

I use an Arts-based research (ABR) methodology which is an emerging research approach, defined as a 'systematic use of the artistic process … a primary way of understanding and examining experience' (McNiff, 2008, p.29). The point of art 'is not to reiterate but to innovate, to offer experiences and insights, sights, and sites that we do not yet possess' (Bal and Bryson 1991, p.33). As the participants added to the collages throughout the inquiry, they, as Holbrook and Pourchier (2014) state, literally expose meaning through the texts. In this way, ABR is different from traditional research paradigms in that it does not seek definite answers but is open to multiple new interpretations and meanings (McNiff, 1998; Sullivan, 2010; Leavy, 2015). MacLure (2013) suggests an alternative approach to data which she calls 'wonder':

> "Wonder is pre-eminently material; it insists in bodies as well as minds. Wonder is relational … emanating from a particular object, image, or fragment of text; but it is also 'in' the person that is affected." (p.228)

In ABR the traditional phases of data generation, analysis, and representation of findings may be blurred and intertwined. I resisted using these terms, in alignment with St Pierre (2013), who opposes organising qualitative research work in a traditional way. For me, the interviews became conversations, and the data collection became data creations.

ABR represents complex dimensions of intersubjective and sociocultural human phenomena (Gerber and Myers-Coffman, 2018). Aristotle introduced the concept of 'poiesis' as literally knowing by making. I decided on a plurality of methods rather than an individual technique such as interviews or collages alone, with the caveat that 'multiple methods in qualitative research are not a guarantee of gaining more insight'

(Mannay, 2016, p.96). I needed a research toolkit to give 'a solid and secure foundation that underpinned the research journey' (ibid.). Collages and conversations (or semi-structured/active interviews) (Holsten and Gubrium, 1995) were the main ABR methods I employed (see Appendix 8 for a prompt sheet for interviews). Alongside collage, I use a mix of ABR methods which includes an initial image/metaphor exercise, photo-elicitation, reflexive focus group, found poetry, and the researcher's collages, to address the research questions and 'contribute deeply to the research puzzle' (Butler-Kisber, 2002, p.138), relating to how student teachers experience and enact inclusive pedagogy. The combination of photo-elicitation, collage and poetry methods weaves together as an arts-based narrative which has 'provided space for participants to be actively involved' in shaping the course of data creation, so that as researcher it allows me to delve more deeply and 'see stories from their perspectives' (Lapum, 2019, p.534).

Table 4: *Overview of data creation and analytic methods*

Data creation point	Methods	Description of method and analysis
June 2020 Year 2 of BA Primary Education course	Email – metaphor for inclusion	Each participant chooses and sends via email, a photograph from online stock to represent what inclusion means to them. One paragraph written to explain the metaphor also sent to researcher. Analytic memos.
Data creation 1 October 2020 Year 3 of BA Education course	Photo-elicitation Collages and conversations 1 Participants' Journal extracts	Individually, participants engage with the researcher in a photo-elicitation exercise using found photos from online, provided by the a/r/tographer. First attempt at creating the large collage on canvas with cut-outs images from magazines. One to one conversation about placement experience and their collage. Researcher's reflexive large collage. Found poetry from transcripts of conversations. Analytic memos. Researcher's sketchbooks and reflexive mini collages.

Data creation 2 Feb 2021 Year 3 of BA Education course	Online focus group Online individual interviews Participants' journal extracts	Participant-actors engage in a focus group online via TEAMS about placement experience. Focus group analysis. Researcher's sketchbooks and reflexive mini collages
Data creation 3 April 2021 Year 3 of BA Education course	Collages and conversations 2	Individually participants reworked their collages. Engaged in one-to-one conversation about the collage and their experiences of recent placement with the researcher. Researcher's sketchbooks and reflexive mini collages. Found poems from transcripts. Analytic memos.
Data creation 4 June 2021 Year 3 of BA Education course	Face to face focus group -reflexive exercise collage conversations 3	Participants take part in a group reflexive exercise where each participant reflects and comments on the other participants' collages. Found poems from their transcripts, written by the researcher are read by each participant and reflected on. Collages created by the other participants are reflexively discussed. Analytic memos. Found poetry from transcripts of conversations. Researcher's sketchbooks and reflexive mini collages.
Data creation 5 September 2021- March 2022 Early Career teacher (ECT)	On school site	Researcher participants on site in their classroom as early career teachers. Web activity exploring the place-space for inclusive pedagogy. Field notes Analytic memos. Found poetry from transcripts of conversations. Researcher's sketchbooks and reflexive mini collages.

The data collection was conducted from June 2020 to March 2022, which coincided with the Covid-19 pandemic. This meant as researcher I had to re-think the way the data was collected and be flexible about the timings. The timings of the data creations were spaced out, and coincided with openings in the national lockdowns, therefore I was given permission by the university to meet with each participant individually in the art room on the university campus. Further ethical approval was sought to do one to one collage and conversations in this space. A risk assessment was drawn up and the

participants consented. To further reduce risk, we moved online into a Blackboard Collaborate room, to do the first focus group and individual interviews and these were recorded with consent from the participants.

In the initial phase of data creation, I used two exercises with the participants on an individual level – a personal metaphor or analogy for inclusion using an online image and a diamond 9 ranking activity (see Appendix 7). Firstly, I asked the participant to send me their personal metaphor for inclusion. Each participant chose an online image that best represented their individual view on inclusion. They then wrote a short passage to describe the metaphor. This exercise allowed me to introduce the trope of metaphor to the participants before the main data creation of collages, where metaphors were repeatedly used through the magazine images. It also allowed me to understand the participants' preliminary values, beliefs, and attitudes towards inclusive practice. I also wanted the research to be self-reflexive and an active process, a physical and spiritual encounter with the data. At the beginning of the study, in **phase one** of data creation, (collage and conversations) it was important that the participants were relaxed and could tell their stories of lived experience in a climate of trust. Deploying collage and conversations and hence literary analytical devices as found poetry, evoked emotional responses and evocative representations (Richardson, 2000). **Phase two** involved focus group and individual interviews, which were conducted online due to the ongoing pandemic where the public were under lockdown.

 In the **phase three** the participants returned to their collages to add to, reduce or change the images. This was done in conversation with the researcher to further understand how the most recent practice placement had informed their understanding and enactment of inclusive practice in the classroom. A reflexive and hermeneutic

approach occurred in **phase four** of data creation when the participants once again came together, this time in person to view for the first time each other's collages and give their own perceptions of the images in terms of inclusive practice. As Saldana (2016) ruminates,

> "No two people will most likely interpret a visual image the same way. Each of us brings our background experiences, values system, and disciplinary expertise to the processing of the visual, and thus our personal reactions, reflections and, and refractions." (p.60).

Without revealing the metaphors and meaning, each participant viewed the other participants' collages reflexively in this participatory approach and interpreted them as 'reader.' The participants also at this stage, read their own words now in poetic form, created from transcripts of the first data creation. This intentional hermeneutic act allowed for 'a textual space that invites and creates ways of knowing and becoming in the world' (Leggo, 2008, p.167). When participants read their poems from data creation 1 again during data creation 3 and 5, they were surprised by their own voice, but recognised the encounters from the past as passages or labyrinthian journeys towards inclusive practice through a newly found confidence in their decisions for inclusive pedagogy.

In the **fifth and final phase** of data creation I worked with the participants individually in their classrooms as early career teachers after they had qualified and graduated from the university. Using string we engaged in an activity of mapping out or webbing a pattern of their enactment of inclusive pedagogy. This involved me giving the now 'early career teacher', a ball of red thread/wool at the entrance to their classroom, just like Ariadne gave Theseus at the entrance to the labyrinth. The wool was used to trace, where they as the teacher, moved within that space during a typical lesson. I call this 'Ariadne's thread' into 'Arachne's classroom web', as the thread became a web-like

structure across the classroom, that captured and traced their movements of teaching in the space, with individuals or groups of learners, while their commentary explained the movements in terms of enacting and embodying inclusive pedagogy. Haraway (2016, p.32) relates this wayfaring as 'a series of interlaced trails' where 'string figures all'.

Figure 13: Arachne's classroom web
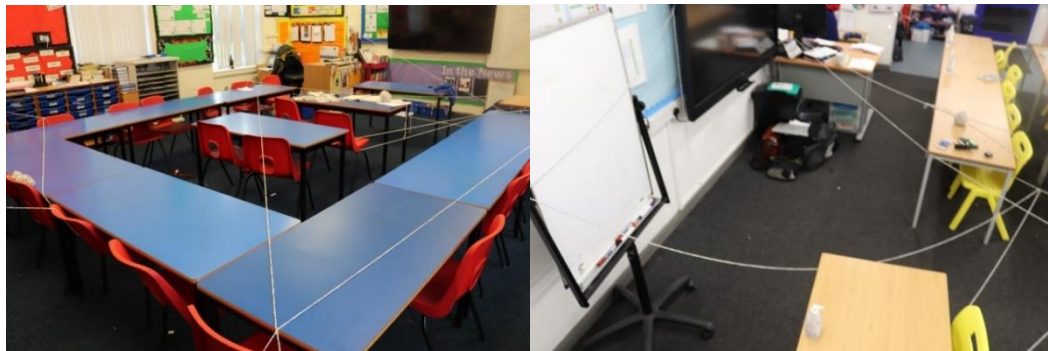
4.6 Diamond -9 ranking

In the introductory exercise sent via email to the participants, they ranked nine images of primary classrooms from 'most inclusive' to the 'least inclusive' (See Appendix 7). The physical aspect of first cutting out the photos, or moving them on screen into the appropriate boxes chosen by the individual, means the participants are actively involved and they can sort, rank, and give reasoning for their choices in a measured active way.

> "Diamond ranking is valued for eliciting constructs and for facilitating discussion. Its strength lies in the premise that when people rank items … and discuss the ranking choices, they are required to make explicit the over-arching relationships by which they organise knowledge, thus making their understandings available for scrutiny and comparison." (Clark, 2012, p.223)

I then asked participants to choose an image from online stock photos, that best represented to them the concept of inclusion and what it means to them. This became

the first metaphor for inclusion, and the basis for the biography of each participant actor outlined in chapter six.

4.7 Photo-Elicitation

The first exercise the participants were invited to do, before the collage exercise and follow up conversation, was to select from 'images of the subjects' world' (Harper, 2002). A range of found internet images of classroom materials and situations, for example, a teacher's desk, the teacher's chair, resources, Interactive whiteboard, wallcharts, displays, art materials and other objects or things commonly used or seen in primary classrooms, were shared to elicit conversation about inclusive practice. In a participatory approach between myself as researcher and participants, the photo-elicitation activity simultaneously allowed me to maintain a prespecified interview agenda through materialism and affect theory, 'while still leaving respondents to prioritize what is selected and interpreted, leading to new insights and knowledge' (Margolis and Pauwels, 2011). I
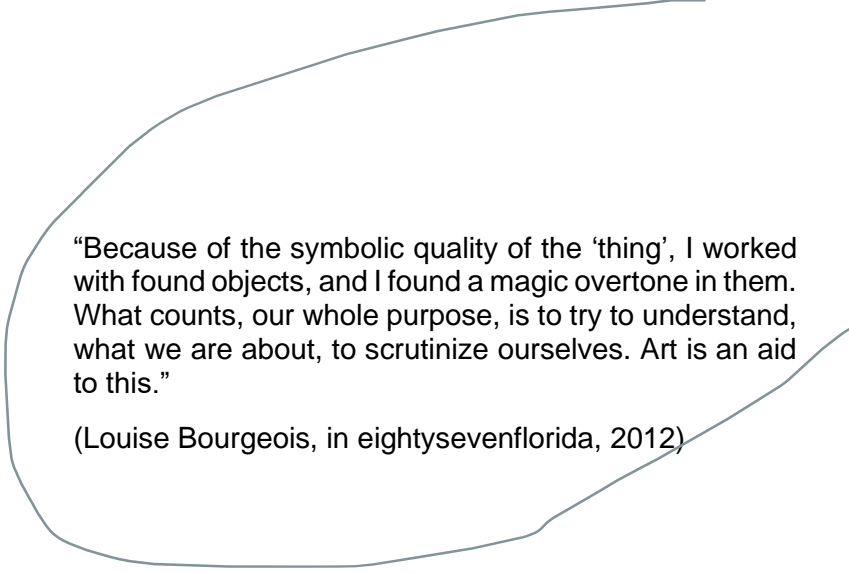
asked participants to choose an image that spoke to them when considering how human and non-human elements in the classroom affect the pedagogy of inclusive practice. The participant selected photographs from the pile and talked about what each image meant to them, in terms of their own experience with inclusive practice, in the practicum placement classrooms in which they had taught. The methods and analysis use an 'intermingling' (Gribch, 2007, in Culshaw, 2019) of creative methods; collage, conversations, photo-elicitation, and diamond-9 ranking, as part of the whole picture of lived experience for the student teachers whilst on placement.

Figure 14: Photo-elicitation images

I used photo-elicitation, as images have agency and have an impact on the viewer (Banks and Zeitlyn, 2007). Visual images are widely acknowledged as having the capacity to awaken understanding of the ways in which other people experience their worlds (Pink, 2007; Rose, 2016). When the students looked at images provided, it invoked feelings associated with their own experiences in the classroom and evoked different kinds of knowledge from them, than just talking would do (Darbyshire, MacDougall and Schiller, 2005). Rose (2016) advocates that elicitation interviews are helpful in exploring every day, taken-for-granted things and images which is part of the research aim to 'investigate the invisibility of everyday life' (Mannay, 2016, p.31) and employ techniques which allow the researcher to make the familiar strange and interesting again (Erikson, 1986, in Mannay, 2016). I aimed to quickly build a rapport with the participants, and to create a relaxed ethos of participatory research, 'to allow for the interactional dynamics of the interview eliciting a rich exchange of information' (Lapenta, 2011). How this was achieved is explained later in this chapter.

This activity helped create an ethos of trust and collaboration between researcher and participant, before moving onto the collage creations. It also helped to focus on the topic of inclusive practice in the classroom through sociomaterialism.

"Because of the symbolic quality of the 'thing', I worked with found objects, and I found a magic overtone in them. What counts, our whole purpose, is to try to understand, what we are about, to scrutinize ourselves. Art is an aid to this."

(Louise Bourgeois, in eightysevenflorida, 2012)

4.8.1 Collage

After the photo-elicitation exercise I moved to the main data creation activity where participants created their own large-scale collage on canvas. They re-presented their experiences of becoming inclusive in practice and place, through a reflexive cycle of making and re-making of the collages to reveal over time the changes of beliefs, practices, and values on their journey to becoming inclusive. As a descriptive tool, collages can be used to elicit individual's understanding of the phenomena in hand, while as an analytical tool, they can be used to compare an individual's change over time (Bessette and Paris, 2020).

The term 'collage' derives from the French verb *coller* which means 'to stick', and refers to 'the process of cutting and sticking found materials onto a flat surface' (Butler-Kisber, 2018, p.114). Collage was first used as an artist's technique in 1910 by Picasso and Braque, and marked a major turning point in modernist art in the west (Scotti and Chilton, 2018). Collage is a user-friendly medium in which basic skills of cutting and sticking can be accessed and used easily.

Through the layering and juxtaposing of images, I seek to uncover and transform multiple meanings and perspectives and to integrate the phenomena through embodied discoveries and a multisensorial approach (Scotti and Chilton, 2018).

"The role of lived experience, subjectivity and memory are seen as agents in knowledge construction … and are used to reveal important insights unable to be recovered by more traditional research methods." (Sullivan 2005, p.61)

Learning to 'become inclusive' is a wide term. Arts-based methodologies can be an effective tool to approach such an intangible topic (Fendler, 2013). The images through metaphorical language aim to reveal the complexity of the classroom for inclusive pedagogy. The reason for choosing collage as the medium also comes from my own experience in the early nineties, as a fine art student. I worked with collage, and created pieces made from materials 'immediately to hand.' By juxtaposing ephemera such as cinema tickets, lottery tickets, transport tickets, packaging materials, netting from fruit, as well as paint, pastels and ink, I created small pieces that represented an autobiographical statement of my experience and culture of the time (see Figure 15). I also created large-scale collaged canvases and small abstract pieces, from actual billboard posters cut up and magazine pictures torn. I employed a similar method of collage with the participants in this research. Each collage was created by selecting materials such as magazine images, photographs, or paper scraps; cutting these elements with scissors or simply tearing them to fit and attaching them to a surface (Chilton and Scotti, 2014).

Figure 15: Lucy Barker 'What shall we do, where shall we go?'

Through the act of collaging, the participants in the study bring to the surface the encounters of inclusive practice they have during practice placement. Collage is the mechanism for accessing innate feelings beyond experience. A rupturing or cut occurs that allows for or produces an opening for, an experience of the event, precisely as the affect. Cazeaux (2015) suggests that the materials when placed 'possess an articulacy, a capacity for being arranged, worked, transformed, to produce forms that are rich, determinate and complex, that invite or demand description' (p.377). By playing with the collage fragments, arranging, and juxtaposing them against and through each other, knowledge-production is elicited, and a deeper, complex meaning presented. 'Collages are not meant to provide one-to-one transfer of information; rather, they strive to create metaphoric evocative texts through which readers, create their own meanings' (Norris, 2008, p.94). Collages allow the participants' voices to be heard through exposed seams and gaps where lines or 'threads of flight' occur. The collages 'evoke embodied responses and use the juxtaposition of fragments and the presence of ambiguity to engage the viewer in multiple avenues of interpretation' (Butler-Kisber, 2018, p.115).

Hannah Höch was a key pioneer of the practice of collaging different photographic elements from diverse sources to make art. The technique of juxtaposing formerly unrelated images to make sometimes disturbing, sometimes insightful connections, was one that came to be used by many Dada and Surrealist artists at the time (The Art Story, 2016). Hoch explicitly addressed in her pioneering artwork in the form of photomontage, the issue of gender, and the figure of woman in modern society meant her work gave her voice, was political and expressed a deeper meaning than at first glance.

Figure 16: *Hannah Höch (1919) – 'Cut with the Kitchen knife' (photomontage)*

4.8.2 Collage as Method

The main method of the inquiry was collage production that used found images from popular magazines as a reflective process, as an elicitation for thinking and discussion (Butler-Kisber, 2008; Butler-Kisber and Poldma, 2009). I provided magazines collected from family members, who kept for me the Sunday newspaper supplements and a range of popular lifestyle magazines, as sources of images. The participants could browse through the magazines and choose words and images for their collages. The advantage of this approach, as Scotti and Chilton (2018, p.367) recognise, is that the participants are not influenced/restricted by the researcher's choice of images (other than the choice of magazines provided). I realised that flipping through magazines would take time and factored this into the time allowed for each participant's collage making session.

I also provided other materials such as different textured papers, netting, tracing paper, string, and paint. I purposefully did not provide pens as I wanted the participants to embrace more of the visual, rather than the written word. An additional consideration was the size of the 'substrate' which is the paper or other surface on which the collage will be attached (Scotti and Chilton, 2018).

Figure 17: Collage materials

I decided upon a 1m x 1.6m sized canvas. The reasons for this were three-fold; firstly, it mirrors the size used in my undergraduate degree work and allows for a sense of the macro as is discussed through the analysis. Also, a canvas of this size allows for additions to the existing collage to show the transformation of the student teachers, through the other cycles of the data creation. The size of the canvas was quite intimidating at first for some of the participants, as seeing a sea of white to fill with magazine images seemed a daunting task, and it did influence the pieces produced. However, with encouragement, the participants all embraced the task and were able to create an aesthetic collage using magazines, ephemera as well as materials such as paint.

Generated from the research question, prompts for the first collage creation were "I invite you to use the materials to create a collage about your experience of inclusive

practice whilst on practicum placements" and "use the pictures from the magazines to choose images that represent how you feel about inclusion in the classroom". I invited them to work intuitively and to include any thoughts, feelings, sensations, and perceptions as inspiration; 'offering a path of tacit meaning vibrant to its maker and its viewer' (Margolin and Jones, 2023, p.1).

4.9 Conversations

After the first attempt at the collage, I asked an open-ended question to start the conversations; "What would you like to say about your collage?" The practice of asking participants to explain the visual images and narrative texts from journals has become an opportunity to both 'show' and narrate' their experiences (Mannay, 2016, p.64). After they had created and explained the meaning behind the juxtaposed images, I conducted a semi structured interview or active interview (Gubrium and Holstein, 2003; Given, 2008), where aspects of reality are constructed in collaboration with the interviewer, and the 'focus is as much on the assembly process as on what is assembled' (Gubrium and Holstein, 2003, p.127). I prefer to use the more relaxed term 'conversations' as they articulated their insights generated from the collaged images in terms of their relation to practice in the classroom. Taking a naturalistic paradigm approach to the research, I searched for beliefs from 'authentic accounts of subjective experience' (Silverman, 2014, p.178). As a naturalist researcher, I understand that there are multiple constructed realities, and that my goal is to understand how individuals construct their own reality within their social context. Therefore I 'try to formulate questions and provide an atmosphere conducive to open and undistorted communication' (Gubrium and Holstein, 2003, p.116). My desire to tap directly into the perceptions of the participants is described by Roulston (2010) as 'romantic' which 'celebrates the place of the researcher in the study… lead(s) the interviewer to work

to establish rapport and empathic connection with the interviewee…and play an active role' (pp.217-218). Through a feminist approach, I empathised with the participants as I shared my past stories of being in the primary classroom, attempting to become an inclusive practitioner. I invited participants to tell me about what was important to them in the classroom towards the phenomena of inclusive practice, and to listen carefully to their response (Coe *et al.*, 2017). Through this approach I aimed to produce in-depth interpretations of participants' experiences. Achieving a level of in-depth reflection required multiple interviews with each participant. This not only enabled rapport to be built between researcher and respondents but also provided greater depth, detail, and reflection (Coe *et al.*, 2017), as well as transformation. A more free-flowing approach to interviews means an element of unpredictability (ibid.), as I was not certain where the answer would lead. However, this encouraged rhizomatic or nomadic wanderings (Deleuze and Guattari, 1987), which could help to disrupt conventional knowledge about inclusion and would invite student teachers to question what they know themselves (Allan, 2004, p.424). The combination of collage and conversations enabled a disruption that 'can upset our assumptions' (Culshaw, 2019, p.271).

 As my particular concern was with lived experience, where 'emotions were treated as central' (Silverman, 2014, p.178), I saw the interviews as 'encounters between subjects', and the interviewees as active sense-making subjects (Silverman, 2014, p.183). By examining situations through the eyes of the participants and re-presenting the complex events of the situation as multi-layered with multiple interpretations, I could be faithful to the phenomena studied (Cohen, Manion and Morrison, 2018).

Collages allowed the student teachers to reflect slowly and make connections between different experiences of placements in schools. Inclusion is a complex phenomenon,

and so the collage-making process allowed visual metaphors (Culshaw, 2019), as already discussed in chapter one, to emerge. This contrasts with the more conventional structured interview techniques where a posed question encourages linearity and rapid responses that lack depth. Like Culshaw (2019), I wanted participants to 'have the opportunity to engage beyond the spoken word' (p.269). Clark (2011, in Saldana, 2016) reflects that collage should not be thought of as nouns, that is:

> "Things analysed by the researcher *after* their production, but as verbs; processes co-examined with participants *during* the artistic product's creation, followed by participants' reflections on the interpretations and meanings of their own work." (p.60)

As a/r/tographer I created my own large-scale collage on canvas in response to the participants' first attempts at the collages and the conversations that ensued. This reflexive process was the beginning of my data analysis, and from my own collage I could continue to pose predetermined and emergent research questions, to assist with analysis and reflexivity. During this initial stage, the 'properties of collage provide(ed) a tangible visual method' that helped 'visualise and conceptualise (my) research study' (Scotti and Chilton, 2018, p.371). Collages created through the found images in magazines open opportunities to explore holistically, the subtleties of feelings and experiences, and connections than words alone might allow (James and Brookfield, 2014; Culshaw, 2019).

Collage has served for me as a/r/tographer, an artistic technique for a systematic method of my inquiry and fulfilled various needs for me throughout; as a reflective process in data generation; as a tool for researcher reflexivity (like written memoing); and as analysis and representation (Davis and Butler-Kisber's, 1999). The collages that the participants create and re-create, are themselves a *metamorphosis*; a

transformational piece of art that reveals over time the changes of the participants' beliefs, practices, and values on their journey to becoming inclusive. The process of making the large collage had been a state of immersion in the activity, enjoyment and a sense of participation or a flow (Csikszentmihalyi, 1990). As I created my own collage in response to the collages and conversations of the participants, I found that I fostered empathy and deepened connections to, 'open up experience and make the familiar strange' (Mannay, 2010, p.95).

4.10 Challenges in Collage Inquiry

I felt confident as a/r/tographer in using collage in my research with participants as I had lots of expertise in this field, as outlined in chapter one, through my undergraduate degree and engagement in my own artwork since then. The issue for me was whether the participants would feel confident and comfortable enough to try collage production. The scale of the collage was ambitious and was a risk with participants who were not experienced in this creative endeavour. A blank sheet of paper this size is intimidating, and the participants did express some apprehension at the beginning of the research process in being able to fill the space with collaged materials. However, once they started the collage, browsing through magazines in a room dedicated to art and craft at the university campus, they quickly became proficient at choosing and cutting. Through my support and encouragement, and through the embodiment of the activity they all expressed how much they enjoyed creating and reworking their large-scale collages. The quality of the collages was a concern as I perceived them as a work of art in themselves rather than an exercise. I consider the art works made by the participants and researcher to be 'good.' This is important as we must think like artists to evoke the desired response with audiences (Leavy, 2018). The 'artistic rendering must get to the heart of the issue' and 'present the 'truth' coherently to achieve

aesthetic power (Leavy, 2018, p.581). Saldana asks important questions; Are you moved by it? Are you engaged by it?

4.11 Ethical Issues: Voice, Reflexivity, and Trustworthiness

For the photo-elicitation exercise I eliminated copyright issues by using public picture banks from the Internet; stock images already in the public domain, to generate the images. Pictures were used from popular published magazines. Fair use allows academics to use even copyrighted materials a single time, for non-profit and if it is changed so drastically (as in collage) that it no longer has the same meaning or purpose. Furthermore the images were used informatively for the public good (EyeEm, n.d). An informal approach meant that participants spoke naturally of their lived experiences, through the collages, telling stories and not supplying the 'right answers' to more formalised interview questions. Holstein and Gubrium (1995) describe interviews as,

> "Social productions … respondents are seen as narrators or storytellers, and ethnographers are cast as participants in the process. Working together, the interviewer and narrator actively construct a story and its meaning. Interviewing, then is inherently collaborative and problematic." (p.vii.)

I offer an ethics of embodiment where 'all bodies/subjects involved in the research inquiry are active participants whose meaning making exists in the moment of encounter' (La Jevic and Springgay, 2008, p.70). I engage in A/r/tography as a methodology that 'dwells in the in-between' (Springgay, 2004) and where I as a/r/tographer are open, listening, and being responsive and receptive which requires a fostering of 'ethical relations' (La Jevic and Springgay, 2008, p.71).

The fact that I was one of their tutors currently on the programme has an element of ethical consideration with the participants. I considered this element as a factor in the

design of the research from the start by relating it to issues of power inequality. By making the participants co-researchers and active participants in the study I attempted to counter-balance the power issue. There is no such thing as objective knowledge but only knowledge that is socio-culturally situated. As I teach about the phenomenon under study, I acknowledge that neither education nor research is neutral. I do not need to apologise for undertaking ideological research and its intention to change the status quo of inequality, but at the same time I do not want to let bias enter the conduct of the research. As an advocate for social inclusion and my own ideas for actioning this in the classroom, I recognise that this determines my choice of research study, but my own agenda and interests cannot be imposed upon the participants during data creation as this would lead to bias and a distortion of findings. I also recognise that a naturalistic, interpretive approach such as mine, requires a fidelity to the phenomena being studied, and a recognition that reality is multi-layered and complex with multiple interpretations of events. The student teachers who participated knew me as their teacher in higher education, and had attended lectures, where my ideology of inclusive practice was pronounced. Through my position as a/r/tographer, I considered these dynamics and made sure the collages and conversations were conducted in an informal and trustworthy way. By keeping a research journal, I could identify how interpretive and analytic concepts arose throughout the study. The hybrid and progressive approach to the research design meant documenting notes reflexively kept my position as a/r/tographer open. My own use of language, questions during conversations or active interviews with participants were carefully considered through reflexive exercises in my research journal. By focusing on feminist literature and art, I was truly cognisant of participant voice and empowering participants to speak of their experiences and feelings towards the phenomenon studied. Respecting dignity of the

participants means 'I treat them as equals, rather than objects or subordinate to the researcher' (Cohen *et al.*, 2018, p.118). What I chose to research became entangled with the way I chose to research it; an onto-epistemological offset.

> "Practices of knowing and being are not isolable; they are mutually implicated. We don't obtain knowledge by standing outside the world we know because we are of the world. We are part of the world in its differential becoming." (Barad, 2007, p.185)

'Ethics is about being response -able to the way we make the world, and to consider the effects of our knowledge-making processes have on the world' (Barad, 2007, p.381). A/r/tographical texts are not places of representations where thought is stored 'but (are) a process of scattering thought; scrambling terms, concepts, and practice; forging linkages; becoming a form of action' (Grosz, 2001, in La Jevic and Springgay, 2008, p.72). As an a/r/t/ographer who uses poetry to inquire, I am cognisant of the ethics of representation, and find that the poems I create honour the participants' stories, create social change, and new ways of speaking about inclusive practice as beginning teachers. The student teachers' names have been changed for anonymity.

In the next chapter – unravelling threads, I explain the analytical approach to analysing the student teachers' encounters in the classroom for inclusive practice.

"As wave is driven by wave

And each, pursued, pursues the wave ahead,

So time flies on and follows, flies, and follows,

Always, for ever and new. What was before

Is left behind; what never was is now;

And every passing moment is renewed."

— Ovid, Metamorphoses

Chapter 5 - Unravelling Threads -The Analytical Approach

"In the multiplicity of writing, everything is to be disentangled, nothing deciphered; the structure can then be followed – like a thread on a web."
Barthes (1977, p.147)

5.1 Theory of Analysis

In collages and conversations – the main questions put to the participants were about what was happening in the space of the classroom:

- *'What does inclusive practice look like to you?'*

- *'How do you enact inclusive practice in the classroom space?'*

- *'How much autonomy in decision making do you have on placement for inclusive practice?'*

- *'How has your understanding and practice of inclusive education changed?'*

For my study, I used a reflexive stance of comparing and connecting fragmented data (Braun and Clarke, 2006) in an entangled process of intra-actions. Figure 18 shows the cyclical process of analysis, where collage-metaphor- interview (conversations)- analysis – found poetry - collage- interview -analysis and so on, generate knowledge and help recognise the point of 'data saturation' (Coffey, 1999, in Leavy, 2018, p.579).

Figure 18: *Cyclical analytical process*
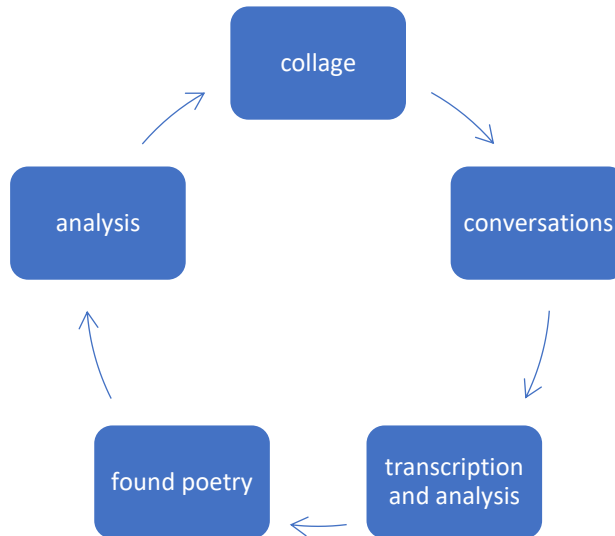
The selection of the most suitable analytical method came from a rejection of the traditional and commonly cited qualitative analytical process. Analysis methods utilized by postmodern/post structural scholars rarely include specific analytical steps or detailed techniques (Koro-Ljungberg, 2008). Content analysis, coding, and Interpretative Phenomenological Analysis (IPA) (Smith *et al.*, 2009) were all 'pure' methods explored for some time, and then abruptly disregarded as inappropriate, as they did not fit with my approach to the study holistically and aesthetically. Counting the frequency of words to reveal categories with a computer program was not a process I had imagined, as my methodology was far removed from this research approach. Any of these methods would ultimately 'alter the sense of the conversations and detract from the storyteller's voice' (Rapport and Hartill, 2012, p.19) and are simply 'out of kilter with the flowing resonance of the raw material' (ibid.).

I followed Leavy's (2018) procedures for a quality ABR analysis, such as garnering feedback from peers, having an internal dialogue through journalling, using theory and literature. These allow for connections rather than separations, resists the singular or individual and promotes assemblages. A diffractive reading and analysis of the data allowed me as a/r/tographer to create further collage pieces that are not merely 'representational' but analytical, and to write 'found poetry' as analysis. Repeated viewings and analytical memo writing about the visual data were appropriate as they 'permit detailed yet selective attention to the elements, nuances, and complexities of visual imagery, and a broader interpretation of the compositional totality of the work' (Saldana, 2016, p.60). Memoing and collage were used as analytical tools for articulating my beliefs and assumptions as the researcher and capture how I am thinking about what is happening and push the analysis further (Davis and Butler-Kisber 1999), in a more holistic interpretation of the study (see appendix 13 for examples).

5.2 A Diffractive Analysis

Visual methods are rarely used alone; they are often combined with other methodologies (Culshaw, 2019). Data collection and data analysis cannot be separated when writing is a method of inquiry (St Pierre, 2018). Collage along with conversations or active interviews, were analysed thorough a 'crystallization' (Richardson, 2000) approach. Such an innovative arts-based practice of inquiry requires a new analytic to match it.

Therefore, I offer the following hybrid analysis for my research. By explicitly 'thinking through theory' (Mazzei, 2014), which is what Barad (2007) describes as 'reading insights through one another' (p.25) moves my qualitative analysis away from typical standard readings. Mazzei (2014) contends that 'coding as analysis requires that

researchers pull back from the data in a move that concerns itself with the macro'. I therefore use thematic analysis after a coding of the collages in the 'macro,' but then move away from traditional coding methods in the intermingling of collages and conversations, which are the 'micro' encounters of practice. Here, I moved instead toward diffractive readings that 'put research artifacts into conversation with theory, and hence, move thought and experience in unpredictable ways' (Rice, Bailey and Cook, 2021, p.). Mazzei (2014) concurs; 'diffractive readings spread thought and meaning in unpredictable and productive emergences' (p.742), where becoming inclusive is enacted and emerges through actions and intra-actions. If I only focus on the macro, however, I might 'miss the texture, the contradictions, the tensions... A focus on the macro . . . locks us into more of a territorialized place of fixed, recognizable meaning' (Jackson and Mazzei, 2013, p.12).

The process I use involves hunting through the data looking for words, phrases, and paragraphs to collate into themes and found poetry, which capture the essence of the experiences. The choices made expose both me as researcher and the participants in an interconnectedness (Grbich, 2013). The move away from coding toward a diffractive analysis is further crystallized by drawing in literature and art from sources such as Hannah Hoch, Gertrude Stein, Kafka, and Louise Bourgeois whose similar themes through multiple voices are woven through data to disrupt, challenge and construct knowledge and truth within a sense of playfulness. Figure 19 shows examples of connections made between data creation and art.

As Deleuze directs, 'never interpret; experience, experiment' (Deleuze,1995, p.87).

To engage in a diffractive analysis is not to layer a set of codes onto the data but is to thread through or "plug in" *data into theory into data* (Jackson & Mazzei, 2012). "When one writes, the only question is which other machine the literary machine can be

plugged into, *must* be plugged into in order to work" (Deleuze and Guattari, 1987, p. 4). I am 'reading-the-data-while-thinking-the-theory, of entering the assemblage, of making new connectives' (Mazzei, 2014, p.734).

Figure 19: Examples of connections made between data creation and art.

Molly - masked teacher   Hannah Hoch - Mother   A/R/Tographer's reflexive memo – mixed media

Katherine - tied teacher   Louise Bourgeois Cell XXVI   Greek myth of Arachne   Louise Bourgeois Maman
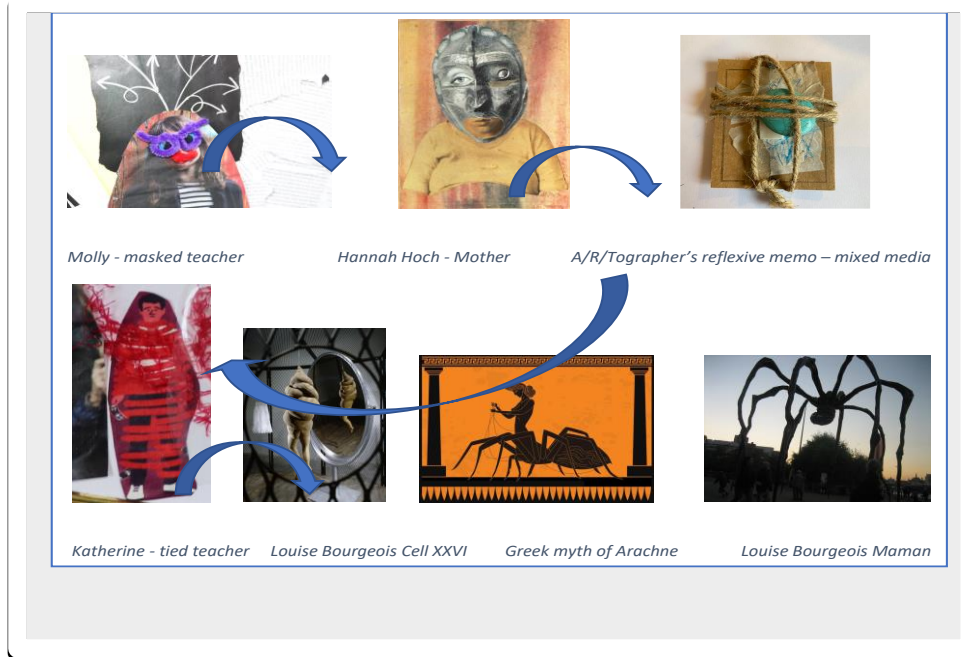
5.3 Crystallization

With so many 'parts to plug into,' the approach to my research project could end up chaotic, so meaning is shown through what is produced through the processes of crystallization and deconstruction. I use both an inductive and abductive, naturalistic, approach to the study.

The inductive analysis is an iterative process to sort and order the collages and conversations and to generate these data into units of meanings, categories, patterns, and themes, which form sets of abstract information (Creswell, 2009; Punch, 2009; Cohen, Manion, & Morrison, 2011). The abductive method involves 'constructing

theories that are derived from the participants' language, meanings and accounts in the context of everyday activities', and understanding them in terms of 'existing social theory or perspectives'(Blaikie, 2007, p.90). I immersed myself in the iterative analysis process where through crystallization I achieve depth through 'the details but also of different forms of representing, organizing, and analysing those details' (Ellingson, 2009, p.10). The stories condensed into found poems highlight individual experiences, emotions, and expression. I encountered and made sense of the data through more than one way of knowing. This is like looking at an object through a crystal: 'Crystals are prisms that reflect externalities *and* refract within themselves, creating different colours, patterns, and arrays, casting off in different directions' (Richardson, 2000, p.934). Richardson (2000) calls creative analytic practices that embody both rigorous data analysis and creative forms of representation, crystallization. Crystallized texts include a considerable amount of reflexive understanding of the researcher's self in the process of research design (Ellingson, 2009). Furthermore, crystallization shuns positivist claims to objectivity and a singular, discoverable truth and adopts, exposes, and even celebrates knowledge as 'situated, partial, constructed, multiple, and embodied … providing pieces of the puzzle but never completing it' (Ellingson, 2009, p.13). Most importantly crystallization enables me as a researcher to 'push the envelope of the possible,' with respect to weaving narrative/poetic/literary representations with systematic pattern finding (Ellingson, 2009, p.16). However, there are limitations or challenges to crystallization. I must avoid an analysis that only 'skims the surface' so as not to involve a 'trade-off between breadth and depth' (Ellingson, 2009, p.17).

Another limitation is that audiences may perceive multi-genre research projects as less rigorous and inconsistent. Finally, I must 'suspend beliefs in the rules of a given methodological practice' and implement a range of practices simultaneously (ibid.).

Diffraction, already explained in chapter one and chapter four became a tool for analysis. By remaining open, and reading with and through art and literature, I began to make connections; rhizomatic lines of flight produced knowledge through diffractively reading texts and artwork. Concepts appeared along and beside each other. In these moments of radiance, where things made sense, things also became more complex, and the spider spun the threads of the web in ever-more complex but logical patterns.

5.4 Poetic Inquiry

I transform the post-collage and photo-elicitation transcripts into 'found poetry' (Richardson, 2002), using a Haiku and Tanka style of poetry. Hoult *et al.* (2020) attests that 'poetic methods can surface voices in different ways' (p.90) and can have 'fierce, tender, and mischievous' qualities (Wiebe, 2015, p152). Saldana (2014) calls this 'to poeticize', when you 'create an evocative literary representation and presentation of the data in the form of poetry', documenting and analysing the findings by 'strategically truncating' interview transcripts (p.40). Saldana advocates this strategy of poetic instructions as, 'the elegance of the format attests to the power of carefully chosen language to represent and convey complex human experience' (ibid.). The transcripts are compressed by the researcher, as an interpretation of one voice through another voice, which offers the opportunity for participants to truly speak for themselves (Wiebe, 2015; Cutts and Waters, 2019).

Poetry is an embodied response that shows rather than tells, and 'invites interactive responses – intellectual, emotional, spiritual, and aesthetic' (Leggo, 2008, pp.166-167). I show the participants' feelings, rather than ''talking'' about them (Richardson, 1997). I offer poetic inquiry as I agree with Faulkner (2009), that:

> "Poetry is an excellent way to (re) present data, to analyse and create understanding of human experience, to capture and portray the human condition in a more easily "consumable," powerful, emotionally poignant, and open-ended, nonlinear form compared with prose research reports." (p.211)

Poetic transcription or found poetry is a particular method used, that stays true to the participants' words and allows ownership of their stories, by stripping back the transcripts into poetic stanzas to get to the core or essence of their meaning.

Figure 20 shows in a Venn diagram, the criteria for poetic inquiry where scientific criteria and artistic criteria meet. I understand artistic concentration as a heightened focus on the usual, as well as the unusual details in a fresh way, through an attention to detail (titles, lines, punctuation, sound, rhyme, figurative language, and word choice) and feeling (tone, mood). Poets 'refresh language by drawing words back into alignment with their original pictorial, concrete and metaphorical associations' (Parini, 2008, in Faulkner, 2019, p.226).

One of the aims for the research was for readers to feel the embodied experiences of the participants, and encounters in the classroom for inclusive practice, in the hope that they will feel *with*, rather than about them. Poetry can help 'to experience emotions and feelings *in situ* … articulate human concerns, so that they become concrete and immediate' (Faulkner, 2019, p.226).

In line with a postmodernist paradigm, I present 'mini narratives' in the form of found poetry, which provide descriptive explanations for small-scale situations and

encounters located within the situation of the classroom (Grbich, 2013). These narratives provide only a narrow illumination of the experience of inclusive pedagogy for student teachers, which is time- and context- bound. As Grbich (2013) describes, 'a momentary impression of "truth"; a truth limited by the constructions and interpretations of both researcher and researched, a truth that is fluid in its capacity to shift and change with further time and other contexts' (p.112).

Figure 20: *Criteria for poetic inquiry*
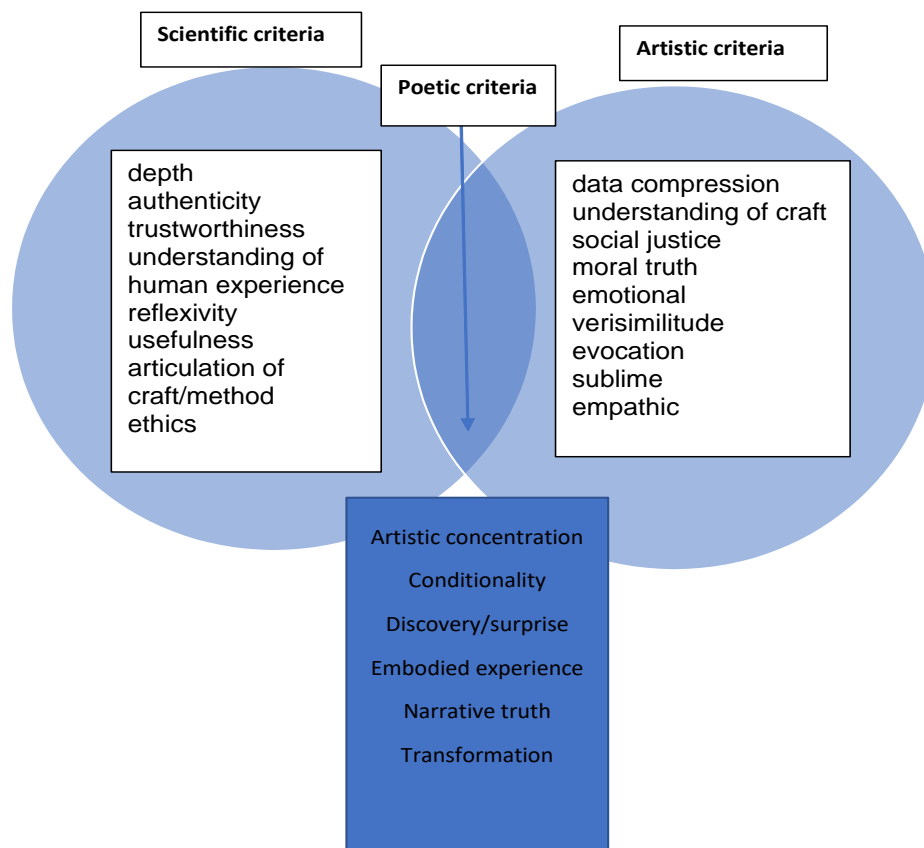
Figure-   Criteria for poetic inquiry (Faulkner, 2009)

5.5.1 Found Poetry

Found poetry, also known as 'poetic transcription' (Glesne, 1997; Richardson, 2002) or 'poetic inquiry' (Butler-Kisber, 2002), is a tool used in qualitative research where,

words are taken from narrative transcripts (Sjollema *et al.*, 2012) and reframed as poetry, by changes in spacing and/or lines, or by altering the text by additions and/or deletions (Butler-Kisber, 2002). I follow Richardson (1997) who uses the participants' speaking style in the poems 'that honour their speech styles, words, rhythm and syntax' (Richardson, 2002, p.880). This invites the qualitative researcher to capture and preserve the original words of the study and stay faithful to the data. Furthermore, it brings new insights because of the new relationship between data and researcher (Butler-Kisber, 2002). Richardson (1994) argued that poems may better represent speakers' words than interspersed quotes within paragraphs.

