

■ Student  
Teachers Learning  
Through Inquiry:  
International  
Perspectives

Edited by: Pete Boyd  
Agnieszka Szplit

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# Student Teachers Learning Through Inquiry: International Perspectives

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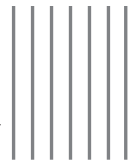
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# Becoming a Teacher: the role of body at work

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## Abstract

Practice-based studies highlighting the role of body have exerted a new influence in understanding teacher's work. Drawing on a systematic literature review, this chapter, bringing together body, professional performance and teacher inquiry, critically reflects on new methodological approaches to researching teachers' professional development. Starting from the assumption of work as lived and embodied practice the authors investigate the practice of teachers and their professional development through the lens of the body. They argue for a perspective on teacher learning as an embodied way of knowing.

**Key-words:** teacher work, body, professional practice, teacher education

## Teacher and teacher education frontiers

There have been considerable changes over recent decades in traditional notions of teachers' role, their practice, and their educational and professional developmental paths. Marion Cochran-Smith synthesises these transformations of teaching and of the teacher education field:

'...first, there were major changes in prevailing ideas about how people learn and what they need to know to thrive in the new knowledge economy... New conceptions of learning require new kinds of teaching, tailored to specific subject matter and students and designed to help them reconfigure existing understandings... Second, there was a mass movement of people across the world prompted by the shift to a global economy, which dramatically transformed the student population in many countries... Third, the major shift from an industrial to a knowledge economy that

had begun several decades earlier brought unparalleled attention to the quality of education systems around the world and in particular to teacher quality' (2016, p. 96).

There has been consistent attention to the development of research *for* teacher education (about the effective teaching that could inform the content of teacher education) and research *on* teacher education (about the results of different approaches to recruiting and preparing teachers). However, over the years research results have often been ignored, misinterpreted or misused by teachers and teacher educators: 'with the result that the discourse and debates about teacher education today eerily resemble those of half century ago' (Darling-Hammond, 2016, p. 84).

Sometimes, teachers have used the process of inquiry merely to reinforce and celebrate what they have already doing well, instead of analysing, examining, and improving their daily teaching practice. For this reason, we argue that new directions and research perspectives are needed to respond to current emerging conditions and to allow teacher inquiry to become a powerful lever for change in teaching and teacher education.

What does it mean to be a teacher today? And what are the main elements and characteristics of teaching practice? How can educational research and teaching inquiry help to reply to these questions? Starting from the assumption that teaching is a practice-based process we will argue that reflexivity, knowledge, body, performance, and experience can be used as new interpretative categories in order to:

- Highlight and make evident what kind of knowledge teachers need to develop;
- Explain how teachers can learn and improve teaching throughout their professional life;
- Understand how body awareness can lead to easier and deeper explanations of processes that are implicit in the teachers' professional learning and development;
- Improve the design and implementation of aligned and integrated teacher educational pathways.

Nowadays, technological, political, socio-economic, and cultural changes have significantly changed the concept of teachers' work and their education and professional development paths. Historical shift in the conception of teacher education (from a focus on the "apprenticeship" to one on "theory" and then, in recent times, on "practice") has changed the concept of teachers' work so that it is now seen as a context within which specific knowledge, abilities, and competencies are created, transmitted, and preserved. The growing focus on developing practical knowledge, as well as the recognition of the role and significance of everyday experience in teacher's work and learning, have highlighted the relevance of workplace learning theory and research on workplace

learning. In this perspective, educational research, in recent years, has been focused on different ways of acquiring and transmitting teachers' professional knowledge: 'At the same time, researchers have come to appreciate that learning to teach extends beyond the boundaries of formal teacher education. Moreover, questions about the content of teacher learning are not the same as questions about how teachers acquire, generate and learn to use knowledge in teaching' (Feiman-Nemser, 2009, p. 697).

Professional practice of teachers corresponds to a daily process of learning: this learning is practical, spiraliform, and leads to the embodiment of teaching work.