5.5.2 Challenges to Found Poetry

The use of found poetry in qualitative inquiry has its critics. The tensions and subjectivity of the method has implications for analysis and interpretation (Patrick, 2016). Reducing data to found poetry helped me to uncover themes in the data, but what is not selected or left behind is my choice as researcher (Furman, Langer and Taylor, 2010). Found poetry is created by choosing words in data. Patrick (2016) asks 'what else might have been found in the data and communicated?' (p.395).

MacLure (2013) explains that 'the wonder of the data seems to be "out there," emanating from a particular object, image, or fragment of text; but it is also "in" the person that is affected' (p.229). Therefore, capturing this 'glowing data', or 'wonder' of the data in the collages and conversations needed a process or description of events by me (see appendix 11). Like Taylor (2013) in her research on the materiality of the classroom, I agentially cut the data to reveal the "vital materialism" (p.692) of a series of objects, interactions and events, which have agency and affect towards inclusive pedagogy.

Maclure (2013) sees engagements with data as 'experiments with order and disorder, but are always subject to metamorphosis, as new connections spark among words, bodies, objects, and ideas' (p.229). I rejected the mechanistic process of searching for codes, patterns and themes and searched instead for intensities that seem to emanate from the data, as wonder; 'data hotspots – that seem to 'glow' and 'glimmer,' (Maclure, 2013, p.228).

> "We may feel the wonder of data in the gut, or the quickening heartbeat, as well as in the cerebral disappointment of failing to find the right code or category in which to park a particular piece of (what now presents itself as) data. Wonder is not necessarily a safe, comforting, or uncomplicatedly positive affect. It shades into curiosity, horror, fascination, disgust, and monstrosity." (MacLure, 2013, p.229)

I attend to those tears, holes, and knots in the data–which Taylor (2018, p.3) says 'stay with you, touch you, and seem to spark connections with concepts.'

"Cut, cut, cut …

and a quote glows."

(Fairchild *et al.*, 2021, p.24)

5.5.3 Haikus and Tankas

The longer poems are further reduced to an essence of the lived experience or encounter by creating a *tanka* and/or *haiku* (*haiku* and *tanka* are Japanese poetic forms where each line is made up only of 5 or 7 syllables). The research tankas are 'constructed by noting initial impressions of the poems, rereading the poems to identify themes, exploring dichotomies, mining the original poems for characteristic words and phrases, and organising these words into lines' (Faulkner, 2009, p.221). Next, I analyse the tankas and haikus using an artful analysis (Butler-Kisber *et al.*, 2003), on which I reflect on the 'feelings' words, the effects of actions towards the phenomenon

of inclusive practice, and the meanings and messages created through the Japanese style poems. I capture the essence of the feeling, meaning or experience by rereading the found poems to identify themes. In the fourth data creation point in the study, the longer poems were read back by the participants and their thoughts and comments captured. This reflexive approach to the analysis helped 'to minimise bias, encouraged self-reflexivity, and created an environment conducive to deep understanding' (ibid). I use keywords from the transcript in the title of each poem to help give meaning and an essence to the poem and help with thematization.

Constructing the poems using the Japanese poetic device of Haiku and Tanka, is a means of compressing the volume of data. Patrick (2016) asserts that compressing the data through found poetry offers me as researcher, 'a robust tool for reducing data' (p.394), as I am 'sifting intuitively for words, phrases, sentences and passages that synthesize meaning from the prose in light of a particular research question' (Prendergast, 2006, p.370).

Haikus are used in my analysis to crystallise (Prendergast *et al.*, 2009) the topic as well as juxtapose concepts, leading to novel ideas that appear suddenly.

> "Haiku position our thoughts to consider the importance of the moment in our lives and provide a space of reflection for us to consider that we do not access our most memorable experiences in a linear way but play them out through our continuing emotions and thoughts." (Russell, 2003, in Prendergast *et al.,* 2009, p.306).

The examples of poem below created from Kirsty's transcripts, using her own words fashioned into 'found poetry,' shows her continuous emotions felt through metaphors from her memories of experiences in the placement classroom and her journey for becoming an inclusive practitioner. To illustrate more fully the process of transforming the narrative to the poetic form, I share the analytical process of how I chose the "found words" used in tanka poems (further examples can be found in Appendix 12).

I offer an example below of a tanka poem, created by the researcher from a transcript of Kirsty's conversation after the collage is finished in Data Point 5. At this point in the research study, she had her own class of children in her role as an early career teacher.

Transcript extract from data point 5:

K: Yes, yes, and I think *it's like breaking through from feeling like you're all tied up.* And then *once you do breakthrough*, *I just feel like you* can, it's like *you excel.* And I feel like I've *been able to do that so far* because of *the freedom* I've had and, yes.

Tanka style poem created by a/r/tographer –
Kirsty – 'Breaking Through'.

It's like breaking through	*(5 syllables)*
Feeling like you're all tied up	*(7 syllables)*
Once you do break through	*(5 syllables)*
I feel like you can excel	*(7 syllables)*
I've had the freedom	(5 syllables)
So far in my new school	*(6 syllables)*

5.6 Analytical Process

This next section is an explanation of the practical process I implemented when analysing the data creation of student teachers' experiences of inclusive pedagogy on practicum placement. The narrative analysis procedure adopted for the study was divided into the practical elements summarised in table 5 below. The analysis begins with the researcher and the theoretical or conceptual model that I used as a framework

to interpret and extract meaning from the data. Cohen, Manion and Morrison (2018) testify that, 'qualitative data analysis focuses on in-depth context-specific, rich, subjective data and meanings by the participants in the situation' (p.643).

Table 5*: Analytical process*

- Collages created with post-collage conversation about collages and placement experience.

    ➤ Thematic analysis of collages (Braun and Clarke, 2006)

- Transcripts of conversations read and re-read for preliminary data analysis.

- Summarised into found poetry with several stanzas.

- Compressed further into Haikus and Tanka poems lines of 5 or 7 syllables (essence of the longer poems) quotes that glow.

- Reflexively turn researcher's analytical memos – mini collages ➤

- Data that glows –metaphors, emotions, affect

- Categories – themes and patterns across data (against *a priori* conceptual framework and research questions) ➤

- Reporting the analysis and findings through diffraction and translation (postmodern art and literature)

- Discussion through the conceptual framework, the literature review, and Framework for Inclusive Practice (Florian and Spratt, 2013).

Figure 21: Funnel process of analysis
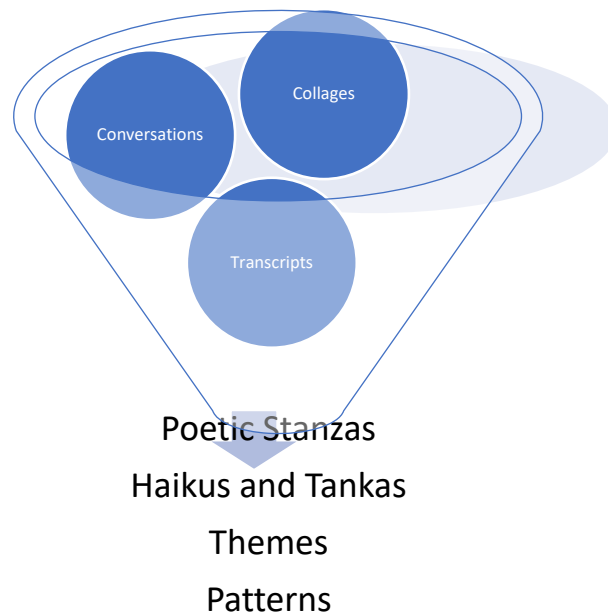
I took a reflexive/organic approach through analysis of the collages and the vignettes and perspectives of the student teachers' experience, reduced to poems, but I also needed to work systematically with the visual and verbal data to achieve the rich and robust deeply human response the aesthetic process deserved (Wiebe, 2015).

This iterative process was open and flexible, and meant I could conceptualise the data, developing knowledge and meaning through a deepening interpretive engagement with it. Data analysis began with a visual analysis. As Rose (2016) argues, it is important to consider visual semiology. When 'reading' or responding to a magazine collage, Butler-Kisber (2018) suggests the following prompts:

- What overall feeling does the collage express?
- What do the compositional aspects of the collage suggest (line, colours, spaces, directionality, foreground/background)?
- What metaphorical meaning(s) emerge(s) in the collage?

- How do the images and the perspective of the collagist contribute to the message?
- How does the perspective of the viewer contribute to the response to the collage?
- What overall message does the collage express?

A thematic analysis (Braun and Clarke, 2006) was then performed from the participants' verbal accounts of their collages and semiotic analysis by the researcher, as interpretation of the data. This was achieved through the collage conversations with each participant as they described their collage, in terms of the images chosen and the metaphors that show the reader what their feelings and experience were in the classroom for inclusive practice. I then identified common themes across the four pieces from the thematic analysis. Braun and Clarke's (2006) phases of thematic analysis meant attentive listening and verbatim transcription, close reading of the transcripts, open coding for highlighting words and phrases that glowed, finding connections and relationships, organizing codes into themes, finding titles for the poems that represent the themes after putting them into poetic form.

I relate to my study being 'Big Q' (Braun and Clarke, 2006) where qualitative research is contextual and situated, has multiple realities and the subjectivity and reflexivity of the researcher is central. I do not purport that themes just 'emerge' from the data; this would be a passive account of the process of analysis (Clarke, 2017). Latent thematic analysis or the development of themes themselves involves interpretative work and the analysis that is produced is not just descriptive but is already theorized. A theoretical thematic analysis is driven by me as the researcher through the conceptual framework of the study; the theoretical assumptions and ideological commitment (ibid). Furthermore, as a storyteller, and A/R/Tographer I actively engage in interpreting the

data through my own cultural and social positioning. I understand that it is not about reliability and accuracy but an immersion in the depth of engagement and a social justice orientation.

I describe the process of analysis below, where I explored through a cyclical process, collages and conversations for metaphors, themes, and emotions, then transcribed into found poetry. Further analysis generated questions for when we returned to each collage and more conversations in the data sets. I achieved this deconstruction by placing texts and images against each other to trouble them. Interrupting texts is an attempt to prevent them closing and avoiding infinite interpretations. Creating another structure allows a freer play of language (Grbich, 2013). I take inspiration from Karen Fox's (1996) article, and Butler-Kisber (2018) who place patterns or clusters of found poems in columns. I then juxtaposed them with voices from the literary and/or art world, so that the past troubles or disrupts. In this way, problematising units of analysis 'open the present and past … to create alternative futures' (Inayatulla, 1998, in Grbich, 2013). Through the theory of affect, the poems '…provoke a consideration of our own attachments to educational objects, narratives, including schooling as equality of opportunity, transformative teacher stories' (Derrikos *et al.*, 2020, p.20). Grbich (2013, p.182) explains that the juxtaposition of the voices provides the reader with a 'complexity of continuous interacting threads to pursue'.

Within this deconstructionist approach, I present 'one thread (that) leads to another and to another and (so) slowly the text unravels' Grbich (2013 p.179). In this chapter I disentangle the threads from the conversations, like an unwinding of Ariadne's thread. Roland Barthes (1977) asserts that the reader cannot be ignored in the interpretation (Radakovic, Jagger and Jao, 2018). For Derrida, meanings are not stable but are instead 'caught up in the endless play of relations and difference between signifiers

(words) and signified (concepts)' (Radakovic, Jagger and Jao, 2018, p.4). The approach to the re-presentation of findings, echoes the Baradian waves metaphor, where one wave breaks onto another wave, allowing interpretations to be reflexive and intertextual, differing among the author, the text, and the viewer, to empower both the viewer and creator. Therefore, I expect the reader to move constantly back and forth, between the world of the text and their own experiences (Barone, 2008). The vibrations felt through the research assemblage or web, connect in one epistemological space. Me noticing these vibrations and choosing them as 'the wonder of the data' (MacLure, 2013), means noticing encounters and affective relations not only in the physical space explored (the classroom) but in the research assemblage space. The works and images can be read reflexively by the reader. In the same way, the collage micro-images are not a recording of events and emotions for only the subject, but can be read diffractively and reflexively by the reader and may evoke perceptions, memories, and one's own emotive experiences.

I zoom in on the micro elements of classroom intra-actions, on the (macro) collages. Through a zooming in on the collage pieces, the cut focuses on the bodily micro-practices in the classroom and can be analysed in a novel way for comprehending the agentic force of such intra-actions for inclusive pedagogy.

Choosing certain incidents or encounters over others in the data and acknowledging the vibrations or agential cuts on the web (classroom) is a knowledge-making process, a methodology that has been explained as diffraction (Barad, 2007). Zooming in and out on the collage web, and zigzagging across the art and literature, reveals the micro-intra-actions of the classroom space, as the researcher and participants develop a shared analytical understanding of inclusive pedagogy. I present the encounters of the participants in my own unique way, to present connections, narratives, and themes in

the polyphony, so that the transformation of the participants can be revealed. As Leggo and Sameshima (2013) state, 'the real purpose of telling our stories is to tell them in ways that open new possibilities for understanding, wisdom and transformation' (p.540). The first part of the analysis is the macro stage; a visual analysis of the collages from looking at the images from magazines that had been chosen and the use of colour, use of the canvas space, patterns, lines, and texture. The collages were then analysed together, through a conversation with each participant, as they described their collage and their choice of metaphorical imagery and themes. I began to transcribe the conversations from each data phase myself, as a way of immersing myself in the data and the transcribing became the first data analysis. Bird (2005, p.227, in Braun and Clarke, 2006, p.87), argues that transcribing interview data should be seen as 'a key phase of data analysis within interpretative qualitative methodology'. I transcribed all of data set one and this enabled me to familiarise myself with the key collage and conversations data, itself becoming an interpretative act. Transcribing data set one informed the early stages of analysis. However, to transcribe the five data creation phases became an inordinate task and through the university I was able to secure funds so that the other data sets could be transcribed by a transcription company. I read and re-read the returned transcripts and highlighted any metaphors or phrases that 'glowed' Maclure (2013). As I moved through the study, each data set (the conversations and collages, focus group and site visits) were analysed through a recursive process that develops over time; a non-linear approach 'where movement is back and forth as needed' and 'should not be rushed' (Braun and Clarke, 2006, p.86). I then wrote 106 found data poems in the voice of the participants, representing 40 key thematic patterns in the data.

The *a priori* conceptual framework shown below, is returned to here, as a reminder of the concepts and components used for the analysis. The analytical tools I use are a combination of pre-ordinate (*a priori*); ideas, themes, and responsive categories (*a posterion*). I link the data to the research questions through a framework of categories derived from interrogating the theoretical and conceptual frameworks of the study from the research questions, as *Experience, Intra-actions, Autonomy, Change*. These concepts are linked to Dewey's (1934/38) theories of experience where three dimensions of the metaphoric narrative inquiry space are explored; **place** (situation) along one dimension; **the personal and social** (interaction) along a second dimension; **past, present, and future** (continuity) along a third dimension.

Analytic memos were written in response to the poems. I repeated the process relating the themes to the research questions. I reread and themed the data for aspects of teaching experiences (Research Question 1); for agency and affect from human and non-human agents (Research Question 2); developing and refining categories to identify important ideas. I reread and coded the data in relation to the autonomy and decision making the student teachers had towards inclusive practice (Research Question 3). Initially, the coding or painting the data for each category was assigned a colour relating to the conceptual framework; Experience -red, Intra-actions – blue, Autonomy – green, Transformation – yellow.

Research Question	Concept	Sub-concepts	Dewey's (1938) theory of experience
RQ1: *What is the student teacher's experience of inclusive practice?*	**Experience**	Knowledge Enactment Embodied Place Space	Place/ Situation (Community)
RQ2: *How do the intra-actions between human and non-human agents affect inclusive pedagogy*	**Intra-actions**	Human Non-human Feelings Emotions Memories Agency Affect	Personal and the social (Interactions)
RQ3: *How much autonomy in decision making, and control do student teachers have enacting inclusive pedagogy in the practicum placement classroom?*	**Autonomy**	Prehensions Freedom Decisions Acting Pedagogy Belief in self Confidence	
RQ4: *How has the student teacher's understanding of inclusive pedagogy and their own enactment of becoming inclusive changed over time? (RQ4)*	**Change**	Time Transform Different Journey Becoming other Metamorpho sis	Past, present, and future (continuity)

Towards findings and Discussions

The methodology was designed clearly with collages and conversations as the focus from the beginning of the study. As the research assemblage unfolded, I developed the methodology and the analytical process, so that the found poetry from the transcript conversations amalgamated with the polyphony of voices of participants, theorists, writers, and artists in a quite natural process from further reading. Designing a methodology which reflects such an aesthetic analytical process was at times challenging, especially understanding how it would weave together and be presented so that is made sense to the reader and give the participants opportunity for their voices to be heard. In the next chapter I present the findings and discussion of the

study through a postmodern performative style so that the polyphony of silenced voices is heard.

Research Question 4

I have purposefully separated the section of the analysis that deals with answering research question 4;

How has the student teacher's understanding of inclusive pedagogy and their own enactment of becoming inclusive changed over time?

I compare qualities of experience that these teachers considered valuable with Dewey's (1938) criteria for *continuity*, which reflects on how the student teacher has enacted inclusive practice and transformed their pedagogy over time in the situation of the practicum placement.

This chapter explained the analytical process. Robson (2015) asserts that 'in other methodology designs, the discussion of findings or artefacts resulting from the interpretation of data may exist in a phase separate to that of data creation' (p.138). In the next chapter, I present the findings and discussion together and display them in two distinct parts: Macro and Micro. This allows me to remain true to the diffractive methodology and the analysis I uphold. Like a curator of a gallery, I present the creative findings of the large canvas collages. Then, as director of a performance I re-present the micro-images of the collages, exhibited diffractively with, and juxtaposed against artwork from Louise Bourgeois and Hannah Hoch and writings from Franz Kafka, Ovid and Gertrude Stein.

"I am dragged along by a strange new force. Desire and reason are pulling in different directions. I see the right way and approve it but follow the wrong."

— Ovid, Metamorphoses
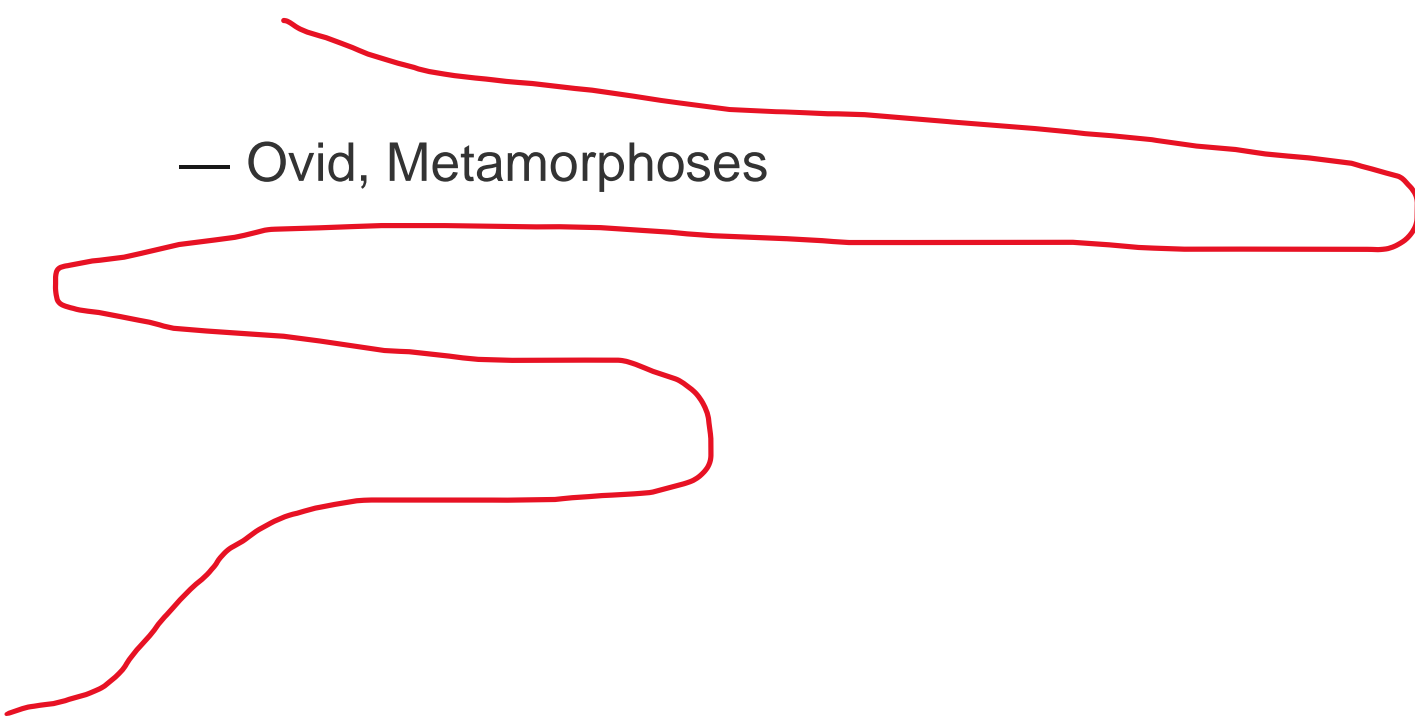
Chapter 6 Capture Spiral – Findings and Discussion

> "Will you give a true account of all this?', he asks the chief clerk, his immediate boss at the sales firm where he works, who comes to his house on the morning of his transformation and attempts to communicate with Gregor through the door of his bedroom."
>
> (Kafka, 1961/2016, *The Metamorphosis*, in Mildenberg, 2020, p.55).

6.1 Introduction

In this chapter through a poststructuralist deconstruction, I re-present the findings of my study, and discuss them through the research questions and the theoretical framework. First, I want to remind the reader of the title, aims, research questions and central argument of the study as way of navigating through this chapter.

Title

Myth, metaphor, materialism and metamorphoses: An a/r/tographic inquiry into inclusive pedagogy of student teachers.

Main research question

How does the situation of the practicum placement classroom and the interactions that take place there, affect the participants' understanding and enactment of inclusive pedagogy?

Research questions

RQ1- What is the student's understanding and experience of inclusive practice?

RQ2 - How do the intra-actions between human and non-human agents affect inclusive pedagogy?

RQ3 - How much autonomy in decision making, and control does the student teacher have enacting inclusive pedagogy in the practicum placement classroom?

RQ4 – How has the student teacher become inclusive? How has the student teacher's understanding of inclusive pedagogy transformed over time?

6.2 Introducing the Macro and Micro Findings

Figure 22: Presentation of chapter 6

Presentation of the Findings and Discussion					
	Macro Analysis		**Micro Analysis**		
Katherine	Metaphor for inclusion	Collage thematic analysis	Found poetry from collages and conversations Data creations 1 –3	Voices from Art and literature	Theme 1
Will	Metaphor for inclusion	Collage thematic analysis			Theme 2
Molly	Metaphor for inclusion	Collage thematic analysis			Theme 3
Steph	Metaphor for inclusion	Collage thematic analysis			Theme 4

(Macro) - As curator of the gallery, I present each finished collage from the participants. This becomes the *macro* or the bigger picture. The collages 'evoke embodied responses and use the juxtaposition of fragments and the presence of ambiguity to engage the viewer in multiple avenues of interpretation' (Butler-Kisber,

2018, p.115). Although I analyse the collages, and present them through the voices of the participants, the collages can be 'read' by the reader, as they 'are not meant to provide one-to-one transfer of information; rather, they strive to create metaphoric evocative texts through which readers, (can also) create their own meanings' (Norris, 2008, p.94).

(Micro) Encounters (or lines of thread or cuts in the web) are organised from the themes in the collages and conversations into the columns of found poetry and juxtaposed with influences from, myth, art and literature. The map below serves to navigate the reader through the chapter, as it shows the overall steps of the analytical process, as described in chapter five. I introduce the participant, describe the initial metaphors the student teachers use for inclusive education, then move to a visual analysis and thematic analysis of each collage, which completes the 'macro' stage. I then move to the 'micro' stage of analysis through diffractively reading the data to re-present the encounters with theory, art and literature texts.

6.3 The Participant Performers Introduced

The performers:

George – student teacher Kirsty – student teacher Emily – student teacher Sarah – student teacher	A/R/Tographer -researcher (See chapter one for biography) Louise Bourgeois – artist Hannah Hoch – artist Gertrude Stein – writer Franz Kafka – writer (See Appendix 5 for individual biographical summaries)

Figure 23: *Macro and Micro analysis*

Part 1

Macro analysis

Collages

Visual Analysis

Thematic analysis

Reflexive

Transcripts

Memos

Found poetry

Codes

Metaphors

Themes

Patterns

Cut! Toi et Moi – ZPD

Will

A picture of two children

Mixing some dough together

That links to the idea

Tears, 1992

It is two things that balance.

It is the *toi* and the *moi*.

Molly

Myself and his key worker

kind of came up with the idea

that the children could try

and work out the words and the sounds

Steph

There's a picture of the classroom here

with all of the children are sitting

Part 2

Micro analysis

Diffraction

Art and literature

Affect Theory

Inclusive Pedagogy
Florian & Black-Hawkins 2011
Three principles
Teachers' self-belief
Belief that they are qualified to teach, and capable of teaching all children.

Conceptual framework

6.4 Macro Metaphor and Collage Summaries for Each Participant

The Macro

I introduce each of the participants of the study in turn, by presenting the first exercise carried out with the participants in data creation one. The participants chose an image from online stock photos that best represented to them the concept of inclusion, and what it meant to them as student teachers who were in year two of a three-year programme in education. This metaphor, or image of inclusion, was the starting point for the discussions that ensued, and a pre-cursor to the collages which are presented as macro, or the bigger picture. I now present in turn, each participant's chosen metaphor, with its explanation. Then, the finished collage piece, with semantic and narrative analyses, along with the themes each collage produced.

Metaphors for inclusion

The images that the student teachers chose from stock images on the internet that represented to them a metaphor for an overall concept of inclusion were rock climbing (belayer), rock climbing (helping last person up the mountain); a jigsaw; and a group of children working together. Working collaboratively as a team, and the idea of the education programme being a journey, were recurring themes throughout the data creations.

George

George came into higher education straight after sixth form in school. He said he always wanted to be a teacher from being very young. He talked about the local area where he had grown up as being disadvantaged, and other young people in his school being disengaged with education. George however, liked school and in higher education was a conscientious student, who got involved in the wider community of the university by volunteering at open days and other events during his time as a student. George described himself as an over-thinker, and the biggest challenge he faces is feeling confident to make his own decisions about inclusive pedagogy. He has strong views about inclusive practice that have formed from both theories learnt at the university, and experience in the placement classroom, especially regarding grouping children by attainment. George feels that as a teacher, he has a duty to ensure that all children in his care can feel safe and succeed. He offers the role of a belayer in rock climbing as a metaphor for the role of the teacher for inclusive practice.

George's metaphor for Inclusion

Figure 24: George's Metaphor for Inclusion

He believes that it is the belayer's/teacher's job to manage the rope of the climber, to ensure that the children are safe. The belayer does not climb the face *for* the climber.

but is there to make sure that the climber is safe. Similarly, a teacher cannot do the work for the child, but they can facilitate learning and ensure that the child is safe and secure. George believes that best practice inclusion allows children to feel safe and secure, in an environment where they can take risks, with the barriers removed. A rock climber can climb a face and know that they are safe if the belayer is there.

Figure 25: *George's starting point and completed collage.*

Analysis of George's collage

As one large piece of work, George's collage is a combination of magazine images carefully chosen and placed on a background of his own drawings of lines and swirls created from paint and mud collected from outside. George has used all the space of the canvas. The background is white with some textured yellow and orange paper ripped and stuck in certain areas. There are sectioned areas of torn magazine images, mixed with found objects such as foil and netting. In the centre of the canvas are the words 'My new style'. George painted the word 'my' and ripped the words 'new' and 'style' out. This represents George's feeling of creating his own style for inclusive pedagogy. After creating the background to the piece, George went outside to collect mud and mixing it with paint made big swirls across the canvas.

Where the ripped pieces of handmade paper have been added, it gives an intentional organic feel. George describes the collage as mainly showing how teaching is ever-changing, and the classroom as an organic 'flexible' space, which should be an environment that changes. As George, revealed in the first conversation, the classroom is metaphorically alive, organic and changing.

> **Tanka**
>
> Curved lines all over
>
> In a strong random pattern
>
> Sort of organic
>
> An ever-changing classroom
>
> It's organic and natural.

The collage beginnings at the first data creation, show the organic, ever-changing inclusive classroom in his collage, using swirling lines of mud and paint for the background. They demonstrate his thinking in terms of the flexibility of the classroom, and as an environment to make mistakes but having the strength to fix them in one continuous journey of becoming inclusive.

"It was a commentary on the fact that everything was natural. And that's the whole point of this collage is that everything is organic in the classroom. And that there are very prescribed ways of approaching things, but everything is organic. And it's all about those relationships with children which happen organically. And it's about that sort of interconnection of everybody within the classroom."

Post collage conversation of the transcript is turned into found poetry by the researcher, seen below, using a Haiku (a Japanese style of poetry). George explains in data creation 3 that every part of that collage forms his identity as a teacher:

"There's a web of entangled wires, string, and threads, they're different types …that is the different strands that all are interconnected to me as a teacher. And so, every part, even though some parts I might not want to be part of my identity they are. But I've sort of intertwined different coloured threads to represent different influences that I've sort of formed and got caught in this culmination that is my view of inclusion."

George used threads and wires that are orange and brown, which represent his shorter experiences on placement. George believes that all his experiences culminated into his development with inclusive practice. He states in data creation four when returning to the collage:

"Like my first-year placement where I didn't really gain a large amount of experience, but it did add to my view. And then you've got the sort of longer black wire, I'd attribute that to my final placement and the sheer amount that I have learnt so far and the amount it's influenced my view of inclusion."

Haiku

It was so alive.

The classroom would move and change.

That's my favourite thing.
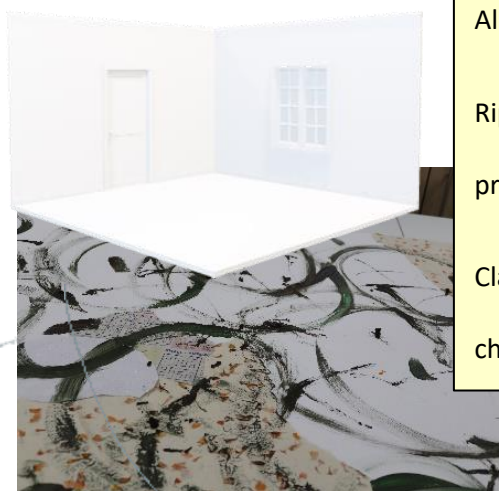
All sort of messy

Ripped and torn, not precise.

Classroom is changing.

The more detailed elements of the collage show a series of images from the cut-out magazines. In later collage sessions, George has ripped off or added elements such as netting, or made crossings out with paint, to signify the pedagogical changes he has experienced in his becoming inclusive. For example, in the left-hand corner there is a picture of Mary Poppins with a large cross painted over the image. The image of Mary Poppins crossed out is a play on the word 'perfection'. George feels that we never get to become the 'expert' teacher, but we improve and transform our practice.

"I don't think I'll ever be an expert teacher. I don't believe in expert teachers because I think everybody's learning and nobody's ever done being the best teacher they can be – if you say that then you've given up trying new things for inclusion."

George has torn from a magazine an image of a pig floating. This represents for George what he was doing for the first two years of placements. He realised he was 'floating' through differentiation and needed to focus on what individual children need.

There is a picture of two children mixing some dough with a frame around them. The frame shows that the child is at the centre, and links to the idea for George that there are natural relationships going on in the classroom that should be encouraged.

The practical, hands-on activity the child is engaged in also demonstrates inclusive pedagogy.

George added pieces of fruit netting to the collage to cover over parts of the images and explains:

> "The netting, like being able to see it and being able to remember. Yes, because you've got to, because if you don't acknowledge and remember the mistakes, you'll make them again."

He also found the material to be tactile when he picked it up to add to the entanglement of the collage. When he picked it up, he was playing with it in his hand. George said that is part of something that he is aware of in the classroom as he is quite a nervous person underneath, but it does not show on the surface, as he is always smiling and trying to be confident and positive. George also placed images of furniture to represent teachers being fixed in one place in the classroom. George says he does not like to teach sitting down:

> "I actively try to not sit down in the classroom because I want to be up on my feet all the time. Because that's how you make sure that all the children are doing what they're supposed to be. And all of it's interconnected because that's- what inclusion is."

George has drawn arrows around several parts of the collage. This represents George's belief that you have got to reflect on inclusion, review and make changes.

Kirsty

Kirsty's metaphor for Inclusion

Figure 26: Kirsty's Metaphor for Inclusion

The image of a jigsaw was one that Kirsty thought represented inclusion in the classroom. To her this image suggested that all children are a part of the jigsaw. Their shapes and sizes represent their different needs and abilities. However, to be able to work harmoniously she believes that it is important both teachers and peers embrace difference – this would mean the pieces could fit together more easily. It could be also suggested that when starting a jigsaw, the pieces are always mixed up and it takes the teacher time and effort to work out the needs of the children, to adapt teaching. Inclusive pedagogy for Kirsty is not placing children in mixed ability groups. Instead, she believes in mixed attainment groups which she feels is more challenging but more rewarding and successful.

Figure 27:

Kirsty's starting point and completed collage.

Analysis of Kirsty's collage

Kirsty has used all the canvas in a balanced way. The background has remained white but, there is an entanglement of vines and leaves across the background of the canvas. There are also pieces of string connecting elements together. The colours used are quite earthy tones; mainly, white, green, red, and gold. Kirsty's collage feels organic, the whole piece feels alive and changing. The brickwork patterns, mixed with the organic elements, give a feeling of a more structured approach, as if there is one way of doing things (fixed, structured, inflexible) and another way (organic, free-flowing and flexible) breaking through the canvas.

Kirsty: "Breaking through that, yes, it's like the growth in between the cracks."

The wall could be seen as the foundations of her pedagogy, or as the barriers Kirsty feels as her student on her journey for becoming an inclusive practitioner. Kirsty also used an image of a map with a route and a set path which she later crossed out because she believes there is no set path for inclusion. Kirsty believes that you "go where you need to at the right time".

> "The vine and the plant
> and the bricks
> go hand in hand.
> The bricks are the foundations.
> The relationships with the teachers
> To grow I need the foundations.
> The bricks are the pieces,
> that fit together.
> It's a structure.
> But within that structure …
> There's room to grow."

Kirsty used many metaphors, by adding multiple images from the magazines that best represented her feelings during practicum placements. The eyes represent the feeling of continually being watched by others in the space.

The cosy fire and furniture show she wants the ethos of the classroom to be comfortable (a word Kirsty used a lot in her conversations). There is a parrot, which represents the student teacher mimicking the teacher/mentor. Kirsty feels that instead of trying to be someone else in the classroom, she feels that she has taken control and stopped thinking there's a magic answer. She has tried throughout her placements to feel comfortable, as she felt under pressure and restricted unable to embody the space. She described it as 'tied up' at the front of the class. The image of a parrot flying away represents her newfound freedom once she has gained confidence in the classroom space. Kirsty cut out a picture of a lion, and placed the words 'roar if you need to' next to it. The lion represents bravery, "you need to be the lion and take the confidence and grow if you need to".

Through the collaged images Kirsty has shown her personal journey as a student teacher through to an early career teacher with her own class of children. Kirsty chose to add netting to cover some of the images, at a data creation point three. This was to represent how she had changed in her practice; "not completely cancel it out because I still want to remember how I once thought." Kirsty has a strong belief that inclusive practice only works if there is a collaborative approach to learning and has images of dancers, acrobats, trees and bridges to represent the working relationships needed in the classroom to achieve this. She has also cut out headline phrases from the magazines; 'Unpredictable', 'Kids Find Themselves', 'Body Language', and 'Curious'.

Emily

Emily's metaphor for Inclusion

Figure 28: Emily's metaphor for inclusion

Emily chose an image of rock climbing, symbolising people supporting others to overcome barriers together. She explains that everyone has a different experience of climbing a mountain and faces their own challenges in doing so, much like children in education. This picture also demonstrates to her that as in the classroom, some people may need a little more support and time than other people, but with the right encouragement will make it in the end. Emily feels that the role of inclusion is not only to support each child in the classroom but also to ensure that children who face fewer barriers to learning have an appreciation of the challenges others face, so achievements can be celebrated together. She recognises that this is idealistic.

Emily chose to write her final year dissertation on the topic of inclusive practice, with a particular focus on autistic children. Emily believes that inclusive practice is everybody's responsibility and everybody in school has an active part to play. The wider school community should echo society, where every member of staff plays a part in inclusion, including the caretaker, the cleaners, dinner time staff and business manager. The other children, she believes should also include each other.

Figure 29: Emily's starting point and completed collage

Analysis of Emily's collage

The first thing that strikes you about Emily's collage is the clarity of the colours. The areas are defined and the images specific. The colours in Emily's collage have

meaning. There are the large, colourful jigsaw pieces dominating the background on one side of the canvas.

Emily said:

> "I picked the jigsaw because it kind of symbolises that every part makes up the bigger picture, so every child is part of the class, and it won't work properly unless it's all there."

The left side of the piece is painted grey with old fashioned looking black and white images of people stuck on top. This represents the older, traditional ways of inclusive teaching in the classroom. There is a phrase cut out from the magazine that reads; '*So long, Farewell, Auf Wiedersehen, Goodbye',* which are words of the song from the film 'The Sound of Music'. The grey painted area slowly changes as you move across the canvas to the colourful jigsaw, where we also see images of children in the centre. On the right-hand side Emily has glued pieces of newspaper down and painted the words 'The future is brighter' across them. A man with a megaphone appears to be shouting this phrase.

Emily's beliefs about inclusive practice are, that everyone needs to learn together, and that the diverse classroom should be celebrated, with children bringing different qualities and skills to the group. The main idea of Emily's collage is that inclusive practice in schools, in her opinion, is changing but at a slow pace. The grey side of the collage represents the old, more traditional ways of teaching children with additional needs; the colourful jigsaw represents the new ways that she feels student teachers are part of changing and transforming through inclusive pedagogy and through taking risks or trying new ways. She sees the "brighter colourful jigsaw taking over the grey side and kind of pushing it out to try and make it more inclusive". Emily means that the older traditional ways of teaching and learning are being replaced by more innovative

ideas about what inclusive practice should look like. She feels that there is a greater awareness now of children's needs, and that schools have better inclusive practice through not segregating children as much. She thinks that there is still work to be done for inclusive practice, but as a society we are making progress. Emily bases this view on reading for her dissertation, on inclusive practice, and from her own experiences. She knows that as a new teacher, she is not perfect and has a lot to learn, but she is willing to try new things for individual children so that she can build her understanding of inclusive practice.

Emily has cut out from a magazine an image of a crowd of people. The thinking behind this is that, "children can sometimes feel crowded in a group, but every person in the group is different." Emily's sense of inclusion is about teaching a group of children whom we recognise are different, and although they have lots of different needs, they all need to be addressed by the teacher.

Emily has an image of someone spinning plates, and for her it represents the fact that the checklist for the Teachers' Standards (DfE, 2011) does not reflect the picture of the classroom and things that are needed to be done for inclusive practice. For her, ticking the boxes of the Teachers' Standards are not representative of what happens in the classroom for inclusion. So, the spinning plates represent the student teacher trying to achieve both at the same time; the neo-liberal Teachers' Standards and the enactment of inclusive practice. Emily feels that she is trying to make sure that *every* child in the class is getting the best possible chance of success.

Sarah

Sarah's metaphor for Inclusion

Figure 30: Sarah's metaphor for inclusion

Sarah is the only student from the four participants who had experience teaching in a school before commencing her university education course. She had taught for three years in a mainstream school in Dubai, which she often refers to during conversations.

Sarah's concept of inclusion is that it is best when all children learn together. She does not agree with the same children being taken out of the classroom for extra support by the teaching assistant every day. She believes that all children should stay in the classroom with the teacher to feel fully included and the teacher takes responsibility for the whole class.

Inclusive practice for Sarah allows opportunities for collaborative work and different working partners so that children can learn and build confidence from and with each other. She feels that by varying activities all children can access tasks. By ensuring they are well designed and open-ended, children can reach their individual levels. Inclusion is about making the environment suitable to support all, i.e., language aids for children whom English is an additional language; quiet zones; visual timetables for

autistic children. Sarah feels inclusion is about celebrating differences and understanding that everyone is different, and difference is normal. Inclusion is being part of the team, within a collaborative space of learning.

Figure 31: Sarah's starting point and completed collage.

Analysis of Sarah's collage

The first impression of Sarah's collage is that it is vibrant. The colours used are pink and purple in the large spirals, and a pale blue background, like the colour of the sky. Sarah's collage is purposefully bright and colourful as it represents the classroom as a vibrant place-space to learn. The striking large pink and purple spirals represent the idea of everyone learns together in a safe and comfortable place. The spirals or interlocking circles show that everyone in the space is linked together; crossing paths to learn together. In data creation 3, Kirsty, sees the spirals in Sarah's collage, as whirlpools of thoughts. Similarly, a spiral motif is used throughout Louise Bourgeois' work as metaphor for the mind; chaos, emotions such as fear; and labyrinths or lairs.

For Sarah, even the teachers learn from the children. She explains: "you're learning new things from them as well, I think's important." Sarah took a more literal approach to the collage as well as images as metaphors. On the left-hand side there are many textured papers and found materials; tissue paper to represent noise, hard material, soft material, rough textures, shiny and smooth materials, and different patterns, that represent the sensory needs of children.

Sarah believes that all classrooms, regardless of year group should have a sensory area for children with additional needs; a safe space for them to retreat to at times. Sarah respects that everybody has different needs, and teachers need to meet them.

> **Tank style poem - Sarah**
>
> Growing
>
> and watering
>
> and hitting the gold at the top.
>
> Juggling,
>
>   just juggling
>
> to get it all right …
>
> Will I ever get it right?

A lot of the images are of people interacting and collaborating to provide an inclusive environment to learn. Sarah believes that children should not learn alone and she is opposed to the practice of fixed 'ability' groupings. There are elements in the collage that show Sarah as a teacher, learning during placement and seeking perfection, asking herself "Will I ever get it right?". Sarah said she keeps on trying for inclusion; "keep on juggling, changing things to make sure everybody's happy and comfortable and included."

The images of plants and trees show how all children are nurtured and grow and learn together in a team. Sarah is an advocate for collaborative learning. She also believes that a relaxing, comfortable environment should be created for the children in the classroom to learn: "I'm very passionate about children being happy and making them smile, because I think happy children are the best learners." An image of a child with his head in his hands is a literal illustration of a child becoming frustrated with his learning when sitting alone. Having specific areas where children are working and learning together in the space, and discussing to express their own thoughts and ideas is an ideal situation for Sarah.

A picture of someone juggling symbolizes teaching and learning is a bit of a juggling act for Sarah at the beginning of placement, until you get to know all the children and know their needs. The image of a man, his jacket covered in badges shows that he is a unique individual and that we are all unique in some way, which should be celebrated in the classroom. The ladder seen at the top of the collage, represents the journey of inclusive practice for Sarah.

A/R/Tographer's reflexive collage

The collage I created as a/r/tographer was a response to the participants' collages during the first and data creation in the research journey. The piece became a visual reflection from my memos and observations. As the participants worked on their collages, I worked reflexively on mine. On the right-hand side of the collage there are images that reflect some of the concepts that the participants discussed in data creation one. There are images of people sitting in chairs or standing near chairs expressing degrees of comfort and discomfort. The magazine images are layered to give a photomontage effect, akin to Hannah Hoch's work. For example, the image in the top right-hand corner reflects the 'glow of data' when Kirsty spoke about the need to '*Roar! like a lion'* and where '*all eyes were on her'* in the classroom, at the beginning of her placement.

In the centre of the large collage piece, there are images of mirrors and crystals which records my reading at the time of a diffractive, crystallization as explained in chapter four, where I turn away as a researcher from the metaphor of a mirror as reflection and to the idea of crystallization and diffraction as multiple forms of analysis and re-presentation. The left-hand side of the collage represents the entanglement of the data and organic elements expressed by the participants. This collage also records my own reflexive journey as a/r/t/ographer.

6.5 Themes from Collages

Overall themes from the collages

Appendix 10 shows in detail the themes from each participants' collage, with emerging themes and patterns from the data. Once I assembled the emerging themes, I cross-referenced them against the research questions. A theme 'captures something important about the data in relation to the research question and represents some level of patterned response or meaning within the data set' (Braun and Clarke, 2006, p.82). I have coded in relation to the specific research questions which means the thematic analysis maps onto the more 'theoretical approach' for coding as advocated by Braun and Clarke (2006), as it is linked to the *a priori* conceptual framework.

A thematic analysis (Braun and Clarke, 2006) of the collage creations and subsequent conversations which make up the macro -elements of the large-scale collages; colours, patterns, shapes, background and large images, revealed the themes for each participant. When asked what their understanding and experience of inclusive practice was like in the mainstream classroom during practicum placements, patterns of codes emerged from the data. Table 6 below shows the repetition of participants'

responses reduced to a one-word code, showing the prevalence of codes across the data set. The colours relate to the conceptual framework (See table 6).

Table 6: Themes across the participants' collages in relation to the research questions
All children included/mixed v fixed ability groups/ Teacher with all **RQ1**
Learning altogether in the space RQ1
Needs of the children RQ1
Collaborative - relationships - **RQ2**
Feelings of student teacher: daunting, bravery, doubt, pressure, exposed **RQ2**
Feelings of children: frustrated **RQ2**
Individuality/equality - **RQ2**
Furniture has agency - **RQ2**
Puzzle/find answers/balance – **RQ3**
Uncertainty/making mistakes/not perfect/questioning or try new things– **RQ3**
Fixed/traditional/conformity - RQ4
Journey – small steps, no fixed path, break it down -RQ4
Classroom/practice changing/organic/nonlinear - RQ4

In practice, this process was considered before analysis began and there was an ongoing reflexive dialogue as researcher with regards to how the theoretical and conceptual frameworks were to be used throughout the analytic process. 'Theoretical' thematic analysis used in this study has been driven by the researcher's theoretical and analytic interest in the area and is thus more explicitly analyst driven. In this study, I searched across the data set of collages and conversations, to find repeated patterns of meaning through affect theory, to reveal how the space, objects and intra-actions has agency on inclusive practice. This form of thematic analysis tends to provide a less rich description of the data overall, and more a detailed analysis of some aspects of the data, as will be outlined in the micro section of this chapter.