This chapter begins by introducing the concept of practice and of a practice-based studies perspective as lenses to study and understand teaching practice and its complexities, paradoxes, and tensions. Then we present which categories can be considered in order to analyse teaching practice as an embodied performance. The next section is devoted to the modalities that can help teachers to master bodies of practical and declarative knowledge as well as connections between practical wisdom and self-awareness (Boyd & Bloxham, 2014). Teacher inquiry, in this perspective, becomes a vehicle for teacher professional growth because the inquiry process implies teachers questioning their own practice and rewarding, transforming, and improving it. To conclude, implications and methodological recommendations for further developments in professional learning will be highlighted. This chapter, by emphasizing agentic and selective qualities of learning through practice (Billett, 2014), will shine a light of critical reflection on some of the grey zones within research in the field of teaching.

## **Professional work as an embodied practice**

Over time, the practice turn (Schatzki, Knorr-Cetina & Von Savigny, 2001) has exerted deep and radical influence on anthropology, philosophy, cognitive studies, and other human sciences, which have been called to re-think, through the concept of practice, traditional theories of society, knowledge, and meaning. Increasingly, practice has become a contrasting category in considering concepts such as symbol, structure, and system. Our knowledge, that is a practical knowledge, is stored in our bodies and not in symbolic structures (Bourdieu, 1980):

'The function of knowledge is to make one experience freely available in other experiences. The word "freely" marks the difference between the principle of knowledge and that of habit. Habit means that an individual undergoes a modification through an experience, which modification forms a predisposition to easier and more effective action in a like direction in the future. Thus it also has the function of making one experience available in subsequent experience' (Dewey, 1916, p. 339).



In this perspective there has been a reconsideration of daily human life scenarios (first of all, moving from a new interest for working activities), and practice has been recognised as the last dimension of our human being. The debate on the theory of practice has grown at the intersection of different areas:

- Conversational analysis;
- Reflection on categories practitioners can use to bound their competencies field;
- Cognitive, anthropological, and management studies on situated learning.

Research has aimed to contextualise, describe, and identify what are peculiar aspects of a specific professional practice. These studies have questioned practice searching for paths of meaning and attempting a praxiological analysis. The strong influence of symbolic interactionism, ethnomethodology, and socio-material approaches has led researchers to abandon traditional interpretative categories of work. Moreover, practice-based studies moving from different ontological and epistemological assumptions have progressively changed the concept of work that is intended now as a context in which specific abilities and competencies are created, transmitted, and preserved. Any activity (theoretical or practical) undertaken by people can be realised in different forms of activity patterns. Gherardi (2000) points out four main perspectives of practice studies:

1. Phenomenological. When subject and object cannot be distinguished;
2. Pragmatist. When knowledge is defined in comparison with action, instrumentality and intentionality;
3. Marxist. The practice is a 'product of society';
4. Linguistic. Language is an essential and distinctive trait of action systems.

Practice-based studies, highlighting the role of body (as a metaphor, background, and resource) have exerted a new influence in understanding work activities (Schatzki, 1996). Work is defined as a set of learning modalities, as a process of situated knowledge emerging through dynamic workers' interactions:

'... when individuals engage in work activities and interactions two changes arise as consequences. Firstly, as individuals consider, deploy and utilise their knowledge, those processes change incrementally what they know, can do and value (i.e. learn). The change on learning can be significant or transformational if it arises through an experience that is new or novel to individuals' (Billett, 2014, p. 13).

Indeed, knowledge is not a response in the head of the humans but is "hooked into" and linked to the material world.

Practical knowledge involves professionals committed in the work in a way that excludes distinctions and dichotomies between body and mind, theory and action.

The professional knowledge is distributed in objects, artefacts, and work context. It represents the result of a complex combination between practical wisdom and public knowledge (Boyd & Bloxham, 2014). There is no separation amongst doing, learning, and remaking professional practice. Practical knowledge is embodied and embedded. In the socio-material perspective this kind of knowledge is sensitive and tacit, produced and mediated by the body (Landri, 2012). Similar considerations have marked a real turning in the studies of society, knowledge, and meaning, and have profoundly modified analytical-interpretative categories. The focus is always on doing, on performance, and, for this reason, on body because embedded practice is always a matter of practising the body (Green & Hopwood, 2015).

The relationship between body, mind, and practice can also be seen in studies within different occupations including music, medicine, pharmacy, accounting and nursing. We can consider, as examples: inquiry on how to learn to play the piano and the pianists' ability to distinguish between the movement of the right hand and the left hand (Sudnow, 1978); research on improvisation of jazz musicians and their 'knowledge of hands' (Sparti, 2005); studies on the role of hearing in control rooms (Gherardi & Nicolini, 2001); the classical investigations of G.H. Mead who showed that touch and manipulation of objects not only allow knowledge, but facilitate its internalization (1934); research on the perception of colours (Goodwin, 1994). In this framework, the body adapts itself and learns through practice; a practice that takes the form of a daily activity strongly rooted in the context and in the space in which people act. The body learns at work; at the same time, it represents a resource for learning: we learn to perceive the phenomena and identify standards of knowledge considered for a specific work environment. What really counts is not the experience itself, but people's ability to learn from experience and create meaning from those experiences in order to improve professional competencies (Prior, 2013). This raises a variety of questions within teachers' work and their professional development fields:

- How does the body matter in teacher professional practice?
- What is the role of the body in understanding and researching teaching practice?
- How do teachers conceive their body?
- Is it perceived as a key element for professional reflection?
- How do teachers move meaningfully *in* and *through* their practice, drawing on whatever they can to get things done? (Shotter, 2011).

In order to answer these questions we will focus, in the following paragraphs, on aspects such as:

- The reason why the body should be considered crucial for teacher practice;
- The main components of a teacher's "body literacy";
- How teachers (and researchers) can enhance their own body awareness as professional workers (Shotter, 2011).

## Teacher practice through the 'Body glass'

'Research into lived experience is a process of deepening and extending the quality of our coming to know; a process of changing the way we understand the phenomena of our experience' (Barbour, 2011, p. 69).

Attention to the body in practice theory and, specifically, to the body at work, has modified the ontological basis for the understanding of society. Bourdieu highlights the importance of understanding practice intended as the acquisition of the 'feel for the game'; an affective and corporeal knowledge *in* and *through* the action. Schatzki (2001, 2012), instead, tries to clarify the concept of 'body-ness' through the distinction between:

- Being a body (the ability to express itself doing and acting. The perceptible experience of the body);
- Having a body (highlight the Cartesian dualism between mind and body);
- Using a body (referring to the bodily action performance. This practical understanding refers to the "know how" performed through bodily actions).

Considering practice and professional performance through the body implies that the body itself is always an active element; it is not an additional aspect. The body orchestrates the practice, grounding it to the context. Only starting by from the body it is possible to 'perform'. Thrift (2006) defines performance as the diffusion of events in which resources are available in a creative and imaginative manner, "grasping" and "making" the moment. For Noble and Watkins (2003) this particular form of awareness in a professional practice is made up both by what is learnt and by the work of memory and representation. Moving from her explanatory review on how artists and artistic processes can support academic research on the role of body within a professional context, Barbour (2011) defines this kind of epistème as an *embodied way of knowing*.

Exploring the role and the meaning of body in the "practice circumstances" is not an easy task. There are many elements to be considered and many different approaches that we can use. In order to allow the reading of teacher's practice as an embodied way of knowing and performing, literature beyond the educational context can be helpful.

The new analytical-interpretative categories such as, for example, theatre, performance and choreography have determined a radical shift in sociological, anthropological and educational research. Polarising attention on the body leads us to conceptualise work as a choreographic and performative activity in which the coordination of space and time is a fundamental skill (Bruni & Gherardi, 2007). The bodily dimension of work, in this way, is integrated in the concept of performance and allows the creation of a choreography through which one may perceive,

analyse, and answer actively to external stimuli: orienting practice in a reactive way within a specific work context. Through literature review some key elements can be identified that help to systematise the analysis of body in teacher's professional context (Fig. 1).