The six themes established from the collages and conversations are:

- **Embodiment of the space-place.**
- **Needs of the children.**
- **Relationships.**
- **Agency of matter in the space.**
- **Emotions.**
- **Decisions for inclusive pedagogy.**

Table 6. shows how the themes across the participants collages address the research questions. Patterns across themes are shown in the first two columns and the final column shows how the patterns merged to form five main themes. The main themes demonstrate the answer to the questions directed at the student teachers through the questions:

'*What is important in the classroom space for inclusive pedagogy?'*

 '*What affects inclusive pedagogy in this space?'.*

Table 7 shows how the themes from the collages were collapsed into 3 key themes for analysis in the micro section of this chapter: the intermingling of collages, conversations and encounters or agential cuts in the classroom. (Further examples of tables of themes from the collages and conversations, can be found in appendices 10 and 11).

The six themes that came through in in the collages and conversations, and are now presented in the encounters told by the student teachers for inclusive practice, showed how:

- The adults and children embody and enact in the space affects inclusive pedagogy.
- The needs of the children have an effect for inclusive pedagogy.

- Relationships between adult/child and adult/adult can impact on inclusive pedagogy.
- The matter (resources, objects, furniture) in the space has agency for inclusive pedagogy.
- Teacher, child and student teachers' emotions and attitudes impact inclusive pedagogy.
- Decisions the teacher or student teacher makes affect inclusive pedagogy.

Table 7: Main themes from collages

Main themes from thematic analysis	Children and adults' enactment in the space for inclusive pedagogy.	Relationships for inclusive pedagogy.	1.Embodiment of the space-place	**Collapsed themes for the micro - diffractive analysis based on collages and the conceptual framework:**
	Embodied use of the space for inclusive pedagogy.	Collaborative learning for inclusive pedagogy	2. Needs of the children in the space	1. Enactment and embodiment of Space-place
		Agency of matter for inclusive pedagogy.	3.Relationships/ collaboration	
			4. Agency of matter in the space	2.Intra-actions -Human to human -Human to non-human
	Needs of children acted on for inclusive pedagogy.	Emotions and attitudes impact on enactment of inclusive pedagogy	5.Emotions	
			6.Decisions	3.Decisions/Risk-Taking

6.6 Gallery, Performance and 'Spinning a Yarn'

The Micro

The next section is the micro presentation of findings, and it details the encounters of practice by zooming into the large collages, focusing on the more close-up images and metaphors to reveal nuanced storied experiences of inclusive practice. These become the encounters or agential cuts of the student teachers' experiences on practicum placement.

6.7 Micro - Collages and Conversations

I now present an analysis of the intermingling of the photo-elicitation and the micro elements of the collages with conversations. With 'agential scissors' (Ringrose, Warfield and Zarabadi, 2020, p.1), I cut the large collages into smaller fragments or 'micro-images'. I have approached the presentation in an intentionally non-linear way, so that through a diffractive process, the found poetry can be juxtaposed with, against and through the other voices from art and literature.

This polyphony allows for a performance of interruptions and voices to be heard in conversation with each other. In line with the theoretical framework for the study, and a rejection of the scientific approach of collecting data and returning with the 'evidence' where it is treated as dead 'passive objects' (Koro-Ljungberg and MacLure 2013, p.219), the data is seen as lively matter. The text presented in this performative, organic fashion, follows 'nomadic theoretical journeyings, on to-and-fro zigzags and "backwards" readings as we work "on" it to make sense of it' (Taylor, 2013, p.691). In this way, the text becomes an innovative form of presenting qualitative data, which itself has the effect of anarchy, agency, and disruption.

The cuts are either the titles of the found poems, a spoken line from an artist or writer, or a play on words by the a/r/tographer researcher. The cuts are sub-themes, and are akin to titles of individual episodes in a television series or chapters in a book, presented in this way as a means of intrigue and enticing you into reading them. The encounters can be read and interpreted by the reader through their own experiences and belief system. By focusing on the micro elements in the classroom and zooming in on the small but important intra-actions and encounters, 'the lines of flight', the ruptures, the tears in the web, have agency and affect. The cut is the essence of the encounter. The cuts chosen from the data are presented in a postmodern way with elements of fragmentation, performance and paradox. Denzin (2003) talks of how:

> "In the moment of performance, the co-performed text brings audience and performers into a jointly felt and shared field of experience. Such works unsettle the writer's place in the text. ... The performance text is lived experience." (p. 182)

In this first set of encounters, the theme of space is explored, that sees the body inhabiting and sharing the classroom space, but also the body as liminal space that connects to subjectivity and has 'possibilities for body-space connections and changes' (Hickey-Moody and Malins, 2007, p.84).

 Table 8 below, shows the content of the micro themes and the agential cuts that illustrate patterned examples from the participants' practice.

Table 8: Agential cuts and encounters

Theme 1 Space-place for inclusive pedagogy	**Agential cuts** Cut! Absolutely terrified in the Space! Cut! The Eye of your Conscience Cut! Medical Model v Social model Cut! Teachers' Standards Cut! Teacher and Children in the Space Cut! The 'Magic' Carpet Cut! Control of the Space Cut! I'm Spinning Around Cut! The Great Escape Cut! Create a Safe Space Cut! Spinning Plates
Theme 2 A) Intra-actions for inclusive pedagogy (Human-Human)	**Agential cuts** Cut! The Tree is a Metaphor for a Child Cut! Toi et Moi – Children Cut! Juggling to Get it Right Cut! A Crutch is Not Always Necessary Cut! Balance. Toi et Moi – Adults Cut! You Grow from Asking Questions Cut! Carousel
Theme 2 B) Intra-actions -Objects as affect for inclusive pedagogy (Human to non-human)	**Agential cuts** Cut! The Chair is the Elephant in the Room Cut! The Table Means Necessary Places Cut! I am the Wall-rus, I am the I-pad. Cut! Move down the Raincloud Cut! The Glue Sticks Stick Cut! Clothes are the Body's Second Skin
Theme 3 Decisions/risk taking for inclusive practice.	**Agential cuts** Cut! Power to the Student Cut! Anti-Patriarch Cut! Taking Risks Cut! Treading on toes Cut! A Room of One's Own Cut! A woman who hides. Cut! Practically Perfect Cut! The Ladder of Success Cut! Inclusion is like a Puzzle Cut! Unpredictable Cut! I Don't Believe in Fixed Groups Cut! Expose a Contradiction Cut! The Teaching Assistant cometh Cut! Please Can I Stay Miss? Cut! Change the World

6.8 Theme 1 Space-Place for Inclusive Pedagogy

Cut! Absolutely Terrified in the Space

George

Terrified

Absolutely terrified!

I think it is something that

comes with experience.

You become more confident,

to take risks.

I'm definitely more

confident now than

when I first started teaching.

But it's still terrifying.

Even if I have observed,

another teacher

And I 'magpie' that idea.

Something I've not done before,

like the carousel.

Kirsty

My heart was racing.

I don't know,

it's mad really.

To think of how it went.

But I remember,

when obviously I lacked experience

It was discomfort.

I was a bit nervous.

Under pressure a bit, yeah.

I think I would still have the same feeling tomorrow.

Like the same initial feeling in a new classroom.

It wouldn't be comfort straight away.

No, I think I would still feel nervous.

Emily

When I first went to the school,
I found their approach
 to early years of education,
I'm not going to lie,
I was terrified because it was like
 I've not seen this.
 Like I'm used to reception
 learning through play,
rather than,
"Sit down, be quiet, do this."
I didn't obviously go in and say,
"I don't like this,"
straightaway.
But when the teacher
explained why they do things,
she said she wasn't overly comfortable with it.
"It's not how would choose to teach,
 but obviously I'll do it this way."
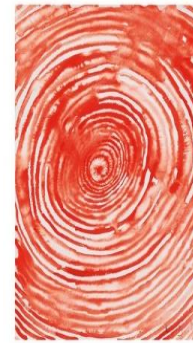
Louise Bourgeois

The spiral is an attempt

at controlling the chaos.

It has two directions.

Where do you place yourself?

At the periphery or at the vortex?

Beginning at the outside

Is a fear of losing control.

All three student teachers in these encounters of classroom practice have shared feelings of discomfort and fear. George and Emily both use the word 'terrified', and Kirsty uses the phrase 'my heart was racing', and the words 'nervous', 'discomfort' and 'pressure', in the first collage conversations. They talk about how daunting it often feels in situations when they are trying something new or taking a risk with their inclusive pedagogy during practicum placements. The prehension of the new situation gives way to feelings of fear. Hickey-Moody (2015) reflects that,

> "Bodies are processes of senses and feelings that inform us about current but also past place, worlds, prehensions. These prehensions involve the 'repetition' of the world, and it is through these prehensions that the treasures of the past environment are poured into living occasions." (p.339)

Dernikos *et al.*, (2020) observe that, 'once embodied contact occurs, infinite potentialities may emerge and unfold – where we might feel the pull of one direction or another' (p.8). During data creation 3, George reflects on his use of the word 'terrified'.

> "When I say the word "terrified" I think it's my go-to word because it's that responsibility that you've been given as a teacher. Especially as a student teacher, as we're not yet qualified and yet while it might just be a small step in our learning as a teacher, it could be a massive step in that child's learning. Something I say or do could put them off education for life. Equally it could make them so engaged that they decide they want to stay in education as long as possible. And so, I guess it's that feeling of responsibility, and it falls on your shoulders."

George feels a real sense of responsibility for all children in the practicum placement class where he takes on the role of the teacher. Change agency is seen as a moral imperative:

> "Children depend on teachers to have their best interests at heart and to make sound educational decisions. Subsequently, teachers have the moral obligation to do all they can to fulfil these expectations." (Michael Fullan, 1999, in MacPhail and Tannehill, 2012, p.301)

The decisions one makes in the space for inclusive education, can impact on the children positively or negatively and the effects could be felt for a long time. This is why George often feels scared when faced with choices that can have consequences on all children's learning opportunities. However, in the second and third data creation conversations, George said that he is now more confident to take risks with inclusive pedagogical approaches, especially after observing other teachers on placement. He gives the example of a carousel idea he used with a Year 4 class after seeing another teacher teach in this way, where the children moved in groups to each table in the classroom for a science lesson. Seeing another teacher's pedagogical approach that resonated with George's approach to learning, meant he could at first copy the style and then develop his own methods over time, thus building his confidence. This is something student teachers often do when they first enter the classroom; they become the teacher by mimicking the class teacher's actions, behaviours, and beliefs in practice. Deleuze refers to this as tracing or replication.

Like George, Kirsty feels the responsibility of stepping into the role as the teacher.

> "A lot is on your shoulders. You do get support, so that is why it is important to have a good relationship with your school mentor. You feel a lot of pressure 'what if it doesn't go well?'. You know it's for all children There's some reliance on you."

Emily also used the word 'terrified' to describe her emotions when she first went into an early years' classroom on placement. She felt this way because the pedagogical approach was so different to any other approach she had experienced before, in similar spaces. Emily felt, 'the prehension of the past' (Hickey-Moody, 2015) as it unfolded in spacetimemattering. Instead of learning through play, Emily found that the children in early years were in a rather formal setting, with the children sat at tables, and were expected to be quiet. Learning through play was not the approach at this

school. She had to conform to this policy and practice, which made her feel uncomfortable and nervous. It is interesting to note that when Emily approached the teacher about the pedagogy in the classroom, the teacher had similar feelings to Emily, as she did not agree with the school's pedagogical approach for the children in early years, but also conformed to the 'patriarch'.

Kirsty also relayed during the first collage conversation, her anxieties, and feelings of nervousness when she was first in the practicum placement classroom. Kirsty felt under pressure when embodying the space, and said she would still feel nervous at first, in the classroom on future placements. Turning to Whitehead's (1926) theory, Hickey-Moody (2015) shows that, there is 'a temporal folding embedded in the notion of prehension and in the materialist concept of the body that it mobilizes' (p.3). Our past is always enfolded with our present and future. The student participants have their own thoughts of creative change with their pedagogy but talk of being 'terrified' and 'apprehensive' in the classroom situation. Dernikos *et al.* (2020) see affect as fundamentally a pedagogic matter, as 'affect arrives at every moment of contact, of body-world encounter, and thus 'we' briefly submit ourselves over and over to experiential-experimental entanglements' (p.87). Kirsty talks about her possible future feelings:

> "I think I would still have the same feeling tomorrow. Like the same initial feeling in a new classroom. It wouldn't be comfort straight away, no, I think I would still feel nervous."

Manning (2009) retorts, 'the step can become a spiral' (p.6). Louise Bourgeois' sculpture *Labyrinthe Tower* (1962) disrupts the Greek myth of Theseus and the Minotaur. Bourgeois uses the myth though this art piece, as a metaphor to explore those 'dark forces at work in the tormented mind, yet her labyrinth ascends skywards;

neither fully extended nor entirely collapsed, its direction remains intentionally unclear'. She says of the spiral it is 'an attempt at controlling the chaos. It has two directions. Where do you place yourself, at the periphery or at the vortex?' (Bernadac and Bourgeois, 1996, p.67).

Louise Bourgeois uses the spiral as a metaphor for fear, where we can 'start on the periphery', working our way into the labyrinthian classroom; not knowing what lies ahead or where to place ourselves in the space and we may 'lose control'. Or we can start in the middle, jump straight into the vortex, without a thread; the turbulence unnerving us.

The metaphor of web or spiral is extended to the classroom. Once inside the labyrinthian classroom, one's perspective changes from a pattern-like form, where every path is now a thread rather than a trace and the surface dissolved (Ingold, 2016). In new encounters, the student teacher has no map or guide, unless like George, one is Deleuzian 'tracing' the class teacher's lesson, as Theseus before him, with a line of red thread. The lines dissolved, means teacher agency is achieved within material contexts that are contingent upon the material and discursive conditions that exist in that space (Naraian and Schlessinger, 2017). The histories, expectation, fears, and desires each student teacher bring into the classroom create a beginning place, and by learning to become inclusive one is affecting and being affected. The pedagogy as an ontology emerges amid other manifestations of affective encounter.

The student teachers have explained how they experience fear of not knowing what lies in the paths ahead, or how the inclusive pedagogy they know from theory learnt or from experience is unfamiliar. The feelings of fear and apprehension in unfamiliar territory means student teachers must often conform to a way that rides against the experiences of the past, pushing us into a zone of discomfort for a while or restricting

them through a pedagogical approach that does not sit well with their own beliefs. Hannah Hoch, Louise Bourgeois, and Gertrude Stein, through their feminist-material activism created social change through their art, but also had fears and anxieties from their past and present in space-time mattering; a feminine repression which resulted from phallocentric structures inherent in our culture's discourse.

"I Do is an active state. It's a positive affirmation. I am in control, and I move forward towards a goal or desire'…the Undo is the unravelling. The torment that things are not right and the anxiety of not knowing what to do… The Redo means that a solution is found to the problem. It may not be the final answer, but there is an attempt to go forward. You get clearer in your thinking. You are active again. You have confidence again." (Bourgeois and Warner, 2000, p.32)

Figure 33: *Louise Bourgeois 'I Do, I Undo, I Redo'*

The installation 'I Do, I Undo, I Redo' by Louise Bourgeois, consists of three steel towers with spiral staircases leading to the top of the towers, with platforms surrounded by huge round mirrors. In each tower, Bourgeois has placed a bell jar containing sculpted figures of a mother and child (The Artist, 2020).

In the following cuts, Emily, George and Kirsty each use different metaphors to show that they have feelings of insecurity, in certain situations in the practicum placement classroom or when they feel unsure of how to enact and embody the space as a student teacher and when they are being watched by others. Kirsty portrays through her collage, emotions of pressure and anxiety when she realises that she must embody the space at the front of the class and take up the role of the teacher, during her second placement experience.

By zooming in on the collages, we can see that Kirsty has chosen an image of members of the paparazzi taking photographs with cameras, showing here the

emotions through self-consciousness; 'it's all eyes on me'. Whereas George uses a lamp as a metaphor, to express how he felt like he was 'under the spotlight' and always being watched by the children and other adults in the classroom.

The reflexive response to this as a/r/tographer was a small, collaged piece. The eye represents the idea of being watched and the knots are the feelings of the student teachers in the space; inflexible and disembodied.
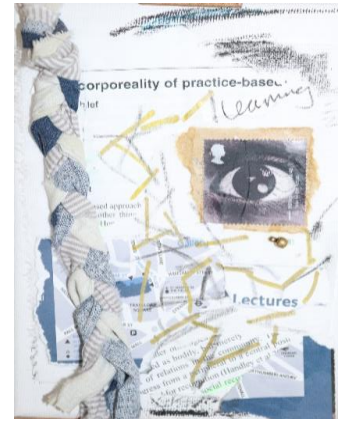
Figure 34: *A/r/tographer's mini collage*

Like Arachne, the student teachers are, as Kirsty says, 'put to the test'. They are being observed, reports and weekly reviews written about them, and they are always reflecting themselves on practice. Having the mindset of being watched and feeling intimidated or being supported by the mentor and others is crucial for improvement and self-efficacy. Like Arachne after the transformation into a spider, Kirsty can be seen but she cannot be heard. The image of a devil on a person's shoulder, (or as Louise Bourgeois expresses it, 'the eye of your conscience') and a person tied up with red thread, were chosen by Kirsty in her collage to show that she believes her emotions are 'all in her head'. Louise Bourgeois uses the person inside the bell jar as the analogy for all looking in but being unable to be heard. A bell jar is a bell-shaped glass cover and is a metaphor for feelings of confinement and entrapment.

> "The woman imprisoned; the disconnected emotional state and detachment from the body; being protected by transparent glass that in itself is fragile; placed on display for all to see, yet unreachable in her confinement." (Bourgeois, Lorz, and Haus Der Kunst Munchen, 2015, p.120)

In Sylvia Plath's (1963/2005) novel, *The Bell Jar*, the protagonist feels that she is trapped in her own head, swirling around the same thoughts of self-doubt and dejection, with no hope of escape. Kirsty says that the doubts were 'all in her head',

and this meant she was not using the space as she should; feeling that she should move around the classroom, but her body felt restrained, rigid and fixed, at the front of the classroom, as the insecure thoughts swirled in her head. These feelings of the student teachers are very real and have affect.

Louise Bourgeois talks of creative production as a way of working on these emotions,

> "If your emotions are negative feelings, how are you going to get rid of those feelings? They belong to your demon. You have to accept visually, that some things you explain as good, and some things as not good."

The feelings of restriction are very real, and therefore make Kirsty act in that space in a confined way. Theseus' thread, as I have claimed, is a means of freedom, escape or difference, a line of flight. Once Kirsty could untie the thread wrapped around her body, she felt free. Like Arachne with the thread from her body she could embody the space. Like Theseus, she could use the unravelled thread as a guide throughout the classroom, and through a growing confidence, embody the space and at the same time work through her feelings. In time this began to happen. In a subsequent practice placement, and then once she was in a classroom of her own as an early career teacher a newfound freedom realised fully for Kirsty. The conversation in data creation five, in Kirsty's classroom, when Kirsty reads back her poem from data creation one, reveals her feelings on this:

> "My confidence has improved so much since then because that was at the very start, of how I used to feel in the class, like the pressure of placement. Not using the space like I should, like I wouldn't really move round the classroom. And I never actually wanted it to just be me standing at the front and directing the children, but it's like something that you couldn't control, like being tied up, you can't move. Yes, but I would say that's not the case now. I feel like I've overcome that."

Cut! The Eye of Your Conscience

Kirsty

It's images of **loads of eyes**

So that's probably

starting from how I feel

about myself

in an inclusive classroom.

So, it's all eyes on me…

at the start…

and I've got in big writing,

 'Body Language'

and there's an image

of a person tied up…

So all that pressure

 felt like I was tied up at the front of the class,

and probably not

using the space like how I should.

There's an image of a person

with the devil on their shoulder

and often that's in your own thoughts.

Emily

I massively felt that,

 like hold on,

am I overstepping the mark here?

or undermining her authority?

by going over here?

But then, …

Is it better to do it than not to do it?

like, is it the right thing to do or am I interfering?

… Am I undermining the experience the teacher has?

Is there a reason behind it?

I think it was right though,

because, she kind of

looked at me afterwards,

 like thank you for sorting that out,

 or like, going to help him.

George

The lamp was about being under a spotlight.

And you are at the front of the classroom,

and you're being watched.

Not only by the children

but sometimes

you've got mentors and other adults,

 in the room who are watching you.

Louise Bourgeois

This is just the eye

of your conscience

 looking at you.

Sometimes it's a nice eye; sometimes

it wants to be frightening.

But it is touching.

The bell jar is a prison.

It's a matter of reaching,

 and being reached.

She's not reachable;

she can be seen,

but she cannot be heard.

A different kind of worry:

the worry to be seen,

 and the worry not to be seen.

Which one do you want to be today?

In a similar way, through a different situation, Emily felt inhibited and unable to act in the classroom. Emily decided in the moment to move over to a child whilst the teacher was teaching the lesson, support the child and keep him included in the lesson.

> "It kind of felt, whatever I am doing here isn't best for him…like trying to make sure that everything was in his best interests and not just in the interests of the other children…erm, and then, so the thinking was if I do kind of ask him to come and read these words am I then singling him out for that? But, then kind of promote it as his skill, like he's good at this, rather than he's got ASD, so I'm going to ask him to do this. The child is getting the best possible…or better chance…"

This decision by Emily, to embody the space and help the child become involved, also links with the theme of decision making for inclusive practice in terms of the dilemma of difference. Emily's decision was through her realisation that the child was good at something and that should be celebrated. The social model of disability is in action here, with the opposed medical model at work previously when the child's diagnosis of ASD became the focus and the barrier. Emily, being seen by the teacher enacting in the space, means she is exposed, her decision is judged by the other adult in the space. As Louise Bourgeois expresses; 'it's a different kind of worry: the worry to be seen, and the worry not to be seen. Which one do you want to be today?'

In the myth, Arachne becomes the powerful and supremely creative 'disabled' body. The lines from the poem: '*Her touches, deft and swift and light as when they were human'*, illustrate that Arachne can weave now as she did before. Grosz (2010) in Coole and Frost (2010) argues that freedom is in acts rather than in subjects, therefore 'the capacity to act and the effectivity of action is to an extent structured by the ability to harness and utilize matter for one's own purposes and interests' (p.148). Her skill or 'craft knowledge' is not changed, although her body has. In the same vein, for children with special educational needs we can ask: 'What can a disabled body do?' and 'how do children with disabilities matter in the classroom?'

"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 effects 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." (Deleuze and Guattari, 1987/2013 p.300)

What

can

a

body

do? Is fundamentally a pedagogic question.

I refer to Cachia (2012) again here as 'disability is the attribution of corporeal deviance – not so much a property of bodies as a product of cultural rules about what bodies should be or do', (p.4).Hence, the teacher can either make the disabled body more powerful by joining it with the effects of another body (human or non-human) in the classroom, or destroy it, by seeing the negative. This aligns with the medical model of disability, where labelling the disability and excluding the body from the learning environment is the choice. If, on the other hand, the teacher exchanges actions, or passions with the disabled body through an inclusive pedagogy, that responds to the individuality of all the children in their classrooms (Florian and Spratt, 2013), this could compose a more powerful body (this could be collective body of the classroom population in terms of an inclusive pedagogy and ethos). In turn, the teacher themselves can be destroyed by the disabled body, due to seeing it as a problem, someone else's responsibility, or by lacking the confidence, skills or knowledge to successfully include.

As Grosz (1994) argues the body:

"Is not an organic totality which is capable of the wholesale expression of subjectivity, a welling up of the subject's emotions, attitudes, beliefs, or experiences, but is itself an assemblage of organs, processes, pleasures, passions, activities, behaviours, linked by fine lines and unpredictable networks to other elements, segments and assemblages." (p.120)

Cut! Medical model v social

Emily

It was seen that he was at fault,

as he had ASD …

rather than,

the school trying to include him.

Kirsty

There was a girl.

She just wouldn't concentrate.

She wouldn't look at the board.

They realised she was dyslexic.

They tried a coloured screen.

The girls said 'Oh, the words don't jump around now'.

I found that amazing.

It wasn't her fault.

The lack of concentration.

It was the screen and books.

She needed the overlay or change of colour on the whiteboard.

A/r/tographer

It's a bit like the medical model…

I need to fix the child rather than

 the social model…

I need to fix the situation

and the environment …

George

The term ability

puts a divide

between children.

It puts a stopper on their potential.

Or it's like a glass ceiling.

The way that it describes children,

makes it seem like the child is the problem

 in the lesson,

 rather than our own practice.

Quality first teaching

is something I hadn't considered previously,

 as differentiation.

 But the first approach should be to look at what we are doing as the teacher.

Both Emily child and Kirsty use the word 'fault', as they each recall an encounter of a child with a disability, where the child was perceived as the 'problem', and not the school's facilitation or adaptation of learning. The teacher in Kirsty's classroom realised that the child had dyslexia, and she could not read words without them 'jumping around'. The teacher could create the solution, through a simple adjustment.

According to this view, the body is not 'the body' but a particular set of assemblages that emphasize what a body can do, and consequently, what embodied affects can do. From this perspective, encounters with other bodies are considered 'good' or 'bad' depending on whether they extend or prevent these assemblages, and what kind of assemblages these encounters enable us to *do*. The status quo, as described in chapter one, of classroom practice, with a 'this is how it's always been done' attitude, and lack of why questioning from professionals about the inclusive practice, *dis*ables student teachers to make decisions of their own or have autonomy with pedagogical choices, limiting the body to what it can do. The body can be an idea, a body of people, or a body of work. The Deleuzian question 'What is a body capable of?' is as profound as Elizabeth Grosz's response that 'we still do not know what a body can do' (Grosz, 1994, p.74).

Emily and Kirsty's decisions were full of self-doubt because of their lack of experience, and the fact that the class is not their own, which holds them back from making a pedagogical decision with confidence. The bodies of student teachers try to become inclusive or embody inclusive pedagogy. But as MacPhail and Tannehill (2012) explain, 'not only are they in relatively powerless positions to effect change within their school contexts, but as novices, they often have difficulty even thinking of themselves as teachers, much less as agents of change' (p.301).

The nomadic student teacher deterritorializes the space. Freedom is linked to the body's capacity for movement, and therefore numerous possibilities of action (Grosz, 2010, in Coole and Frost 2010, p.152). Free acts are those which both express us, and which transform us, which express our transforming. The freedom developed by the student teachers in the choices they make, therefore transforms them as agents of change and transforms the capacity for inclusive pedagogy but is entangled with emotions. By embodying the space, embodied emotions move the person through bodily processes as a source of agency.

Arachne risked everything as she challenged Athene, and was saved, only to be punished later by a metamorphosis that restricted her access to the tools of her creativity; her creativity could only come from her own body. As Campbell (2018) asserts:

> "It is a fundamental paradox of teaching that teachers, who have the potential to be creative individuals are placed and asked to function productively and with a continuous sense of the importance of their role, within a schooling system that often seems to constrain them and reduce their capacity for creativity." (p.37)

Asking student teachers to be fearless agents of change, ignores the fact that student teachers are truly restricted access to the 'tools of *their* creativity' by a neo-liberal culture of standards and accountability (Allan, 2004). Becoming Arachne means student teachers are embodying the space and engaging with material elements in a climate of fear and risk taking. The Teachers' Standards (DfE, 2011), and the Core Content Framework (DfE, 2019a), enfold the student teacher with a rigidity which 'denies complex thinking, firmly establishing the territories of teacher and taught; knowledge and knower', and considers 'student teachers are attempting to grapple with uncertainty in a context in which everything is reducible to a competence or standard' (Allan, 2004, p.417) to which new teachers are required to achieve, as

'deeply problematic'. Furthermore, when they have been applied to inclusion and equity 'the effects have been sinister, pushing the new teacher towards the management of, rather than engagement with, difference' (Allan, 2004, p.419). Like Arachne, the student teachers are weaving the web of practice through thread released from the body.

Cut! Teachers' Standards

Kirsty	**Emily**
That's the thing you don't realise.	I think sometimes,
When you apply to study	the checklist for the Teachers' Standards
Primary teaching	doesn't really reflect
You get on placement,	the real picture of the classroom
And then you think ah!	the things that are needed
There's much more than just	and things that need to be done …
The Teachers Standards	aren't kind of anything in the ticky box...
Which are important,	Erm, but just for the sake of
But what goes on in your head	trying to meet the standards,
You know beyond that,	trying to do both at the same time.
That is also important.	

The agential cuts singled out next, are the recognitions of the teacher's choice of their position in the space of the classroom, and consequently the affect it has on children and pedagogy.

> "Asking the question 'what does a chair do?' prompts a reconceptualization of things, bodies and pedagogic space as an assemblage of intra-active, ongoing and productive happenings entailing multiple agencies." (Taylor, 2013, p.692)

Kirsty talks about the teacher's chair positioned at the front of the classroom as not just a piece of furniture. The chair is wooden, with arms and with a padded seat and the only chair like this in the classroom, as the others are identical, small, plastic child sized chairs. She describes the *teacher's* chair (with emphasis on possession), as 'fixed', 'at the front' and 'intimidating'. The chair has agency and 'thing-power'. We know from '*The Chair is the Elephant in the Room'* poem (See Theme 2.2), that Kirsty sees the teacher and chair as a body-assemblage, where the teacher feels just like the chair as static, fixed and restricted in the chair, which is intimidating and imposing. *Imagine being a chair?*

Cut! Teacher and children in the space

George

They might as well be a piece of furniture.

The teacher would be sat in their chair behind a desk,

facing the children.

The desk created sort of a wall,

Or like a boundary

The teacher would set them off

with their work in textbooks.

Then he would sit behind his desk.

The desk breaks the teacher away from being

part of the classroom

Well, they might as well be a piece of furniture.

The children would be sat in rows.

It enables didactic teaching.

Teacher is expert.

They're just sort of spewing knowledge.

And the children are just absorbing it.

That is all that's happening.

I could not think of anything worse.

I was just sitting in awe.

Thinking well, what do I do now?

Emily

I speak, you listen.

I think the idea,

that children might get distracted.

or talk amongst themselves,

and might be lost,

particularly depending on how the teacher sits them.

If they put the child who they think,

'Well, they are not going to do any work anyway',

and put them at the back,

then they are going to be lost.

Instead of, you know,

keeping them together.

Some teachers

may think that education.

is, I speak, you listen,

and that children are there to learn

and not to interact

with each other

and not kind of thinking

that they interact together.

Kirsty

Chair is fixed at the front.

The teacher has their own chair,

and it's at the front.

It's the teacher's chair.

So, the chair is at the front.

The children on the carpet.

It's quite fixed.

You never really see it

in other places

It's always up front.

And maybe that's why,

It's so intimidating.

In this picture,

The teacher seems flexible.

She's not sitting on a chair.

She's not sat fixed at the front,

in the teacher's chair.

She's sitting propped at a table.

The children are more eager

to learn than in the first picture.

They are not submissive.

The children are positioned in this scenario in front of the chair on a carpet space, and her impression is that they are 'submissive' learners. The space and the chair have a pedagogical impact on the children as the teacher becomes expert and the children become passive learners.

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Haiku - George

The teacher sat at the front

Falling asleep at the wheel

Like a piece of furniture

</div>

George recalls in one practicum placement classroom a teacher sitting behind a desk and the children sat in rows. The teacher would set the children some work from textbooks and then retreat behind his desk which was facing the children, but in George's opinion it acted like a barrier or boundary.

The haiku above includes the phrase; 'falling asleep at the wheel' as affect, and the metaphor 'like a piece of furniture'. George's interpretation of the teacher's position in the space is that by sitting behind the desk, the teacher has lost concentration and is disconnected with the children's learning. Like Kirsty 's perception of the chair-body assemblage where Kirsty 'felt like the chair', the teacher for George has become a piece of furniture; static and fixed, not interacting in the space with the children. The desk and the teacher seem as one. The positioning of the desk also has agency on the children's behaviour, who became passive learners, feeling unable to approach the desk. The positioning in the space of the teacher's desk and the children's desks, enables in this example didactic teaching, which tends to be teacher-centred presenting information directly to the students from the front, or as George describes it the teacher just sort of 'spewing knowledge' and the children 'absorbing it'. Freire (1970, in Strom and Martin, 2013, p. 58) calls this the banking concept, whereby the teacher 'makes deposits which the students patiently receive, memorize, and repeat.' This is in opposition to inclusive pedagogy, which is learner-centred and involves coming up with teaching strategies that focus on how specific students learn in

different ways. George feels this style of teaching didactically is abhorrent and says he would never choose to engage in teaching and learning in this way. George expresses how he changed his position in the classroom so that he sits randomly on seats around the space, as 'the seats are for everyone' and the 'teacher's desk is just the teacher's desk' and does not serve any purpose for George towards his inclusive pedagogy, saying, "it's just something I wouldn't choose to do."

Emily's cut gives the example of the teacher positioning some children at the back of the classroom which has the effect on them of being lost or distracted. Emily thinks those children who are marginalised in this way have been given up by the teacher. Like George's and Kirsty's example of the effects of bodies in the space for didactic teaching, Emily perceives that some teachers believe that they should speak at the front and the children should listen. Positioning those children who are less likely to be listening at the back of the classroom, instead of as Emily suggests keeping them all together, perhaps solves a problem for the teacher as 'they are not going to do any work anyway', but for Emily is not inclusive pedagogy.

Seeing all children as important and equal learners in the space calls for a commitment to social justice. The IPAA (Florian and Spratt, 2014) aligns with this through a 'commitment to the support of all learners; belief in own capacity to promote learning for all children'. The teacher's decisions for where the children and the teacher are positioned in the classroom has agency on pedagogy, inclusive practice and ultimately attainment for learners in the space.

The agential cuts next, are the student teachers' recognitions of the teacher's choice of use of space in the classroom, and the effect it has on pedagogy.

In the first encounter, '*Cut! Space-place carpet Area',* Kirsty sees the carpet space in the early years' classroom, as a social space, somewhere the children can meet, eat their snack, drink their milk, intra-act and talk to each other. She recalls, "It was the meeting area … It wasn't just for learning … It was where they socialised".

The space of the carpet by even its very shape, is inclusive; a circular, spiralled space-place, where children sit in proximity with each other. In this encounter experienced during her second placement, Kirsty encounters the carpet area as a space where all children can sit next to friends and talk. She considers it a safe space in the classroom. During lessons the children are encouraged to talk to each other about their answers to questions asked by the teacher. She talks of a 'buzz to the learning' and children 'keen and excited'. A pedagogical development has occurred from the carpet space being seen by Kirsty as a space of passive learning, to an engaged and collaborative learning environment.

Similarly, George sees the carpet space as a place of equity. All the children were close to the teacher, he can see their facial expressions and assess if they are understanding the learning. George sees the space as an area where children can concentrate. When the children are on chairs, some are at the back of the room and others at the front, and George feels he cannot monitor their understanding of the lesson. When the children are on the carpet he uses assessment for learning techniques, where he can question them and address any misunderstandings.

 In future placements as the student teachers grow in confidence their embodiment of the learning space evolves and knowledge of the effect of the space-place develops.

Cut! The magic Carpet	Kirsty
George	**The carpet space.**
On the carpet they were equal.	It was the meeting area,
He'd had some doubts about it.	where the children would come in and sit
to be on the carpet erm.	Where they started their lessons.
It helped them to understand	It wasn't just for learning.
and listen attentively.	It was where they socialised.
When I was teaching,	They'd sit for their milk and fruit.
some would be near me,	They were there a lot.
on the chairs,	I didn't like teaching,
and some at the back of class.	when they were sat at their desks
On the carpet they were equal.	Teaching the main lesson
It helped to see who struggled.	I'd rather sit together,
Because they were right in front	Communicating.
when they are on the carpet	the carpet area itself
you can see their responses.	Was a safe space,
From their facial expressions	for the children. Erm,
I was able to see if	They could sit where they wanted.
a child didn't understand.	And were encouraged
And then go back over it	to talk to each other
	about their answers.
	That's why I love carpet time.
	There's a buzz with the learning.
	All put their hands up.
	All are keen and excited.

During the second national lockdown of the pandemic in January 2021, the student teachers had just started the second part of placement and were in the third year of their education programme. They had all been in the placement school in the autumn term and were now returning in January. It had just been announced that schools were open only to children whose parents and carers were key workers. That meant that

class sizes were reduced drastically, and the space-place of the classroom noticeably changed for the student teachers. Kirsty recalls in the focus group online in data creation 2, that the first day of placement the school was normal, and all the children attended. On the Tuesday of the first week, she remembers that there were no children at all in school and it felt strange. By Wednesday there were only key worker children in school, and they were placed in groups called 'bubbles' so that children did not mix as much to decrease the risk of Covid-19 spreading. All four student teachers felt adjusting needed to be done by all adults in school, but this experience made them become part of the team more quickly and closer as a team in school. Sarah recalls:

> "You had to muddle together. It was challenging as you had to fit into the team quickly and pull together."

All participants felt that they had more responsibility than in other placements, which may have been because they were year 3 students or because the situation required it. George called it 'a baptism of fire', but felt it was 'a lovely experience' because the other adults trusted him to do more due to the circumstances, and he had a small class of children that he was 'forced into responsibility' for most of the time. George's feelings of fear resurface and are expressed in the tanka below:

George Tanka
I cannot do this!
I have only ever taught
 One lesson at a time
and then given the class back!

All four participants viewed the space in school differently through this placement, where less children were in the classroom with adults who had specific groups. The space and the resources were restricted. This unexpected situation meant that data could be created in abnormal conditions, and I could ask the participants how they felt the space-place was used differently.

For George it meant that the roles of teacher and student were blurred, and therefore the power dynamic between teacher and student teacher diminished. George made close relationships with the mentor and the children. A lot of the children in George's group had additional needs and there was a dyslexic child who needed George to scribe for. He took the importance of relationships from this experience, and the realisation that children need the freedom to move and be independent as learners.

Kirsty recalls in data creation four, when re-viewing her collage, how important feeling comfortable in the space was for her and the children, especially during the 2nd year placement during the lockdown of the pandemic:

> "The first week of placement was just dedicated to them feeling safe in the new space. The children feeling comfortable."

Kirsty gives an encounter of social interaction between children in her experience during this time. Kirsty was in early years and usually the three rooms of early years were completely free flow, with activities set up at areas for the children to choose to play at. During the lockdown however, the children who attended the early years setting were restricted, and the teacher had set up a barrier of desks between the rooms, so that the children in one 'bubble' did not mix with another. Kirsty found the behaviour of the children however, fascinating. The desks that acted as a barrier were used to create the children's snack area. So, on either side of the desk there were two chairs for children in each group to have their snack. However, the children flocked to this area because they wanted to see their friends who they could no longer mix with. The social space created through unusual circumstances became the most important focal point in the room for the children.
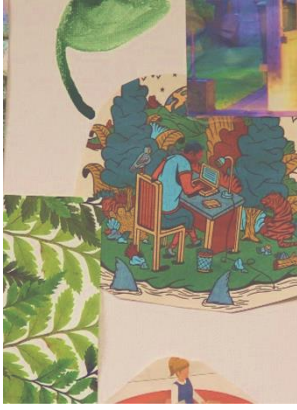
In Cut! *Control of the Space,* Kirsty relays her feelings during the first collage conversations about the space in the classroom, by using an image of a man on a desk and lots of trees (a metaphor for the children) around him. Kirsty knows that in the future she wants to use the space in the classroom fully but perhaps feels restricted in the space and not confident enough yet in these early practicum placements to fully embody the space for inclusive pedagogy.

In one practicum placement George is in an awkwardly shaped room, with two rows of desks down each side. He said it made moving through the space and engaging with the children difficult because, when he moved towards the back of the room the children who were struggling with the work and who sat near the front, stopped him for support with their learning. Because the children were placed in hierarchical order of attainment with the lowest attainers at the front of the room, working towards the higher attainers at the back of the room, George never reached the back of the room during the lesson. Hence, he never got to support or challenge the children who were deemed higher attainers.

Louise Bourgeois draws a labyrinth type swirling spiral pattern, to illustrate how sometimes we can feel that we do not have control of the space. To change from being 'conscious of the walls' and taking control of the space means finding the centre of gravity as Theseus in the labyrinth. This takes courage and confidence for the student teachers in the practicum placement classroom.

Cut! Control of the Space

Kirsty

I want the children

to feel safe.

In this image,

there is a man on a desk.

And then there are lots of trees

and everything around it.

I think as well, I'd want to make

use of everything that's going on.

I don't want to be fixed,

in one place like he is.

I want to make use of all the classroom.

George

A rectangular shaped room

Two rows of desks on each side

Makes engagement difficult.

On my way to the back

I would get stopped by the children,

who were struggling most.

I never made it

to the back of class.

so, I asked my TA to

help the children at the back.

Sarah

I like moving around.

Wandering around.

Or sitting at their level you know.

It's good for engaging all and behaviour management.

I used to stand.

At my last placement,

I stood at the board and explained.

Louise Bourgeois

The room turns,

With its little objects around me

Like planets around the central sun

Before, I was conscious of the walls,

And I was constantly leaning against them,

And feeling their strength

I feel a centrifugal force.

Control of the space

Grip on

Be sure of it,

Because you need it;

The centre of gravity

To change from the container

Toward the contained.

Florian and Spratt's (2014) IPAA asks student teachers as agents of change to 'seek and try out new ways of working to support the learning of all children'. By seeking out these new ways of embodying the space student teachers are adapting their pedagogy and supporting all children's learning. In this way learning is corporeal, pre-discursive and pre-social, curtailing from the body's constant need to deal with tensions (Yakhlef, 2010) occurring in the body-environment 'intra-actions' (Barad, 2007).

By her second placement and then through her final placement, Kirsty felt that she was moving around the classroom more. She gives the example in *Cut! I'm Spinning Around* of moving around the classroom in the phonics lesson and feeling much more comfortable in the space. She feels that 'floating around' the classroom enables her to check on all the children's understanding and fully include them in the lesson. Similarly, George recalls his mentor in his first placement reminding him not to stand still too long. George feels he is lacking in confidence or ability to embody the full space of the classroom. He sits in whatever chair is available near the children to get down to their level and be 'with' the children. This is his inclusive pedagogy developing. Rather than sitting fixed at the teacher's desk, he sees the classroom as flexible, the chairs not belonging to anyone particularly, whereas he sees the desk as belonging to the teacher and always fixed at the front.

Sarah remembers being surprised at seeing the teacher moving around the classroom in one of her early placements. The teacher used the approach as a behaviour for learning technique. She said, 'the children didn't know where he was going to move to next and so kept them alerted to his presence', as he embodied the full space of the classroom. In that way he felt that the children could always see and hear him and therefore were engaged and ready for learning. Sarah mimicked this same approach in the classroom after seeing the mentor do it.

Cut! I'm Spinning around

Sarah

Walking around the classroom.

So, when I first went

 to the first placement school

The teacher was always

walking around the classroom

And I was thinking…

Why is he doing that?

Because I had never really seen it (points round and round)

He said, the children don't know

who I am going to ask.

They can't mess on at the table.

So, it's like a secret monitoring procedure.

George

Never stand too long.

The teacher sat at the front

and did whatever they did.

I remember my first placement.

The mentor told me;

Never stand for too long

There are 30 children here.

And they all need help.

I sit randomly,

on seats about the classroom

I'm moving around.

The seats are for everyone.

But the desk is just you know it's at the front.

…

The teacher's desk.

Kirsty

Try and float around.

Well in the phonics lesson

I would move around the classroom.

When they're at tables

I try and float around.

Move around the class.

See how they're doing.

And I felt more comfortable,

than when standing at the front.

I could check on all of them.

Whereas when I'm at the front

To get full vision,

it's hard to work out

what every child is doing.

If you move around

You can understand.

Emily, Kirsty and Sarah have all had experience in the classroom when a child suddenly moves from the 'space-place' where all children are learning together, either at a carpet area or at tables, to another space in the classroom, another part of the room, usually somewhere soft like a cushioned library area. In my own experience the child in my early years class, who later was diagnosed with autism, fled to the cloakroom area that was still part of the large classroom, and hid under the coats.

This fight or flight scenario is something three out of the four participants experienced during their placement experiences. For humans, the fight or flight response is an automatic physiological reaction to an event that is perceived as stressful or frightening. When a spider fears from vibrations on the web or human interference she retreats from the web to a space of safety, hidden away. The perception of threat activates the sympathetic nervous system and triggers an acute stress response that prepares the body to fight or flee.

Children with special educational needs often respond in a fight or flight way due to feelings of stress in a learning environment. This response could be habitual, with the child experiencing these feelings during specific times of the day or in lessons of certain subjects. In Sarah's encounter with this phenomenon, she describes the child has having special educational needs; diagnosed traits of autism and global delay. Sarah noticed that when this 'escape' happened, the other children were understanding about it, and the teacher would just let the child have his own 'time-out' and then eventually bring him back to the group.

In Kirsty's encounter of this, the child, who she describes as having learning difficulties, would run into the reading corner of the classroom where he would hide under cushions and the rug. She says the teacher would even encourage him to go there, and sometimes he would even fall asleep in the space, if he had not slept well at home the night before. In Emily's experience one of the children in her mainstream class would walk away from his work into the book corner.

Cut! The Great Escape

Sarah

Trying to escape

There was a child.

It was global delay,

with traits of autism.

He'd be under the table.

In the library.

Under the chairs.

Trying to escape.

The other children

were quite understanding.

But how do you explain it?

That's ok for him to do it,

but not for you.

He found a safe space himself.

He needed a quiet area.

The teacher would try and bring him back.

Sometimes she would just let him have his own time.

Kirsty

Crawl underneath the sofa

Yeah, there was child,

with learning difficulties.

He had extra support.

But whenever he felt uncomfortable

or stressed,

He would gravitate towards that area.

Lie beneath the rug.

Put the rug on top.

Crawl underneath the sofa.

He would always run into the reading corner.

The teacher would encourage the children;

Do what you want there.

Sometimes he would sleep there.

Emily

A day in the book corner

He would sit in the English lesson.

Write his name over and over.

He would walk away.

Just go and do whatever he wanted to do.

Sometimes he was left alone.

The teachers would say,

I can't be bothered

to bring him back.

Or just leave him.

Sometimes he sat for the whole day.

In the book corner

Not doing anything.

Louise Bourgeois

I need space.

And I need space.

I pace up and down.

The whole house

Big distances covered.

All the windows are thrown open

All the lights are turned on

The drawing starts with a jab

And goes

round and round

larger and larger

faster and faster

like the children

who swirl faster and faster.

230

Emily took the decision to intervene and gave the child a voice, by asking him what was wrong:

> "When I asked what was wrong, he said "I can't do it – it's too hard". So, he knew … why … so as soon as I asked … and there was another day, with the same child there was a supply teacher in and he had been asked to do something and said I'm not doing it for her, but if you ask me, I'll do it because you don't shout at me."