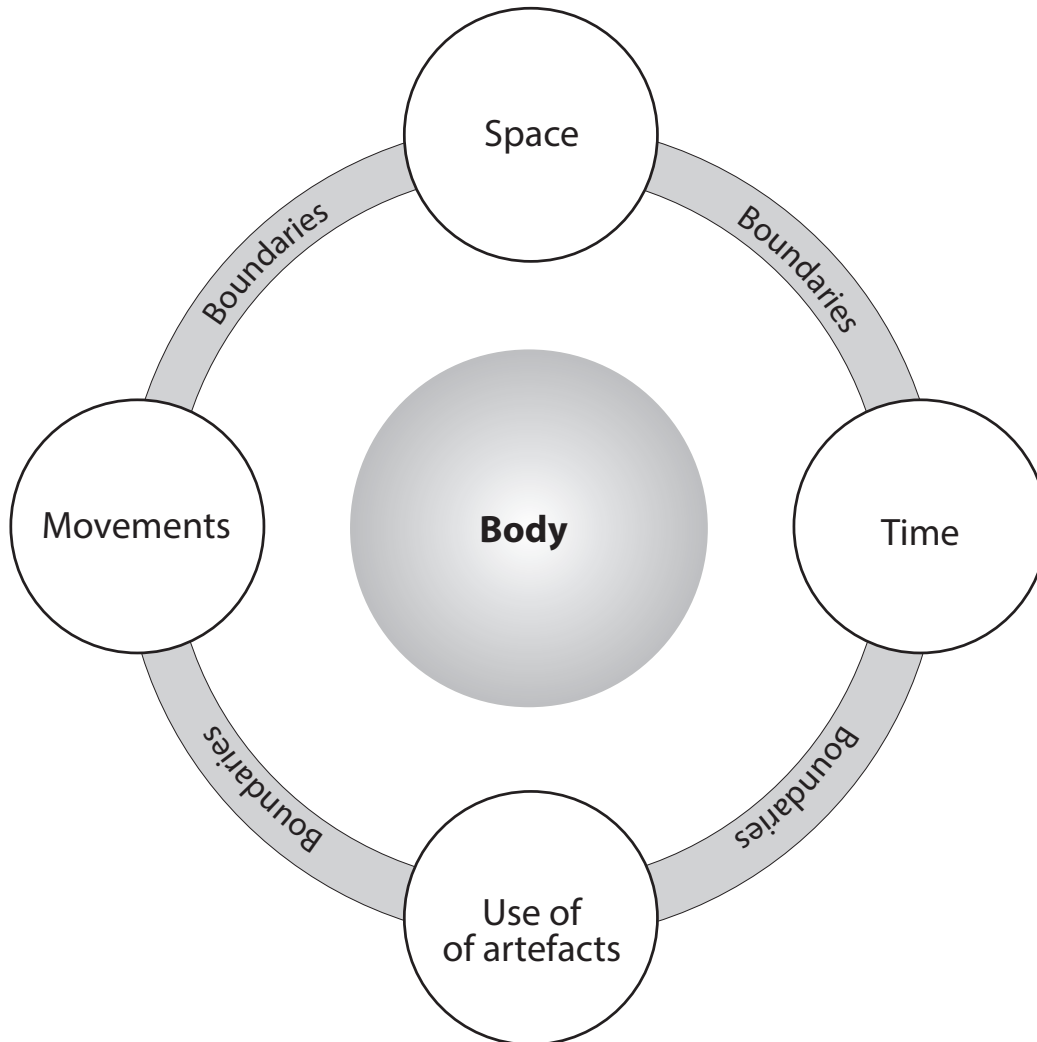


Fig. 1 - Body k-elements for professional practice

Five elements can guide the analysis and interpretation of teachers' embodied practice:

1. *Space*. The space can be considered as the context in which the practice is acted. Contextualising also the analysis can help not only to take into account the use of the space, but avoids a mere behaviouristic representation of work by taking into account the social and cultural meanings of the context.
2. *Time*. The time element is closely related to the concept of rhythm. It refers to the development of a sequence of action movements during a specific period

of time. In this category we can consider, for example, the management of time during the class, or the time spent for instructional design or for the assessment of students' tasks. Schatzki (2010) remarks how past, present, and future dimensions are not separate. He suggests that the body is 'a kind of metronome for social life, and of bodily rhythms as key ways in which human activity is coordinated (or becomes problematic)' (Green & Hopwood, 2015, p. 23).

3. The *use of artefacts* is linked to the use of space and context. In painting, music or sculpture, for example, instruments and tools are an extension of the body. How the artist use these instruments is crucial for the result of the performance. Similarly, in educational context the use of artefacts has an important role for the practice as well as their own management.
4. *Movements* are intended as a wide category which includes: the quality of action such as the flow, the control and the weight of movements; the part of the body that moves; the direction and the intention of that movement (Lefebvre, 2004; Sheets-Johnstone, 1999).
5. To connect all these elements there are *boundaries* intended as awareness of the meaning of the distance between the teacher (the main actor) and other actors involved in the context (such as colleagues and students). The use of personal rather than peri-personal or extra-personal distances from others or from artefacts must be taken into account for the analysis.

### **Teachers' body literacy: a foray into art**

'How does someone who has not previously 'taught' in a formal and professional sense become 'some body' as a teacher? How do they acquire a teaching habitus - a body in which the attitudes, gestures, vocalizations and predispositions it has are recognizable to other bodies as 'teacherly'?' (Reid & Mitchell, 2015, p. 89).

Recognition of the importance of body in professional practice stresses the necessity for teacher and practitioner inquiry to find alternative ways to study and to develop a "body literacy" for teacher's professional practice. Recently, a considerable literature has grown up around the use of different methodological approaches that, better than others, can help researchers to explore the dimension of "corporeality" in the workplace (Schatzki & Natter, 1996). Specifically, in the past decade, there has been a growing interest in the use of Art and artistic practices within academic field. In this perspective, both researchers and practitioners can experience new ways to think about, to reflect on and to act in their practice. 'It is through rigorous and reflective practice that theoretical knowledge and lived experiences can be embodied, made meaningful, and thus contribute to the generation of new understandings' (Barbour, 2011, p. 86).

From this literature it is possible to select some instruments that can help teachers involved in an inquiry process to analyse the elements discussed above.

- *Reflective sketchbook*: this instrument allows recording moment-by-moment thoughts, reflections, and ideas (Prior, 2013). Used mainly by artists, the sketchbook can be adopted in the educational context to keep track of things that (unconsciously or not) spring from the flow of working in process. Words, images, sketches, photos etc. can, then, express, with an alternative quality, emotions and meanings connected to the body-practice relationship. 'The sketchbook can be examined and re-examined as one might during any research process enabling the [*teachers*] to evaluate their current work, creative achievements and shaping future objectives' (Prior, 2013, p. 61).
- *Portraits*: another instrument that can trigger a reflexive process about experiences and practices is the creation of teacher's portraits. J. Reid and D.M. Mitchell (2015) have used this instrument in their research on expert and novice teachers practice. The portrait of teaching, in this perspective, 'it is drawn from series of written memories of practice and artefacts of practice in the form of journal notes, lesson plans, worksheets and drawings' (Reid & Mitchell, 2015, p. 91). Although Reid and Mitchell's study was conducted with Visual Arts teachers, they highlight some important starting points for our discussion. The representation in a draw of a portrait or a situation can encourage both teachers and student to reflect on depictions that they have about something. Using the body in a public way entails to show the social and cultural meanings of the use of the body, the knowledge of teacher's body during a particular teaching practice (habits, skills, and limits). These implications are important if we think about the representations that students and teachers have about teaching and learning. Drawing could be a fundamental exercise not only to develop an awareness of body, but also a kind of consciousness about other bodies and the perceptions of these aspects.
- *Photo*: Photography has a long history in fields such as anthropology and sociology, but it is almost new in education. Used mainly to archive research processes about schools, schooling, preschool children, elementary or high school students (Grosvenor et al., 2004; Grosvenor, 2007; Clark, Moss, 2001; Serriere, 2010; Newman, Woodcock and Duhman, 2006; Marquez-Zenkov et al., 2007) this instrument could be employed in different ways. Photography can be considered as illustration and documentation of different aspects of practices, but it can be also considered as an original representation of reality that can encourage the reflection process. Considering the elements discussed above, photos don't represent the best way to capture the quality of movement interactions or the rhythm of the practice. However, this instrument can help reflection on the body with a focus on the use of space (with regard the context or others) and artefacts.