In Emily's encounter, the teacher told Emily that she 'could not be bothered' to bring him back, and sometimes he would stay there all day, in the book corner, not doing anything. The quote from Louise Bourgeois, exemplifies that at times we all, children and adults need space, need safe areas to retreat to, so we can work out feelings of anxiety, frustration or apprehensions. Emily also gives an example of the same child being taught by a supply teacher, whilst Emily was with her on practicum placement. The child knew why he reacted in one way to the supply teacher; because she shouts and another way to Emily, because Emily spoke calmly and asked him what she could do to support him. As agents of change we are 'encouraging teachers not to pursue social action that is compatible with current practices of the teaching field but rather challenge the reproduction of current conditions' (MacPhail and Tannehill, 2012, p.301).

Encounters and events in the space like this, are recognised and operate as cracks or ruptures or lines of flight (Deleuze, 1987) in 'our habitual modes of being' (O'Sullivan, 2006, p.1). Each cut or crack is 'a creative moment of the encounter that obliges us to think otherwise' (Ibid). The dilemma for student teachers and teachers is how to react in such a situation in the classroom so that the children are fully included in the space. The teacher with Sarah left the child for a 'cooling off' time to bring them back later. The teacher in Kirsty's classroom encouraged the children to go into the 'safe space'

and, the teacher in Emily's practice classroom seemed unsure of what to do, and so would leave the child in their chosen space, while they taught the rest of the class.

In further separate conversations, Emily and Sarah gave some thoughts on what they did in other encounters where the child is frustrated or anxious and responds in the classroom through their behaviour. These children are at risk of exclusion and the dilemma for many teachers is that these encounters can happen when the teacher is one adult within a class of thirty children to teach. Their thoughts on what a teacher could do in the future if similar encounters occurred are outlined in the found poetry below.

In the two next encounters, it is recognised by Emily and Sarah, that the teacher's inaction to retrieve and support the child gives the message that one child was perhaps affecting the whole class negatively.

Emily recalls:

"I think she thought it was a case of 'No! he's one child, this is the rest of the class'."

Sarah said:

"I think the teacher did probably recognise the needs, it's just that she had another twenty children to think about."

The IPAA (Florian and Spratt, 2014) asks student teachers to reject the idea that the presence of some may hold back the progress of others. Another aspect to consider is that the teacher did not know how to handle the situation. Sharma *et al.* (2008) believe that the teacher's attitude is a key element of inclusive practice. Forlin (2010) argues that initial teacher preparation is the decisive factor in developing efficacious teachers who are confident in their own ability to teach all students.

Cut! Create a Safe Space

Emily	Sarah
Just maybe acknowledge,	He could have had a sensory area.
and have things in place.	you could maybe give them like
So he could take himself off somewhere	5 minutes of every lesson
or he could do something.	into the sensory area
Or that he knew of ways to cope,	and see how that worked…
with it instead of picking up the table.	and then try and bring him back,
'Cos he was in year 4 and he was quite a big child.	once he has had that stimulation.
If he had tried to throw the table	Yeah, he needs to let loose kind of …
he would have hurt someone.	I think the teacher did
I went over and just kind of	probably recognise the needs.
put my hands on the table,	It's just that she had another
and went like "what's the matter?"	twenty children to think about.
But she was trying to teach the rest of the class.	So, it was ….
I think she thought it was a case of	and she didn't have a full time TA,
'No! he's one child, this is the rest of the class'.	a one to one for him, so it was hard.
	Erm, but I guess she's doing a job as best she can.

Mentors who are held up as 'expert others', whom student teachers draw 'wisdom from' (DfES, 2015a), perhaps do not have the confidence to show the student teachers how to enact inclusion effectively, and perhaps are even displaying some negative enactments. Teaching a class of thirty children with diverse needs and no teaching assistant support, is a reality teachers face, and is perhaps a contributing factor to the lack of inclusive practice in these encounters relayed by the student teachers. This also aligns with the research that shows how both teachers' attitudes towards inclusion and their self-efficacy beliefs are highly relevant factors for the successful implementation of inclusive education (e.g., de Boer, Pijl and Minnaert, 2011; Sharma, Loreman and Forlin, 2011).

In her encounter, Emily feels that the child's needs should be recognised and actioned to have some time out or 'escape' from the situation. Emily at the time of the encounter with the year 4 child, was acting as the other adult in the classroom and not the lead teacher, so she could go over to the child and intervene. This alludes to the situation in schools where a teaching assistant is perhaps needed in certain classrooms to support, but the funding for this may not be there. The growth in the numbers of TAs has been driven by the push for greater inclusion of pupils with special educational needs and disabilities (SEND) into mainstream schools, with TAs often providing the key means by which inclusion is facilitated (Sharples, Blatchford and Webster, 2018). Sarah's idea for future experiences with children who have a fight or flight tendency, is to create a sensory area in the classroom (in early years classrooms through to Year 6); a safe space that children can spend time in when needed throughout the day.

> "Because for some children, they need to have a range of sensory needs and have a little sensory area designed, if the child needs some time out. So, it's just really considering all the needs of all the different children."

Sarah believes that the teacher recognised the needs of the child, but there were no processes in place to counteract the behaviour and make the child feel safe and secure, and ultimately included in the classroom. By addressing the fundamental needs of the child and the reasons for this 'fight or flight' action may come some way to helping the child become fully included in the space-place. This aligns with the IPAA (Florian and Spratt, 2014), in the section for '*Becoming an Active Professional'* when they advise in practice the 'Interplay between personal/professional stance and the stance of the school – creating spaces for inclusion wherever possible'.

Cut! Spinning Plates

Emily

I think that,

children need to feel safe,

before they can …

before anything else.

Erm, so if they feel safe,

they feel more comfortable,

in trying things.

So, if they can try things,

it sort of helps them,

to become part of the class…

But you're kind of spinning plates.

Trying to make sure the children are getting,

…like *every* child in the class

is getting the best possible chance.

Kirsty

I want my classroom to be warm and comfortable.

I've got images of cushions and sofa and a fire. Erm, cos I want the children to feel safe.

Sarah

And this big picture here

is everyone deserves a place,

where they can relax,

and proceed and excel.

So, creating that classroom environment

where children can relax

and feel comfortable

to learn,

is important.

The spinning plates,

the interlocking circles

was just really to show inclusion.

We're all together.

The colours are vibrant.

Comfortable but a bit vibrant

in the classroom,

like energy.

6.10 Summary of theme 1

As a teacher educator I teach inclusive principles to undergraduate students with the inclusive pedagogy ideology at the heart of the message. However, what is realised through these encounters, is that the reality of classroom practice may not always match the ideology professed and can cause both tensions and challenges for the student teacher. If the teacher-mentor lacks the perceived skills and knowledge for inclusive practice and/or the correct attitude for inclusive pedagogy, then the student teacher will have difficulty in learning from an 'expert other'. This means we must take risks 'with no sense of which standards, indicators or outcomes student teachers or policymakers may go towards in their wanderings' (Allan, 2004, p.429).

All participants have observed practices in practicum placement classrooms that do not fit with personal principles for inclusive education. Examples are, using textbooks, the teacher sat behind a desk, didactic teaching, fixed furniture, children seated in rows, children 'escaping' from the space are all experiences that position the teacher as the authority and expert and the student as the passive recipient (Freire, 1970, in Strom and Martin, 2013). One cannot be the lone agent, addressing these issues when one first enters a practicum placement classroom, especially in the first year of the programme. However, as has been shown, through time, student teachers develop their confidence in the teaching space and start to attempt some alternative approaches for inclusive practice. Copying the teacher's pedagogy, gives way to more nuanced methods. A pedagogical framework that positions learning as a subjective, nomadic experience (rather than a checklist of standards) allows for a transformation from within, that can spread and gather impetus rather than relying on hierarchical forces to drive change.

In the next set of encounters or cuts, the student teachers describe the relationships and human entanglements in the classroom space and the affect these have on Inclusive practice.

6.11   Theme 2.1   Intra-actions for Inclusive Pedagogy

(Human-Human)

Cut! Tree is a Metaphor for the Child

Kirsty

I've got trees,

Like two images of trees.

And I think that also

represents them working together.

You know, stemming from each other.
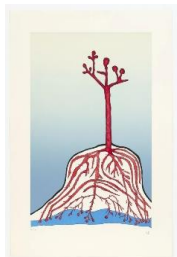
Sarah

Like the teacher's head,

Like a fountain of knowledge

Need to keep watering.

Like a plant you need to

Keep watering the seeds and learning.

Gertrude Stein

Why is the name changed?

The name is changed

because in the little space there is a tree.

In some spaces

there are no trees, in every space there is a hint of more.

All this causes the decision.

(Stein and Perlow, 2014)

Louise Bourgeois

This is an optimistic portrait

of a creature

that has very few branches.

But has fantastic roots.

So, this is a child,

An investment that you have to protect.

Because it has fantastic potential.

A tree is a portrait.

But usually not a self-portrait.

A tree is something,

That you plant

That you watch,

That you water,

That you trim,

That you really take care of.

A responsibility.

Kirsty has a picture of two trees in her collage which represents children working together in pairs, something she advocates for inclusive practice. This relates again to Vygotsky's Zone of Proximal Development (Cole *et al.*, 1978). Sarah's use of the tree as a metaphor for knowledge is two-fold; to show that the tree is the teacher who needs to keep up to date with knowledge and learning, and how we must water the 'seeds of learning' with the children in the class. This links with Louise Bourgeois' interpretation of her drawing of a tree as metaphor for the child and as a self-portrait. A 'tree' is to be nurtured, and the teacher has responsibility for each child in the class. This aligns with the SEND Code of Practice which states that, 'teachers are responsible and accountable for the progress and development of the pupils in their class, including where pupils access support from teaching assistants or specialist staff' (DfE, 2015b, 6.36).

Zooming in on the collages we see images of children; one from George's collage and one image form Sarah's collage. In George's collage there is an image of a girl playing with some dough. George has framed this image and drawn arrows around it, which emphasises the importance of this scenario for him as a teacher. George likes the idea of relationships between children being formed that enhance learning in a very naturalistic way. For George, allowing children to work together and talk through their learning, solving problems to develop cognitive growth, helps both children and is an inclusive approach. George also gives the example of an encounter when a higher attaining child sat next to an autistic child. He talks about the children respecting each other, which George believes is an important element not always considered by teachers.

Cut! Toi et Moi –
Children

George

A picture of two children

Mixing some dough together.

That links to the idea

Natural relationship.

I've drawn arrows around it.

You've got to reflect,

and review what's going on.

And make those changes.

Emily

Myself and his key worker

kind of came up with the idea,

that the children could try

and work out the words and the sounds,

and then we'd ask the other child

if they were right,

So, he was being included

in a way that kind of used his skills.

Sarah

There's a picture of the classroom here,

with all the children are sitting

singularly at desks…

One boy has his head in his hands…

clearly not very interested.

or distressed…

One of the two,

So, I just feel strongly,

about working in mixed ability pairs.

Not this style of teaching.

Kirsty

Learning through play.

You can observe them.

Where do they play?

Who do they play with?

What makes them happy?

Louise Bourgeois

Tears, 1992
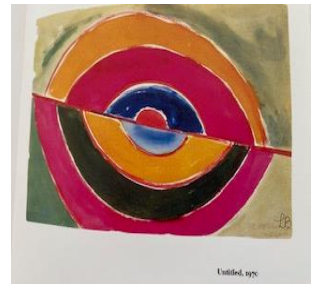
It is two things that balance.

It is the *toi* and the *moi.*

Cut! Juggling to Get it Right.

Sarah

This is about juggling….

Or spinning plates.

All the things you juggle,

 to get it right.

All the considerations we take.

Who would work best with who.

George

These two girls had fallen out,

over something at playtime.

So, I talked to my mentor.

We agreed these girls

could not work together,

 as they wouldn't make much progress.

They had fallen out,

and their emotions would

inhibit their learning,

if they were partners.

Emotion impacts

On everything in class.

It's naïve to think,

'Oh well just get on with it.'

Because I've seen it first hand

stopping their learning.

 It would be easy to say,

'right get on with it'.

But I believe inclusion

is about fairness.

Would you tell a child

with ADHD

Just to get on with it?

Or an autistic child?

Just because they are not SEND.

Emotions can stop them though.

George remembers an activity I facilitated as his tutor, during the first year of the programme, when the student teachers debated the merits and negatives of placing pupils in fixed ability groups. They also worked collaboratively with their peers in year one of their studies, on a task where a fictitious class of celebrities are listed with brief descriptions of additional needs (e.g., autism, ADHD) and personality traits (e.g., shy, talkative) as well as academic attainment. The student teachers are asked to group the celebrities and give reasons for their choices. George recalls this seminar exercise at the university, combined with his experience in placement, where relationships between the children matter and have agency on inclusion and learning:

> "If I hadn't seen any different, I would have gone through my career as a teacher and just thought well this child is high attainment and this child is low attainment and they must, you know they'll work together, and one will support the other but there's this extra dimension between it and if the children's relationship isn't there it doesn't facilitate that learning."

In the Cut! *Juggling to get it right*, George recalls an encounter in the classroom where two girls had fallen out with each other. Their emotions had effect on their capacity for learning.

> "Two girls in the class who had a falling out and their emotions were inhibiting their ability to sort of work together in a positive way…. it would have been easy to say 'right get on' but I believe that inclusion is all about fairness … but it's knowing the children inside out. I think that that's the key - because my mentor changed his seating plan every week."

Similarly, Sarah feels that the way of teaching shown in the images from her collage, contrast with how she sees learning. For Sarah, relationships and an ethos of collaborative learning are key. The picture represents a child frustrated and upset when learning alone, his head in his hands. Sarah sees learning as collaborative between peers, and advocates for children to be seated in pairs of different attainment where the Zone of Proximal Development (ZPD) can occur. The ZPD is,

> "The distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem-solving under adult guidance, or in collaboration with more capable peers". Vygotsky (Cole *et al.*, 1978, p.86).

In other words, the ZPD is the difference between what a learner can do without help and what he or she can achieve with guidance and encouragement from a skilled partner. ZPD is the zone where instruction is the most beneficial, as it is when the task is just beyond the individual's capabilities. This aligns with Florian and Spratt's (2014) Framework for Inclusive Practice (IPAA) (See Appendix 3 the section 'Understanding Learning'), where inclusive pedagogy is through 'social constructivist approaches' by

'providing opportunities for children to participate in co-construction of knowledge' and there is an 'interplay / interdependence between teachers and learners to create new knowledge (co-agency)'. Sarah believes that to learn, we must be presented with tasks just out of our ability range, not sitting children in groups of 'fixed ability' that puts a ceiling on the learning. The '*toi'* and the '*moi'* as shown by Louise Bourgeois' drawing means there is a balance to learning; you from me and me from you. In the agential cut, *'Juggling to get it Right',* Sarah uses the metaphor of spinning plates to realise the way that teachers must consider all elements of a complex situation for inclusive practice. She believes, like George, that there are many considerations needed when grouping or seating children in the classroom.

Emily gives an example of an agential cut in *Toi and Moi* when she describes being involved in including a child with additional needs fully into the phonics lesson. She decided, with the child's key worker, that the child could act in role as the 'expert other' and check the answers of the other children in the group. In this way the child would be fully engaged in the lesson and could show their skills with a sense of pride. Emily recalls how:

> "The child with ASD would tell the rest of the children if they were right. So, it was kind of giving him a sense of, this is something I can do. Maybe even a little bit better than the other children can do 'cos it was kind of, well he can't do this. Well, no he CAN do this, so let's work with that. So, kind of he was one part of the puzzle …the crossword…erm, he could fill in certain parts, other children couldn't and then they could help with other parts".

Again, this demonstrated the student teacher's sense of putting the theory of Vygotsky's ZPD into practice (Cole *et al.*, 1978). A sense of children learning collaboratively and by supporting each other for inclusive practice was a theme that came through strongly in the participants' collages and conversations.

Following the Cut*! Trees where the tree is a metaphor for the child.* This next Cut! demonstrates how sometimes children need a crutch, a scaffold or support for learning and other times they need the barrier completely removed to feel fully included in the classroom space and the lesson. Sarah and Emily both discuss how getting to know the children in the class will allow you to plan lessons which consider, not only the needs of the children in a physical, social, or sensory way, but also consider the interests of the children. In Emily's example she talks about an autistic child who did not want to write about the topic of the seaside. He was interested in teddy bears and had enjoyed a class teddy bear's picnic. Emily suggests that if the whole class had written about the teddy bear's picnic event and not the seaside visit, the autistic child would be fully included and do what everyone else is doing. I pause to reflect on the definition of inclusive pedagogy:

> "Inclusive pedagogy sets out to replace traditional approaches to teaching children identified as having additional or special educational needs that are based upon the argument that such children necessarily require something 'different from' or 'additional to' that which is ordinarily available, and that what is needed can be matched to learner characteristics." (Florian, 2015, p.10)

Sarah believes that the teacher needs to be a source of comfort and reassurance and therefore an emotional crutch is sometimes needed, but she also feels that by getting to know the children; their likes, personalities and interests they can be engaged and learn. Like Emily, she believes that asking the child what they would like to write about or learn about gives the children the security they need. By 'seeking children's views' and 'giving children a voice' means the student teachers are becoming active professionals and developing a distinctive inclusive pedagogy (IPAA, Florian and Spratt, 2014).

Cut! A Crutch is Not Always Necessary.

Let's _all_ write about teddy bears!

Emily

Instead of trying to adapt,

kind of, well he will do this,

and then let's see if he'll do that,

and at the same time

we will do something different,

we'll use the bear.

We'll _all_ write about the bear

instead of the seaside.

I think if it was me I would,

instead of giving the child

something specific,

if it had been me deciding a topic,

we would all write about the teddy bears.

George

There was a boy with autism and ADHD.

He never liked change.

He needed stability.

He sat with a higher attaining child.

In fact, it was lovely.

They worked together.

They respected each other.

Louise Bourgeois - Tree with crutch
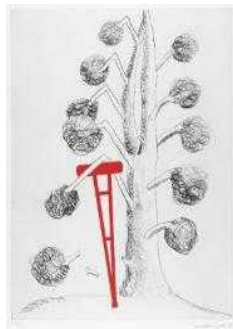
Tree in a park with support

Sarah

This one is about providing support,

and like being of comfort to the children.

Really getting to know your children,

and their personalities,

means you can tailor the lessons around them.

Emily

There was a child in a reception class

who had ASD.

One day we were doing PE

and she really enjoyed trampolining.

She liked bouncing on things.

So, the class teacher set up an obstacle course,

and made sure there were lots of

little trampolines for them to all use.

Because she had a sensory issue,

she liked that feeling of freedom.

Jumping and feeling light.

So, she set up the obstacle course

based on this child's likes.

She was included in the activity.

But every child did the thing that she enjoyed.

A crutch is not always necessary, emphasises the difference of the student when they could be fully included and do the same as their peers. Scaffolding may still occur

through verbal, written or social support from a peer or adult, so here we return to Vygotsky's Zone of proximal development (Cole *et al.*, 1978). Inclusive pedagogy does not deny difference but recognises difference as an ordinary aspect of the human condition, and therefore we respond in a normal way. The decisions that the participants make are:

> "Shaped not only by the professional knowledge and skills of teachers, and the actions that they take, but also by the values and beliefs that they hold about children and the nature of teaching and learning, as well as wider social processes and influences." (Florian, 2015, p.11).

George describes an encounter where two children, one with disabilities and the other a so-called higher attaining child worked well together. George said it was 'lovely to see' the relationship between the two children. The encounters the student teachers share, 'being able to enter a relation with another entity whose elements appeal to one produces a joyful encounter. They express one's *potentia* and increase the subject's capacity to enter further relations, grow and expand' (Braidotti, 2002, p.135).

The participants have shown through these agential cuts, that a commitment to inclusive pedagogy is through, 'seeking and trying out new ways of working to support the learning of all children' (IPAA, Florian and Spratt, 2014), by working out what they can do to support the learner while maintaining a commitment to everybody (Hart, Dixon, Drummond and McIntyre, 2004).

Cut! Balance - Toi et Moi (Adults)

George

Well, I've been quite lucky.

I've had mentors who trust me.

But I couldn't imagine

what it's like if your mentor

didn't trust you as a teacher.

I've been told by peers,

that they can't try things,

because they are a student teacher,

as 'they don't know what they are doing'.
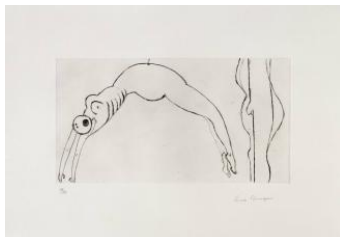
Louise Bourgeois

This is the *toi* and *moi.*

You see, the spirals seem to be isolated.

They exist only through the fact

that they are reaching.

This is a metaphor

for the fact that

when it is a two-by-two –

you know.

I always talk about the twosome,

the toi and the moi –

the relationship you have

with one other person

whom you trust is perfect;

it is bound to be perfect.

Kirsty

It's images of, erm

people working together.

There's an acrobat…

but as you can see

without one the other won't…

wouldn't balance…

so that's a lot to do

within the classroom.

It's important for them

to work well together.

On this paired placement

me and my partner

Worked well together.

Like a teacher and TA.

It was quite unique.

You want each other

to do well on the placement .

I wanted her to do well.

She wanted me to do well.

For Louise Bourgeois, the relationships of one person to another or others is all important, and life has little value without it. This relation which she calls the *toi et moi* - or the 'you and me' – is successful human contact when it is the 'perfect fifty-fifty' or equilibrium. Bourgeois repeats this theme of *toi and moi*, across styles and subjects in her work (Bourgeois and Rinder, 1998):

> "Whenever one figure reaches toward another, whenever two abstract forms balance against each other in space, whenever such balance is broken – it is an expression of this essential drive toward human rapport" (p.18).

Through conversation with George, we hear of his rapport with his teacher mentor on practice placement, and the trust shared between them. George feels that he is lucky, as he has experienced trust needed between himself and his mentor. As a student teacher he can try pedagogical approaches with his mentor's encouragement and support. He feels other student teachers do not always have this relationship and thinks that the mentor perhaps does not trust the student teacher in the classroom space to experiment with pedagogy.

Kirsty uses the metaphor of two acrobats in the micro-image from her collage to illustrate the balance or equilibrium needed between two people in the classroom space. Acrobats, 'one without the other, they wouldn't balance'. Kirsty gives the concrete example of herself and her paired partner in placement who worked well together because they were friends at university before the placement commenced. The rapport between the two peers impacts them supporting and championing the other for success. Through the development of relationships with others in the classroom inclusive practice can be achieved through 'working with and through other adults in ways that respect the dignity of learners as full members of the community of the classroom' (IPAA, Florian and Spratt, 2014).

In these encounters George and Kirsty share their different experiences of their mentor relationship. Kirsty says that 'I think your experience on placement has lots to do with your support and mentor'.

George's mentor told him that he had a good relationship with the children and so should try something new with his teaching, rather than the same pedagogical approaches he had been using. The mentor relationship is an important aspect of the practicum placement experience and is often overlooked in terms of the affect it can have upon a student's progression and emotional wellbeing, Timostsuk and Ugaste (2012) believe that teachers who experience more positive emotions may generate more ideas and strategies to facilitate different ways to solve problems. Although Pantic's (2015) model highlights the intra-actions between others in the context of the classroom, perhaps there is a gap in the literature for inclusive practice of student teachers, that shows how the intra-actions between mentor and student teacher in the classroom space have impact on the pedagogical decisions made for inclusive practice.

Kirsty recalled that because of the fragile relationship with her mentor in her first placement, she even had doubts about teaching as she felt a sever lack of confidence in her abilities to teach. She felt like she was doing something wrong and not getting the support from the mentor. However, she did realise that this was one placement, and that her next experience in the classroom was very different due to a more positive relationship with her mentor.

Stephenson (1995) found that the quality of student teachers' school-based experience depended primarily on their emotional condition, which was itself related to the quality of the mentoring process.

The encounters here, show how the mentor's ability to mentor a student teacher more effectively, impacts the risks student teachers take, and the emotions they feel toward their own competences for inclusive practice.

Cut! You Grow From Asking Questions, Right?

Emily

How are you going to improve?

You grow from asking questions, right?

And learn from experience.

If you don't feel comfortable

How are you going to improve?

Kirsty

It made me have doubts.

It made me have doubts.

Is teaching really for me?

Should I feel like this?

Am I doing something wrong?

But this is just one placement -

Not everywhere is like that.

The next placement after that

I had a brilliant time.

I think your experience

on placement has lots to do

with your support and mentor.

You just must get through it.

You don't want it to put you off.

George

You learn much more from your mistakes.

My mentor told me,

after a few weeks.

You have a relationship

now with the children.

You can now teach a lesson.

Now you should try something new.

One lesson I tried.

A carousel of learning

and it went horribly wrong!

But after it I said, well,

you tried and it didn't work.

You learn more from your mistakes.

You learn much more from your mistakes,

than you do from your successes.

Tanka - Kirsty

Be resilient

Speaking to other students

Helps as well because

They have also had

Similar experiences

You think 'oh, it's not just me'.

Kirsty's resilience is admirable, nevertheless, the relationship between mentor and student teacher does influence her opportunity to take risks with new pedagogical approaches for inclusive practice.

This contrasted with George's experience, where he had a supportive mentor and a positive experience of mentor-student teacher relationship. George talked through his conversations about a mutual trust in this relationship. The trust allowed George to try a new pedagogical approach; the carousel, where children move to different stations around the classroom, rather than them being in one fixed place. Although George recounts the lesson going 'horribly wrong', he felt that he attempted doing something different and learned from the mistakes made. Thus, his teaching was transformed through trial and error, supported by the mentor.

Ariadne's thread can also be an analogy for solving a problem by multiple means. The key element to applying Ariadne's thread to a problem is the creation and maintenance of a record based on reflective practice. George recounts that he had been in three different year 4 classrooms during his practice placement and so could redo the lesson, making improvements based on his reflections each time.

Cut! Carousel

Kirsty	**George**
I planned a completely different lesson	The carousel idea -
to what I would normally do. It was full of experiments.	I observed a science lesson in first year.
It was a carousel	I sort of took that idea
The teacher,	and did a maths lesson.
and the children	It was terrifying!
we're moving on to a different activity	because it was a different context
every time.	I'd never done anything like that before
It was chaos!	but..
You know before we started,	It did have aspects of inclusion.
it just sounded like chaos but	Obviously there was a big focus
it was the best lesson I've ever taught.	in that school on mixed attainment groupings.
Erm, I got the best mark that I've ever got	But I had set it up,
throughout the whole placement.	so that I had children
The teacher	would do certain activities.
praised the fact that,	Then I'd switch the activity
I was being so inventive with,	when the next group was coming.
you know how I taught the lesson.	
All the children were really engaged.	

6.12 Summary of Theme 2.1

Pedagogy, spatiality, and identity are constructed *through* relations (Mulcahy, 2006, p.59, author's own emphasis). I turn to Dewey's theory of learning as reflection, practical life experiences and social interaction at its core, where challenges and difficulties are met and resolved (Aubrey and Riley, 2022). Dewey (1938/1963) recognized that, while all student teachers unquestionably have experiences in classrooms and schools, 'everything depends upon the quality of the experience which is had' (Schmidt, 2010, p.132). This emphasis on quality teaching, for both student

teachers and children, is emphasised in the literature review (DfES, 2004; Anglim, Prendeville and Kinsella, 2018). Thus, 'each experience changes the person undergoing it in ways that influence what may be learned from subsequent experiences' (p.132). Inclusive practice is often constructed as a passive process where one learns about it in a technicist nature, through books, curriculum guides and frameworks, when the reality is a far more active, personal and complex process, that is value laden and driven by teachers' beliefs (McKay, 2016). What is needed of student teachers is resourcefulness and confidence, none of which are a requirement in a technicist view of teaching (MacGill & Whitehead, 2011).

The myths of Arachne and Athene, and Theseus and Ariadne, used diffractively in the theoretical framework of the thesis, have shown examples of human rapport and the balance between one person and the other. In many of the mythical stories, there is no equilibrium between the two. Arachne is over-powered by the goddess Athene, and Theseus abandons Ariadne after she has helped him escape the labyrinth. The patriarchal dynamics of both the goddess Athene and Theseus are reflected at times in the classroom between student teacher and other adults. This power dynamic needs equilibrium for it to work effectively for student teacher success in attempting inclusive pedagogy. However, 'power relations are constellated and held in place through discourse and discursive practices; the materiality and spatiality of arrangements of matter (and) the relationality of our bodies with other bodies' (Charteris, Nye, and Jones, 2019, p.910).

The encounters presented through the found poetry in theme 2.1, highlight the ways (student) teachers might respond to situations (Massumi, 2002) of 'unfolding bodily transformations' where 'agency becomes an enactment and structures of power can

be interrogated via an exploration of what is happening between humans' (Fairchild, 2021, p.6).

6.13 Theme 2.2 Intra-actions -Objects as Affect for Inclusive Pedagogy

(Human to non-human)

Louise Bourgeois 'Lady in Waiting' (2003)

Gertrude Stein: A Chair

A widow in a wise veil
and more garments shows
that shadows are even.
It addresses no more,
it shadows the stage and learning.
A regular arrangement,
the severest and the most preserved
is that which has the arrangement
not more than always authorise

Actually, not aching,
actually not aching,
a stubborn bloom
is so artificial and even more than that,
it is a spectacle,
it is a binding accident,
it is animosity and accentuation.

(Stein and Perlow, 2014)

The next long 'found poem' – *The Chair is the Elephant in the Room*, recalls Kirsty's experience and associated emotions whilst on her initial placement, of going to sit in the teacher's chair for the first time; to take her place, in her role as the teacher. She describes the chair as agentic; a piece of ordinary furniture, but an object, a thing with power and affect. The chair's place and position affect the behaviour of those in the space. At first, she sees the chair as someone else's, as untouchable. She says that everyone knows it's not *her* chair. She feels like she needs

Figure 35: Close-up section of a/r/tographer's collage

permission to even sit in it. She describes feeling nervous and uncomfortable at even the thought of 'stepping into' and sitting in the chair which is intimidating to her. There are several reasons for these emotions. Firstly, the chair is the teacher's chair which brings with it responsibility. The chair, described by Stein (Stein and Perlow, 2014), as 'a regular arrangement, the severest and the most preserved', is an ordinary chair but is preserved only for use by the teacher and so 'becomes a 'throne', that only the 'queen' can sit in, when she is 'crowned' as the teacher in charge.

She asks permission from the teacher with her body language; 'I felt like I was looking at her and saying, 'is this, ok?'. The commonly used phrase 'the elephant in the room' describes the feeling for Kirsty that the teacher's chair is something that is not talked about, and that it is unspoken, but everyone knows, including the children, that it is not the student teacher's chair but the teacher's chair. Muted, like Gregor in Kafka's *The Metamorphosis,* Kirsty becomes insect, her everyday being suspended, 'giving way to

that mute foundation of experience from which signification arises but about which it never speaks' (Mildenberg, 2019, p.55).

Kirsty

Cut! The Chair is the Elephant in the Room

I remember like,

when I'd first start placement

It was always a bit of a nervous feeling

Stepping,

into

the

teacher's chair.

Do you know,

when the teacher has their own chair

at the front,

and it's the teacher's chair.

All the children want to sit on the teacher's chair;

But even as a student teacher,

You're feeling like,

you know when you go to sit in the chair.

mmm…should I?

That signifies a step,

Like taking over.

And

stepping

The teacher knows.

But the teacher knows it's not my chair…

it took a while to feel comfortable.

I was looking at her,

And saying, 'is this, ok?'

As the weeks went on it would be natural

You felt more of a teacher.

And that's when you become more confident.

My heart was racing,

I don't know.

It's mad really.

To think of how it went

But I remember,

when obviously I lacked experience

It was discomfort.

I was a bit nervous

Under pressure a bit, yeah.

I think I would still have the same feeling tomorrow.

Like the same initial feeling in a new classroom

It wouldn't be comfort straight away,

No, I think I would still feel nervous.

I know it.

The children know it's not my chair.

The teacher knows it's not my chair

The chair is the elephant in the room!

It's the elephant in the room, isn't it?

So, stepping into the chair is a physical embodiment, and Kirsty feels like she is encroaching or invading another person's space. Manning (2009, p.6) refers to bodies as 'pure plastic rhythm' (p.6). She says, 'when I take a step, how the step moves me is key to where I can go.' (ibid). The 'imposter syndrome' in action, combined with her emotions towards the chair, surprised her when she embodied the space around it, and unnerved the student teacher. Once she had sat in the chair a few times she began to feel more comfortable and this in turn affected her pedagogical disposition.

Figure 36: Chairs in random places
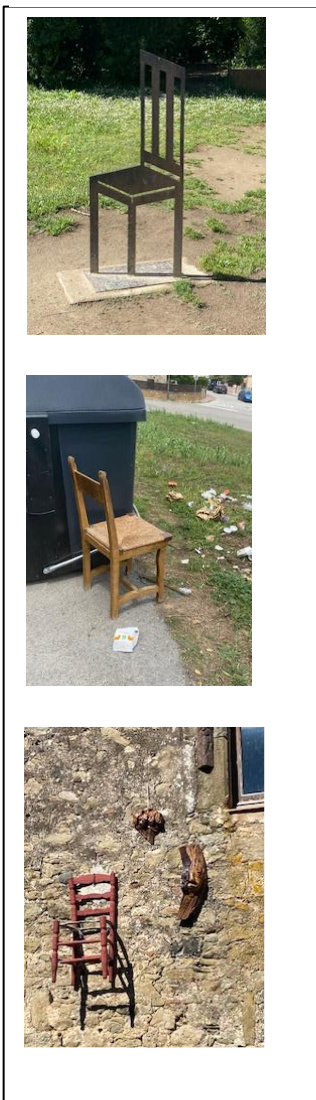
Kirsty feels that the chair in its position influences the pedagogy of the teacher. This connects with the line in Gertrude Stein's poem *The Chair*, 'it shadows the stage and learning'. Kirsty feels in the 'limelight' as she steps onto 'the stage' of the classroom where, expected to perform, 'all eyes are on her'. Taylor purports that,

'By asking the question 'what does a chair do?' prompts a conceptualisation of things, bodies and pedagogic space as an assemblage of intra-active, ongoing and productive happenings entailing multiple agencies' (p.692).

We are 'apprehending the object as if it were unfamiliar, so that we can attend to the flow of perception itself' (Ahmed, 2010, p.239). The unfamiliar gaze has been discussed in earlier chapters. Husserl suggests that 'inhabiting the familiar makes "things" into backgrounds for action: they are there, but they are there in such a way that I don't see them' (Ibid). The familiar can go unnoticed. In the same way, seeing the chair in the classroom through Kirsty's eyes, gives us an unfamiliar gaze. The position of a chair allows to see it in a new light.

"We need to face the background of the object, redefined as the conditions for the emergence of not only the object (we might ask: how did it arrive?) but also the act of perceiving the object, which depends on the arrival of the body that perceives." (Ahmed, 2010, p.240).

The three images of chairs above; one dumped outside a bin, one a metallic sculpture that gives the illusion of being able to sit on it; and the other hung on a wall, give the chair an unfamiliar gaze because the background and position is unfamiliar to us. The chairs are not inviting us to sit on them due to their position and unfamiliarity. 'Bodies as well as objects take shape through being oriented toward each other, an orientation that may be experienced as the cohabitation or sharing of space' (Ahmed, 2010, p.245). The chair for Kirsty is a constant object, always at the front. Just from sitting in the chair, the student teacher feels like she is *becoming* the chair; static and fixed; 'all tied up'; unable to move; 'petrified'; turned to stone. Feeling the restrictions of the chair, Kirsty questions whether there should even be a chair, and compares an image during the photo-elicitation exercise, of a teacher leaning on a desk and not sitting in a chair that is fixed at the front. This teacher she feels in the image is relaxed and can use the space how she wants. The chair for Kirsty is seen as a barrier to her pedagogy.

Events like this *create* time and space. Manning (2012) fully explains Alfred North Whitehead's of prehensions:

"The prehension 'chair' … brings with it the capacity to experience sitability as a key modality of chair-expression… What is prehended is not chair per se but the relations between body and chair, between movement and concept with the chair as object…chair has given way to sitability on a dated and timed relational nexus of experience. The event exists as such in a concrete (and perished) experience of space-time, even as chairness continues to collaborate in future events." (p.7)

Manning adds that 'the prehension chair can just as well lead from sitability to the dread of classrooms, culminating in an actual occasion whose form is felt as imprisonment or containment' (Manning, 2012, p.7) as shown in the example of

Kirsty's encounter and experience with the chair. Over time, Kirsty's prehension of the chair changes from fear and apprehension to a dismissal of sitting in the teacher's chair altogether, as it is perceived by Kirsty as being static and fixed at the front of the classroom.

'Our dispositions and desires arise through the complex interaction of physiology, personal history, and historical, cultural and political contexts, and they change as these factors change over time' (Frost, 2010, p.164). When a person encounters an object, it affects them, and they respond either through resistance to transformation or stimulation. Remembering what it is like from the past influences the thinking body of either drawing towards or repelled away; appetite or aversion (Hobbes in Frost, 2010, p.164).

> "(W)e must ask of a body, an object or an abstraction not what it is, but what it can do in a specific context: what are its capacities? Capacities may be "positive", enabling actions, thoughts or desires, or "negative": constraining a body's possibilities (As such, "capacities" are themselves potential "affects")." (Fox and Powell, 2021, p.5)

An object 'becomes the threshold for thinking feeling' (Manning, 2012, p.81). Affect is the becoming sensation, a force or intensity manifested at the surface of the body. Feeling or emotion occurs once that intensity becomes personal and is perceived as a particular quality—such as happy, sad or fear (Springgay and Zaliwska, pp.39-40). Philosophical nomadology shifts the balance of power away from the mind and on to the body. Braidotti (2002) explains this as 'power as restrictive' or '*potestas'* but also as empowering or affirmative *(potentia)* (p.2). Braidotti (2002) convinces us that 'processes of change and transformation, however difficult at times painful, are also empowering and highly desirable events' (p.143).

Kirsty's emotions and embodiment of the space illustrate the constitutive force of unconscious affects, drives or desires' (Braidotti, 2002, p.143).

In her architectural work *Cells* Louise Bourgeois uses chairs as a motif throughout the many life-sized, wire-meshed rooms she created from found objects.

Figure 37: *Louise Bourgeois (1997) Passage Dangereux. installation*

'Each *Cell* deals with fear. Fear is pain. Often it is not perceived as pain, because it is always disguising itself. Each *Cell* deals with the pleasure of the voyeur, the thrill of looking and being looked at. The *Cells* either attract or repulse each other. There is this urge to integrate, merge, or disintegrate'.

(Bourgeois, Bernadac and Obrist, 2008, p.205).

In *Passage Dangereux* (1997) the artist hangs chairs from the cell's ceiling, as if they are levitating, signalling likeness to Gregor Samson crawling across the ceiling, in Kafka's *The Metamorphosis*, so that the laws of gravity are no longer operational. The drama that is unfolding in Bourgeois' cell is enacted, as if on stage, by furniture. The armchair represents the father, the god of this world, the upholstered armchair is the mother, the small desk in the corner, the child. People become the furniture. Similarly, Kirsty *felt* like a chair and George referred to the teacher as a 'piece of furniture', both static and fixed.

The soul in this cell is Louise herself as a child, but could easily be Arachne trying to escape her punishment, or Kirsty trying to escape from the classroom space for fear of having to embody the chair.

Figure 38: *Louise Bourgeois, Untitled (Chairs)*

Chair can also be a metaphor for a person and their emotional fragility. *Untitled (Chairs)* by Louise Bourgeois displays miniature-seized elements; five chairs, representing people –have been delicately placed around a glass orb, in which another chair faces a mirror standing menacingly above it.

Theatrical in its format, it invites the viewer to look *into* the work rather than *at it.* The space forms shelter but also a sense of entrapment (Tate, 2016). Glass in her sculptures suggests the fragility of the human person and the artist herself talked of the courage to look at yourself. The student teachers must have the courage to gaze at themselves, while others also inspect and magnify the student's behaviour. Similarly in *The Glass Menagerie* (Willimas and Bray, 2009), Tennessee Williams refers to a collection of glass figurines that can be seen as a representation of the family, because each embodies elements of emotional fragility. They are all merely reflections given to us through the character Tom's memory. Kirsty's memory of her emotions as she becomes the chair reveals the fragility of the student teacher when they first enter the space of the practicum placement classroom. George sees the teacher's desk as an object that has affect, depending on where it is positioned in the space. During one of his placements, the desk was pushed against the wall and blended into the wall or background of the classroom space. In another placement experience, the teacher's desk was set away from the wall and in a space of its own in the classroom but acted as a wall or boundary where the space for the teacher and children became an entrapment.

Cut! The Table Means Necessary Places

Gertrude Stein	George
A Table Means Necessary Places.	**The Teacher's Desk.**
A table means,	It's the teacher's desk.
does it not my dear,	It's an important
it means a whole steadiness.	piece of furniture.
It is likely that a change.	Or it can actually be a wall.
A table means more than	In placements before
a glass even a looking glass is tall.	The desk was against the wall,
A table means necessary places	with the computer on it.
and a revision	It was just in the background.
a revision of a little thing	In my BRP placement.
it means it does mean,	the teacher sat behind it,
that there has been a stand,	facing the children.
a stand where it did shake.	It created a boundary.
	Teacher on one side,
	children on the other.
	The children were reluctant
	to approach the teacher.

The teacher sat behind the desk, and the perception of this position of the desk for the children was 'do not approach'. The object in the space impacts on pedagogy. The teacher did not move from the desk, and the children were reluctant to approach the desk, therefore preventing collaborative engagement of learning and the building of teacher-child relationships for learning.

Ahmed (2010) reveals how the materialization of bodies involves forms of labour that disappear in the familiarity or 'givenness' of non-human bodies such as desks and chairs. Ahmed (2010) uses Husserl's argument that the object/body (the chair, the desk) is intended through perception. Each new impression relates to what has gone

before, in the very form of an active 're-collection.' The desk or the chair remain the same. The object has arrived. Ahmed (2010) suggests that objects are not only shaped by work, but they also take the shape of the work they do. Objects are occupied, how we are busy with them, and an occupation is what makes an object busy. What we do with the desk or the chair or what the desk or the chair allow us to do is essential to the desk or the chair. So, while bodies do things, things might also 'do bodies.' Therefore, bodies matter in what objects do. Positions become habitual: they are repeated, and in being repeated, they shape the body and what it can (and cannot) do. However, it is not always decided which bodies inhabit which spaces. Ahmed (2010) states:

> "Bodies as well as objects take shape through being orientated toward each other, an orientation that may be experienced as the cohabitation or sharing of space … we touch things and are touched by things. In approaching the table, we are approached by the table." (p.245)

The teacher's desk or chair matter in the space. As Stein says *in her poem 'A table means necessary places' and 'a revision of a little thing'.* A revision of how we use the furniture in the classroom when bodies encounter them means, as Fairchild *et al.* (2021) did for using conference space. By asking 'what if' questions with regards to chairs, tables and desks in the classroom space, we might embody the space differently and affect inclusive pedagogy. Opening potential and possible 'lines of flight' (Deleuze and Guattari, 1987), we see the potential of tables, chairs and desks as matter that produces- embodied affect of becoming-inclusive (Fairchild, *et al.*, 2021, p.92).

Kirsty asked, 'What if there wasn't a teacher's chair?'
I ask – 'What if we (children and adults) could choose where to sit in the space at any time?'
'What if we all sat under the tables?'
'What if there were no tables?'

Connected to technology or objects of pedagogy in the classroom form the human as cyborg (Haraway); a hybrid of nature (body) and technology. Haraway (1991) asked 'why should our bodies end at the skin?'. Haraway (1991, p.177) further claims that 'in daily practice we find ourselves to be cyborgs, hybrids, mosaics, chimeras.' The use of walls, whiteboards, I-pads, computers and IWB pens has agency for the children and the student teachers. The term 'more-than-human' resides here, as the technology does Barad's (2007) 'sociomaterial' work of embodied intra-action in the classroom space.

Sarah talked about a working wall that she developed herself. A working wall is an interactive display that teachers use in their classroom to help support and motivate children with their learning, which is different to a wall that simply displays images of children's work or information. She remembers how her mentor did not think it was a good way to spend her time after the teaching day, when she could be marking books or planning, but Sarah pursued the idea of developing a working wall. Sarah felt that the decision to do the wall was worth it, and it did work extremely well terms of inclusive practice. Sarah recalls how all children wanted to be involved with the 'working wall'.

> "It was after school when I was preparing it and erm, but the kids absolutely loved it and they wanted to be part of it. I was pleased how well it went cos I was thinking when I was preparing it…am I wasting my time here, but it proved to be really good."

By creating a working wall that children actively attended to and embodied the space around it, meant the wall had agency and affect. She remembers how all children wanted to be involved in creating the working wall and wanted to physically add their idea to it during the English lesson.

In Florian and Spratt's (2013) framework for inclusive practice (IPAA) (see Appendix 3), in the first section 'Understanding Learning', Sarah has demonstrated inclusive practice, as she is developing '*teaching practices which include all children (everybody)*' and she has '*creat(ed) an environment for learning with opportunities that are sufficiently made available for everyone, so that all learners are able to participate in classroom life.*' She has also demonstrated that she is replacing deterministic views of ability with a concept of 'transformability' (Hart *et al.,* 2004, p.166) through the inclusion of all children in the working wall creation, as no one is excluded from participation due to an already determined view of 'ability'. The pedagogical concept of a working wall extends the notion of teacher as cyborg because the wall is built with the children at the point of teaching. The wall also becomes teacher, as once it has been created by the teacher and children, their ownership means they will look to the wall for support in future English lessons as a point of reference, and this in turn develops them as independent learners.

Kirsty recalls how the children in her lessons were enthused using the Interactive Whiteboard (IWB). Through engagement with this technology, children felt pride and ownership by learning in an interactive way. All children were included, as they were selected by the teacher to use the IWB pen to show their understanding (this can be formative assessment for the teacher). A climate of 'no right or wrong' developed by Kirsty and the use of the IWB, meant the children were confident and enthusiastic to come forward.

> "I think it held some kind of importance when they were picked to use it. It was like, very special when they came up to the front. It would be like their kind of performance to the others. They were the teacher, and they love playing that role."

Cut! I am the Wall-rus, I am the I-pad

Kirsty

I felt way more confident.

The first time I used it,

it was a bit new.

I had never used one before.

I couldn't really work it well.

With the chair it was different,

I felt way more confident

using the whiteboard.

There was an interaction,

Between me and the children

Sarah

Working wall.

For English, I set up a display.

A working wall.

It started as a blank canvas,

with a border of the jungle.

That was the topic.

Each lesson

I would choose

5 or 6 children.

Different children

each lesson

to add their ideas.