- *Video*: videotaping as research instrument in the educational field has been used since a long time (Leavy, 2014; Heath, Hindmarsh & Luff, 2010). What is relative new for our discussion is the use of video for an analytical study of movements. Video can provide a documentation of quality of movements, of the use of space and time in the flow of practice and of relationship with objects and artefacts. Not only: it allows the researcher to analyse in depth these aspects. In the R. Laban theory of movement, videos can serve to an analytical representation of movement with a code system - in this case the Labanotation (Freedman, 1991; Pastore & Pentassuglia, 2015). In this way the researcher can stay focused on the body and movements avoiding to be influenced by other things recorded.
- *Interviews*: the use of interviews in the educational context is very common. What is important to highlight for the purpose of this chapter is how the interview can help to investigate these themes. In this perspective the interview can complete the research protocol and the analysis of documents in order to better understand data gathered through reflective sketchbooks, portraits, photos and videos. As a “container” of tacit and embedded knowledge, the interview can support teachers (and researchers) to shed a new light on their own representations and perceptions.
- *Representations of findings*: representing research findings with alternative forms different from traditional written text is a new issue in the wider scientific view. In spite of the implications of this process, these kinds of research products in academia are still limited (Bagley, Cancienne, 2002; Mienczakowski, Smith & Morgan, 2002; Rogers, Frellick & Bebinski, 2002).

This review of instruments is useful for the analysis of elements that can define and develop a bodily literacy for teachers’ professional practice. It can be considered as a spark for teacher inquiry: it is not exhaustive about instruments and methods for educational research. What really counts for the aim of this chapter is the understanding of the role of an almost unknown character of teacher practice: the body. ‘For as we have seen, being oriented in this way, poised, or ready to go out to meet events in our surroundings with a certain set of expectations ‘at the ready,’ so to speak, is of great importance; they ‘set the scene’ not only for what we will ‘see’ or ‘not see,’ but also for how we will react’ (Shotter, 2011, p. 454).

## **Understanding teaching practice: some implications**

Drawing on the literature review presented above, how is it possible to bring together body and professional practice within a framework of teacher inquiry? Body and practice can support teachers in the systematic and intentional study of their own daily work (Dana & Yendol-Hoppey, 2009) in order to foster professional

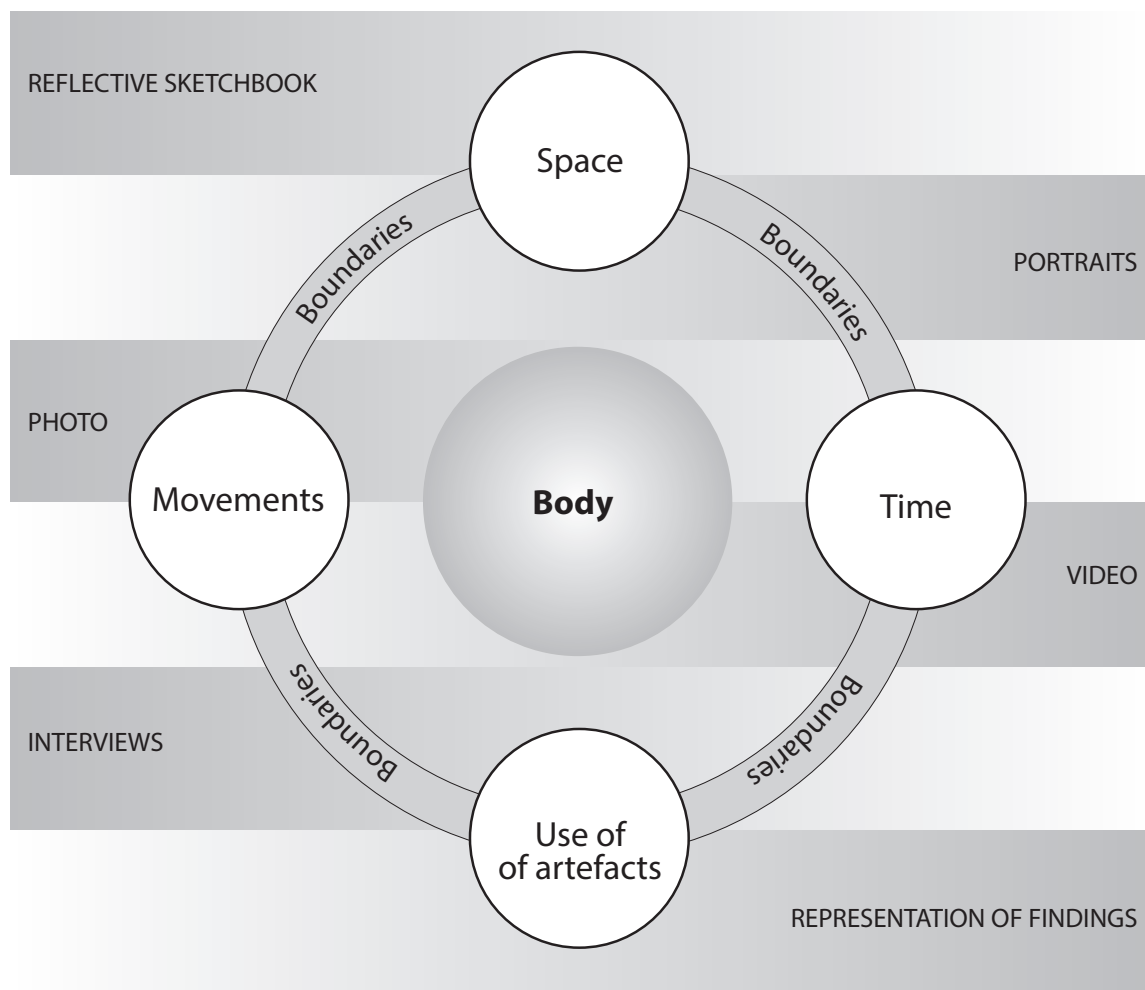


Fig 2 - Tools for body questioning

growth, enhance teaching competencies, and build reflective skills. If we consider teacher inquiry (or practitioner research) as a likely path of conceptualization of teachers' knowledge and practice (Cochran-Smith & Lytle, 2009) through the body, we allow a scrutiny of professional identity that is deeply rooted in the school, or classroom, context. In this way it is possible to make more evident which processes of learning and development of professional identity happen within a specific workplace: 'individuals learn through work whilst engaging in activities and interactions that are shaped by occupational requirements workplace practices and particular sets of goals and practices comprising the circumstances of their work and also how individuals contribute to and mediate the learning process' (Billett, 2014, p. 9).

It is true that the context for a professional worker, as teacher is, represents also a challenge because contextualising, understanding, and knowing within the classroom, adapting to students' learning needs, and supporting students' learning process is really hard to do:



'Not only do teachers need to be able to keep order and provide useful information to students, they also need to be increasingly effective in enabling a diverse group of students to learn even more complex material and to develop a wider range of skills. Whereas in previous decades teachers were expected to prepare only a small minority for the most ambitious intellectual work, they are now expected to prepare virtually all students for higher-order thinking and performance for only a few... teachers need a new kind of preparation on that enable them to go beyond covering the curriculum, to actually enable learning for students who learn in very different ways' (Bransford et al., 2005, p. 2).