It was a bank of information.

Similes

Metaphors

Modal verbs

to support them.

I was shocked

how keen they were,

to be the ones to write.

To put it on the board.

Emily

Interactive whiteboard.

I planned all my lessons

around the whiteboard

because of how enthusiastic

children were to get involved.

The link between the

carpet area and the whiteboard and me

made it so successful really.

So even the children who

Struggle with learning

can make marks in any way.

And that's what the whiteboard was.

There was no right or wrong really.

George

Student teacher - I-pad - computer

In an art lesson

I used the i-pad to mirror on to the whiteboard.

I was able to wander around with the i-pad.

I could wander around,

Identify misconceptions.

Technology helped me to

Extend from the computer.

They look at the whiteboard.

I wander round.

I enjoyed not being tied to the computer at the front.

The children are not sure

where to look at first.

They are used to looking at you, the teacher.

At the front.

Kirsty spoke of the liminal space between the carpet area where the children were

embodied in the space and the connection to the IWB. Braidotti's (2002) imagining of

bodies and machines and the 'in-between' space of the two does performative things for inclusive practice. With technology in the classroom space 'the human organism is neither wholly human, nor just an organism. It is an abstract machine, which captures, transforms and produces interconnections' (Braidotti, 2002, p. 226). Kirsty said:

> "It's unique to the classroom, a unique pedagogy. It was a special moment they would all listen to me when they knew they could come out and write on the board. It secured their engagement in what I was saying. I knew they would be listening. I knew they would be on task because they wanted to come and give the answer."

Similarly, George uses an I-pad as an extension of his arm, which connects with the IWB and enables him to move freely round the classroom. Embodying the whole space of the classroom feels organic and allows for more inclusive practice. The children are looking at the IWB, but George moves around the room, checking on children's work and addressing misconceptions in real time (again this is formative assessment) and inclusion of all children in the learning. George feels, like Kirsty, that if he is positioned at the front of the classroom, he is tied and pinned down, unable to reach certain children physically and metaphorically.

> "I've really quite enjoyed the fact of being tied to the computer differently, so I'm definitely going to look at doing similar things in the future."

George's decision of embodying the space in this way with the technology allows him to be displace as 'cyborg'. Again, this 'in between' space of bodies and machines does performative things for inclusion.

Grosz (1994) articulates that:

> "Following Spinoza, the body is regarded as neither a locus for a consciousness nor an organically determined entity; it is understood more in terms of what it can do, the things it can perform, the linkages it establishes, the transformations and becomings it undergoes, and the machinic connections it forms with other bodies, what it can link with, how it can proliferate its capacities." (p.165)

Deleuze and Guattari (1983) write of desiring machines, a term which they insist is not metaphorical, but which literally names the ways in which parts of the body, the world, language, or whatever work in connection with each other. This is the body without organs. In many classrooms the teacher has developed a behaviour reward chart, that usually sits in line with the school's behaviour policy of rewards and sanctions.

Kirsty, in this next encounter, gives the example of a reward chart based on the weather symbols of rainbow, clouds and sun. The children's names are placed on the chart depending on how their behaviour is during the lesson. The sun is where everyone aims to be. In Kirsty's experience of this, if a child misbehaved during the lesson, the teacher would say to the child 'move yourself down'. So, the child would have to stand up in front of the rest of the class, walk over to the chart, and move their name to the required position of rain cloud or rainbow. Kirsty recalls that in the classroom on practicum placement where this behaviour strategy was happening, a child with emotional needs was moved down the chart on a regular basis. This had the effect of making the child upset. Kirsty also recognised that the chart did not make sense to the child. He felt humiliated and frustrated each time he had to move onto the raincloud but did not understand the reasons behind the action.

Kirsty decided to use a different approach with the child as she recognised his individual needs. She sat with him when he misbehaved and spoke calmly to him, explaining what he had done inappropriately and how he might correct it. Similarly, Emily in her encounter in the classroom recalls the behaviour policy of the school was to say 'no!' quite firmly to children if they did something they weren't supposed to. Emily remembers thinking that 'they don't necessarily know what I'm saying no to'. Again, Emily like Kirsty, recognised that the child did not understand that their

behaviour was wrong and what Emily was saying no to. Emily said that she was more specific with the child, explaining exactly what he had done and what he needed to do to make it right. This resonates with the IPAA (Florian and Spratt, 2014) who through social justice elements 'see difficulties in learning as professional challenges for the teacher (locate problems in environment not in child)'.

Children with special educational needs and disabilities (SEND) are considered particularly at risk of displaying behaviour difficulties. Both student teachers in these encounters with children's behaviour recognised that the child had needs and the generic behaviour policy was not going to work for them. Therefore, they demonstrated their craft knowledge, '…knowledge that teachers develop through the processes of reflection and practical problem-solving that they engage in to carry out the demands of their jobs' (Cooper & McIntyre, 1996, p. 76). Furthermore, knowledge is not purely something to be 'understood' as it is always felt and responded to emotionally and corporeally (Zembylas, 2005).

Emily and Kirsty have both *felt* an appropriate response and through their bodies have acted on an empathetic response when engaged with the child. Both student teachers recognised that the children who had emotional or additional needs needed an explanation of their behaviour to understand it and perhaps try and improve their behaviour in the future. Knowing that the child would react adversely to the behaviour chart or to being spoken to harshly, they changed the response and through talking calmly to the child, the student teachers averted a further escalation of the child's behaviour. Through affect theory we can see that the behaviour chart, or the way adults speak to children has impact on behaviour and consequently children ready to learn. The student teachers recognised the feelings the vibrations or encounters with

human and non-human elements caused. Barad says that one way we might recognise agency and act is through feelings.

As Massumi (2015) argues, affects are not personal feelings but intensities that increase or decrease a body's capacity to act and locates affect in encounters in the world. The intensity of feeling for the child embodying the space of the behaviour chart and physically having to move your name up or down the chart, had agency. The matter affected the child's behaviour and had the opposite affect that it had intended; the child's frustrations and upset increased and manifested in his behaviour towards the chart. Mulcahy (2012) explains that emotion and affect are at the same time different and similar; emotion can be a product of affect.

Cut! Move Down the Raincloud!

Emily

If the child was talking,

you'd just say No!

 very clearly, like right to them.

But to me, I kind of thought

 they needed to be told

what they were being asked to stop doing.

 But the thought was

 if you're explaining it

you are taking away from the lesson time.

But then I thought well,

 they don't necessarily know

 what I'm saying no to.

Particularly the children with additional needs.

 Like they kind of need to know

what they are being asked to

like 'no, please don't do x, y or z.

Kirsty

There was a chart on the wall.

All the children's names were on.

A sunshine and a rainbow.

They would either go.

up to the rainbow.

or down to the raincloud.

They would all start on the sun.

If they ever got in trouble

the teacher would say,

'Move yourself down there.'

There's no reward or sanction.

It had lots of authority.

moving up or down.

There was a child with emotional needs.

Just moving down the rain cloud

didn't make sense to him.

He knew he'd done wrong.

But he didn't understand.

Frustration and then anger

came out in his behaviour.

But I found that he listened

when you sat with him.

Spoke clearly and calmly,

and said, 'look, you have to do this.'

Similarly in the next couple of encounters with objects in the classroom, the effect on a child's behaviour and learning is evident. Emily describes an autistic child who could not concentrate on learning because the glue stick lids did not match up. Instead of ignoring this, Emily, knew this was important for the child and it needed to be addressed before the child could feel secure and move forward.

Kirsty recalls her experience with the visual timetable in the classroom, that helped all learners feel secure and understand what was happening in the space each day. These resources had affect, acted with force, and fully embodied the teacher and child in the space. Bennett (2010, p.2) names things acting with a force, 'thing power'.

> "Thing-power gestures toward the strange ability of ordinary, man-made items to exceed their status as objects and to manifest traces of independence or aliveness, constituting the outside of our own experience." (Bennett, 2010, xvi)

It is not just that 'things' in the assemblage that act with a force, but 'the assemblage itself acts, blocks, flows, makes cuts, and produces intensities in a theory of distributed agency' (Mazzei and Jackson, 2016, p.16).

Cut! Glue Sticks Stick

Emily

One day a child got really upset.

He was autistic and he had ADHD as well.

He got really upset,

because the glue lids didn't match up;

 some were pink and some were white.

He wanted everyone to have the same ones.

So, I went to every classroom

 in the school,

 to make sure that we had a box full of glue sticks

 that matched up.

It was just little to everyone else,

 but it was massive to him.

He couldn't concentrate,

because he couldn't understand

why I had given glue sticks that were purple and white.

So, by swapping them over;

going to get glue sticks that matched

 he was much calmer,

and he managed to do the work,

that the class teacher didn't think he was able to do.

Kirsty

The timetable on the wall,

what they are going to do for the day.

A visual timetable.

it's such a simple resource,

but I think that most children who

 struggle with learning needs

I feel that they got a lot of support from that,

 especially that one child

that I said about the reading area.

He'd always need to go.

and have a look.

At the start of the day,

and after lunch,

 and after break,

to see where he's going.

I don't think he wanted any surprises…

I think he wanted security,

I think he wanted to know

what was going to happen.

In the following encounters of experience from the student teachers, '*Clothes are the body's second skin'*, clothes are shown to affect our emotions and have an agential power. Haraway (1990, p. 220) asked, 'Why should our bodies end at the skin?'.

Sarah talks about how school uniform influences behaviour. All children in schools in England wear a uniform that is unique to their school. The colour of the sweatshirt or shirt and the badge emblazoned with the school's name and logo, sends a message of belonging, identity, and sense of pride that one belongs to that community. Sarah says that the uniform can set expectations, as everyone knows which school a child belongs to. Wearing the uniform gives agency. Some people believe that a school uniform can improve attainment by reducing distraction and making the classroom a more serious space to learn. Sarah also thinks that wearing the same clothes keeps everyone equal. All children are wearing the same clothes which Sarah says, 'helps with the – 'my clothes are better than your clothes' mentality and reduces potential bullying.' As Louise Bourgeois says, 'Clothing is a protection, a kind of shelter.' Sarah also believes that student teachers can affect the ethos by what they wear,

> "You have to get ready for work and look nice and smart…you're thinking, what are the expectations? because everywhere is so different, but you just have to, well like any job you have to set yourself high don't you? be the responsible one, look nice, dress appropriately (laughs)"

The clothes we wear send signals about the kind of person we are and the job we do. We embody different clothes for different occasions. The clothes are associated with the past and hold memories. As Louise Bourgeois asks, 'how did I feel when I was wearing it?' For Sarah, looking smart at work signals responsibility in the role of a teacher. Similarly, George believes that the way you dress sends out messages to people and influences how they perceive you. George talked at some length about his socks. His quirky, colourfully patterned socks he says, are a talking point for the

272

children and have the effect of an icebreaker, a way of developing early relationships with the class. George recalls one of his own teachers in secondary school telling him that socks can be a part of your identity.

Cut: Clothes are the Body's Second Skin

Louise Bourgeois

Clothes are the body's second skin.

They cling not only to its body

but also, to its spirit.

Enclosing the fragrance

of a specific period in their folds.

Sculpture is the body.

Clothing is protection.

A kind of shelter.

A piece of clothing is an exercise in memory.

It makes me explore the past.

How did I feel when I was wearing it?

Clothes are like the signposts in the search for the past.

In life, our clothes are incredibly personal.

They enfold us and keep us warm.

They signal our jobs, our tastes, the ways we want to be seen.

Sarah

School uniform

So, school uniform.

That makes you feel included

and part of the team.

Because they've all got the same logo.

They're all wearing pretty much the same thing.

It helps with

'Your clothes are better than my clothes'.

it just keeps everyone equal,

by just having the logo on

just reminds them that they are

a part of that school...

if you go out on trips everybody

knows who they are

you can set expectations with it…

you know, this school we expect…

George

Socks

I wear quite quirky socks.

Socks start a lot of my relationships with children.

They say 'Oh I like your socks'.

It's always a talking point.

They are colourful. They have patterns and things.

And they change every month.

One of the children drew me and my March socks.

I remember one of my teachers said;

You've got to wear uniform,

but they can't tell you what socks to wear.

And this shows you who I am as a person.'

I guess that's what I do.

This is who I am as a person.

I am approachable

wearing funny coloured socks.

Emily

An autistic child.

One day his grandma

had forgotten to put his shorts in

and I had just started in the class.

He said 'I'm not doing PE'

He didn't have his shorts.

He then said he would do it,

if he could it wearing his trousers.

I didn't say anything,

but went to check with the teacher.

and she was like yeah that's fine.

She was like, just pick your battles.

The teacher told him that you must wear a uniform in school, but your socks are your choice and can be an extension of your personality. George also believes that his socks have agency, as they show how approachable he is to children and parents. By wearing colourful socks George believes that parents see him as a teacher they can approach about their child's learning:

> "I mean when it comes to parents it helps as it takes the edge off that authority figure because it shows that, yes, I might be a professional and, yes, I have standards to meet, and I do act in a manner that is professional but also, I am a human being. I don't just, you know, I am not stern and unapproachable. I guess it's almost like a sign that you are approachable as a person wearing funny coloured socks."

This approachability of the teacher is important for George in terms of enhancing the school as an inclusive community.

In her encounter from practice, Emily recalls an autistic child in her class forgetting his PE kit the day they were doing physical education. Emily had a decision to make regarding this dilemma. The child wanted to do PE but not wear any spare PE kit provided by the school. Emily knew that by forcing the child to do PE in someone else's clothes would upset the child. Instead of the child being excluded therefore, Emily asked the teacher if he could do the PE lesson wearing his trousers as the child had requested. Instead of excluding him from the PE lesson and perhaps causing anxiety and upset for the child, the teacher agreed with Emily and allowed him to do PE, dressed as he was. The ultimate decision made in this situation has affects and consequences. The teacher's response of "you have to pick your battles" aligns with the course theme in the IPAA when student teachers are encouraged to have an '*interest in the welfare of the 'whole child' not simply the acquisition of knowledge and skills'*. Emily understood that this child might react adversely to being excluded from the PE lesson on account of having no PE kit and not wanting to wear a 'spare' PE kit,

so reasonable adjustments were made so that he was included, emotionally settled and ready to learn. These cuts show how 'clothes as materialities become with us as we become with them in an open, contingent unfolding of mattering' (Taylor, 2013, p.699). The seemingly mundane PE kit 'possesses a surprising material force' of inclusion or exclusion from the lesson.

Emily also recounts during her second placement who said to her, "I don't like you Miss." When Emily asked him why it was because she was wearing bright clothes. He asked her if she could wear red. So, she 'rooted through her wardrobe' and found some red trousers, that she wore the next day. Emily wanted the child to feel valued and his opinion and sensory need was listened to and acted on. She does recall how the child asked her to wear blue the following day! She realised that she could have started something that would never end. Nevertheless, Emily strongly felt that, even though they are children, their voice matters and they have feelings, worries and anxieties that must be recognised.

Bennett (2010) describes clothes as 'vital players' in classroom space. Clothes do unnoticed but important work and Louise Bourgeois describes clothes as the 'body's second skin'.

> "Not only subjects but also objects are permeated through and through with their entangled kin; the other is not just in one's skin, but in one's bones, in one's belly, in one's heart, in one's nucleus, in one's past and future. This is as true for electrons as it is for brittle stars as it is for the differentially constituted human . . ." (Barad, 2007, p.393)

6.14 Summary of Theme 2.2

Human artifacts and objects like desks, chairs, whiteboards, and glue sticks are usually just treated as the taken-for-granted material background and paraphernalia

of classrooms (Coole, 2010, p.104). By suspending habits of thought, I looked closely at the encounters of classroom practice where the intra-actions of humans with non-human agents have agency. These encounters troubled the status quo and revealed affective and agentic properties. The role of matter and objects as interconnections between human and non-human actors sees affect as not solely a matter of individual human bodies. Mulcahy (2012) quotes Thrift (2009) to explain that 'embodiment is a linked, hybrid field of flesh and accompanying objects, rather than a series of bodies, intersubjectively linked' and '… the presence of objects (is) particularly important because they provide new means of linkage … new folds' (p.276). Braidotti (2006) describes:

> "Technology is at the heart of a process of blurring fundamental categorical divides between self and other; a sort of heteroglossia of the species, a colossal hybridisation which combines cyborgs, monsters, insects and machines into a powerfully posthuman approach to what we used to call 'the embodied subject". (no pagination)

Student teachers grappled with the relationship of the body and technology and the 'becoming machine'. Braidotti (2002) believes the 'human is now displaced in the direction of a glittering range of post-human technological variables' (p.213) and sees Haraway's cyborg, alongside Deleuze's rhizome through the notion of transformative changes, mutations and metamorphoses.

I can read Braidotti's (2002) thinking of bodies and machines and the 'in-between' space of the two which does performative things for inclusive practice. I have argued that through the student teachers' use of technology in the classroom, where Interactive whiteboards, Interactive whiteboard pens, I-pads and computers have agency, there is no boundary between human and machine, the body has extensions, and the assumption is that 'the cyborg is a technologically-enhanced-body-machine … figuration for the interaction between the human and the technological' (p. 222).

With technology in the classroom space 'the human organism is neither wholly human, nor just an organism. It is an abstract machine, which captures, transforms and produces interconnections' (Braidotti, 2002, p. 226). Braidotti (2002) further explains that,

> "Today's body is immersed in a set of technologically mediated practices of prosthetic extension. Read with Deleuze, this mode is anything but negative, expressing the co-extensivity of the body with its environment or territory, which is one of the salient features of the 'becoming-animal." (p.227)

Barad's (2007) claim that 'environments and bodies are intra-actively constituted' (p.170) further means that the student teachers have developed their craft knowledge (Eraut, 1994) of inclusive pedagogy through the body, with 'objects and spaces' that produce 'crucial but often unnoticed performative work as vital materialities' within the spatial assemblage of the classroom' (Taylor, 2013, p.688) in a body assemblage.

By focusing attention on day-to-day student teachers' experiences and noticing through the 'glow of data' (MacLure, 2013), the materialities and objects of learning, for example the teacher's chair, the position of the teacher's desk, the resources, objects, and other learning materials, have contributed to giving student teachers a voice over what matters with matter in the classroom. Following Taylor (2013), I offer, through a new materialist positioning, 'new ways of 'seeing and thinking about how classroom space is made, transformed and continually re-made through the concerted co-constitutive acts of objects–bodies–spaces' (p.690), and how these impact on inclusive practice. Deleuze and Guattari's (1987/2004) conceptual and social notions of rhizomatic and nomadic practices that resist and challenge established power structures, rising as 'truly Other to the logic of the state (or the school)' (Fendler, 2013, p.787).

"Nomadology is not literally about travelling, but about the subversive actions that defy or at least resist convention. Which is not to say that it does not involve movement; nomadic pedagogy frames learning as a process whereby learning is the change incurred when subjects enter unfamiliar territory, in a process of discovery." (Ibid)

Theme 3 follows the students nomadic wanderings where feelings, reactions, decisions and risks for becoming inclusive are revealed. Reacting to their own environment, the student teachers explore through risk-taking or taking a different turn in the labyrinth, the effect of the human and non-human elements of that space on their own pedagogy. For the student teacher, the trace or pattern may be what has gone before or 'the way things are done around here', when entering the space of practicum placement in a school new to them. The trace or pattern could be the curriculum and/or policy, either on a local or national level. The power dynamics, the lack of confidence or self-efficacy, their beliefs and values for inclusive pedagogy, and the trust needed from their mentor are exposed.

6.15 Theme 3 - Decisions/Risk Taking for Inclusive Practice.

All four students describe in data creation 2 how a power struggle occurs between them as a student teacher and the class teacher or mentor. Emily felt that she did not always feel comfortable with the way the teacher, and ultimately how the school enacted inclusive pedagogy. She felt like there was a level of conformity needed, but then she felt she wanted to perhaps discuss other options. Kirsty was aware, especially in her early placements that she was not in a position of power and felt very much like the 'novice trainee' while the mentor was in charge. Sarah also felt at first that the teacher may be offended if she made any suggestions about changing the pedagogy and talks about 'treading carefully without steeping on toes'. However, as the student teacher with the most classroom experience, she became more confident through the placements and had conversations with her mentor about changes. This

enabled Sarah to try new things and test their impact. George talks about trust and the trust the mentor gave him in the placement in his third year on the programme, when the lockdown was in progress.

Cut! Power to the Student

Emily

It can be difficult sometimes,

Because you're going into someone else's classroom.

Trying to work out how they do things,

and see if you can do it the way they would do it.

But then ask,

'Am I comfortable doing it the way they would do it?

Or is there a way I can discuss it with them?

There is a level of conformity with the school,

Following their policies.

Kirsty

Even though I'm part of the team,

I'm aware that I'm not you know,

in a position of actual power.

Or being able to make decisions.

I'm learning from them.

So, I want to feel like I need to respect,

My position as a trainee

And like, they're the mentor.

I'm not confident enough in my position,

As a trainee to make those decisions.

Sarah

Last year I wanted to change the seating plan.

The teacher was fine with it.

But do you know when you feel like,

It's a bit offensive, saying 'I think we could do it this way.'

You must tread carefully I think,

without stepping on anybody's toes.

I'd obviously run anything by the mentor.

'what do you think about this?'

But you do have to be a bit pushy and go with it.

Put your points across, make your suggestions.

George

At university tutors talked about the idea

that in the second year you're a student teacher.

By the end of third year, you feel like a teacher.

It's something I've really felt on this first placement in year 3.

It's the first placement,

where I've felt trusted

to be the lead teacher.

Like there isn't some sort of power dynamic

between the teacher and me as a student,

where I've been afraid to ask them to support a child.

The roles in the classroom are

quite fluid and interchangeable.

A smaller class gave George the opportunity to try some new ideas and build his confidence, supporting individual children due to having a smaller class of children. He felt like a real member of the team where the power dynamic was diminished. The roles of the adults were fluid and interchangeable, where one adult leads and others support, and then they change roles. Fitting in with established school practices and not being corrupted by any of the radical ideas that student teachers might have learned in the university has become a dominant model according to McIntrye (2009), who further purports that 'whatever is achieved in the university, the teaching practices, and attitudes that student-teachers usually learn to adopt are those currently dominant in the schools' (p.602). Such school practices may restrict student teachers through a range of 'governing apparatuses that are specifically designed to curb their individuality and experimental urges' (Honan, 2004, in Campbell, 2019, p.37). There are elements of student teachers resisting the dominant pedagogy of schools in these encounters, as they try to be released from the constraints of such pedagogical practices and they turn thoughts to future teaching or other ways they might have planned the lesson. George says:

> "It's really supported my inclusive practice because I've had the freedom to say, 'Right I'd like you to do this.' Even if the teacher has different ideas, it gives me the opportunity to try things that I haven't had the chance to do before. If you never try, you never know."

In the cuts 'Anti-Patriarch', the student teachers have described encounters of lived experience in placement settings where they have had to conform to the policies, practices and belief systems of the school with pedagogy. Emily says she was expected to act in a way that didn't reflect how she would have done something. Emily spoke of a level of conformity with how she follows the school policy and ideas must be in line with the how the class teacher would do them. George describes an

encounter where textbook teaching and children sitting in rows in the classroom, sat in complete opposition with his beliefs about inclusive pedagogy. George 'could not think of anything worse' than his experience with textbooks and rows of children in individual seats and promises himself that he would not do anything similar in his future classroom. Textbooks and pre-packaged resources, that George was pressed to use, restrict teachers' sense of responsibility for creative pedagogy (Alexander, 2000, in Campbell, 2019). Kirsty talks about having some freedom in a science lesson with her own ideas of pedagogy, and the feeling of 'being in complete control'. But in mathematics and English lessons she had no choice in the pedagogy and had to conform to the school's approaches. Kirsty has already attempted a different pedagogical approach in science but does not have the freedom in other subjects.

Cut! Anti-Patriarch

Emily

Sometimes it felt like (pause)

I was being expected to act in a way,

that didn't necessarily reflect,

how I would have done something,

because obviously school expectations.

It was a case of,

like this feels comfortable,

but this doesn't feel comfortable.

On my last placement

I had to do it the way they would do it.

But the class teacher said,

that wasn't necessarily how she

would want to do it either.

George

Yes! I can remember it.

I stopped them from doing it.

No no! we're not doing that!

You know I could not think of

anything worse than….

Getting them to sit

with textbooks only.

It was quite bizarre for me.

They were all in ordered rows.

Like in Victorian times.

Low attainment at the front.

Middle and high at the back.

Which I could not think

of anything worse.

I don't think I could do that

with my future class.

Kirsty

I collected resources.

The teacher was so impressed.

I came in with a big bag.

I was in complete control.

Whereas in English and maths

It wasn't my plan.

It isn't what I would do,

but I had to it,

as you couldn't go against it.

Arachne

Surely only Minerva could have taught her!

Arachne

Laughed at the suggestion.

Her sole instructor, she claimed, was her inborn skill.

'Listen,' she cried, 'I challenge Minerva

to weave better than I weave.

And if she wins

Let her do whatever she wants with me,

I shan't care.

Louise Bourgeois

It is not an illustration;

it is a revelation.

So, the revelation

has a curative effect,

and the illustration

has no effect whatsoever,

except impressing the students.

Impressing somebody.

You see,

sometimes I am:

anti-teacher,

anti-father,

anti-authority.

As Grosz (2019) asserts, freedom from these restraints, while arguably necessary for understanding concepts like subjectivity, agency and autonomy, is not sufficient, without positive direction for action in the future.

Grosz (2010) understands freedom, agency, and autonomy not in terms of a concept of "freedom from" where freedom is conceived negatively, as the elimination of constraint, but in terms of a "freedom to", a positive understanding of freedom as the capacity for action' (p.140).

Cut! Taking Risks

Sarah

I don't think

every trainee takes risks.

I feel it depends,

on your own experience.

Like I've had

three and half years in school .

So, you see it differently.

I'm more confident now.

Louise Bourgeois

The spider is a repairer.

If you bash into the web of a spider,

she doesn't get mad.

She weaves and repairs it."

George

Well, I've been quite lucky.

I've had mentors who trust me.

But I couldn't imagine,

what it's like if your mentor

didn't trust you as teacher.

I've been told by peers,

that they can't try things

Because they are a student teacher.

And they don't know what they are doing.

Tanka - George

Things that I've observed.

Other teachers are doing.

As you try new things,

you develop confidence.

Some just mimic what they see.

Kirsty

They let me make bigger decisions.

than ever before.

The fact that they would leave me to the class,

by myself, I felt that I could

make my decisions as well.

The fact that they trusted me in that position.

The teacher respected my judgement.

They wanted me to make decisions,

for the TA's deployment

They were pushing me to be able to do that confidently.

The choices made in the classroom and the risks student teachers take means that, like Louise Bourgeois, they must be, at times, 'anti-teacher, anti-patriarch, anti-authority' to become truly inclusive. Through beliefs of social justice, equity and a commitment to all learners (Florian and Spratt, 2013), the student teachers become more confident and make choices that are not always in line with the neo-liberal policy or practice of the placement school but are aligned to the theory from university and

their own beliefs. Sarah feels that through her own experience of teaching before starting university, she had the confidence to try out new ways and take risks with pedagogical approaches. George has been able to take risks too, but this is because his mentor gave him the freedom and confidence to try new ways. George felt a sense of trust from the mentor. In this way the mentor must take 'a leap without a thread' and allow the student teacher, as Theseus to traverse the labyrinthian classroom alone. The student teachers also literally and metaphorically let go of the thread that helped them survive their first facing of fear in the labyrinth (classroom). They may let go of pedagogical elements such as textbooks, schemes of work- and seating plans, and re-map their own ideas of what inclusion is, letting go of the past feelings and actions as they secure deeper knowledge and understanding of inclusive practice. As heroines or 'agents of change', the student teachers often 'take a leap without a line' by taking risks in the classroom, and encounter 'lines of flight', that bring unconscious material to consciousness through the act of journeying the labyrinth (classroom) (Bikle, 2016). Strengthened in confidence, they remain resolute to their goals and purpose. They may 'lose the thread from time to time but, having taken the journey once, (they) more readily trust the process and are willing to venture within again and again' (Bikle, 2016, no pagination.). Guided by the thread of their instincts instead, they become nomadic and more aware of who they are and what they are meant to do towards inclusive pedagogy. The rhizomatic nomadology (Deleuze and Guattari, 1987) enables a disruption to the current era of standards and accountability (Dernikos *et al*., (2020).

 McIntyre (2009) argues that the English system is ill-fitted to prepare student teachers to engage with inclusive pedagogy, being aimed only at preparing beginning teachers for the status quo, and very deliberately being planned to avoid them being encouraged to think critically of that status quo. Student teachers need 'an

environment where they can research, develop and create their own practice in unique and personal ways for them to become the agents of social and educational change' they can become (Campbell, 2019, p.37). Hence, the challenge is to find ways for student teachers whilst on practicum placement, to disrupt the status quo in an exploratory way and reflect on practice in terms of the decisions made to bridge the 'theory-practice gap, so that the innovations of inclusive pedagogy are developed collaboratively with teachers in schools' (McIntyre, 2009, p.608). Florian (2019) recognises that in today's neo-liberal world, 'the engine of education's normative centre is driven by international competition that places a premium on high academic standards and the skills thought to produce economic advantage in the marketplace' (p.694). It is interesting to note that the metonyms used in Florian's quote refer to 'machines', 'engines and 'driving'; masculine language to describe the phallo-centric positioning of inclusive practice in school's today, where the pressure of accountability and the need for teachers and young people to perform is all too apparent.

George has the message 'we are all a bit broken' on his collage, referring to the fact that we are not perfect, but he and the other participants shown in their encounters, continuously try to improve their understanding of inclusive practice through their potential to succeed, and are empowered in the process.

Braidotti (2002) explains that spiders rely on a small and highly confined or defined slice of environment to which they relate sensorily and perceptively. In a similar way student teachers enter and inhabit the practicum placement classroom and relate to the encounters there through sustainability; 'how much a body can take in pleasure or enhancement of its potentials… implies an equation between ethical virtue, empowerment, joy and understanding' (Braidotti, 2002, p.134-35).

285

As Dewey (1916/1924 in Semetsky *et al*., 2013, p.226) states:

> "To 'learn from experience' is to make a backward and forward connection between what we do to things and what we enjoy and suffer from things in consequence. Under such conditions, doing becomes a trying; an experiment with the world … discovery of the connection of things."

Spiders inhabit and protect their territory. This becomes even more apparent when student teachers have a classroom and a class of children of their own. Understanding inclusion and making decisions that enable a more inclusive practice, that is, becoming inclusive, is not based solely on ideas but on a bodily process; it is 'an activity that enacts or embodies what is good for the subject, the actualization of his or her potentia' (Braidotti, 2002, p.135).

In these next encounters the student teachers recall feelings of 'treading on the teacher' toes' or 'overstepping the mark'. This resonates with the feeling of 'imposter syndrome', when the student teacher does not feel comfortable in the space, as it is not their classroom. They are always feeling like they need to ask permission before doing anything. George emphasises this in data creation 3:

> "Regardless of how much training and how much experience I have, I feel like I'll always feel like an imposter. I don't know if I'll ever get that feeling like 'Oh I'm a teacher'."

Cut! Treading on Toes

Emily

I massively felt that,

Like, hold on

Am I overstepping the mark here?

Or undermining her authority

By going over there to that child?

But then…

Is it better to do it,

than not do it?

She kind of looked at me afterwards,

Like, thank you for sorting that out

Or like, going to help him.

But it makes you think,

Is it the right thing to do?

Am I undermining the experience the teacher has?

Is there a reason behind what they are doing?

Kirsty

I do think it took a while -

To feel comfortable

in that position.

I was looking at the teacher.

And saying, 'is this, ok?'

As the weeks went on

Especially in year 2

It would just be natural.

Just going and sitting there

Picking up the register

But for the first time

It was a bit daunting yeah.

As a trainee teacher you've got to communicate with the teacher

Before jumping in and doing anything.

Louise Bourgeois

Whatever you do today

be positive or negative.

Every day you take a chance.

And you don't win every time.

Sometimes you get

into a terrific fight

all during the day.

You have to be careful,

that you play the right game.

For me, these pluses and minuses

represent the kind of balancing

that I experience all the time.

Am I going to displease this person?

Am I going to fall?

Am I doing the right thing?

Sarah

You don't want to tread on anyone's toes.

Like my idea of changing the seating plan… (laughs).

The teacher was really like up for…

whatever I wanted to try and …

I just think some people

might take it offensively.

Also, they've got the class into a routine,

and you're there for what? eight weeks,

and you disrupt it.

If it doesn't work out, you know.

I think you just must tread carefully.

Always, obviously ask the teacher what she thinks.

Would it be a good idea?

Shall I try it?

yeah, you have to go with it.

287

The student teachers emphasise the importance of the use of body language used in the space of the classroom between student teacher and mentor. Kirsty talks about seeking permission from the teacher to sit in the teacher's chair for the first time and Emily recalls a time she went to intervene during a lesson, when a child was disrupting the lesson. Both students acted in the situation where emotions moved the person through bodily processes as a source of agency. George recalls an encounter about body language when he met an autistic boy in his class for the first time. The boy introduced himself to George as the 'autistic little freak'. George knew that he would need to gain this child's trust and build the child's self-esteem. George said his body language changed with him and rather than standing towering over him, he would always crouch down to his level to speak with him and never raise his voice with him, as he would curl into a little ball if people shouted. Building a relationship was the key to that child trusting George to help him in class. The body as action and communication can only be so through emotion as people make sense of the social world, and emotions are necessary to knowledge (Edwards and Holland, 2007). But affects, Deleuze and Guattari (1994) argue, are not emotions, as they go 'beyond the strength of those who undergo them' (p.164). Deleuze and Guattari (1987) obtain their interpretation of affect primarily in relation to *affectus,* to 'a body's passage from one state of affection to another' (Massumi, 1987, p.xvi). Kirsty's emotion was entangled with the matter of the chair (human to non-human) and Emily felt through affect as she was instinctively prompted to move over to the child to support him and keep him included in the lesson (human to human). Hickey Moody (2013) says that we feel affects as 'a hunch' or 'visceral prompt' (p.79) and Manning (2009) purports, 'not only are we always with/in bodies, but we are always with matter. So not only do we make matter and meaning, but it also makes us' (p.315). Hickey-Moody (2015) also

encapsulates the approach; 'we are entangled, co-implicated in the generation and formation of knowing and being' (p.4). Sarah decided to change the seating plan of the classroom. The change Sarah made, was a big risk for her as it may not have had the affect she desired. She asked herself, 'Would it be a good idea? Shall I try it?'. Louise Bourgeois affirms the feeling, 'Am I going to fall? Am I doing the right thing?

Having the trust of the mentor helped Sarah to make the decision, but she had doubts about it. Despite her confidence, Sarah always asked the teacher's permission before she acted on changes in the classroom. Just like in the other placement with the working wall, Sarah took a chance so that she could try alternative pedagogical approaches for inclusive practice. This transformation of the self can be achieved through interrogating and re-shaping assumptions about what it means to teach in an inclusive way (inclusive pedagogy), therefore new ways are opened.

Affections, which describe the state of the affected body at a given moment in time, signal the capacity of the body to affect and be affected by other bodies, to transition from one state to another because of the material forces that bodies continuously exert upon one another.

In partnership with schools, giving the student teachers and teachers the confidence to try out new ideas, take risks and challenge the status quo of inclusive pedagogy is one possible outcome of this research. Of course, student teachers believe that they can only truly feel free to try new pedagogical approaches for inclusion when they are a qualified teacher and have their own classroom. Having a classroom of their own and their own class of children was something that all the participants were very much looking forward to. Kirsty and Sarah both expressed how they imagined things will be different when they have their own classroom, as qualified teachers in their first year

of teaching. Sarah felt that by having a room of one's own she can make decisions that will not affect anyone else, and Kirsty felt that her own room will mean she does not have to keep asking permission.

Cut! - A Room of One's Own

Sarah

I think it will be easier when …

well maybe not easier,

but when it's your own class

you can make decisions,

that are not affecting someone else.

Kirsty

I can't wait to have my own classroom.

Obviously, I can't speak for

All trainee teachers.

But I think it is common

to feel that, it's not your class.

Everyone has the dream of,

I can't wait to have

my own classroom.

Not ask permission.

You can just do what you want.

And use what you want.

George

I feel like it's almost becoming my space in my current school on year 3 placement.

It doesn't feel like, this is the teacher's classroom and I'm a visitor in it.

This is a classroom everybody is to use.

It will be really lovely,

when we get our own classes

And understand those children because they are in *your* class.

In the (1929) essay '*A room of one's own',* Virginia Woolf addressed the status of women, and women artists by asserting that a woman must have money and a room of her own if she is to write. According to Woolf, centuries of prejudice, as well as financial and educational disadvantages, have inhibited women's creativity.

Tanka: Emily

There has been progress,

Not perfection as we don't

Know what perfection looks like

But we can keep going,

To try and make things better.

Similarly, the Dada artist Hannah Hoch challenged stereotypes and, through the new art-making style of using found objects especially found photographs challenged the stereotypical perceptions of female artists. Furthermore, the Arachne myth becomes an allegory for student teachers where their vulnerability, marginality, lack of voice and autonomy, gives way and is transformed into creativity and resilience. Through the subjects' freedom, in an 'immersion in materiality' of the collages, I can see as researcher, what the female, or feminist subject is and capable of making and doing (Grosz, 2010, p.141). In feminist writing and activism, the theme of spinning and weaving symbolically asserts women's creativity and political agency (Maya, 2013). Hunter (2019) confirms this sentiment, as she sees sewing is a visual language that has a voice but is part of a conversation. This aligns with student teachers' lack of voice for the enactment of inclusive pedagogy, when situated in placement classrooms. Through the collage making, student teachers are challenged, like Arachne was, to make a tapestry that gives voice to their understandings of becoming inclusive through a metamorphic journey. In her collage, Emily has cut from a magazine, the phrases, "*I'm not perfect and I'm ok with that*" and "*Strive for progress not perfection*". Another cut-out positioned next to that phrase, is a female figure, representing a student who is dressed well, but whose face has been distorted by Emily with found materials. Her eyes have been covered with a purple pipe cleaner, twisted into strange over-sized goggles or frames; her lips covered with a red putty or Play-Doh. This image of the female figure is juxtaposed on the collage canvas, with

the phrase, against a backdrop of further magazine cut-outs, where arrows and lines are projected from her head, and torn newspaper fragments are at the side. Louise Bourgeois' painting 'Femme Maison' literally translated as 'Woman House' can be seen in the cut! 'A Woman who Hides'.

Cut! A Woman Who Hides.

Emily

I've covered this person's face.

And try and make that more me

Kind of how I feel.

The duck paddling in water

Frantically trying

To catch up with things.
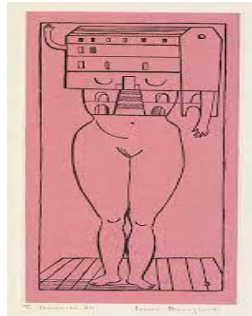
Louise Bourgeois

A woman who hides.

If you have to hide,

It is not altogether positive.

I would call it a

Semi-conscious state.

A lot of the things we do,

We do because we are

in a state of high

Or because we are

in a state of repression.

Hannah Hoch

"I wish to blur the firm boundaries which the self-certain people tend to delineate around all we can achieve".

Hannah Hoch

Indian Dancer

Half of face replaced with the ear, eye, and mouth of a wooden dance mask.

Atop her head rests a crown of cutlery: Cut-out shapes spoons and knives, glinting metallic.

Kirsty

Instead of trying to be someone else

In the classroom

Like take leadership

Stop thinking there's a magic answer!

Try and feel comfortable!

That's why there's a lion.

Roar! if you need to!

The phrases "*I'm not perfect, and I'm ok with that*" and "*Strive for progress not perfection"* leads to a few avenues for interpretation. Firstly, Emily is accepting that as a student teacher she still has lots to learn and, that through experience she will improve her practice. The macro picture of her collage shows, through the bright coloured jigsaw and the grey area, that she feels that society and education have made progress with inclusive education, but there is still more we can do for social justice, where all children feel included. Emily realises that she can be a part of this cause for social justice but will not get it right each time. She knows that she must not seek perfection in herself as a teacher. Carter's use of the phrase 'the practical wisdom of experts' (DfE, 2015a) seems to add to the myth that teachers somehow reach perfection as experts at some stage in their career. Emily understands that this does not necessarily happen, but we improve our practice and constantly revise our pedagogy for the needs of individual children. As Corbett (2001) states, inclusion is an active not passive process.

Emily's segment of collage shows an image of a female figure with her face disfigured or covered, which implies that the student teacher is often wearing a mask that disguises their true feelings. Wearing a mask could be seen as a pretence or veneer that covers the true feelings of being a novice or imposter. Student teachers can embody the space of the classroom in a seemingly confident way, but underneath there may be feelings of uncertainty, doubt, fear due to the unknown and lack of confidence (emotions student teachers have revealed during their conversations). Emily reiterates this concept through the Tanka poem of her own words, when she uses the metaphor of the duck swimming elegantly on the surface, but the legs and feet are frantically paddling beneath the surface of the water, unseen. Emily feels like she is always trying to catch up in her learning in the classroom.

The duck is also a metaphor for the visible surface that mentors in the classroom see, and the invisible, hidden by student teachers.

The mask can be seen as a metaphor for those with no voice. Hannah Hoch's photomontage 'Indian Dancer' shows an image of an actress, who represents 'the new woman' in Germany 1930 as a woman who could get a job, cut her hair short, go dancing. But the new woman is still confined, unable to speak as represented by the mask and stone (petrified mouth). She wears a crown, referencing Joan of Arc from a film scene, but the crown is embellished with emblems of domesticity (forks, spoons, knives), representing a view of woman who engages in domestic labour. We see multiple identities and many layers of femininity here; a film star, a modern woman, a non-western woman and a stereo-typical image of woman, all combined in a single image. Similarly, Kirsty's feelings in the classroom during her first placement showed her feelings of fear and trepidation, especially taking the ever-evolving role of the teacher. In my reflexive collage as a/r/tographer, I focus in one collaged image, the idea of stepping up as the teacher into the chair (or as I represent it, throne). The woman in the close-up image is wearing a crown, illustrating a feeling of responsibility. Her mouth covered with a label that says, 'for justice', represents the student teachers' voices not heard, although they fight as activists for social justice in the classroom. Kirsty uses the metaphor of the lion to demonstrate her feelings. As Braidotti (2002) asserts, 'animals are living metaphors, highly iconic emblems within our language and culture' (p.125).
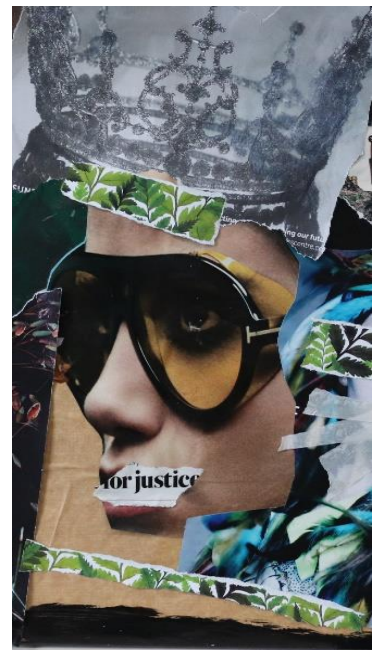
In Kirsty's found poem, she seems to be confirming *her self*, as she tries to reclaim her identity through a newly found confidence that she builds; 'Roar like a lion if you need to'. Deleuze's notion of the becoming-animal is demonstrated here through the body without organs; 'freed from the codes of phallogocentric functions of identity' (Braidotti, 2002, p.124). This is the start of a new language for student teachers becoming inclusive. As Turner (1992) recounts, 'the feminine liminal would establish this in-between space not as ground for fragmentation or for alienation, but as a state of becoming that upsets the phallocentrism of fixed systems' (p.193).

'Stop thinking there's a magic answer' shows that she needs to take control of her emotions and step into the role of the teacher. She tells herself to stop trying to be someone else. Deleuze then proposes a 'new, post-metaphysical figuration of the subject' where 'thinking is about change and transformation' and the potential of freeing Kirsty from restrictions, marginality, and lack of power (Braidotti, 2002, p.125). Once the student teacher becomes more comfortable in this environment then they try to become themselves and, in the process, become other, become animal. Braidotti (2002) confirms that there is a 'vital link between the literary text and the different moments of becoming' (p127). In Kafka's (1915/2016) *The Metamorphosis,* as the protagonist Gregor's body grows unfamiliar, his voice becomes mute of words. Gregor's everyday being is suspended. The simple, but unheard, opening question in Kafka's novella*; 'What has happened to me?'* is never answered. Instead, Gregor's worries and everyday affairs are reduced to a purely physical and pre-linguistic experience of things, rendering the familiar strange (Mildenberg, 2019). During practicum placement the student teachers 'otherness'; their voices often muted, their unfamiliar body assemblages are suspended in a new world of the classroom, fraught with emotions, prehensions and decision making. The space and the everyday objects

like the chair and the desk become strange to them. As they become other and feel more confident in the space, their masks are removed and their voice returns. Cixous 'sounds the call to action, to performance. a breaking out of silence, that is symbolically reserved for women' (Turner, 1992, p.196) and into the act of emancipation.

George uses the metaphor of Mary Poppins to exemplify his feelings of the teacher never being perfect, especially towards inclusive practice. Mary Poppins, he says is the only one who is practically perfect in every way. He intends in the next collage session to cross it out to exemplify the notion that no teacher can be perfect when it comes to inclusive practice. Kirsty uses the trophy as metaphor for perfection and intends to cross it out to make the same point. But like Emily, feels that he should always try and do more, 'aiming to be as inclusive as I can'. The use of a bit of foil in George's collage is interesting, as he sees the light is shining at different angles.

In data creation 4 George explains to the other participants,

"We're all a bit broken, I think that everybody is and it's embracing the fact that we're never going to be perfect, but that's okay. Especially as teachers, because we're under a lot of pressure to be prefect and nobody ever will be perfect really, it's a facade."

Cut! 'Practically Perfect'

George

A picture of Mary Poppins

With a big 'X' over it

Mary Poppins was 'practically perfect in every way'.

And teachers are never perfect.

I think there's always something more

We can do Especially when it comes to inclusion.

A big 'X' over it

I'm not aiming to be perfect.

I'm just aiming to be

As inclusive as I can

I don't think I'll ever

be finished with learning

That's why I've made a big thing

About not being perfect.

Kirsty

'There's no magic answer'.

An image of a person with the devil on their shoulder

A trophy –

I intend to cross that out.

Because there's no magic answer with inclusion.

Tanka

Teachers are never perfect

Always something more

When it comes to inclusion

Not aiming to be perfect

Just aim to be inclusive.
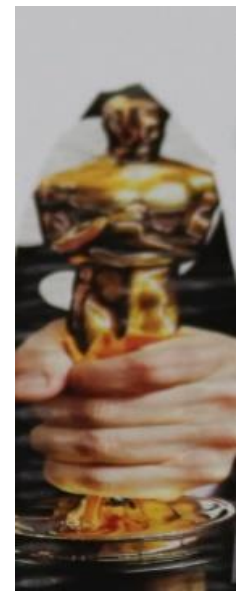
Emily's, George's and Kirsty's' collage segments, and the photomontage by Hannah Hoch represent identity folding in on themselves. Student teachers have multiple identities, student, teacher, sibling, friend, parent, partner and so on. We are not 'fixed

and grounded but conceptualize how our multiple selves are in constant relation and mutation' (Holbrook and Pourchier, 2014, p.755).

Deleuze's concept of the fold provides a concept, and the collages provide a framework for slowing the 'flux of perceptions' (Deleuze, 1953/1991, p.23) as 'we encounter in our lives and work with the folding perspectives of our multiple selves' (Holbrook and Pourchier, 2014, p.755).

Similarly, Sarah sees teaching as a journey that takes time to get right. She uses the metaphor of the ladder to show that as a student teacher you are taking small steps to success. Sarah uses the phrases 'magical adventure' and 'very rewarding' to describe the journey to the top of the ladder. Furthermore, Sarah's use of the phrase 'to get it right in the end' implies there is an end point to learning, but her ladder is positioned on the collage veering off the edge of the canvas, which could be interpreted as a never-ending pursuit.

In the same way, Louise Bourgeois' image of the ladder shows that learning is a matter of perspective. She asks, 'do you see the underside of a given step or do you see the top of that step?' meaning that the way you look at your goals and aspirations depends on your belief in self. She feels that planning helps to get it right, which is true for student teachers who make progress with inclusive practice through experience across time as they plan what they want to achieve and gain self-confidence in doing it.

Cut! Ladder of Success

Sarah

'Takin' little steps'

Ok, so I've got a ladder.

It shows that it's a journey.

That takes time,

to get right in the end.

You're just takin' little steps

at a time

to get there.

Up the ladder,

'The magical adventure'.

It is quite magical.

Should be very rewarding,

when you get to the top.

Louise Bourgeois
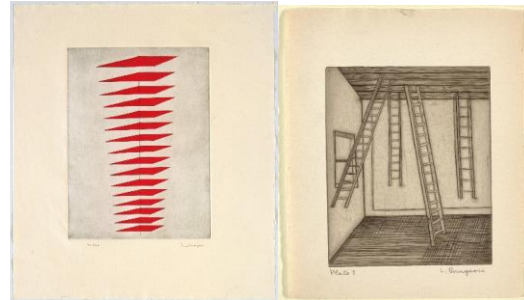
A ladder of success.

This is a visual problem.

The question is,

from where you are,

do you see the underside?

of a given step

or do you see the top of that step?

So, the ladder of success

is a metaphor for an exercise

in geometry and perspective.

If you plan right

you are going to get there.

All students used the metaphor of a puzzle for inclusive practice, in either their metaphor for inclusion or in their main collage. Both Emily and George used the idea of a crossword puzzle to demonstrate their thinking about how they see inclusion as working out what the strengths of individual children are and what they can do to 'work out' how best to facilitate the learning, so that the child can achieve their potential. Kirsty and Emily use the jigsaw as a way of conveying their thinking of everyone is included in the classroom.

Cut! Inclusion is Kind of a Puzzle

Emily

I've got a crossword.

Inclusion is still kind of a puzzle;

how best to work things out erm,

what one person can do,

another person might not be able to do,

work with everyone's

strengths in the classroom,

what one child might be amazing at

…like there was a child in the private nursery I worked.

He could speak and write in six different languages.

It was incredible,

erm and one day he just started writing, in Arabic.

George

Because teaching is a puzzle

That's why I've put in crosswords.

Because teaching's a puzzle.

Nobody knows the answer.

That's what we try and do whilst

training…is find the answers.

But it doesn't mean they're right.

They might pass a test.

but they don't achieve

their full potential.

It's such an important part

of inclusive practice.

You must do everything.

so they can all achieve.

Kirsty

A child in PE,

every PE lesson,

he would refuse to take his shoes off.

He wouldn't get involved until he felt comfortable.

I wouldn't have known that you know.

In maths or English

the child, you know,

was amazing.

They put their hand up

and had so many ideas,

but obviously it just depends,

on how comfortable

children are in different subjects.

Some children, you know,

shine in subjects that other children don't.

Sarah

I had one boy,

who was like…

Well in Dubai

they were all EAL learners.

But erm,

this boy was like

really not good at maths, English, phonics,

but amazing at PE.

Excelled at Sports day.

He could show different skills.

It impacted on his confidence.

'Puzzling out' the individual needs of the children so that they can participate fully, is another skill that student teachers should develop, that can be often overlooked by those in ITE and the mentor in school. All four student teachers gave examples of encounters where the child's strengths may be hidden and the label of 'EAL' or 'SEND', may cloud the teacher's judgment of their full potential and possible put a ceiling on their learning.

George recalled in his data 3 conversation a dyslexic child who could not access the English curriculum but who excelled in cricket. Emily describes an encounter with an EAL child in an EYFS classroom, who started writing in Arabic. He could also write in five other languages. Emily only realised that he could do this by observing the child and spending time with him. This knowledge about the child, should have perhaps been shared with Emily as one of his teachers, so that she could plan effectively, for his strengths as well as his needs.

Sarah gives the example of an EAL child who was not achieving well in the core subjects of English and mathematics, but who excelled at PE. Sarah could praise the child in the PE lesson and develop his confidence and self-esteem, which would develop her relationship with him, and ultimately enable her to support him fully in the core subject lessons. Conversely, some children who excel in one or two subjects can have feelings of anxiety or frustration in others. Kirsty gives the example of a child who had strengths in the core subjects of English and mathematics, but when it came to the PE lesson, barriers to learning appeared. He refused to take his shoes off until he was comfortable and knew what was going to happen in the PE lesson. Knowing this meant Kirsty could make reasonable adjustments, but again she did not realise that there was an individual need, until they were already at the PE lesson. In response to this cut, I introduce new literature here, which was not previously discussed in the

literature review section of the thesis but is literature I turn to when teaching the student teachers in ITE. This cut, through these encounters, relates to the 'three relationships that underpin the promotion of behaviour for learning' (Ellis and Tod, 2009, p.54). *relationship with self; relationship with others and relationship with the curriculum.* Relationship with self involves pupils' concept of their identity, their self-esteem, self-confidence and motivation (Ellis and Tod, 2009). Sarah recognised that children's contributions and talents should be valued to develop their self-esteem. Relationship with curriculum involves 'being able and willing to access, process and respond to the information available through the curriculum' (Ellis and Tod, 2009, p.94). Children's negative behaviours as described in Kirsty's encounter, can result from the child not being able to access the curriculum, which in turn effects a child's sense of self. Therefore, as these encounters show, it is valuable to create a curriculum which has the power to engage *all* children and give them opportunities to develop positive relationships with self, others and the curriculum. This is further supported through Florian and Spratt's (2014) IPAA, where it is recommended that student teachers should be, 'creating environments for learning with opportunities that are sufficiently made available for everyone, so that all learners are able to participate in classroom life'.

Through their movements in the classroom, and lines of flight, they spider teachers dance their inclusive practice, through dialogue and intra-actions with pupils, others and objects. The ways student teachers might respond to situations of unfolding bodily transformations (Massumi, 2002) again, has the student teachers entering the labyrinthian classroom, without a thread. How one might navigate the terrain of the labyrinth is not discussed beforehand. The student teacher journeys the labyrinth. A

labyrinth, regardless of its twists and turns is essentially one single path leading to the centre. The way in is also the way out.

Cut! Unpredictable

Kirsty

I've got a word
'unpredictable'.
With a question mark.
I found another one
on a different page
It's 'unpredictable' with a bulb.
Maybe unpredictable
seems a bit scary at first,
But it's really something
you should feel
empowered by.

Haiku

Maybe **unpredictable**

Seems a bit **scary** at first.

But you should feel

empowered.

Emily

You don't have lectures,

About your feelings

and the emotions

You go through during your time.

At the university

Erm, obviously they tell you,

How to do planning

and behaviour management.

But not the real emotions

That go behind

a developing teacher,

and the confusion

You can sometimes feel.

Louise Bourgeois
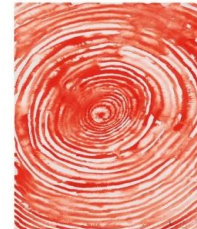
Which way to turn

Represent

The fragility

In an open space

The spiral is an attempt at controlling the chaos.

It has two directions.

Where do you place yourself?

At the periphery?

Or at the vortex?

Beginning at the outside

Is the fear of losing control;

The winding in

Is a tightening, a retreating, a compacting.

To the point of disappearance.

Beginning at the centre is affirmation,

The move outward is a representation

Of giving, and giving up control;

Of trust, positive energy.

The circuitous path of a labyrinth with its back-and-forth movement and sudden veering off in a direction completely opposite to our anticipation, may surprise us, but the central route itself is never in question (Bikle, 2016). The single path of teacher education has surprises on the way, 'lines of flight' that the nomadic subject encounters. With a labyrinth there is an expectation of return. The centre is not the end result, as one folds back on oneself and returns to the same entrance for the exit, following the familiar twists and turns already encountered on the initial journey, but in reverse. Louise bourgeois says:

> "To rewind is to make a spiral. And the action demonstrates that even though time is unlimited, there is a limit to how much you can put on it. As you are tightening the spiral you must take care. If you tighten too much you risk breaking it. In this sense the spiral is a metaphor of consistency. I am consistent in my spiral. For me there is no break." (Storr, Herkenhoff, and Schwartzman, 2003, p.12).

As student teachers continue their labyrinth type journey the familiar is made strange again, the choice of paths may be different, and the experiences have changed them over time. Return to the entrance is the ultimate destination. By the time daylight is reached at the entrance/exit of the labyrinth, a transformation has occurred. Theseus' heroic journey into the labyrinth, his slaying of the minotaur, and safe return using Ariadne's golden thread becomes a metaphor for this developing psychological awareness student teachers feel about their own practice. Through these threads or lines of flight they are 'puzzling out' the individual needs of the children so that they can participate fully. The intra-actions and connections with the human and non-human are skills that student teachers should develop but can be often overlooked by both teacher educators in ITE and the mentor in school.

All four participants felt strongly in their beliefs about how children are grouped in the primary classroom. Sarah felt uncomfortable about the lower ability children being

taken out of the classroom. The 'lower ability' she says were sat in two rows. She believes that if children can sit in mixed attainment groups or pairs they can learn from each other, in a collaborative way, from socio-constructionist Vygotsky (Cole *et al.*, 1978).

George's experience in practicum placement classrooms has been the 'less able' all on one table and they never get moved to be involved, working with other children in the class. George's placement with a mentor who did not believe in fixed ability, gave George the opportunity to see alternative ways of grouping children. He also relates theory learned in ITE:

> "I know that from our lectures the main thing to take away is that putting children in separate attainment groups, yes, it may be positive and differentiation, but it does impact on children's self-confidence their feeling of belonging."

George remembers seeing a child during his first-year placement burst into tears during a maths lesson, as he had been positioned on the back row of seats in the classroom, as he was deemed by the teacher as 'high ability' in maths. The child had found the lesson's task too challenging and did not know how to ask for help or deal with it. When George moved to his second placement, the children were sat in mixed attainment groups, and he said he was 'blown away', because this was the first time that he had experienced this in a classroom.

Cut! 'I don't Believe in Fixed Groups

Sarah

Lower ability children out

One thing I didn't

didn't feel comfortable with,

was always taking the

lower ability children out.

Wouldn't have done it myself.

All the low ability

were sat in two rows.

It was obvious to all they were lower ability.

I just hated that.

I think if they had been mixed

they could support each other.

George

This same dynamic

A group of children

Most classrooms I have been in

This same dynamic

Less able on one table

I've seen the children,

where they've sat in the same seat

For maybe the year

And they are never moved.

The classroom never changes.

"Less able children"

sit on one table.

They never move.

I've seen in my first-year placements.

But when it came to

my assessed placement,

My mentor was completely against ability groups,

and the TA always with the lower ability.

Emily

One of my placements

there was a group of children.

They were put into ability groups.

I had to teach that way,

even though it was something,

I didn't really agree with.

The class teacher had chosen the groups.

Kirsty

They were ability grouped.

And I always worked

with the lower ability.

So, I wouldn't go

to the higher ability.

The teacher wanted me to

Work with the lower ability.

I don't believe in fixed groups.

I felt like I should

be spread across the classroom.

I only saw the same work.

Worked with the same children.

It limited me

But I felt the higher children

we're not getting the support.

As if they finished their work,

they just got an extra task.

They didn't have support.

The teacher even mixed the children, after monitoring their relationships and social skills, rather than based on their intelligence or attainment. Emily recalls having to teach in a way that did not align with her beliefs about how children should learn, as again in her practice placement classroom, the children were grouped by ability with all the lower attainers in one group. Similarly, Kirsty objects to the practice of grouping children by ability and her experience in the classroom on placement was being directed to work with the lowest group of attainers. Kirsty wanted to be working across the classroom, something she did manage to do in later experiences in the classroom as a student teacher and in her first year of teaching.

In Florian and Spratt's (2014) IPAA, in the section '*Understanding Learnin*g' student teachers should be taught the 'rejection of ability grouping as main organisation of working groups. This aligns with the Core Content Framework, (DfE, 2019, p.20) in the section Adaptive Teaching, points 4 and 5:

- *Adaptive teaching is less likely to be valuable if it causes the teacher to artificially create distinct tasks for different groups of pupils or to set lower expectations for particular pupils.*
- *Flexibly grouping pupils within a class to provide more tailored support can be effective, but care should be taken to monitor its impact on engagement and motivation, particularly for low attaining pupils*

It is in the *ways* that teachers respond to individual differences and the *choices* they make about group work that affect the community of the classroom (Florian, 2015, p.11). The phrase 'community of the classroom' is used to avoid the idea that the approach is merely advocating whole class teaching. In various stories of experience, participants describe a variety of grouping strategies as alternatives to homogeneous ability grouping (Hart *et al.*, 2004; Black-Hawkins and Florian 2012; Florian 2012) including a carousel approach paired partners of mixed ability, and the teacher embodying the space to support individual needs.

Cut! Expose a Contradiction

George

They were all in ordered rows -

Low attainment at the front

High attainment at the back

I could not think

of anything worse

I don't think I could do that,

in my future classroom

Because as you develop

And gain confidence

You're likely to try new things.

But I guess for some people,

they don't develop

the confidence in teaching

They might just mimic the things they saw in practice.

Because that is all they know.

Emily

The class teacher had

chosen the groups.

All the children

in the lowest ability group

had additional needs.

I tried to change it.

Instead of 'no you are going to do this instead',

while everybody else is doing this,

you are including them fully in the lesson.

I was being expected to act in a way

that didn't necessarily reflect

how I would have done something

because of obviously school expectations.

Sarah:

I did feel I was taking a risk

because they were so used to the other way

But I just felt the lower ability were

always being taken out

And were a bit demotivated.

The other student who was in the class agreed

She said 'it's obvious that it's always them going out and need the extra support

But staying in class, well it worked – it worked well.

But I've had experience in schools

for three and half years before uni

You see things differently.

That gave me confidence to take risks.

Louise Bourgeois

"Expose à contradiction,

That's all you

need.

The student teachers took risks with their pedagogy by trying new approaches to how children were grouped. As agents of change, they embodied the learning space, taking cues from mentors at times, who believed like them that fixed ability limited children by putting a ceiling on learning. At other times the nomadic student teacher punctured the material with the needle, 'it comes in contact with the material and leaves it's mark' (Ingold, 2016). A line of flight means a disruption, a change in pedagogy. George recalls a change he made in his teaching:

> "I'd do 10 minutes of a starter activity. It seemed to work quite well. I kept those children with me If they were struggling, and I moved some to their tables. I sat with them as a group. They were normally in rows, but I sat and supported them."

Here, this disruption, this risk, is taken like a cut of the thread during the sewing, so that the needle can puncture, disrupt the material and a new line of flight or thread appears through the cloth (Ingold, 2016).

The deployment of TAs in mainstream schools has been in response to the vision of "providing education for children … with special educational needs within the regular education system" (UNESCO, 1994, p. 9). TAs have become an essential component of practice (if not policy) regarding the inclusion of pupils with SEN in mainstream schools and the delivery of interventions and booster programmes for literacy and numeracy. Inadvertently, TAs have been assigned an informal remedial role and have in effect become the primary educators for supported pupils (Blatchford, Russell and Webster, 2012). Despite the growing presence of TAs in the classroom, the DISS project found that showed that 75% of teachers had no training for working effectively with their TA. In the Cut! '*The Teaching Assistant Cometh',* Emily finds that the teacher did not teach a 'valid' member of the class but left it to the TA instead.

Cut! The Teaching Assistant Cometh

Emily

The TA rather than the teacher.

Obviously, she had the rest of the class

to think about, but…

although she was trying to understand more

… about how to help the child (pause)

it was kind of left to the TA.

It made me think,

Well, no, this child's here as well,

he's a valid member of the class.

You're the one with the most experience,

you should be supporting him in the …

every child needs to be taught by the teacher.

Sarah

Well, I have seen TAs

taking groups out

or just floating round the room

or sitting beside specific people

Well, when they were still

taking groups out

I just rolled with it,

and did what they were doing.

George

I know it's a big thing

in most schools

the teacher circulates while

the TA works with one group.

It was more of a personal thing,

than a school-wide idea.

I'd been in other classrooms and

they had that same group of children with the TA.

Kirsty

There was a 'pod' in the space between the two classrooms.

It has windows and others can see in.

One child works there with a teaching assistant.

He doesn't really interact with the other children.

If he does come out he wanders around the free play areas

With the TA following.

The pod is his space.

He has his own timetable and resources.

I've never been in the pod.

He has dinner in there.

I don't know why.

Emily explains her experience:

> "At my first placement, the class teacher openly said she didn't have enough training, and she left it to a specialist TA to help support a child, again with autism. And she said, I don't know what I'm doing. So, she kind of just gave the teaching assistant the planning that she would do for the other children and said, Right, can you do something with him vaguely around that?"

Blatchford, Russell and Webster (2012) also found in their large-scale study, the segregation of a group, usually a low attaining group or a group of children with additional needs, has become commonplace in primary mainstream classrooms. Research into the deployment of teaching assistants (Sharples *et al.*,2015; Webster *et al.*, 2015; EEF, 2018) evidenced that there was a case for changing how TAs were routinely used. The evidence from this research further showed that the more support pupils receive from TAS, the less academic progress they made. In this encounter or cut, children in George's class are segregated from the rest of the class and often with the teaching assistant, rather than the class teacher. George is concerned that the children with additional needs or lower attainment are constantly placed with the TA and this for him, creates 'micro-climates' or miniature classes within the larger class. George relays his feelings:

> "The TA knows the children inside out, which is lovely, but at the same time the teacher doesn't have that relationship with the children. Or at least in the classrooms I've seen because …the children are velcroed to the TA…that's the problem."

George's comment about the children being velcroed or stuck with the TA echoes the "Velcro TA" model of SEN provision described by Webster (2014). This practice has agency on the child's emotions and well-being, as in this case, the child may not feel fully included their sense of belonging to the rest of the whole class is lost.

George is further 'appalled' when the teacher talked about the attainment in the class in front of the children and refers specifically to one group as 'my greater depth' children. They have been labelled as the so-called 'higher attaining children' and are with the teacher, while the other, low attaining group is with the TA on a regular basis.

George uses this experience from his first year of placement to consider his ideology and feelings about this practice in terms of inclusive pedagogy. Student teachers have taken risks and tried to become more inclusive through different pedagogical approaches that involve working with the TA. George says he is more confident now to try new things and he talks about his experience on his second year 'paired placement', when he taught in the same class as another peer in the same year on the Education programme. On the paired placement the student teachers work together, one leading the lesson, the other acting as the other adult in the room, supporting the learning as directed by the lead teacher.

George recalls how:

> "My partner would be TA and I would set the children off then sit with those who were struggling. They could move to the front table with me. My partner would be the TA and then we would swap. It's unfair if these children don't have as much attention from the teacher as others."

Similarly, Kirsty developed her confidence with another adult in the classroom by planning with and for her paired partner and peer in the practicum placement:

> "My TA was my placement partner. So, most of the time the planning tool would involve the TA sitting on the carpet with children The TA picked out what I couldn't see, sitting on the teacher's chair. But they were right there in with it, they encouraged those children who weren't that engaged… she thought she was interfering with my lesson when really at the time I was grateful that she was doing it because that relationship between her and the teacher, that I observed is what I would want with my TA."

Kirsty had previously struggled to plan for the TA as she felt less confident planning for and directing an adult who was older than her, and who had been in the school a while, and therefore knew the children. Many student teachers feel the same way. Through a close working relationship with the TA, a collaborative climate can be fostered, for the enactment of inclusive pedagogy. This collaborative approach is supported by Devecchi & Rouse (2010) who found that TA-teacher relationship can promote practices of "individual free will, autonomy and determination" (Devecchi & Rouse, 2010, p. 98). They highlight in their study that "affective knowledge facilitates and aid the inclusion of children with learning difficulties" (p. 98). Slater and Gazeley's (2019) study show the roles of TA and teacher exist in fluid arrangements. The study also captures how the physical arrangements of TA support (e.g., the positioning of furniture, pupils and adults) are fundamental to practice.

Behaviour, engagement and learning can be monitored carefully by the other adult if located in an appropriate place in the space. The (DISS) project found the presence of TAs helped maintain classroom focus and discipline through an 'extra pair of eyes' (Blatchford *et al.*, 2012). Kirsty's confidence in deploying the TA effectively grew for the next placement where she was not paired with a student from university but worked with a TA in the practicum placement classroom. Kirsty remembers observing the TA and the class teacher (her mentor) having a very good rapport with each other during the lesson and the TA positioned on the carpet space with the children:

> "Conversations would address misconceptions, so the TA would be like 'Mrs X, did that mean …' like point out how the child might be thinking, because the TA would sit with the children on the carpet…"

So, when Kirsty worked with the TA, they developed the same relationship and pedagogy. Kirsty explains:

"During my first observation, I started teaching and the TA started doing the same with me, like having a conversation with me in front of the children and addressing misconceptions. I was going along with it, and I was like 'oh, I've never thought of it like that' and then she realised that the teacher was observing me, and she said, 'oh, sorry' and she put her hand on her mouth, and she stopped doing it for the rest of the lesson…"

Kirsty wrote in her journal after the lesson, that she felt grateful, because the TA felt comfortable to use the same pedagogy in her lesson as the teacher's lesson. The teamwork and collaborative approach are in practice. This is what the IPAA (Florian and Spratt, 2014) advocate, when it asks student teachers to act on 'creating environments for learning with opportunities that are sufficiently made available for everyone, so that all learners are able to participate in classroom life' (Principle 1. 'Understanding Learning'. from IPAA: See Appendix 3). Through the effective use of the TA, all learners were included and supported in the space of learning.

Similarly, Sarah made the decision to keep the children who would normally leave the class to work with the TA, in the classroom with her as teacher. Sarah recognised that the children from the same group (lower attainers) were always taken out by the TA for parts of lessons. She noticed that the children were unmotivated and her paired partner (the other student in the classroom) noticed this too. Sarah was confident to make the decision to keep the class together and use the TA in the classroom instead. She says this decision was made through a combination of noticing the children's disengagement and a child asking Sarah if he could stay in the classroom. Sarah enabled this child to have a voice and a choice about where he did his writing. The poem '*Can I stay Miss?*' in the words of a child, exemplifies feelings of wanting to stay with the rest of the class and not work outside of the classroom with the TA. Through Sarah giving the child a choice, to stay in the classroom had agency and effect on inclusive pedagogy.

Cut! Please Can I Stay Miss?

George

That's the problem though.

Like a smaller class exists

within the wider class.

They feel like they don't belong.

They see the other children,

with the class teacher.

They are with the TA.

Creating micro-climates.

A miniature class.

In front of the children he says,

"These are my greater depth group".

Which is appalling because obviously,

they understand what he means.

But him saying that,

is not any worse

than separating

them from the rest of the group.

As you develop

you gain confidence.

You're likely to try new things.

Sarah:

I did feel I was taking a risk.

Because they were so used to the other way.

But I just felt the lower ability were

always being taken out.

And were a bit demotivated.

The other student who was in the class agreed

She said 'it's obvious that it's always them going out.

But staying in class, well it worked – it worked well.

But I've had experience in schools,

for three and half years before university.

You see things differently,

That gave me confidence to take risks.

Two of the children

I did leave together,

… erm, because I felt like it would be,

too disruptive for them.

They worked quite well together.

But then I would make sure I supported them,

or they could turn

to the pair beside them.

Child:

Can I stay Miss?

Please can I stay?

I should let him stay you know.

He was eager to stay.

He was in between.

He'd feel more comfortable here.

Can I stay Miss?

Please can I stay?

Well, I checked with the teacher.

That would be alright.

When you're not comfortable,

you're reluctant to do anything.

Can I stay Miss?

Please Can I stay?

Well, he stayed with his friends.

He wrote his own poem.

He would never have done that,

taken out of class.

The child was given a voice when asked which of his peers he would like to work with.

Through this inclusive pedagogical approach, Sarah made a judgment that affected

attainment. After the lesson the child who chose to stay in the classroom with his

peers, had written more than he ever had when taken out of the classroom. This child was reluctant to even write the date when he worked in the group with the TA, but staying in the classroom with a friend, had motivated him to write more enthusiastically and confidently. Sarah recalls that this was the normal way the teacher supported the children; by asking who needed help and they would retreat from the room with the TA. Sarah turned this around by asking who needed help but provided it in the classroom in the context of the inclusive approach of 'everybody learning together'. Sarah negotiated this situation by asking the teacher's permission and this showed her pedagogical commitment to teaching all children, despite the turn against the policy and practice of the classroom/school. Her determination to offer the child a choice exposed principle of co-agency, everybody and trust (Hart *et al.*, 2004). Sarah's act aligns with Russell *et al* (2013):

> "Teachers must become the adult with whom pupils with SEN have regular, sustained and focused interactions, and these pupils must remain part of the teaching and learning experience provided in the classroom as much as possible." (p.50)

Sarah enacted the freedom or autonomy, to make the pedagogical decision that enables the child to be fully included in her becoming inclusive.

Sarah, Emily, George and Kirsty's enactment of pedagogical principles also fits with the concept from the Framework for Inclusive Pedagogy (Florian and Spratt, 2013) in 'Understanding Learning' where 'programme graduates believe that children can make progress if conditions are right'. Through Hart *et al.*'s (2004) notion of transformability, and the principle that 'nothing is neutral', the example here shows the responsibility for learning is shared between teacher and learner. These cuts have shown that, through a newly gained confidence all three student teachers could 'take greater risks in their own practice in terms of planning lessons that were not

necessarily replicating the practice they were observing' (Florian and Linklater, 2010, p.379).

Cut! Change the World

George

Because you learn

all this stuff in Uni,

and it's like

you're going to save

the world of teaching.

Like you're going to go on a placement –

You're going to change the world.

And then you get into placement,

and I can't do that,

because you just can't.

Yes, because you learn
all the theories,

As much as you would love to,

you just can't.

6.16 Summary of Theme 3

In my conversations with all four student teachers- there was clearly a tension between the ideal of full inclusion in the day-to-day experiences for children fully participating in classroom life and learning. These accounts revealed the student teachers' attempts to always include children who were deemed as other by others, due to the child's specific characteristics and needs. The student teachers' recognition in practice, and understandings of inclusion as not fixed and definite, is what Hart *et al.,* (2004) call transformability. Sarah's account of the child staying in the classroom after pleading with Sarah to do so, and then going on to achieve more than he had ever done, is an example of this transformability in action.

In this way, the student teachers' actions for inclusion are 'becoming', developing and changing as they are articulated and lived' (Sikes, Lawson, and Parker, 2007 p.367).

When student teachers take risks and disrupt, lines of flight or threads appear. Deleuze and Guattari (1987) explain; 'When a multiplicity … changes dimension, it necessarily changes in nature as well, undergoes a metamorphosis' (p.21). Adopting empirical wanderings with Ariadne's thread, as the means for exploring pedagogy, would privilege experimentation and experience over the interpretation of theory (Deleuze, 1995). Theseus, aided by Ariadne's thread is a good-natured metaphor of the method as the path to follow. Therefore, teacher's agency is never separable from the material context and the decisions about which path (or method) to follow. Furthermore, Naraian and Schlessinger (2018) quote Holland *et al.* (1998, p.272) to say that 'individuals always inhabit a 'space of authoring' to 'craft a response in time and space defined by others' standpoints in activity, that is, in a social field conceived as the ground of responsiveness' (p.181). The Minotaur in the Labyrinth was not monstrous reports Lipton (2017). Facing the minotaur – the policy, the practice, the theory, the challenges, the risks mean working with the Minotaur not against it. As Cixous pleas, 'write your self'. 'You only have to look at the medusa straight on to see her. And she is not deadly. She's beautiful and she's laughing' (Cixous, 1976, p.880). The student teachers are active agents who know themselves, who can eventually look the medusa in the eye, and know that the labyrinth of the classroom is enabling and at the same time constraining (Morley, 1999, in Lipton, 2017). Sharing these encounters through collage and conversations, has shown the threads of flight for student teachers becoming inclusive.

According to Grosz (2010), autonomy is 'linked to the ability to make (or refuse to make) activities one's own, that is, to integrate the activities one undertakes into one's history, one's becoming' (p.152).

> "Freedom pertains to the realm of actions, processes, and events that are not contained within, or predictable from, the present; it is that which emerges, surprises, and cannot be entirely anticipated in advance. It is not a state one is in or a quality that one has, but it resides in the activities one undertakes that transform oneself and (a part of) the world. It is not a property or right bestowed on, or removed from, individuals by others but a capacity or potentiality to act both in accordance with one's past as well as 'out of character', in a manner that surprises us." (p.152)

In this study I have explored and highlighted the dilemmas associated with student teachers' perceived lack of voice and autonomy in decision making for the enactment of inclusive pedagogy, when situated in placement classrooms. Through post-humanism, and new materialism (Barad, 2009; Braidotti, 2013) I discovered embodied encounters in the classroom between human and non-human agents, and the resulting transformative affects these have on the student teachers and children in the mainstream classroom, through an enhanced understanding and enactment of inclusive practice:

> "The eventful space of learning becomes a space of experiential learning. As a space characterised, by the potential it has to evoke change, it comes to be defined by a double movement, where learning practices are displaced (becoming mobile) and, where learning itself as its own form of displacement (i.e., a change in one's worldview). In this context, learners as nomadic subjects are involved in becoming-other, engaging in a relationship with their surroundings in a process of (continual) deterritorialization."
> (Fendler, 2013, p.788)

In other words, the self is 'continually being constructed and deconstructed' through further participation in and the integration of aspects of other texts and social contexts (intertextuality) and thus individual styles shift and change (Grbich, 2013, p.172) for inclusive practice. This resonates with Braidotti's (2002) assertion that 'the different stages or levels of becoming trace an itinerary that consists in erasing and

recomposing the former boundaries between self and others' (p.119). Braidotti (2002) expands:

"…being able to enter a relation with another entity whose elements appeal to one produces a joyful encounter. They express one's *potentia* and increase the subject's capacity to enter into further relations, grow and expand…. nomadic becomings engender possible futures, they construct the world by making possible a web of sustainable connections." (p.135)

Free acts are those which both express us, and which transform us, which express our transforming. Cixous (1997, in Royle, 2020, p.57) asserts that we are 'sentient beings', and 'what matters first and foremost is the flood of extremely fine and subtle affects that take our body as a place for manifestation'. A subsequent affect arises when student teachers wish to enact what is taught in theory at the university through an inclusive pedagogical approach that 'fosters an open-ended view of each child's potential to learn' (Florian and Spratt, 2013, p.122), but in a practical situation with a policy to the contrary. One act might be for example, student teachers choosing to arrange the seating into mixed attainment groups of learners rather than remaining with the typical set up of 'ability' groupings. The affect these decisions have on all bodies in the classroom become apparent. As Ahmed (2010, in Dernikos, 2020) notes, affect has the possibility to spatially orient and in turn, 'hold' particular bodies in place' (p.8).

6.17 Theme 4 Transformation and Student Teachers' Journeys Over Time

In this final section of the research findings and discussion, I address research question 4. The student teachers through these encounters, have shown through their nomadic wanderings of the classroom (labyrinth), the transformation of their approach

to inclusive pedagogy and are attempting a new style of their own; putting to use theory, trial and error, and reflection of practice.

Cut! New Style has Come.

George

With the idea of risk-taking

I've painted the word

'my' and ripped out words

'new' and 'style' from magazines.

Because that is what I think

of inclusion…

Trying to make my own version.

Not being traditional.

Because that sometimes

doesn't really work.

I've got lots of ideas,

and notions of inclusion.

I've mixed them together,

That's sort of my own style.

Hannah Hoch

Höch's work

was intended to

dismantle the fable

and dichotomy that

existed in the concept of

the "New Woman":

An energetic, professional,

and androgynous woman,

who is ready,

to take her place

as man's equal.

Emily

Erm, and then the grey area,

is like the old kind of,

more traditional,

out-dated ideas.

every child must conform regardless,

with the brighter colourful jigsaw

taking over the grey side

and kind of pushing it out

to try and make it more inclusive,

bright and more colourful

so every child is included.

I now turn to student teachers' journeys and individual transformations over time for inclusive pedagogy.

6.17.1 George's Metamorphosis

George describes inclusion in data creation 5, as incredibly difficult and at times stressful and frustrating, as he says, 'you want to get your pedagogy right for the child'. He describes himself as overanalytical about his practice, but also recognises the confidence he has developed over time.

George did not remove anything from his collage piece over the research study as he thinks it best represents him as a teacher becoming inclusive. He said:

> "You don't remove the experiences from your life, you just build upon them. So, that's why I've just sort of continued to layer things on top, to show my layered experience."

George used the word 'trust' to describe the feeling he had when things shifted for him as a teacher. He said that in his third-year placement it was the first time he felt trusted by his school mentor. He talked about the power dynamic disappearing, and the teacher asking him what *she* needed to do to support *his* science lesson. George talked then about the freedom to make pedagogical choices himself. Trying certain approaches and learning from them allowed him to transform his teaching and himself as a learner. Recalling his metaphor for inclusion, when he chose an image of a belayer helping someone else to climb and being at the bottom giving encouragement and directing them, he thinks a better metaphor would be the two people working collaboratively, supporting each other.

One thing that resonated with George, that came from one of my first lectures, was that we refer to children's attainment rather than ability. George is very much against grouping by 'ability', and from his very first placement he realised that this was way of setting the children, or worse, keeping the same children always in the same group in the classroom, worked against his principles for inclusion. During year two of the BA education programme, we look at Universal Design for Learning (UDL), and he recalls his views about fixed intelligence, grouping and labelling children changed even more from that point. Until then he had not seen anything in practice to change his perceptions of the normalisation of grouping children by intelligence. This was the catalyst for George in terms of freeing him from the constraints and inflexibility he had experienced on practicum placements in his first year of studies. As time went on George built positive relationships with both his mentor on placement and the children in his care. This gave him the confidence to try new approaches, at first mimicking the teacher, but then developing his own style, through his beliefs about inclusive pedagogy. George also feels that it is important for children to be empowered and in charge of their own learning in the classroom. He does not see himself as the most important person in the room or the children as visitors, but tries to kindle a collaborative ethos in every placement classroom he works in. This is more successful, he believes, when the mentor trusts and supports him to do this.

George developed and transformed his teaching through changing his position in the classroom, and with technology. George talked about using technology to break the connection with the teacher's chair that is always positioned at the front of the classroom. In his first year, he did often sit at the front in the chair, reading from the PowerPoint. He realised quickly though that this did not engage the children fully and did not allow for inclusive pedagogy. Instead, he used an I-Pad with an application that

mirrors the Interactive whiteboard at the front of the classroom, enabling him to move around the classroom to teach. A presentation clicker also allowed this freedom of movement and flexibility to see the children and monitor their learning. Although George had these feelings of insecurity and fear, he did push himself to try new methods and pedagogy for inclusion and his growth in confidence is evident.

George reflected on his own growth and feels inclusive pedagogy has developed over the course of his teaching experiences and engagement in the lectures and seminars on inclusive practice. At the beginning of his first year, George said he was naïve, thinking that inclusion meant the support we give children with additional needs. Now he realises there is so much more to inclusion than that, and understands a teacher's every decision made, impacts on enabling children to learn:

> "If you had asked me in the first year about inclusive practice, I would have talked about nothing but, you know, children with dyslexia or autistic children. But I think it's definitely a broader topic. It's everything we do to support children to make progress. I've made some difficult decisions, but I'm proud that I had the confidence to do them because I would never have done them previously."

George admits that he over-thinks all decisions he makes, as he has a very conscientious and responsible attitude towards inclusive practice. In the first and second year he believes he had a narrow focus of inclusive pedagogy, and he was neglecting that part of his lesson planning. When thinking of differentiation, he would always default to asking children to work in mixed ability pairs; 'I was afraid to do anything that stepped away from the lesson plan'. When he looks back, he finds it amusing to think how rigidly he would stick to the lesson plan, rather than reflecting in action (Schon, 1983). Now he feels he has the freedom and confidence to change pedagogy for inclusion. He was also afraid to ask for help from the school SENDco, for support for certain children and their needs. He found at first talking with the class

teacher and SENDCo as expert others a challenge. Something he has learnt is the best option is to talk to others, as they know the children better. George feels now that all children in the class are his responsibility, as opposed to feeling that they were the class teacher's responsibility, or the in the care of the TA, and he was 'just leading a lesson now and then'. George includes the children more in the learning and through the confidence of embodying them in the learning. For example, George has the confidence now to ask children to come forward to the IWB and write on it themselves. He feels this gives them ownership of the lesson and engagement in their learning. George feels that he has a deeper understanding now of how different questioning can enhance learning and that sense of inclusion. By targeting certain children in the lesson with differentiated questions or success criteria that children can choose from, moves away from the ceiling placed on learning. George also sees the values of pupil voice. Talking to the child about the ways you can help them is important for George and something he neglected earlier in the placements during year one and year two of his programme of study. He believes that asking the child how he can help them shows you trust and understand them. George wants to develop UDL in his classroom so that children can respond to tasks and challenges in the ways they choose.

George's ultimate view of inclusion after the time on this journey is children and teachers working collaboratively. Taking more risks with giving children more freedom in lessons is a goal for George. He has tried so far to give them freedom and ownership, but he feels that he could let go even more and trust them absolutely to take ownership. George says he feels accomplished as he can talk confidently now about children's needs in his class.

"I remember thinking how naïve I was in the first year. I was wondering, 'why aren't we just having lectures about what you do if you have a child with ADHD?' Now I know that inclusive practice is complex. It's about individual children and all environments are different. The human element Is there too. I have changed as a person."

6.17.2 Kirsty's Metamorphosis

Looking back to year one, Kirsty said she heard the phrase 'inclusive practice' and felt intimidated by it. She felt nervous about getting the practice right, as she would never want any child to feel like they were not included. As she developed her practice through experiences over time, Kirsty realise that it is not as complicated as she first thought. Kirsty can now be seen as performer, who empowers herself as owner of the female body.

"The state of becoming, of in-between, is privileged over the oppositional poles of fixing and fluxing. The continuum of present dissolves the meaning and effect of the past. Woman becomes a presence rather than an absence and mounts the steps of the new stage." (Turner, 1992, p.198)

Kirsty feels the main impact on inclusive practice is getting to know the children and building relationships with them and the other adults in the room. She is aware now that you are not expected to know everything as soon as you walk into the classroom. She says it is best to work with the teachers in the school and communicate with them. She also advocates for 'trial and error' within practice, and feels that it can come quite naturally, knowing what a child needs. She feels that it is not difficult to change practice in nuanced ways such as questioning children differently, depending on their attainment, or to move a child to where they will learn best. She says she did not have the confidence in the first or second years of her placements to make pedagogical decisions.

Kirsty reflected on her collage in data creation 3 and realised that she had thoughts and feelings of inclusive practice in year one, but wanted to see how she grew personally over time. Seeing herself as the parrot mimicking the teacher, she feels that one of the most important elements of growing and becoming inclusive were the relationships with the class teacher/mentor and the TA. How she planned for these other adults impacted on inclusive pedagogy. Having a mentor in the year two placement, allowed Kirsty to take risks and experiment with the space, lessons and resources. Whereas in previous placements Kirsty was unsure and lacked confidence to ask the teacher for support or even resources from the cupboard. By using the TA/Teacher planning tool (See Appendix 14), Kirsty feels more confident when planning for the TA or other adults. Kirsty also felt that creating a comfortable and safe space for the children was important for inclusive practice. She experienced children learning best when there is free flow in the space, choice of movement and discovery. There were spaces in the classroom that the children were naturally drawn to 'like a magnet' she says. In her future classroom she knows that a library area, a social space with soft furnishings are places where children can 'escape' or sit on the floor, are important features of the environment for inclusion.

In data creation 3 Kirsty reflects on her finished collage and explains that adding gold frames to some of the images expressed what was most important to her in the classroom; a safe and comfortable space; unpredictability and flexibility in the space; moving around the space. The gold frame around the man with the different wavelengths shows the different influences on her inclusive practice from university and practice.

In data creation five, Kirsty returns to the found poem and the words 'So, try and feel comfortable, roar if you need to, me starting to understand'. She says:

"I think it's like breaking through from haiku one with feeling that you are all tied up. And then once you do break through, I just feel that you can't…it's like you exhale."

During the second collage creation, Kirsty layered netting and other pictures on top of images on the collage. It showed how she had changed as a practitioner who was scared and unsure, to a natural leader, who was confident to make decisions. Kirsty says her body language changed as she moved into further placements and her own classroom. She embodied the space more, moving away from the front of the classroom, believing that flexibility is also a key aspect of inclusive practice. Kirsty believes there is not a blueprint to how you enact inclusive practice. A key aspect of her experience was figuring things out, for what works best for individual children. She realised that the teacher does not have all the answers, and making decisions is something they must do daily. Instead of having the 'devil on her shoulder', she sees her experiences in the classroom as reflective, and a chance to improve and grow in confidence, to get the best possible outcome. Returning to the bricks and vines as motifs in Kirsty's collage, she says of them:

"The bricks are the foundations of practice; the relationships with teachers and TA, having the mindset to grow is important and that is the vine, through the bricks. The bricks are the teachers and children fitting together, but within that structure there is room to grow and there's room for change."

Kirsty's metamorphosis is shown further in the two poems in Cut! *Freedom to be Yourself*. The haiku '*Roar! If you need to'*, expresses Kirsty's feelings at the beginning of the research study after her first placement, where she felt feelings of discomfort in the classroom space. The tanka, 'Breaking through' expresses where Kirsty ended up in data creation 5, when she felt comfortable and confident in a 'room of her own'.

Cut! Freedom to be yourself

Louise Bourgeois
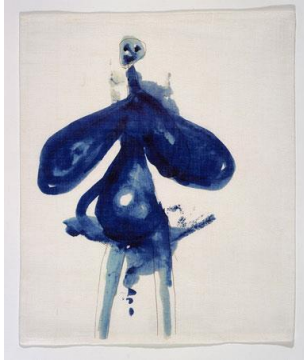
Colour blue –

that is my colour –

and the colour blue means

 you have left the drabness

of day-to-day reality

to be transported into –

 not a world of fantasy,

but a world of freedom.

 The freedom to be yourself,

that is, the freedom

not to be afraid

of what people

are going to think about you

or do to you.

All tied up at the front

Kirsty

There isn't a blueprint

It's like breaking through

Feeling like you're tied up,

And then once you do

Break through,

I just feel like you can –

It's like you excel

And I do feel like

I've been able to do that so far

Because of the freedom I've had

In my own classroom.

Haiku

Kirsty - Roar! If you need to

From Data creation1

So try and feel comfortable

Roar! If you need to

Me- starting to understand.

Tanka

Kirsty – 'Breaking Through'.

From Data creation 5

It's like breaking through

Feeling like you're all tied up

Once you do break through

I feel like you can excel

I've had the freedom

so far

in my new school

329

6.17.3 Sarah's Metamorphosis

Sarah spoke, in data creation 5 as she used the string to create a web of her movements across the classroom, of the decisions she now makes as a beginning teacher for the different needs of the children in her class. When she inherited her year two class, an autistic child in her care, had a fidget toy that was not working for him. Sarah noticed that the boy lacked concentration and always wanted to lean on another child or a cupboard. She gave him freedom to sit on a chair with a cushion when the children were on the carpet. Making a seemingly simple decision about resources and to adjust the space for the child, gave him choice, freedom, and access to learning. Sarah feels she has the confidence to make decisions like this, to try new things out, and talk them through with the parents or carers of the child. A firm advocate now of mixed attainment groups or pairs, has changed Sarah's pedagogy for inclusion. Sarah mixes the children and moves their seat every two weeks so that they work with different people in the class and gives all children some independence. She says:

> "I'm stronger than I was before. Like in my first placement I would have been more for ability grouping."

Keeping all children in the space and not routinely taking children out of class to work with the TA is also now important for Sarah. She felt that the child in the poem '*Can I stay Miss?'* did not have the option of staying in the class with his friends, and Sarah feels that segregating children in this way could be damaging to their self-esteem and confidence. Children who have an attainment gap in lays learning compared to their peers still stay in Sarah's class but with support from her as the teacher. Sarah uses the classroom space to support inclusive practice as her own freedom of movement has developed, and she now moves around the tables, embodying the whole space in lessons, checking on groups and individual children's progress. Sarah also continued

to use working walls in her classroom, as an extension of the lesson or herself as teacher. The children can refer to the working wall during the lesson and this encourages independence. One area of her classroom is a reading corner with soft furnishings and voile curtains. Sarah created it as a safe space for children to go to when they are 'feeling sad or need to calm down'. Sarah reveals that all the children like to use that space.

Sarah's transformation over time has come through her experiences where she mostly observed the teacher or mentor in the school, and as time went on through her placements, she became more confident to try some of the things she had observed in practice. The student teacher is 'tracing' in Deleuzian terms; replicating or mimicking teaching practices that beginning teachers adopt through observation and past experiences (McKay *et al.*, 2014). Sarah was 'struck' by the range of pedagogical approaches she encountered on placements after her initial experience as a TA in Dubai, where the teaching is more didactic, and children were set in groups for ability. Sarah reflects on this:

> "It's seeing a different pedagogy, seeing it work makes you realise, actually it does work, and I could do it that way."

Sarah feels that she has been 'lucky' with mentors, implying that student teachers can have different experiences with mentors. Sarah believes that the bond and relationship you have with them has impact on your experience and your confidence with inclusive practice. She knows that those relationships are built, rather than 'steaming in and stepping on toes.'

Having good intra-personal skills is key for Sarah as she explained:

"That's the thing about your mentor, I think if they are supportive and you run ideas for new pedagogy past them, then you can change. But if you had a mentor who you didn't really have the good relationship with, you might be thinking, oh, well I'll just do it the way they do it."

Looking back to Sarah's collage together in data creation 4, one image jumped out at Sarah. The ladder in Sarah's collage, extends off the canvas and represents an ongoing, long journey. Sarah realises that you never reach the top of the ladder as there's always more to learn about inclusive practice and you adapt for the different classes and individual children you teach.

6.17.4 Emily's Metamorphosis

Emily felt very strongly that, the schools she applies to for a job, should have a strong inclusive practice ethos:

"I wouldn't apply now for a school where inclusion isn't a big part of their ethos. But I was in that situation I would just kind of try and make sure that my classroom was as inclusive as possible by breaking down barriers, how I could support the children, everybody feels valued."

Emily always knew inclusion was important to her, but realised through her placements the impact that individual adults can have on children's progress. She sees the importance of building relationships with children in the early years. Emily had looked

forward to her final placement, but also understood the challenges that it would bring, and this made her feel nervous. Meeting new children and parents, trying to get it right for every child and enabling them to make progress are some of those challenges she faced. Referring to her collage, she picks up again on the grey side, morphing into the bright side of the canvas. The grey represents the outdated approaches that do not contribute to inclusive pedagogy, like segregating children or excluding them from the classroom. The bright jigsaw sees Emily's optimism in the future, where she wrote 'The future is brighter'.

The images show Emily's belief that we have made progress in schools and society with inclusive practice, but there is still more to do. She feels that we have a deeper understanding now of inclusive pedagogy but may never achieve perfection, and we must keep striving for it through practice and research, 'to make things better for all children'. Knowing the children well and what works for them are very important for Emily. Emily refers to the idea of teachers mimicking each other, with the image of sheep in her collage. However, she believes that to make progress with inclusion, we must try new things and evaluate them.

Emily trusts her own instinct and her tacit knowledge when it comes to her own decisions for classroom practice. She believes in trial and error and not being afraid to take risks with pedagogy, as education is 'too big to get wrong'.

Emily is against ability grouping and although she can see that from a teacher's perspective grouping in this way is easier to differentiate work, but feels, that it is damaging for children's self-esteem and confidence. She feels that mixed ability pairs

are mutually beneficial for both children involved, as it can enhance learning and confidence.

Emily sees the lectures at university on inclusion helpful in terms of thinking about what inclusion is. She now sees that it is not as prescribed as she once thought, where there is no formula for an autistic child or a dyslexic child. She knows through her own experience that what works for one child with similar needs, will not work for another child.

Emily believes the two important factors for inclusive practice are teacher confidence and training. With confidence she believes that the more you do in terms of risks and developing your own practice, the more confident you become. She says:

> "The more you do, the more comfortable you feel in spotting things and trusting your instincts and maybe asking' do we need to have a conversation with the parents or speak to the SENDco? When I have my own class, these are the questions I will ask."

As a student she did not want to stand on anyone's toes, so did not ask these questions, but now has the confidence to ask them. She felt that she might offend the teacher or come across as arrogant if she were asking these sorts of questions about children in the placement class. Emily recalls having the courage to asks if a child had an additional need and the teacher thought Emily was perceptive as they were having the child assessed by the educational psychologist.

Emily's aim is to empower children and enable all children in her class to make progress. She says to do this she will need the right resources at the right time and the right level of instruction and the freedom to make those decisions.

6.18 Summary of theme 4

This section has shown student teachers' metamorphoses at the end of their ITE journey, as they moved into their early career phase. A summary of what is important now for the student teachers or the essences across the data set of becoming inclusive for is reduced to a poem written by the a/r/tographer:

Free the thread

Getting it right for every child,
Comes with feelings
of fear, stress and intimidation.
Naivety sees complexity.
Collaborate to illuminate.
Trust your mentor,
Leave the power struggle behind.
Empower yourself,
Through relationships with others.
Mimicking and tracing.
Dissolve into
The confidence and freedom
To be yourself.
Move around and own the space,
Embody a safe space for all.
Ability not attainment
If a child asks, Can I Stay Miss?
Take risks, experiment!
Make decisions.
Wanderings as change agent
Rhyzomatically,
Become a cyborg,
Not a goddess.
Free the thread.

In the final chapter, I evaluate the extent to which the aims of the study set out in chapter one has been achieved with some conclusions. I review the arguments that have been presented along with the findings of my empirical study. I also review how I have answered the research questions and aims of the study. A new contextual framework is presented (see Appendix 15) as the outcome from the study, and as an audit or review of practice for student teachers in ITE and beyond. This framework is presented with learning spirals (Figure 39) to help future student teachers in ITE to become more inclusive in the context of the practicum placement classroom. Future research is discussed as the next step in my research journey and for others seeking to work in similar ways. The limitations of an ARB study using collage and conversations are discussed.

And now the measure of my song is done:

The work has reached its end; the book is mine …

As long as poetry speaks truth on earth,

That immortality is mine to wear.

_ Ovid, Metamorphoses

Chapter 7 Hub spiral – Conclusion

7.1 Introduction

In this final chapter of the thesis, I re-present the title of the study, which emerged after a reflection on the background to the study as outlined in chapter one:

'Myth, Metaphor, Materialism and Metamorphoses: An a/r/tographic inquiry into the inclusive pedagogy of student teachers'

I restate the four research questions, formed from the literature review and the theoretical framework to remind the reader of them, and to enable reflection on the insight they have given:

- *What is the student teacher's understanding and experience of inclusive practice? (RQ1)*

- *How do the intra-actions between human and non-human agents affect inclusive pedagogy? (RQ2)*

- *How much autonomy in decision making, and control does the student teacher have enacting inclusive pedagogy in the practicum placement classroom? (RQ3)*

- *How has the student teacher's understanding of inclusive pedagogy and their own enactment of becoming inclusive changed over time? (RQ4)*

I set out on this research journey to inquire how student teachers understand inclusive pedagogy, and how they enact and become more inclusive over time through the intra-actions in the space of the classroom.

The aim was to listen to the voices of the student teachers and re-presentation through collages, of their encounters on practicum placement to find out how the space and intra-actions that take place there, affects the inclusive pedagogy. I explored what affect the self and other, the material and immaterial, the human and non-human, have on the phenomena of inclusive practice, and the challenges the participants have faced in the process of becoming inclusive. During my research study, I became more cognisant of the feminist, postmodern and posthuman perspectives. New materialism posits taken-for-granted matter as agentive, uncertain, constantly forming and re-forming in unexpected ways (Coole and Frost, 2010). Like Taylor (2013) before, I asked, '*What does a chair do?*' '*What does a body do?*', '*What do things do?*' and '*What do clothes do?*', so that I could explore who and what acts for the phenomena of inclusive practice, as agency is distributed.

At the beginning of this study, I professed that it was about threads. The thread of Arachne, released from her own body; the thread of Ariadne, given to Theseus as he embodied the labyrinth. I summarise here how the findings have given four new insights through time, place, space and bodies into the phenomena of inclusive practice. Plugging into the three rhizomatic concepts at play, namely classroom and body *assemblage, becoming other*/woman/spider and *lines of flight*, where cracks appear in the web 'and there is always something that flows or flees' (Deleuze and Guattari, 1987, p.216), have enabled new aspects of knowledge to theory. That bodies are not as separate as we once thought, and their interrelationship, is vital to how we come to know ourselves as human and interact with our environments.

Insight 1: The student teacher is no longer Theseus but Arachne.

The first insight is that the student teacher can no longer be Theseus before he takes the red thread from Ariadne; a lone agent; a heroic figure, setting out on a quest for improving inclusive practice, fighting social justice for change in a vacuum of the placement classroom. Barad (2003, p.827) reminds us that, 'agency is not an individual property'. The student teacher must be considered part of the alliance of materialities so that agency is instead, distributed, collegiate, and becoming, though the enactments and intra-actions between both human–nonhuman elements. They need Ariadne's thread which connects them to the materialism of the classroom. With this thread, lines of flight appear within the sociomaterial world and the complex context of inclusive practice, to transform, through the differences encountered. Ariadne's thread became the materiality that Theseus needed as guide in the journey. Arachne's thread from her belly became the way she metamorphosised and encountered her world. I argue that student teachers too, need a thread, a line, as they embody the space of the classroom. That line or thread is their connection to the materiality of the space-place. The socio-material connections are the important essences for inclusive pedagogy. Connecting to all children in that space through the pedagogical decisions made, and connecting to other humans such as the TA, teacher, or paired partner, as well as non-human elements such as the IWB or the furniture in the space-place recognises the affect such matter has on inclusive pedagogy. The encounters, through the found poetry as shortened narratives of the much heavier transcriptions of conversations, became the essence of the embodied, emotional, and agentic experiences and encounters of inclusive practice for the participants.

Insight 2: The rhizome allowed new possibilities for thinking pedagogy.

Student teachers' explorations or wanderings of pedagogical practice predicated on the rhizome (Deleuze and Guattari, 1987), which is different to the normal tree structures – involving rigid hierarchies – of knowledge and power, were put to work about how pre-service teachers learn about inclusive education (Carrington, 2011). The second insight sees these 'threads' of flight were a means for exploring pedagogy, as, 'experimentation is about interrupting the taken-for-granted, doing something different, trying something out to see what happens, creating the new' (Torrance, 2017, p.71). A rhizome may be broken, but it will start up again on one of its old lines, or on new lines. The nomadology of the student teachers in the study as they witnessed and experienced inclusive practice and furthermore enacted it themselves, through intra-actions in the classroom assemblage, were easily broken but re-woven through further decisions made. George, unaware of my 'Arachnidian' theoretical framework for the research assemblage, recalled during data 3 that the strings, wires and swirls on his collage were like a spider's web:

> "You know when a spider builds its web it starts on the outside and then works towards the middle. It starts with real simple sort of connectedness, and then as it adds more to the web, it becomes more complex and interconnected. I feel that's what my view of inclusion has become. In a sense it was very simple to start off with, and separate concepts. So, you know, this child has mental health concerns, this child has specific needs, and then it all comes together in this culmination. Bits are broken and bits are replaced and it's not a static thing. Inclusion is something that is constantly changing, a bit like a spider's web."

It is interesting that George has used the metaphor of the spider's web to explain how his developing inclusive practice has evolved. When student teachers choose to mimic the behaviours of their mentor teacher, professional growth and independence are prevented (McKay and Manning, 2019). Consideration of what is possible in inclusive education is replaced by replication of practice. Cracks, breakages, and tears

occur in the web, this allows the student teacher the opportunity to trial new pedagogies linked to theory learnt at the university; and so, the spider weaves. Considering what is possible consequently means, both the web and the spider are changed or transformed in the process of becoming inclusive. Therefore, like Strom and Martin (2013) before, the 'findings, or becomings, indicate that the concepts of the rhizome can be practically put to work in the classroom to raise consciousness and inform thinking about resisting the neoliberal status quo' (p219).

Insight 3: Inclusive pedagogy is agentic through human relationships.

I concur with Florian (2017) who states that:

> "All teaching and learning take place within the context of human relationships, shaped by a school's culture and the values and beliefs of its members. Relationships – amongst students, amongst staff and between staff and students - are at the heart of understanding and developing policies and practices which support inclusion and achievement" (p. 133).

One of the fundamental findings from the student teachers was their empathies on how important the relationship with the mentor in school is. All four student teachers spoke about the importance of building those intra-actions between other adults in the room including teaching assistants, to affect inclusion. Power dynamics are first at play as the student teacher grapples with feelings of imposter syndrome and 'stepping on toes.' However, once student teachers gained experience on placements and used tools such as the teacher/TA planning tool, their confidence to lead others grew. The participants' relationships with children in their class, especially those who do not feel included by adults or their peers, became an important aspect for inclusive practice. Hart *et al.* (2004) believe that learning is achieved because of relationships within communities, as expressed through the practical pedagogical principles of co-agency, everybody and trust. A central assumption of transformability is that teachers cannot

do it alone and they are powerless without the participation of learners (Florian and Linklater, 2010, p.372). Trust is established when learners know that they can tell the teacher about how they learn. I go further in this study, to say that teachers cannot do it as a lone practitioner or 'agent of change' or even with the participation of learners, but by thinking through the sociomaterialist agency of the learning environment, where the non-human elements played a vital part in the entanglement of complex, multisensory affective encounters (Dernikos *et al.*, 2020). Agents are not just human; the entanglement of human with non-human objects in the classroom, through the diffractive analysis made 'matter intelligible in new ways, and we can now imagine other possible realities presented' (Taguchi, 2012, p.267).

Insight 4: Inclusive pedagogy is always morphing and is organic in nature.

The web and spider have been effective analogies for the 'organic' classroom environment, and the student teacher's metamorphosis of becoming inclusive over time. A more organic inclusive pedagogy morphed during time spent experimenting, risk-taking and decision making. At the same time, the student teacher/teacher is always becoming. Furthermore, rhizomatic wanderings have presented an alternative view of beginning teachers' current understanding of difference, through an alternative to the prevalent hierarchical discourse of neoliberal education, and traditional approaches to inclusive practice. We can pursue Brookfield's (1995) goal of teachers to, 'in a deliberate and sustained way, continually attempt to shape teaching and learning environments into democratic spaces of knowledge exchange' (p.44).

7.2 How the themes from the collages answer the research questions.

7.2.1 Research Question 1:

What is the student teacher's experience of inclusive practice?

I focused on the lived experience of student teachers as they learned to teach in different classrooms across practicum placement during their programme. Through the encounters in chapter six, we have heard that the experience of the student teachers has been varied and is dependent on which school they are placed in for practicum placement (Dewey, 1938/1963; Schmidt, 2010), and the relationship with their mentor, other adults, and the children. Classrooms, according to Avramadis, Bayliss, and Burden (2000), must be transformed in ways that increase their capacity to accommodate every child irrespective of their need and ensure that all learners belong to a school community. However, as discussed in the literature review, the reality of classroom practice does not always match the ideology professed in the university and can cause tensions and challenges for the student teacher, which has been revealed through the findings and discussion in this study. Set within a neo-liberal climate of accountability, student teachers are required to aspire to the Teachers' Standards (DfE, 2012) throughout their undergraduate programme and beyond. This has led to feelings of confinement and lack of autonomy during their experiences.

My study contributes to literature (Taylor, 2013; McKay, 2016; Naraian and Schlessinger, 2017; Naraian, 2020), that challenges the liberal notion of the 'agent of change' as a subject who works in the vacuum of the classroom, within an objective

practice of standards that disregards the emotions, intra-actions and challenges that student teachers face. As discussed in the literature review, a combination of a perceived lack of knowledge and skills to teach children with additional needs and an unresponsive attitude to trying strategies or approaches to include certain children can make the task of inclusion difficult and was witnessed first-hand by the student teachers. This is reinforced by McLeskey and Waldron (2002), who found that teachers vary significantly in their ability or willingness to make adaptations. Often, we have heard, it was the student teacher who was willing to experiment in their experience of inclusive pedagogy, taking risk and rising to each challenge.

7.2.2 Research Question 2:

How do the intra-actions between human and non-human agents affect inclusive pedagogy?

In answering research question two, the encounters experienced by all participants revealed that the intra-actions and collaboration between other adults and children as well as the agency of materialism, have no hierarchy for inclusive practice. This aligns with Florian and Spratt's (2014) Framework for Inclusive Practice, which states that to 'become an active professional' teachers should 'work with and through other adults in ways that respect the dignity of learners as full members of the community of the classroom'.

Guyotte *et al.* (2020) thinking with Bennett (2010), suggest:

> "Classrooms (as assemblages). In such an assemblage, everything affects and is affected by everything else. Hierarchies are unthinkable. Things sparkle with potential."

Using affect theory revealed a meta-analysis of classroom politics and discourses. I focused on how bodies and environments are 'intra-actively constituted' (Barad, 2007, p.170). In this study, the data revealed how the student teachers' encounters with other bodies can be transformative and be the vehicle for becoming-inclusive. I challenged the idea of an autonomous individual who independently achieves the four elements that Pantic and Florian (2015) proposed; sense of purpose; competence; autonomy; and reflexivity, and argue that alongside these, an embodied approach to inclusive practice is needed. The student teachers showed through their encounters with others (human and non-human), for example, how the relationship with their mentor or TA; the chair's affect or the agency of the desk in the space; the way the teacher embodies the classroom space, often as 'cyborg', with technology as an extension of their bodies, affects the inclusive practice they experience or enact. Through the unravelling of threads in the findings, I conclude that, experience on placement is varied and contextualised, and can affect greatly the experience for the student teacher. The type of school, the set-up of the classroom, the resources, materials and space-place all have affected their experience of inclusive pedagogy. Dernikos *et al.* (2020) express that:

> "We interact with each other with bodies of knowledge, with walls and floors, with the ways that conversations, flashes of insight and frustration, and moments … can unspool." (p.89)

The body assemblage is more than human, its component parts are the resources, objects, technology, humans, and other than human elements in the classroom, where teacher is 'body machine' or 'a body without organs' (Deleuze and Guattari, 1987). By 'plugging into' literary texts and specifically the mythical creatures of Arachne and Ariadne as positive and powerful examples of female resistance to patriarchal control, the findings have given voice to the student teachers and have shown transformation

of their inclusive pedagogy in a patriarchal neo-liberal climate. *Becoming other* is

through effect of matter and agency of space; 'the becoming-animal functions through

constant mutations, affect and relations' (Braidotti, 2002, p.135). A simplified narrative

of a 'self-conscious agent bravely resisting dominant forces that perpetuate inequities

in school' (Naraian and Schlessinger, 2017, p.181), denies the messiness and

nomadic pedagogy's existence, achieved within material contexts, which are

contingent upon the material and discursive conditions that exist in that space.

Challenging the status quo means we have attended to the mundane and the ordinary,

but from a different angle to 'make the familiar strange' (Manning, 2010). For Deleuze

making the familiar strange is facilitated by abandoning the constraints inherent to

language and adopting the stance of nomadic thinker who is free to create new

connections and open experience. Through the found poetry, on how objects and

matter act on and with us, I have drawn new attention to inclusive pedagogy in the

classroom, as 'a constellation of human-nonhuman agencies, forces and events'

(Taylor, 2013, p.689).

7.2.3 Research Question 3:

**How much autonomy in decision making, and control do student teachers have
enacting inclusive pedagogy in the practicum placement classroom?**

Do student teachers have a choice? Their bodies hanging in space like Arachne, or

crawling across the space like Gregor Samson, or spiralling in the classroom like

Bourgeois' *Spiral Woman*, where feelings of confinement suspend them in

spacetimemattering. Through experimentation of pedagogy, and with an embodiment

of teaching for inclusive practice, student teachers perhaps do not necessarily free

themselves from the constraints and limitations of the neo-liberalist policy, standards

and patriarchal culture of the classroom. However, they do find the autonomy or freedom to act themselves, and 'disrupt conventional knowledge about inclusion', which 'invite(s) student teachers to question what they know ….to abandon what seems unreasonable' (Allan, 2004, p.424). Like Arachne, they resist patriarchal control through the body. Student teachers I conclude, have the freedom to become inclusive through their bodies and enact change for inclusive pedagogy. "To educate for freedom, then we have to challenge and change the way everyone thinks about the pedagogical process" (hooks 1994, p.144).

Grosz (2010) developed the concept of freedom, by withdrawing from the idea of emancipation or removal of oppressive forms of constraint or limitation, to conceiving freedom as the condition of, or capacity for action in life. Bergson's concept of freedom links, not to a choice, but to 'innovation and invention' (Grosz, 2010, p.142). Student teachers have shown resolve in innovative approaches to inclusive pedagogy, through experimenting with their practice in terms of the lesson style, the space used, the children's position in the space and the decisions to keep children in that space. Cixous (1976) asserts that women must understand the obstacles they perceive as obstructions to their innovation, can in fact be conquered. To overcome these obstacles women must allow themselves to speak with and through their bodies. The spider represents the human/non-human interaction in its spinning actions through the materialism of thread released from its belly. As DeRobertis (2017) attests, "one's body is the medium, means, place, and occasion for 'making sense' and 'figuring things out" (p.76). The student teachers embodied the space-place of the classroom which enabled transformation of themselves through the encounters with materials, human and non-human. Becoming woman/insect/spider means embodying the space

for inclusive pedagogy. Through the embodiment of everyday teaching and learning, the student teachers sensed and perceived the agency of the matter in the classroom.

Grbich (2013, p.172) refers to Deleuze, who sees this as territorialisation; an active process of creative involvement in taking new ideas (deterritorialization), to allow new connections to be formed (reterritorialization), in the production of another form of the body without organs. The 'virtual' dimension of a body with its collection of traits, connections and affects, gave student teachers autonomy and freedom from patriarchal control. The body without organs is an intense and intensive body, that opposes organisation and carries the lines of flight:

> "When you will have made him a body without organs, then you will have delivered him from all his automatic reactions and restored him to his true freedom." (Artaud, 1947)

Thinking through affects is liberating. Bazzano (2021) shares that the body without organs gifts us with the opportunity and the task of becoming inclusive in an intensity of what a body can do, and 'demarcates a threshold' (p.298) or an unmapped territory. The particles, sensations, intensities, and flows of the body assemblage, and other component bodies have combined to unify a fragmented body.

> "It is not a state one is in or a quality that one has, but it resides in the activities one undertakes that transform oneself and (a part of) the world…freedom is not primarily a capacity of mind but of body…and is attained only through the struggle with matter, the struggle of bodies to become more than they are." (Grosz, 2010, p.152)

Haraway's (1991) conclusion to her cyborg manifesto is fitting here, as she said she 'would rather be a cyborg than a goddess' (p.181). Hannah Hoch and the other Dadaists proclaimed a total rupture with the past. Arachne was wrenched from her past through the body. Cixous (1976) claims liberation as, there is no need for the old body anymore; 'listen, you owe nothing to the past … shed the old body…take off,

don't turn back: it's not worth it, there's nothing behind you, everything is yet to come'.
Student teachers in the study now have a voice, new modes of existence, and the
confidence to take risks and make decisions for inclusive pedagogy.

The liberation and emancipation of the student teachers echoes the Dadaist
manifesto; "Lachez tout!... let go of everything. Let go of Dada…let go of hope and
fear…set out on the road' (Lie, 1999, p.2). The lone agent must set out on the labyrinth
alone, but with Ariadne's thread to hold on to. Fairchild (2017) sees this constitute a
'zone of transformation', Hickey-Moody and Malins (2007) 'where a body experiences
changes and engenders further becomings elsewhere' (p.7).

7.2.4 Research Question 4:

**How has the student teacher's understanding of inclusive pedagogy and their own
enactment of becoming inclusive changed over time?**

The students' journeys of inclusive practice on placement have been captured
throughout the collage process. As the participants have added, torn, covered over
images with materials, drawn on the images from the magazines, they have shown
their perception and understandings of inclusive practice over time. The student
teachers in this research study embodied the space of the classroom, and the novelty
was produced by the body-becoming. Through feminist and materialist theory I have
explored the lived experiences of the participants, as together we viewed the
classroom as an entangled 'mosaic' of 'vital matter' (Bennett, 2010, p.22), where the
intra-acting of all the entangled practice components: subjectivities-objectivities,
embodied matter, technobodies, intercorporeality, affect and emotions, situated
material-discursive elements, are within 'a choreography of becomings' (Gherardi,
2017, p.7) 'Transformation is the emergence of the Self' (Cranton, 2006, p.51), but as

we have learnt, the body goes far beyond the self. The transformational goal is intended to better position student teachers to be able to challenge and change inequities and oppressions. This study highlighted the students' denial of voice, access and power, and gave them a voice to challenge and potentially change the way placement is seen. This can be an unsettling process as it involves the student teachers questioning assumptions and perspectives that were uncritically absorbed from influential role models such as parents and teachers (Cranton, 2006).

Rhizomatics shifted this post-structural notion of relational and fragmented self toward a relational and fragmented *becoming-self* process, an individuality that is an event rather than a being (Deleuze, 1994). In other words, self-becoming-other in experience (Strom and Martin, 2013; Ovens *et al.*, 2016). This succession of co-constructions that unfold, fold over, and refold in the becoming of a teacher (Strom and Martin, 2013), where the event is always an element of becoming, and the becoming is unlimited. As Marble (2012) argues:

> "Becoming-teacher no longer describes the acquisition of identities or replication of accepted sets of behaviours, but rather involves the creative responding to always-new situations and relationships that classrooms and schools make possible." (p. 22)

The role of the educator, as a philosopher who puts his/her ethics in practice as a clinician or the physician of culture is described by Nietzsche as 'an inventor of new immanent modes of existence' (Deleuze & Guattari, 1994, p.113). I can open the possibility that 'multiple stories of teacher becomings may complicate our own understandings as we map the terrain of teacher education' (Ovens *et al.* 2016, p.360).

The model below (Figure 38) summarises the findings, so that they can be used to shape the reflective practice of student teachers in teaching and learning environments in their becoming inclusive. It allows us to understand inclusion as part

of a theoretical framework of socio-materialism and open new ways of thinking about the practicum placement as an assemblage of matter and bodies, interconnected, distributed and active, that have impact and agency on inclusive pedagogy.

Figure 39: Agentic properties for the student teacher becoming inclusive.

Confident decision maker

Takes account of individual children's needs

Socio-material connections

Builds relationships with children in the classroom

Builds relationships with adults, and other adults in the school

Makes connections with non-human elements of the classroom, including technology

Uses the classroom space effectively

Organic and flexible approach

Reflects upon and challenges current practice

The Student Teacher

7.3 Why This Research is Important for ITE.

The initial attitudes of pre-service teachers are considered critical to the success of inclusion (Forlin *et al.*, 2009). Theoretical understanding of inclusive education and quality teaching are understood through preservice teachers reflecting upon their practice and engaging in praxis (McKay, 2016). The teacher, like the rhizome, and the spider's web, "is perpetually in construction or collapsing, a process that is perpetually

prolonging itself, breaking off and starting up again" (Gregoriou, 2004, p. 244). A spider's web has been a useful conceptual tool when considering relationships of social power and inequality for the beginning teachers, as well as the social justice element for children with special educational needs or learning difficulties. The threads of the web are created by human relationships constructed by trust, respect, justice and collaboration. Attending to the multiplicities of inclusive pedagogy; emotions and feelings; attitudes and beliefs, as well as skills development and competence, ITE programmes that highlight the human complexities of becoming an inclusive educator are vital in developing a comprehensible identity (McKay, 2016).

The diffractive analysis has allowed me to make intelligible, new fissures and new ways to understand other possible realities presented in the data (Taguchi, 2012). The findings from this study support the theory that the more than human elements of the classroom have effect on inclusive pedagogy. This has implications for ITE in several ways. Furlong *et al.* (2000) found that it was quite rare for student teachers to have developed ideas or habits of reflection on their practice. Through the entanglement of myth, metaphor and Deleuze's rhizome, it appears possible to think differently about student teachers and practices of inclusive pedagogy. When student teachers are given a ball of red thread as feminist knowledge, they must grasp it and carry onwards through the labyrinth, and in doing so, empower both student teachers and teacher educators (Lipton, 2017). Difference is positive and productive and allows for an exploration of new ways of becoming (Fairchild, 2017).

The issue for me in student teachers becoming inclusive, lies with the preconceived view that the teacher is expert. This only reinforces the image of the teacher as autonomous individual. Instead, agency is distributed and 'brought into being through the co-constitutive enactments of human-non-human apparatuses' (Taylor, 2013,

p.701). I agree 'the preparation of teachers to act as agents of change for inclusion and social justice requires an expanded competence to include shared responsibility for the development of schools and systems' (Pantic and Florian, 2015, p.346). However, new ways of thinking are still required in teacher education to promote beginning teachers as agents of change in classrooms today (McKay *et al.*, 2014), which has profound ontological and ethical implications for classroom practices (Taylor, 2013, p.701). This calls for social inclusion through school partnership work and is aligned with future social justice work in the university department. Becoming inclusive can disrupt and trouble the patriarchal neo-liberal worlds of education and the status quo of practice. By 'stay(ing) with the trouble' (Haraway, 2016, p.1) we can rethink our inclusive pedagogical practice. As Gravett, Taylor and Fairchild (2021) postulate, 'posthuman theory can create new openings for thinking differently and challenging taken-for-granted assumptions' (p.3). I concur with McIntyre (2009) who suggested that student teachers' explorations of innovations for becoming inclusive can avoid the tensions outlined in the findings, by partnership schools seeing such innovations and reflections on practice as a commitment to their own improvement.

7.4 Towards a Development of Inclusive Pedagogy in ITE

As a/r/tographer, I used art to record, analyse and disseminate the outcomes from the study with the aim of using this evidence-based teaching in future lectures and conferences about inclusive practice at the university (See Appendices 17 and 18). Through education programmes and with school partners, a new knowledge can illuminate the often-unrecognised agency of the human and non-human elements and affects in the placement classroom environment. One such outcome of this research has been the development of a contextual framework to inform practice (See Appendix 15). Pragmatically, I admit that:

"I should never be able to fulfil what is, I understand, the first duty of a lecturer to hand you after an hour's discourse a nugget of pure truth to wrap up between the pages of your notebooks and keep on the mantelpiece for ever." (Virginia Woolf, *A Room of One's Own*, 1929).

What is needed is a contextual framing of the classroom space as the starting point for discussion on how student teachers consider the socio-materiality of the classroom as agentic, and how the space-place, intra-actions between and on human and non-human elements impact their inclusive pedagogy. The contextual framework will allow the findings of my research to be put to work in a pragmatic way. A focus on the socio-material in practicum placement classrooms should help to inform student teachers of the affect the space-place, resources, furniture, intra-actions between human and human and human and non-human have on inclusive practice. The expectation is that, through research-evidence teaching, student teachers will become aware of this agency of matter and come to the realisation that how they share the space, arrange the space, and interact in the space has a powerful impact on how they include all children in that space. What is called for is nomadic education, that employs the multiplicity of affects, where 'experiencing, experimenting … and what we experience, experiment with, is … what's coming into being, what's new, what's taking shape' (Deleuze, 1995, in Semetsky and Masny, 2013, p.230).

The questions in the contextual framework for student teachers come directly from the themes of the findings, and the conceptual framework of the study. They focus on how the student teacher and children embody the space, the affect the space has on children, the autonomy for decisions or risks being taken, and how the relationships or intra-actions in the space affects pedagogy. The aim is for the contextual framework to be used at the start of a practicum placement to inform and possibly change practice. The questions are intentionally generic, but a further aim is to allow the

questions to be considered more readily under the focus of inclusive pedagogy. This framework then becomes the focus for discussion in ITE seminars or tutorials when reflecting on practicum placement. The theory on inclusive pedagogy can be transposed onto the framework to make connections between theory and practice. As discussed in the literature review (section 2.6), teacher educators seek to find new ways to make inclusive education more effective and bridge the gap between the ITE provision and partnership schools, so that the theory professed in the university can be realised in the practicum placement classroom. As this study contends, and as Cochran-Smith *et al.* (2009) assert, some form of inquiry is needed in pre-service preparation, with the intention of helping trainee teachers to be life-long learners who continually reflect on practice.

Practicum placement 'Learning Spirals'

Inherent within this framework, is the development of a Learning Spiral, which follows Stockhausen (1994), who created similar for the purpose of incorporating and developing reflective processes in undergraduate nursing clinical practice. Over the next two years I will develop and evaluate the use of learning spirals with the undergraduate students on the BA education programme. The contextual framework and learning spirals incorporate the theoretical elements of this thesis, which I deem necessary for successfully preparing for, implementing, and evaluating inclusive pedagogy. The framework also draws from and builds on other established frameworks for inclusion already discussed in this thesis; Universal Design for Learning (CAST, 2023); the Framework for Inclusive practice (Florian and Spratt, 2013); the REACCH framework (GoPrince.eu., 2023); and Pantic's (2015) framework for the teacher as agent of change. I feel that by combining key elements from my findings and other frameworks gives a practical tool that is needed for effective

356

reflection of classroom experience. Student teachers can then use it to move towards becoming a more inclusive practitioner and confident agents of change. There are three elements of the spiral proposed, that act as foci for the practicum placement classroom: the learning environment, including all children, collaboration with others:

Table 9: A reduced framework for reflecting on inclusive pedagogy.

Reflection on the pedagogical decisions for:	
1. **The Learning Environment**	Matching Theory to Practice
2. **Including All Children**	
3. **Collaboration with Others**	
Recognising Feelings and Emotions	

The BA (Hons) Primary Education course is over three years and is split into three distinct phases of development for student teachers:
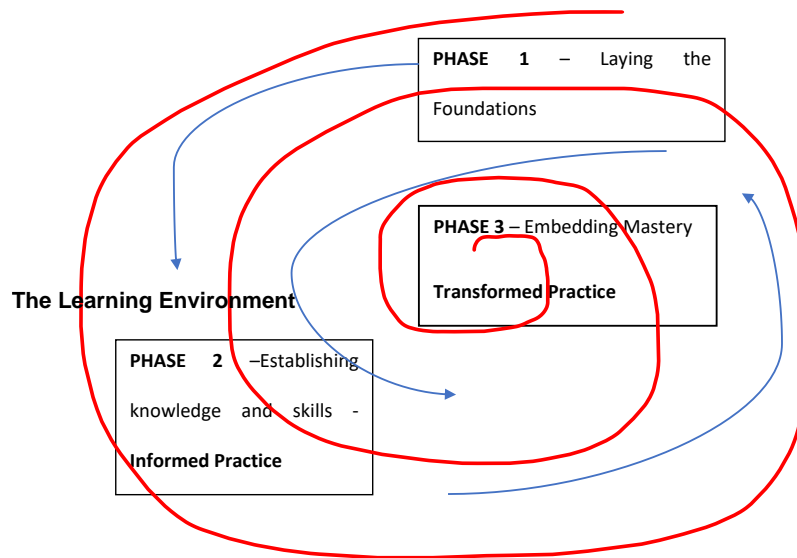
Phase 1: Laying the Foundations

Phase 2: Establishing Knowledge and Skills

Phase 3: Embedding Mastery

Following the principles of the clinical learning spiral (Stockhausen, 1991) as a template, but using the language of the ITE provision, the spiral has the three phases in the cyclical model of introspection:

357

Figure 40: *Learning spiral*

In intensive study weeks at the university or in professional studies sessions, in each year of the three-year BA programme, the student teachers will be able to reflect on their experience and practice in practicum placement, using the learning spiral model. As they move through the three phases of the programme; Laying the foundations; Establishing knowledge and skills; and Embedding mastery, movement should occur through the spiral, like a thread from the periphery towards the centre of the labyrinth.

Giving student teachers voice in the future will be necessary to alert the teacher educators, mentors, and the student teachers themselves to the gaps in their inclusive pedagogy and this can be achieved initially through a contextual framework as described. Returning to placement, student teachers could, with the cooperation of the mentor, try out some approaches for inclusive pedagogy and reflect on these further. This hermeneutic method sees the student not as the 'novice' teacher learning in a linear way and tracing the 'expert' other, but a collegiate approach where student teacher and mentor are equal in terms of mapping how children can participate successfully. Tracing in Deleuzian terms, refers to the replication of teaching practices

beginning teachers adopt through observation and past experiences (McKay *et al.*, 2014). This new, collegiate approach could be potentially beneficial for children, student teacher, the teacher/mentor, and the school. In this way, the intentions discussed in the literature review where student teachers do become agents of change can be understood, not as lone agents like Theseus however, but as spiders like Arachne, fully embodying the space-place of learning. And like Ariadne, they can rhizomatically wander with a thread or lines of flight, exposing difference and change. Consequently, a transformation of self and other can be realised.

7.5 A Unique Methodology - Arts Based Research Approach

Through a progressive ABR approach, I narrated the lived experiences of student teachers to reveal taken-for-granted pedagogical practices, resources, objects and intra-actions in the practicum classroom space. Furthermore, I explored how the student teachers developed their own enactment of inclusive pedagogy in mainstream primary classrooms over time. As Siegesmund (2013, p.235) states 'we live in a contingent world—one in which the furniture is constantly being rearranged'. I embraced a postmodern stance, one that recognised subjectivity and emphasized the position and voice of the researcher in the process and who engaged in participatory ways to conduct the work (Hill, 2001, in Butler-Kisber *et al.*, 2003, p.129). By employing an innovative methodology through reflexivity, multiple voicing, creativity, literary representation, and performance I reject the traditional binary between research and representation. My aim was for the readers to feel the embodied experiences of the participants, and encounters in the classroom for inclusive practice, in the hope that they would feel *with*, rather than about them. I did this through the data creations, analysis, and multi-vocal performance of interview transcripts and texts into 'found

poetry' (Richardson, 2002), to embrace intertextuality, heterogeneity, difference, fragmentation, playfulness, and indeterminacy.

I achieved what I set out to achieve. My sketchbooks and journals as researcher (see [Appendix 13](#)), became, 'reflexive… dynamic … unsettled; multivocal and untidy; thick with interpretive detail; poetic and aesthetic … with research participants' stories speaking for themselves' (Stout and Daiello, 2018, p.608). I saw my role from the outset as a researcher who alongside the participants helped in paying attention to something which has been taken-for-granted, including feelings and movements (Fairchild *et al*., 2021). The participants were not portrayed as subjects, but collaborators, with the lines between the researcher and the researched blurred (Denzin and Lincoln, 2008). This alternative approach raised embodied responses to the surface and provided different ways of seeing and understanding (Eisner, 1991). The overall aim responded to call to recognise the contribution beginning teachers can make as advocates for inclusive education (McKay, 2016). By hearing their stories from practicum placement through collage, they and the audience of future teachers and teacher educators, can reflect on the dilemmas, challenges, and opportunities for inclusive practice, and in turn improve the practice of education. The research 'is subjectively informed and subjectively coproduced', therefore 'viewers/readers can take up where the artist(s)/author(s) left off, continuing the complex and multifarious act of meaning making' (Springgay, Irwin and Kind, 2005, p.903). The research assemblage followed Manning and Massumi's (2014) definition as a methodological process, that included both creative and academic practices to develop knowledge and innovation. It can be thought of as a complex juncture of art, theory and research (Springgay and Truman, 2017). Contrasting with the more customary ways of learning, I used collage as learning inquiry and as a method of reflection for becoming- teachers,

to reflect on their lived experience where they may have tried out new or revised approaches, taken risks or re/considered alternative ways to include all learners in their practice (LeBlanc, 2008). Through the turn to affect, this ABR study helped to see inclusive practice in different ways. Semetsky (2011, p.143) calls for three future-oriented dimensions for becoming other: *critical, clinical and creative.* The outcomes of this research will help future beginning teachers to negotiate the discord between theory and practice and produce a language for agentic change for inclusive practice that challenges the status quo in schools (McKay, 2016,), thus enabling beginning teachers to become advocates of inclusive practice.

7.6 Strengths and Limitations

My research design was robust and rigorous. Using mixed methods of collages, photo-elicitation, and conversations, as well as found poetry in the analysis alongside myths, art and literature to trouble the findings, meant the research assemblage was complex but at times overwhelming. By condensing the conversations into found poetry and by using fragmented testimonials of encounters in the classroom space, juxtaposed with the voices from others in the assemblage was challenging for me as researcher. I overcame this through further reading of methodology texts and by zigzagging between the findings and the art and literature I employed. Using collage as a medium was very familiar to me but was a risk to do such large-scale collages with the participants, who had no experience of it at all.

Working with a sample of only four student teachers, has revealed a larger set of connections with children, other adults, and a range of non-human elements. Establishing a rapport with a participant who is also a student on the programme you teach on has careful ethical considerations and potential dangers for the study. The

power I had as researcher meant steering a conversation about the collages with a fine balance between questioning in the framework of affect theory and an openness to their accounts of practice without bias. The semi-structured interviews (conversations) were managed by me as researcher in an informal, relaxed way that became part of the activity of collaging rather than a separate entity. The collaging lent itself to an almost therapeutic activity and this helped to relax the student teachers, so that their feelings and experiences could be heard in a climate of trust between participant and researcher.

Although other researchers may find the methods involved in this research assemblage too complex, elements of the methodology and analysis could be transferred to other studies. Because the study sample was small, it is not certain whether other student teachers in the same population would have similar experiences. However, as already stated that was not the purpose of the research. The aim was to illuminate the often-hidden aspects of practicum placement where the place-space and socio-materiality of that space has impact and effect on inclusive pedagogy.

7.7 Original Contribution to Knowledge

The literature on inclusive practice is wide. The literature review chapter focused on the historicity of inclusive education and a call for inclusive pedagogy (Florian and Spratt, 2013). The Inclusive Pedagogical Framework became part of the conceptual framework of the study as this approach can be incorporated into the daily life of classroom activity for assessing and gathering evidence about practice (Florian & Spratt, 2013; Florian, 2014; Florian, 2015). Giving voice to the participants within a polyphony of other voices, has allowed the student teachers to truly examine, and

voice their perceptions, the challenges faced, risks taken, and hopes for the future for their own inclusive pedagogy. Inclusive pedagogy aims to disrupt the status quo of liberalised and standardised by focusing on how achievements in learning are realised through participation in the community of a classroom. Therefore, the inclusive pedagogical approach (Florian and Spratt, 2013) acknowledges that there are individual differences between learners, but avoids the problems and stigma associated with marking some learners as different. By refocusing inclusive pedagogy through affect theory and looking at the micro elements, I gained further insights and thinking towards a new concept of inclusive education, which is entangled with socio-material practice. The transformative element of the study saw a commitment to interrupting the reproduction of inequalities perpetuated by schools, and a more autonomous pedagogy. Knowledge development and empowerment was achieved through collaging as method. As the collages changed over time, they metamorphically captured the participants' journeys and understanding of inclusive practice.

7.8 My own metamorphosis

It is thinking as doing that produces a/r/tographical knowledge. Reflecting on and using artists work, such as Hannah Hoch and Louise Bourgeois, has transformed my 'thinking through data' approach to research and my teaching in higher education. As I encountered the data, research settings, and participants, I interrogated my own positioning and intra-actions as a researcher (Mazzei, 2013). Analysing a large amount of data and compressing it into found poetry brought me closer to the data (Butler-Kisber, 2005). Experimenting with found poetry afforded me to be more aware of my relationship with the text and research participants (Glesne, 1997). I am looking

forward to working collaboratively on future research projects., with colleagues and a wider research community, in my continuous a/rt/ographic journey.

Figure 41: A morphing of Louise Bourgeois and a/r/tographer

7.9 Future Research

Following Haraway (2016), the feminist practice of making science available to the community itself, whilst also challenging the ways in which data is collected is my ambition. As a result of this research, new threads can be metaphorically and literally knotted into the pedagogical assemblage, in future lines of inquiry, to move towards challenging and changing the assumptions made in the world of the classroom when student teachers enact inclusive pedagogy.

Ellsworth (2005, in Kamler and Thompson, 2014) suggests that learning is a 'smudge' between a self that knows to a self that knows more. The learning self is then a moving self, in a dynamic relation with knowledge in the making. An inquiry into inclusive pedagogy has allowed such 'smudges' to occur for the student teacher participants and the researcher as a/r/t/ographer. The student teachers are pedagogues who deliberately design experiences, intra-actions, conversations and at the same time take risks and address challenges. Dewey (1934) suggested that the teacher's (both the higher education tutor and the student teacher), pedagogic task is to create possibilities and opportunities for students to become/learn/act. By using the technique of collaging in my teaching at the university and beyond, I will allow student teachers and teachers, to review how the space of the practicum classroom is affecting them as beginning teachers for inclusive practice, and the affect the pedagogical space may be having on the children they teach. Using the methods of collaging and poetic inquiry can be situated in level 7 and level 8 students at the university. The method of collaging as a reflection of practice can also be used in my ambition for a continuous professional development (CPD) programme at the university, designed for SENDCOs and early career teachers who want to further explore the impact of the learning environment and intra-actions that take place there for inclusive pedagogy.

I will submit papers for publishing, to journals that experiment with focus on methodological issues raised by qualitative research rather than the content or results of the research alone. Exploring postmodern, post-structural and/or critical treatments of qualitative or interpretive work with practical applications of qualitative research I will focus in my writing on how collages and conversations were used with participants to explore their lived experience of placement. I will submit papers on how art and literature were used as vehicles for an ABR methodology and diffractive analysis in an

inquiry into student teachers' understanding and enactment of inclusive practice on practicum placement. Further research work with colleagues at the university involves co-production, using Dada art further to disrupt practice. Dissemination of my research will also be channelled through research conferences in-house, locally, nationally, and internationally (see Appendix 17 as example). In this way, through a combination of these opportunities, a message can be disseminated, that the lone agent of change does not exist in the pursuit of inclusive practice without the intra-actions of human and non-human bodies. This message should give hope to those teachers who believe like these student teachers in the study, that they can respond to diverse learners in ways that enable participation, equal opportunities, respect to difference and social justice (Robinson, 2017).

My final message to student teachers embarking on their journey for inclusive practice, is to be Arachne or Ariadne, take risks, question the status quo and the mundane, embody the learning space for all. Cixous, (1976, p.887) advises, 'Let us not be trapped by an analysis still encumbered with the old automatisms. It's not to be feared that language conceals an invincible adversary, because it's the language of men and their grammar.' Compressed to a tanka style poem, I end by re-quoting Daly (1978), who pleas for corporeality in woman writing her self:

<div align="center">

"Don't be a Daddy's Girl

Be an Amazon

Be an A-mazing Amazon.

Reclaim words,

Weave worlds,

Spin texts"

</div>

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Appendices

Information sheet for potential participants- trainee teachers

Information for participants and their organisations on PhD research conducted by Lucy Barker on the topic of 'lived experiences of trainee teachers on placement'.

Note: Please read this information before supplying consent if you have been approached to participate in this study.

If any part of this information is unclear, or if you have additional questions that are not answered in this information paper, please do contact me by telephone on … or by email at: (contact details supplied)

Thank you for your consideration.

What is the study about?

I am interested in how trainee teachers perceive inclusive practice whilst on their practicum placements – what it is they experience and how they work towards becoming an inclusive practitioner. Specifically, I am interested in how trainee teachers working in complex learning situations (classrooms) with other adults (teaching assistants and teachers) 'make sense' of who they are becoming. I am proposing that we don't just think up our professional identity out of thin air – but we build it in all sorts of interesting ways, using our perceptions of the world around us. What I want to find out more about it how you do this, by talking together and reflecting on your placement experiences through year 2 and 3 of your education programme.

It is a phenomenological study – so I am interested in your lived experience and in particular, your own perception of inclusive practice whilst on placement. This 'lived experience' will be explored using conversation, open-ended interview and a variety of visual methods.

For the visual methods data collection, I may ask if you would like to keep a journal of events and important points of your journey whilst on placement (e.g., journal) or collect visuals (a photograph/image from the internet or magazine that has meaning to you for the collage making activities. I may also ask you to reflect on the classroom situation with the people you work with e.g., teaching assistants and teachers using further visual methods. No special knowledge or skills are required: you just have to be yourself and there is no right or wrong answer!

I have a formal research proposal you are very welcome to see, which (as you might expect) contains a working title and questions. Here is the working title and some of the key questions in (fairly) everyday language:

"An exploration of the development of inclusive principles by Primary Education BA teacher trainees as they journey through their practicum placements".

I will support you to think and talk about things like:

How you describe your experience on placement

How you describe working with others towards inclusive practice whilst on placement

How you act and interact with others on your placement

What influences you in becoming an inclusive practitioner and why?

If these 'influences' are like parts of a puzzle, how do you use them to construct your practice?

The great thing about a phenomenological study is that it is a journey of discovery. I don't start with a 'hypothesis' (a suggestion about how things work which I look to prove or disprove) but together, we look for things that interest us – things that seem important, puzzling or confusing. The 'picture' builds up over time.

Why I have been asked?

You have been asked because I have said that my research will specifically talk with undergraduate students on an education programme as participants. The nature of your teacher training programme and the professional context of the classroom, put you in a place to discuss questions I have in the study.

Do I have to take part?

No. It is up to you whether you would like to take part in the study. I am giving you this information sheet to help you make that decision. If you do decide to take part, remember that you can stop being involved in the study whenever you choose, without telling me why. You are completely free to decide whether to take part, or to take part and then leave the study before completion. Deciding not to take part, or leaving the study, will not affect your education.

How will the research be conducted?

Firstly, I will ask you to consider this information about the study. If you are interested in participating, you may consider supplying a copy of this information sheet (enclosed) to your professional guidance tutor at university, if you feel they might wish to be reassured about issues related to anonymity and confidentially arising from your participation in this study. I will need a completed and signed copy of your consent form if you wish to participate.

You will be asked to attend a briefing session held in room (tbc) on 25th March at 10am.

After signing the consent form, I will contact you to arrange an initial meeting to have a conversation about the research: the sort of initial questions I would like to ask you and ideas I have to help you think and reflect over the course of our conversations. We will also discuss practical arrangements, such as where and when it is convenient for us to meet and so on. I won't start asking questions related to the study proper until you are clear and happy to move on.

I anticipate us arranging around 3 collage activity sessions and 3 follow up interview sessions over a period of eighteen months, during the period of practicum placements. Each collage and interview session will last between one and two hours, to be negotiated between us. I also will ask if there are any reasonable adjustments, I can make to how the research will be conducted if you consider you have a disability.

I will record the audio of these sessions and take photographs and video of any visual materials (such as the collage work) that we produce during discussions.

Another reflective activity that is estimated to take place 2/3 times during the study will involve reflecting and interacting with other adults in the placement situation after school hours. This activity will involve reflecting on the spaces used in the classroom and will last about one hour.

I will come to the sessions with some initial conversation starters related to the study, using photographs already in the public domain as conversation stimuli. However, specific questions are not decided at the start of our work together because they will develop in response to ideas and themes that emerge out of conversations. You may also come with things you wish to say because of reflections in between sessions, by keeping a journal of thoughts and reflections during your placement, but there is no pressure for you to do this.

During and after sessions I will summarise ideas, questions or 'themes' that emerge from your talk. As part of this, I will introduce you to visual methods (collage and photographs) I have designed to help us reflect on the research questions and your response to them. You will do this because having a visual record of some sort helps us remember things we have said and 'step back' to make sense of what can be complicated issues and ideas!

As sessions progress, I will present back to you my interpretation of what you have previously said. This is what researchers call 'verification' – in this case, checking I have understood you correctly. This will be your opportunity to correct any mistakes I may have made in understanding your story and for you to see 'your experiences' build up over time. You can also have written summaries of sessions we hold on to request. After you have completed the study, I will give you a debrief sheet explaining the nature of the research, how you can find out about the results, and how you can withdraw your data if you wish.

How will the research be disseminated?

In two years-time the research will be written about in my PhD thesis. Once approved, it will be a public document that anyone can read. I also aim to publish several articles in 'peer reviewed' academic journals that discuss different aspects of the study and its findings. These will be available for individuals and organisations who have subscribed to those journals as students or academics. In addition, there may be more informal 'discussion' articles or presentations at conferences of the material. The data collected will be kept securely at the University for 3 years post publishing; this is in-line with university retention of data policy.

Are there any benefits for me?

Because this sort of research is a journey, we go on together, there is one sense in which we don't yet know what the end results will be. However, I expect there will be both outcomes for you personally and the research generally:

• You will have the opportunity to benefit from professional self- reflection of and will be contributing to original research knowledge in the subject area.

• You will gain an insight into qualitative, phenomenological research methods as both 'subject' of the research and 'participant' in the early stages of making sense of findings.

• You will see your own contributions (and others) as they feature in my PhD thesis and other publications.

Specific ethical considerations.

What if I am upset or distressed because of talking about the research questions? [SEP]You will be asked to reflect on issues around how you see yourself as an emerging professional practitioner, how you interact with others, the meaning of 'significant things' in your work environment and so on. It is possible that talking and thinking about these may at times be challenging or uncomfortable. However, these are NOT therapy sessions, and you can choose how and what you would like to talk about within the broad questions I will bring to sessions. [SEP]If you feel or I see you are becoming upset, tired or affected in a negative way in a session, I would like to agree that either one of us has permission to 'pause' the session to let you gather your thoughts and think about either having a break, changing the subject or postponing the session. I would like the sessions to be a positive, affirming and safe time for you and will keep this as a priority. I am not interested in asking purposefully 'difficult' or upsetting questions! [SEP]As part of setting up the research process, I will highlight support available to you in the unlikely event that you experience distress or negative effect from participating in this study. In the first place, this will be your existing professional guidance tutor at university. In addition, I will signpost you to the university Student Support Services that you can choose to access should you feel you need to. If I think that your participation does cause distress or negative effect at any time, I will check with you whether you feel you need to access these sources. Because my research is supervised by the University, I would make a note of any such conversation in my own confidential notes (which you can see) and may discuss the incident with my principal supervisor – to check you are being always offered the best support from me. In the very unlikely event that I think that you intend or are likely to cause, or allow to be caused, serious harm to yourself or other individuals or organisations I will check my concerns with you if appropriate, given the context and circumstance. If I remain concerned, I will contact the relevant authorities, usually after informing you (again, if appropriate, given the context and circumstances). In addition, because my research is supervised by Northumbria University, I would report this to my principal supervisor.

How will I and others be represented in publications?

I take seriously the need to respect you, others in your placement environment in conducting this study. This will apply to how I will represent your 'story' in written publication. All data will be anonymised, which means that it will have names of people

and organisations removed. It may still be possible (in a small number of circumstances) for specific individuals who know you or your setting well to guess which organisations, settings or individuals are represented even though no details or names are included. Complete confidentiality is hard to promise, but in addition to anonymity, identifiable information which could be used to make the identity of individuals, places or organisations obvious will be omitted.

The type of study and theoretical approach I intend to use in 'making sense' of your and other people's stories does not involve me claiming what I write is 'the truth'. I will be very clear that this is a study of people's experiences– things that can change and have different meanings.

In undertaking analysis of material provided by you and other people involved in the study, I will not 'mix stories up' or edit material to consciously misrepresent you, other people or organisations.

Information you provide to me will be 're-presented' back to you at each session to check it reflects what you intended to say. This will also help ensure that the stories I analyse later in the research process are as 'truthful' as they can be in terms of your perspective.

How will my data be stored and how long will it be stored for?

All paper and visual data, including the collages, the typed-up transcripts from your interview and your consent forms will be kept in locked storage. All electronic data, including the recordings from your interview, will be stored on the University U drive, which is password protected. All data will be stored in accordance with university guidelines and the Data Protection Act (2018).

Following Northumbria University's retention schedule policy, your data will be kept anonymised for publication and 3 years after before it is destroyed by the researcher.

Who do I contact if I want to ask more questions about the study?

You can contact me at any point in the study to ask questions, request changes to arranged sessions and so on. You can also express concern about any aspect of your involvement of the study and will be given full responses to any questions you may have.

Who has reviewed this study?

Before this study could begin, permissions were obtained from Northumbria University. The research project, submission has been approved in Northumbria University's Ethics Online system. It has been reviewed by two independent reviewers at the University, to safeguard your interests, and they have granted approval to conduct the study.

Who is supervising this study?

If you ever feel there are issues or concerns you cannot satisfactorily resolve by talking to me, I am very happy for you to contact my academic supervisor for this PhD study. This person is ready to listen to you and discuss these.

Appendix 2: Potential participant response letter and consent form

March 2020

Potential participant response letter and consent form

TO INDIVIDUALS CONSIDERING PARTICIPATION IN PhD RESEARCH ON LIVED EXPERIENCE OF PLACEMENTS

Thank you for showing an interest in being a participant of this research study. I would like to provide you with further written information concerning the research so you can choose to participate or not. Please take this information away with you, as I will not ask you to consent to your involvement in the study today: I wish to give you time to read and consider the material I have provided to you first.

The information that comes with this letter tells you what this study is about, how it will be conducted and what this may mean for you. It should address most questions you may have about the study, but if you have additional questions, I will be pleased to answer these in person or in writing.

What you can do next:

• Take time to read the information about the research study.

• If you wish, provide a copy of the information to your professional guidance tutor at university.

• Contact me if you have additional questions regarding the study.

If you are willing to give consent to participate, contact me and keep the signed permission and consent forms (enclosed) for a first meeting.

I look forward to speaking to you in due course.

Yours Sincerely,

Lucy Barker.

INITIAL CONSENT FOR PARTICIPATION IN PhD RESEARCH STUDY ON PROFESSIONAL IDENTITY CONDUCTED BY LUCY BARKER

Project Title: _____

Researcher: _____

Your name [please print]: [SEP] Your contact details [please print]:

I give consent to participate in this PhD research into the subject of 'lived experience on placement' and have read and understand the purpose of the study through the participants' information paper provided to me. Specifically, I provide consent for this research to be conducted by Lucy Barker only as part of her PhD study, understanding that:

(Please tick the box where applicable)

I have been given the chance to ask questions about the study	
I will be required to reflect and talk about myself and consider how I relate to aspects of my placement. This may at times be thought provoking.	
I am willing for my comments to be audio-recorded.	
I am willing for my collage/visual methods activities to be video recorded for the purpose of the researcher's analysis only.	
I understand that data collected for this research will be completely anonymised and will not identify myself, my organisation or colleagues. Data collected will be stored securely during the study and retained securely for 3 years after publication of the thesis.	
I will be required to commit to approximately three collage and three interview based sessions which will each last between one to two hours each, over the course of sixteen to eighteen months at times mutually suitable for myself and Lucy Barker.	

I understand that digital audio recordings of sessions will be made and stored securely on a password protected file on a university computer system. This data will be stored in a timeframe in line with the University's policy in retaining data. This data will not be supplied to any other individual or organisation.	
I agree that interview sessions will be conducted in a private room, with no distractions at either my workplace or an alternative venue such as placement school (to be mutually agreed).	
I am aware that I will be offered the opportunity to review my consent for participation in the study at each meeting with Lucy Barker.	
I may withdraw from the research at any time, and this will not affect my education.	
I will have the opportunity to review and confirm the researchers' understanding of what I have said on a regular basis.	
Academic discussion of information I provide will feature in various publications including a PhD thesis and journal articles. These will be public documents.	
I am aware that my name and details will be kept confidential and will not appear in any printed documents.	

Appendix 3: Inclusive Pedagogy in Action Analytical (IPAA) framework Adapted from Florian and Spratt, 2014			
Assumptions	**Associated Concepts/Actions**	**Key Challenges**	**Evidence (What to look for in practice)**
Principle: **Understanding Learning** **Difference must be accounted for as an essential aspect of human development.** **Professional Stance Assumes:** • Rejects deterministic views of ability • Accepts that differences are part of human condition • Rejects idea that the presence of some will hold back the progress of others. • Believes that all children can make progress (if conditions are right)	**Replacing deterministic views of ability with a concept of transformability.** Rejecting deterministic beliefs about fixed ability and the associated idea that the presence of some will hold back the progress of others. Believing all children will make progress, learn and achieve. Focusing teaching and learning on what children can do rather than what they can not. Grouping children to support everybody's learning.	'**Bell-curve thinking, and notions of fixed ability still underpin the structure of schooling.**	**Teaching practices which include all children (everybody)** Creating environments for learning with opportunities that are sufficiently made available for everyone, so that all learners are able to participate in classroom life. Extending what is ordinarily available for all learners (creating a rich learning community) rather than using teaching and learning strategies that are suitable for most alongside something 'additional' or 'different' for some who experience difficulties; Differentiation achieved through choice of activity for everyone. Rejection of ability grouping as main organisation of working groups Use of language that expresses the value of all children. Social constructivist approaches e.g., providing opportunities for children to participate in co-construction of knowledge. Interplay / interdependence between teachers and learners to create new knowledge (co-agency) Using formative assessment to support learning.
Principle: **Social Justice** **Teachers must believe (can be convinced) they are qualified/capable of teaching all children.**	**Demonstrating how the difficulties students experience in learning can be considered dilemmas for teaching rather than problems within students**	**The identification of difficulties in learning and the associated focus on what the learner cannot do often puts a ceiling on learning and achievement.**	**Interaction between theoretical knowledge about inclusion and experience** Focusing on what is to be taught (and how) rather than who is to learn it.

Professional stance assumes Commitment to the support of all learners. Belief in own capacity to promote learning for all children.		Teachers must be disabused of the notion that they are not qualified to teach all children.	Providing opportunities for children to choose the level at which they engage with the work (co-agency in planning learning) See difficulties in learning as professional challenges for the teacher (locate problems in environment not in child) Strategic/reflective responses to support difficulties which children encounter in their learning. Quality of relationships between teacher and pupils (trust) Interest in the welfare of the 'whole child' not simply the acquisition of knowledge and skills Flexible approach – driven by needs of learners rather than 'coverage' of material. Their belief in themselves will only truly be evident from the philosophical stances they reveal during interview.
Principle: **Becoming an active professional** **The profession must continually develop creative new ways of working with others**	**Modelling (creative new) ways of working with and through others**	**Changing the way we think about inclusion (from 'most' and 'some' to everybody)**	**Interplay between personal/professional stance and the stance of the school – creating spaces for inclusion wherever possible.** Seeking and trying out new ways of working to support the learning of all children. Working with and through other adults in ways that respect the dignity of learners as full members of the community of the classroom. Being committed to continuing professional development as a way of developing more inclusive practices. In partnerships formed with teachers or other adults who work alongside them in the classroom. Through discussions with other teachers/other professionals outside the classroom . Shifting the focus away from differences among learners to the learning of all children. Seeking pupils' views. Offering pupil choice.

Appendix 4: Example of the Inclusive Pedagogical Approach in Action

Additional needs approach to Inclusion	Manifest in terms of inclusion	Manifest in terms of exclusion	Inclusive pedagogical approach
	Most and Some		Everybody
A student with dyslexia needs specialist support to develop literacy skills. A multi-disciplinary team that includes a psychologist, a reading specialist and a speech and language therapist assesses her and make recommendation about the type and amount of support that is needed.	The student is included in selected classroom activities that do not require literacy skills.	The student receives additional support in a 'base' classroom where she can receive specialist support to develop literacy skills. The student is marked as different because she is getting special treatment.	The class teacher takes account of the individual needs of all students in the classroom and plans a lesson with differentiated options that will ensure that each student will be able to participate in the lesson. However, while the class teacher takes account of differences between learners, he does not predetermine the learning that is possible by assigning students to different options. Instead he allows the students to direct the course of their own learning through choice of activities. The student with dyslexia remains a part of the community of the classroom. By making choices available to everybody, individualised support is provided to her in a way that does not stigmatise her as 'less able'.

Appendix 5: Artists' and Writers' biographies

Appendix 5.1

Louise Bourgeois

Louise Bourgeois was a French American artist. Although she was best known for her large scale sculpture and installation art, Bourgeois was also a prolific painter and printmaker. She explored a variety of themes over the course of her long career including domesticity and the family, sexuality and the body, as well as death and the unconscious. These themes connect to events from her childhood which she considered to be a therapeutic process. Her parents owned a gallery that dealt primarily in antique tapestries. Bourgeois filled in the designs where they had become worn. She moved to New York in 1938. In 1954, Bourgeois joined the American Abstract Artists Group. At this time she also befriended the artists Willem de Kooning, Mark Rothko, and Jackson Pollock. As part of the American Abstract Artists Group, Bourgeois made the transition from wood and upright structures to marble, plaster, and bronze as she investigated concerns like fear, vulnerability, and loss of control. This transition was a turning point. She referred to her art as a series or sequence closely related to days and circumstances, describing her early work as the fear of falling which later transformed into the art of falling and the final evolution as the art of hanging in there. Her conflicts in real life empowered her to authenticate her experiences and struggles through a unique art form. Even though she rejected the idea that her art was feminist, Bourgeois' subject was the feminine. She has been quoted to say, "My work deals with problems that are pre-gender," she wrote. "For example, jealousy is not male or female". (Wikipedia Contributors, 2019).

Appendix 5.2

Hannah Hoch

Feminist artist Hannah Höch, began to experiment with non-objective art nonrepresentational works that make no reference to the natural world through painting, but also with collage and photomontage collages consisting of fragments of imagery found in newspapers and magazines. From 1916 to 1926, to support herself and pay for her schooling, Höch worked part-time at Ullstein Verlag, a Berlin magazine-publishing house for which she wrote articles on and designed patterns for "women's" handicrafts mainly knitting, crocheting, and embroidery. That position gave her access to an abundant supply of images and text that she could use in her work. As the only female member of the Dada art group in the 1930s and through her innovative artwork of montage, where she juxtaposed images from magazines, Hannah Hoch challenged stereotypes. Through the new art-making style of using found objects especially found photographs, she disrupted and unsettled the norms and challenged the stereotypical perceptions of female artists. Hannah Hoch used photomontage as a political medium through her metaphoric work and was a feminist voice in an art movement dominated by men. Hoch rejected adult-world conformity in favour of youthful nonsense, offering a means of circumventing the strict and serious rules that govern thought, language, and meaning. (Blumberg, 2018)

Appendix 5.3

Franz Kafka

Franz Kafka was born in Prague in 1883 into a wealthy middle-class Jewish family. A German language writer of visionary fiction, he wrote The Metamorphosis in 1915. He expressed the anxieties and alienation felt by many in 2oth century Europe and North America. He saw his father as patriarch and tyrant. As a youth, Kafka rebelled against the authoritarian institution and the dehumanized humanistic curriculum with its emphasis on rote learning and classical languages. Many of Kafka's fables contain a baffling mixture of the normal and the fantastic. In *The Metamorphosis* the son, Gregor Samsa, wakes up to find himself transformed into a monstrous and repulsive insect; he slowly dies, not only because of his family's shame and its neglect of him but because of his own guilty despair. The lucidly described but inexplicable darkness of his works reveal Kafka's own frustrated personal struggles, but through his powerless characters and the strange incidents that befall them the author achieved a compelling symbolism that more broadly signifies the anxiety and alienation of the 20th-century world itself. (The Editors of Encyclopaedia Britannica, 2018).

Appendix 5.4

Gertrude Stein

An avant-garde American writer, eccentric, and self-styled genius whose Paris home was a salon for the leading artists and writers of the period between World Wars I and II. In her own work, she attempted to parallel the theories of Cubism, specifically in her concentration on the illumination of the present moment (for which she often relied on the present perfect tense) and her use of slightly varied repetitions and extreme simplification and fragmentation. Among her works that were most thoroughly influenced by Cubism is *Tender Buttons* (1914), which carries fragmentation and abstraction to an extreme. Gertrude Stein was aiming for 'literary plasticity divorced from narrative sequence and consequence and hence from literary meaning. She was trying to transform literature from a temporal into a purely spatial art, to use words for their own sake alone' (Schorer, at PoetryFoundation.org, Nd). Her work '*Tender Buttons'* (1914) is collage like in approach, influenced by her friend Picasso in his cubist phase. By toying with basic linguistic structure, Stein is inviting the reader to also interrogate and expand their conceptions of the objects she references. A box is not just a place to put things, but "a white way of being round in something suggesting a pin and it is disappointing" (p.7). Stein's fiction is decentralised, and the unframed compositions have no beginning, middle or ending. (The Editors of Encyclopedia Britannica, 2019).

Appendix 6: Summaries of Myths

Summary of the myth of Arachne

In the kingdom of Lydia there lived a girl, named Arachne. She was very good at weaving, and her reputation for embroidery soon spread. Athena, the goddess of (among many other things) spinners and embroiderers, was considered by many to have been Arachne's tutor, but Arachne refused to give the goddess any credit for having taught her how to weave so beautifully. Athena challenged Arachne to a weaving contest. Athena wove a tapestry showing the gods in majesty, while Arachne depicted them in their amorous adventures. Enraged at the perfection of her rival's work, Athena tore it to shreds, whereupon Arachne hanged herself. Out of pity Athena loosened the rope, which became a cobweb, and Arachne was changed into a spider.

 (Interesting Literature, 2021)

Summary of the myth of Theseus and the Minotaur

"Minos ordered the construction of a gigantic and intricate labyrinth from which escape would be impossible. The Minotaur was captured and locked in the labyrinth and every year for nine years, seven girls and seven boys came as tribute from Athens. These young people were then locked in the labyrinth for the Minotaur to feast upon. When Minos's daughter, Ariadne learns that Theseus, the son of Aegeus, King of Athens, intends to slay the Minotaur, she gives him a ball of red thread and instructs him to unravel it on his way through the Labyrinth. Theseus then slays the Minotaur, rescues the children, and finds his way back out." (Lipton, 2017, p.65)

Appendix 7: Diamond 9 Exercise
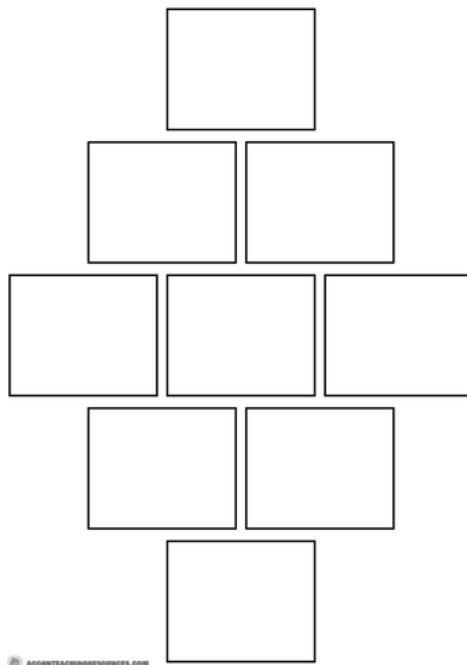
Appendix 8: Prompt sheet for telling stories (lived experience) for inclusive practice on placement.

- What is important in this space for inclusion?
- What objects in the classroom have impact on inclusive practice?
- What is the space like?
- Describe the situation where a child with learning difficulties was included/excluded.
- What influenced how you acted in this situation?
    - Did you have a voice/presence/agency/identity in the situation?
    - Could you make your own decisions? If so, what decisions did you make? If not, what would you have done differently?
    - What were the relationships like with others? Teacher/mentor/teaching assistant/child/parent/head teacher)
    - What dialogue did you have and with whom? What was said/not said?
    - How did you feel? How did you act? What was your body doing? What was the sense of your own body in the situation? How did you embody the space?
    - Where were you in the space? How did you feel or move in the space? Were there spaces you did not enter? For what reason?
    - Did you relate the present to the past or could you see how this would help in the future?
    - What was your concern? What was your purpose?
    - What were the challenges for you? What were the successes?
    - How was the mood in the room? What were your gut feelings? What was the tone/atmosphere?
    - What was the weather like? Did this have any effect on the mood?
    - What could you sense? Smells? Touch? Taste? Hear? Feel?
    - What had agency (effect/importance) in the space? People? Matter? Materials? Objects? Resources? Time? Space?
    - What made you feel confident? Competent?
    - What made you feel incompetent? Lack confidence?
    - What else do you want to add about what you noticed/felt/acted like?
    - How would you deal with this situation next time?

Appendix 9: Metaphors and meaning from collages relating to research questions.

Metaphors and meaning for George's collage related to Research Questions		
Theme/metaphor	***Meaning***	***Research question***
Ripped and torn. Random lines Abstract art -lines of paint Pebbles and Wood Mud from outside mixed with paint - Curved lines in a random pattern Messy and organic	Not precise Teaching is ever-changing. Complex Organic – ever-changing classroom environment Nothing is linear (a metaphor for inclusion) Step back and forward with inclusion Looping back on yourself – revisiting, making mistakes No start or end part One continuous journey	RQ1
Mary Poppins with Big X over it	Teachers are never perfect. Always something more we can do with inclusion. Not aiming for perfection just to be inclusive	RQ3
Crosswords	Teaching is a puzzle – no one knows the answers. Try and find the answers while training	RQ3
Teacher's desk and brick wall	Barrier	RQ2
Sofa and a bed 'Helping teachers take the wheel'.	Teachers falling asleep at the wheel -sitting behind desk – not inclusive.	RQ1
'New' and 'Style'	Make my own version of inclusion. Make those changes.	RQ3
Two children mixing dough together	Natural relationships	RQ2

Metaphors and meaning for Emily's collage related to Research Questions		
Theme/Metaphor	**Meaning**	**Research Question**
Jigsaw	Every part makes up the bigger picture. Every child is part of the class	RQ1
Grey painted area	The old more traditional way Every child must conform regardless. saying goodbye to this way - gradually	RQ1
Bright side –	Taking over the grey side – pushing the traditional way out Changes needed but elements of segregation still there	RQ1
More colourful side	Every child is included. The future is brighter	RQ1 RQ1
Woman with masked face	Not perfect/apprehensions	RQ3
Spinning plates	Balance between Teachers' Standards and Inclusive practice	RQ3
Crowd of people	Diversity – all children are different.	RQ1

Metaphors and meaning from Sarah's collage related to Research Questions		
Theme/Metaphor	*Meaning*	*Research Question*
Ladder	Journey – small steps	RQ1
Spirals/circles	Altogether in this space	RQ1
Trees	Knowledge/nurtured	RQ2
Unique person	Individuality	RQ3
Equality sign	Equality	RQ1
'The magical adventure' sign	Journey	RQ1
Sitting at single desks	Fixed ability groups v Mixed ability pairs	RQ1
Planner	Look beyond the planning-decisions in the moment	RQ3
Head in hands	Child frustrated	RQ2
child with adult caring	Supportive adult	RQ1
Juggling	Fine balance -who works best with who?	RQ3
Different textured materials	Sensory needs	RQ1

Metaphors and meaning from Kirsty's collage related to Research Questions		
Theme/metaphor	Meaning	Research Question
Loads of eyes/ All eyes on me	Pressure/exposed	RQ1
'Body Language'	Embodying the space	RQ1
A person tied up	Static/inflexible/restricted in chair	RQ2
Devil on the shoulder	Doubt/questioning self	RQ3
Trophy – crossed out	No perfect answer	RQ3
A parrot	Mimicking the teacher	RQ2
Lion	Bravery	RQ2
Roar!	Express yourself	RQ3
Parrot flying away	Independence	RQ3
Map with a route /Set path – crossed out	No fixed path	RQ1
Building bridges	Relationships/connections	RQ2
2017-2018	Journey	RQ1
Acrobats	Partnerships	RQ2
Circle	Collaborative learning	RQ2
Dancers in rows	Collaborative teaching	RQ2
Dancers collapsed	Chaotic	RQ1
Unpredictable?	Uncertainty	RQ2
Trees	Stemming from each other/connections	RQ2

Appendix 10: Assembling Emerging Themes

10.1: Example of how themes related to the research questions

Kirsty

Theme	Encounter/Lived experience	Concept from conceptual framework	Research Question
Fight or flight	Child with learning difficulties escapes to reading area	Embodiment of the space-place	RQ1 Experience
Safe space	Reading area – *all* children wanted to use the space to retreat to	Embodiment of the space-place	RQ1 Experience
Safe space, social space	Carpet area used for collaborative learning and social area	Embodiment of the space-place	RQ1 Experience
Permission/Imposter syndrome	Sitting in the teacher's chair	Human to non-human -affect	RQ2 Intra-actions
All could use the same resource	Visual timetable – all used it	Human to non-human	RQ2 Intra-actions
All used the same resource	Raincloud behaviour chart – all used it	Human to non-human	RQ2 Intra-actions
Chart emphasises difference	Behaviour chart affects child with learning difficulties	Human to non-human	RQ2 Intra-actions
Technology connected learner to teacher	Interactive whiteboard (IWB)	Human to non-human	RQ2 Intra-actions
Technology enabled inclusive pedagogy	Interactive Whiteboard (IWB)	Human to non-human	RQ2 Intra-actions
Collaboration	Paired placement partners working together for inclusion	Human to human	RQ2 Intra-actions
Collaboration	Using the TA/Teacher planning tool	Human to human	RQ2 Intra-actions
Unwelcome feeling	Mentor did not create ethos of welcome	Human to human	RQ2 Intra-actions
Doubts/resilience	Doubts about teaching through mentor relationship	Human to human	RQ2 Intra-actions
Improve through questions	Unable to ask questions	Human to human	RQ2 intra-actions
Emotions	Emotions not taught at university	Human to human	RQ2 Intra-actions
Permission/Imposter syndrome	Freedom to use resources in teacher's cupboard	Freedom	RQ3 Autonomy
Own classroom	Future thinking of own classroom	Freedom	RQ3 Autonomy
Ability groups	Not having access to higher attaining children	Decisions	RQ3 Autonomy
Not believing in fixed groups	Working in classroom with fixed groups	Belief in self	RQ3 Autonomy

Appendix 10.2: Emerging Themes relating to Research Questions

Collage Themes from Thematic analysis Relating to the Research Questions			
Name	RQ1 - Experience	RQ2 – Intra-actions	RQ3 - Autonomy
George	Classroom should be organic and ever-changing. Non-linear one continuous journey Fixed ability groups Mimic the teacher. Always something more for inclusion Teacher static	Natural relationships Furniture as barrier to pedagogy Children natural relationships	Teachers are never perfect. Puzzle – no exact answer Teacher not perfect Own style of inclusion Make changes
Emily	Old traditional way v new way Future is more optimistic. Diversity is celebrated. Fixed ability groups	Every child is part of the class. All children included	Teacher not perfect Apprehensions Identity is masked. Balance between Standards and practice
Kirsty	Embodying the space Bodily tension Static/fixed No fixed path Journey Mimic the teacher. Chaotic Uncertainty Fixed ability groups	Pressure – in chair Bravery Connections Relationships Partnerships Collaborative learning	Feelings of doubt No perfect answer Express your individuality
Sarah	Diversity is celebrated. Equality Journey – small steps Fixed groups Sensory needs	All together in this space Teacher knowledge Child nurtured, not frustrated. Collaborative learning Children relationships	Individuality Balance – teacher juggling all aspects

Appendix 10.3: Condensed patterns across collage themes

Patterns in themes	RQ1 Experience	RQ2 Intra-actions	RQ3 Autonomy	RQ4 Transformation
Inclusive practice	Embodiment of the space Altogether, equal in the space Classroom static and fixed v organic and changing Teacher's attitude towards inclusion e.g., inflexible Bodily tensions in the space Against fixed ability groups Diversity is celebrated. Needs of children including holistic and sensory	Child-teacher relationships Adult to adult relationships Collaborative learning Child nurtured/safe/ comfortable Furniture has agency on pedagogy. Emotions – fear, doubts, bravery, and anxiety - uncertainty with pedagogy	Teachers are not perfect. Learn from mistakes and experience. Identity/ individuality Anxieties in decisions	A journey No fixed path Traditional v modern Create own style

Check on all children.	like, all of them at different times (uses hand gesture of waves). Whereas when I'm stood at the front (sits upright in chair) it's hard…even though you get the full vision it's harder to work out what each child is doing, rather than if you move around, you get, like a better understanding ….(7)
Can't see all children at the front.	
Better understanding moving around.	LB: mhm definitely Going back to the chair…that chair has agency ..it has influence doesn't it?
Before sitting on chair felt uncomfortable	K: (nods) mhm and maybe I knew that before sitting on it and that's why… I felt a bit of… uncomfort before I was going to sit on it because I knew the responsibility it had before I went to go and sit on it..(8)
Responsibility feeling	
	LB: yeah the chair has a position…
Fixed, teacher's chair always at the front.	K: yeah and it's quite fixed, you never really see it in other places, it's always at the front..(9)

LB; at the front in that carpet area..

K: and maybe that's why it's so intimidating to me as a …(10)

LB: that metaphor for me would be like stepping up to the plate in baseball like…it's your turn

K: mhmm

LB: or a throne, a position of yeah, responsibility. And all eyes on you? That's the other thing isn't it?

K: yeah, so that first time it's like right here's the test…are you gonna be able to do it are you not? So maybe if it was.. like that was relaxed and it was more like, you know go where you want…maybe there shouldn't be a chair…I don't know (11)

LB: so you know can you think back to that first time when you sat in the chair in front of those children how it felt?

K; I had…my heart was racing (Beats

Appendix 12: Example of reduced transcript, to found poetry, to a haiku poem

Transcript extract from Data point 1:

K: ok…erm…so it's kind of a journey in a way. So, starting from here it's images of loads of eyes so that's probably starting from how I feel about myself in an inclusive classroom, so *it's all eyes on me*…at the start…and I've got in big writing 'body language' and there's an image of a person tied up…so all that *pressure felt like I was tied up at the front of the class* and probably *not using the space like how I should* .

(The words and phrases italicised or in bold by the researcher as possible lines for the poems).

Transcript into Found poetry:

1. it's images of **loads of eyes**
2. so that's probably starting from how I feel.
3. about myself in an inclusive classroom,
4. so, **it's all eyes on me…**
5. **at the start**…
6. and I've got in big writing 'body language.'
7. and there's an image of a person tied up…
8. so, **all that pressure felt like I was tied up at the front of the class.**
9. and probably not using the space like how I should

Example of a haiku poem created by the researcher from a transcript of Kirsty's conversation after the first attempt at creating her collage in Data Point 1.

Haiku	
It's all eyes on me	*(5 syllables)*
Pressure- tied up at the front	*(7 syllables)*
Not using the space	*(5 syllables)*

Haiku
Maybe **unpredictable**
Seems a bit **scary** at first.
But you should feel **empowered.**

Appendix 13: A/R/Tographer's reflexive sketchbooks (found poetry and mini collages)
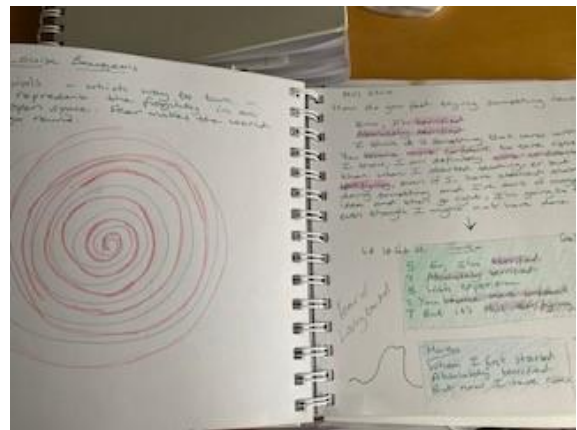
Appendix 14: The TA/Teacher lesson-planning tool

When?	What?
Before the lesson	- Conversation about lesson plans, learning objective and success criteria. - TA and teacher to discuss any issues regarding pupils. - Share the TA/teacher lesson planning tool. - Check that learning objectives are in books
During the lesson introduction	- Refocus students. - Ensure that they have the correct equipment needed e.g., whiteboard and pen, fidget toy etc. - Use mini whiteboards, key vocabulary prompts, visual prompts for _____ - Scribe for the teacher (point of reference for pupils in the lesson)
During whole-class work	- Act as a talk partner for _____ and _____ so that they can rehearse their ideas and thinking aloud. - Encourage responses from _____ - Emphasise key vocabulary : _____ _____ _____ _____ - Record words in book for _____ - Model for the pupils or role-play activities with the pupils - Rephrase information. - Scan the room and notice when students need rather than ask for help. - Access arrangements: scribe for _____ and read for _____ - Use questioning to ensure that students have understood instructions as to what they are to do, what they will learn and what outcome is expected. - Check they are using success criteria. - Correct spellings/errors in green pen
In group work	- Use open questioning to ensure that students have understood instructions as to what they are to do, what they will learn and what outcome is expected of them by the end of the group session. - Explain roles, prompt and give time checks. - Allow thinking time before helping or giving the pupil the answer. - Note issues, mistakes, misconceptions and difficulties on post-it notes, so that the teacher can address these in the plenary or in future lessons. - Rehearse reflection on learning so that the students can present their ideas in plenary sessions
In plenary sessions	- Prompt and help students explain strategies and reasoning to reflect on their learning. - Monitor responses of _____; note any difficulties/misconceptions
At the end of the lesson	- Clarify with students what the next steps in their learning Will be. - Ensure that students have homework and are clear about any follow-up required
After the lesson	Provide feedback to the teacher as required.

Support to include:	Name 1	Name 2	Name 3	Name 4
Explaining tasks	X	X	X	X

Lucy Barker (2016) – developed from EDTA (Blatchford, Russell and Webster, 2012)

Appendix 15: Contextual framework of the practicum placement classroom space

Sketch a quick diagram of the classroom – add features such as the position of the teacher's desk and chair, the areas, the IWB display boards etc.

Embodiment of the space	
How do you feel in this space?	
How confident do you feel in this space?	
Where does the teacher teach from?	
Where do you like/not like to teach from?	
If there is one, where is the teacher's desk positioned?	
If there is one, where is the teacher's chair positioned?	
Which spaces/areas in the classroom are used the least by children?	
Which spaces/areas in the classroom are used the most by children through choice? What have you observed?	
Are there sensory/safe spaces in the classroom for children to use?	
Do you think sensory/safe spaces are necessary?	
How the space affects children	
How does the position of the teacher's desk or chair affect the pedagogy? E.g., can you see/reach/talk to all children?	
Do you use a carpet or shared space with all the children at the same time?	
Do children sit in rows or groups at desks?	

Do children sit in attainment or so-called 'ability' groups?	
Do children always sit at the same desk for every lesson?	
How does the seating plan affect the children? Specifically higher attainers, EAL children and SEND children?	
Decision-making for pedagogy	
Do you prefer children in mixed attainment or same attainment groups?	
Have you changed the seating in any way?	
Would you feel confident to change the seating in any way?	
Would you feel able to make changes to the pedagogical space in consultation with the teacher-mentor?	
Do you move around the space of the classroom when teaching?	
Do you always use the IWB in lessons?	
Do you always stand near the IWB or move around the room when teaching?	
Do you move to certain areas or certain children?	
Are there any children you feel you don't reach or teach during lessons?	
Relationships in the space	
How do you plan for the other adults in the classroom?	
Do you feel confident planning for other adults in the space?	
What is your relationship like with the teacher-mentor?	
What is your relationship like with the TA?	
How confident do you feel planning for the other adult?	
Have you built relationships with other adults that affect how you teach in the space?	

Appendix 16: 3-minute thesis entry

June 2021

Collage as a visual method to re-present the lived experience of student teachers in the classroom.

- What is happening in this classroom space towards inclusive practice?

- How do the intra-actions between human and non-human agents affect inclusive pedagogy?

How much autonomy in decision-making does the teacher have enacting inclusive pedagogy?

- In what ways will the trainee teachers' inclusive practice change over the course of their programme?

Collage, Agency and Inclusion — 3 minute thesis

The methodological journey of a PhD

Lucy Barker

Arts-based methodology, and New Materialism

Presented: Education Department Research Event 29/01/21

Slide 1

Becoming an Inclusive Teacher

The study positions participants as active agents (Groundwater-Smith *et al.*, 2015) who are involved in creating and producing data over time that reflects their evolving/transforming understanding and enactment of inclusion.

 'Data production' rather than data collection because data is produced 'with' participants, rather than 'data collection', which assumes a more passive role for participants and an active researcher who simply collects the data that already exists.

Slide 2 Phenomenological Inquiry

Exploring the life world of the participants through experiential material, such as diaries, journals, collages and art, asking 'What contexts or situations have typically influenced or affected your experiences of the phenomenon?' (Creswell 2007, p60).

There is no mind and body as Merleau-Ponty a phenomenologist saw it as the body experiences or embodies the life world.

Slide 3 Making the Familiar Strange

Marcel Duchamp a Dada artist placed a bicycle wheel on a stool and placed it into a gallery space. Everyday objects, known as ready-mades, which Duchamp transformed into art overturned the traditional values of the art world.

In my study I am focussing on the everyday objects of the classroom and seeing them as important as the humans. They intra-act (Karen Barad and Donna Haraway) New Materialism theory. Intra-action is a Baradian term used to replace 'interaction,' which necessitates pre-established bodies that then participate in action with each other. Intra-action understands agency as not an inherent property of an individual or human to be exercised, but as a dynamism of forces (Barad, 2007, p.141) in which all designated 'things' are constantly exchanging and diffracting, influencing and working inseparably.

Highlighting the everyday; focussing on the decisions made, the tools, the people, the dialogue, the space; the unspoken as well as the spoken. Like dropping a pin on a Google map of the classroom or an ink droplet from above and where does it land? What does it highlight?

In focussing on the everyday objects; chair, IWB, pens, resources, tools I ask the participants to make the familiar strange. What is important in this space towards the phenomena of inclusion? What has agency? What non-human beings/objects have affect?

Slide 4 Collage

Collage, drawing, mapping and taking photographs of the classroom means the researcher can be seen to hand back the camera so that rather than subjects being framed by the researcher, participants decide when, what and how to represent their subjective worlds. By incorporating a diversity of materials and techniques in his work, Robert Rauschenberg defined and embodied an innovative style. Throughout his long career, he worked with everything from dirt and sand to fabric and paper. "I think painting is more like the real world if it's made out of the real world," he once said.

Slide 5 Metaphors

Metaphors created in collage and photo-elicitation enhance participants' understandings of the self. Rather than eliciting the rational responses to successive questions inherent in traditional interviewing (Holloway and Jefferson, 2013). collage and phot-elicitation engendered a thoughtful and reflexive engagement with the phenomena.

The collages act as clear metaphors for participants to communicate memories of the classroom in the pursuit of inclusion as a trainee teacher, however, it is the elicitation interview that engenders an understanding of these metaphors.

Slide 6 Co-Constructed

Visual research methodologies propose intertextual modes of enquiry that combine image and word and weave the identities of the artist, researcher, and teacher into each other (Springgay, Irwin, and Leggo, 2009).

Appendix 18: Glossary of terms

Affect	Capacities, potentialities and possibilities that traverse bodies of all kinds
A/R/Tography	A poststructural form of research where a researcher holds multiple roles as artist, researcher, and teacher during the study. The slashes represent openings for meaning as the roles shape each other. The "graphy" in **a/r/tography** refers to the written, communicative aspect of research that occurs when the a/r/tographer makes meaning with data.
Assemblage	'Assemblage' is one of the major motifs in Deleuzian philosophy and refers to a site at which a discursive formation intersects with material practices.
Becoming	A condition of ever-renewing difference and change.
Bricolage/Bricoleur	A term used by Levi-Strauss (1966) to describe one who searches for practical methods to solve problems making use of what is available or ready to hand, developing strategies, adapting materials, and creatively interpreting a possible outcome from the 'heterogeneous objects of which his treasury is composed'.
Diffraction	A metaphor for describing the methodological approach that I use of reading insights through one another in attending to and responding to the details and specificities of relations of difference and how they matter.
Encounter	Unexpectedly be faced with or experience (something hostile or difficult).
Fold	The world is interpreted as a body of infinite folds and surfaces that twist and weave through compressed time and space.
Haiku poem	A traditional and structured form of Japanese poetry with a rule of 5/7/5: five syllables in the first line, seven in the second, and five again in the third. Haikus are known for their ability to paint a vivid picture in just a few words.
Inclusive pedagogy	A term that recognises the teacher facilitating the learning by extending what is generally available to everybody, as opposed to providing for all by differentiating for some.
Intertextuality	A kind of play between texts; the process of reading through the way one text refers to another text.
Intra-action	A term used by Karen Barad which understands agency as not an inherent property of an individual but as a dynamism of forces. 'intra-actions are nonarbitrary, non-deterministic causal enactments through which matter-in-the-process of becoming is iteratively enfolded into its ongoing differential materialization' (Barad, 2007, p.179). Within Barad's concept, matter is agentive, and entangled agencies are mutually constituted.
Lines of Flight	Lines of flight are bolts of pent-up energy that break through the cracks in a system of control and shoot off on the diagonal. By the light of their passage, they reveal the open spaces beyond the limits of what exists.

Metamorphosis	A change of the form or nature of a thing or person into a completely different one.
Metaphor	A thing regarded as representative or symbolic of something else.
Myth	A traditional story, especially one concerning the early history of a people or explaining a natural or social phenomenon.
Neo-liberalism	Neo-liberalism in education means competition between schools ('endogenous' privatisation), external (exogenous) privatisation of education and choice and voice for parents and pupils.
New Materialism	New materialism is an interdisciplinary, theoretical, and politically committed field of inquiry, emerging roughly at the millennium as part of what may be termed the post-constructionist, ontological, or material turn.
PhEmaterialism	A theory and methodology that combines posthumanism, new materialism and feminism.
Practicum placement	A practicum is also called work placement, in an undergraduate or graduate -level course.
Rhizome	A rhizome is a concept in post-structuralism describing a nonlinear network that "connects any point to any other point".
Situated Knowledge	Knowledge that is embedded in, and thus affected by, the concrete historical, cultural, linguistic, and value context of the knowing person.
Sociomateriality	A theory built upon the intersection of technology, work and organization, which attempts to understand the constitutive entanglement of the social and the material in everyday organizational life. It is the result of considering how human bodies, spatial arrangements, physical objects, and technologies are entangled with language, interaction, and practices in organizing.
Tanka poem	The tanka is a thirty-one-syllable poem, traditionally written in a single unbroken line. A form of Japanese song or verse, tanka translates as "short song," and is better known in its five-line, 5/7/5/7/7 syllable count form.
Territorialization (re- and de-	In critical theory, deterritorialization is the process by which a social relation, called a *territory*, has its current organization and context altered, mutated or destroyed. The components then constitute a new territory, which is the process of *reterritorialization*.
Thesis assemblage	The thesis is a series of events and is a process-orientated research journey. It is an amalgamation and an 'assemblage' of multiple parts.