To do this effectively and responsively teachers are asked to retrieve, organise, and apply knowledge to new problems and situations. Teaching practice cannot be reduced to rusty (and sometimes ineffective) routines. Teachers need to become "adaptive experts". Adaptive experts 'know what to do when known routines do not work, and when they need to expand the depth and breath of current expertise by integrating knowledge from various domains to solve new problems that cannot be solved by what they did previously' (Timperely, 2010, p. 6).

It is important to identify the way in which teachers resituate concepts, knowledge, and practical awareness through the different activities in which they are engaged. The idea of re-situation describes the process that occurs when individuals and groups act upon the recognition that any situation provides, at least in principle, an opportunity for an alternative course of action. Teachers' bodies correspond to explanatory itineraries for describing and understanding teaching practice. To do this, body, body at work, and body awareness can support teachers in the production, repair, restoration, modification, maintenance of effectiveness and correctness in daily action (Johncock, 2014). Moving from the assumption that knowledge, knower and knowing are linked together and that boundaries between inquiry and practice, as well as formal and workplace learning are blurred, teachers' work can be defined as a lived and embodied practice. Teachers' awareness of their own body within the workplace can support them in 'systematic, intentional inquiry about their own school and classroom work' (Cochran-Smith, Lytle, 2009; Timperley et al., 2007) driving them to:

- Be actively engaged in pedagogically rich work activities;
- Learn in the professional practice context;
- Make effective links to what is taught (learnt) in the academic context and what is experienced in practice settings;
- Perform within the practice context;
- Generate critical perspective on work and learning processes;
- Access to artefacts and activities which support individuals' learning;
- Be aware about the meanings of the body and its role in learning (the sensitive perception of the context).

The overlapping of teacher inquiry, reflective processes, and teacher (embodied) practice makes a research that stems from an emic perspective on teachers' own problems and criticalities and provides a unique insider perspective on meaningful issues in educational settings. Teachers can use teaching inquiry as a systematic and rigorous interrogation of their embodied work practice and as a lens that addresses and emphasizes, in a new and original light, how teachers make explicit and probe further their problems; how they reframe and modify questions; how they change their conceptions and perceptions for an effective decision-making.

In this vein, teaching practice is a combination of different aspects such as: theory and intuition, experience and knowledge, observation and reflection, learning and assumptions, personal epistemologies and community shared practical practices. Within the growing emphasis on teaching as a profession it is important for teachers to understand their roles and responsibilities as professionals. However, we have to admit that, even through the existing plethora of studies on the professional learning, teachers' professional identity and teacher education, it has not always realized the change promised and has not helped teachers in the transition from "theory to practice". We argue that the emphasis on teaching as an embodied practice can offer an innovative approach to strengthen teacher inquiry and teacher professional development embedded in the workplace stressing a reflective and questioning stance toward teaching practice.

## Conclusions

Teaching practice is a complex research object, it is slippery, with different variables and elements to be considered. The scientific literature demonstrates how few studies aimed to help teachers to understand criticalities in their job and to improve their practice. Defining teaching as a situated practice leads to focus educational research on teaching practice as a set of modalities of actions and knowledge that are *in situ*: this implies that any activity (theoretical or practical) can be realized in different forms of activity patterns.

If we consider teachers' work as a situated practice we recognize that teaching happens in a participative framework. This assumption implies that teachers' professional knowledge is made up by continuous mediations through which actors involved (i.e. teachers, students, teacher educators) negotiate experiences, meanings, and aims. Teachers' work and learning happen in a social context that is dialectically realised throughout social practices made, re-produced, transformed, and changed by teachers themselves.

In this chapter we have tried to identify some elements that can be analysed and inquired in order to understand what is, today, teacher's work. We have started by not asking "Who is a teacher?"; but asking "What does a teacher do?" and

“How?”. No easy answers can be found to these questions. The effort of reflection carried out in these pages is still far from providing comprehensive answers. It is rather an attempt, which suggests an alternative category to analyse, investigate, study, and understand the teacher’s work. It is, of course, still a long path to be built. Raising questions and possible new paths of research. How do teachers live through their body at work? How do they position objects in space and how do they move with fluidity in the class? What aspects characterize their performance? How do they juggle the various tools? How do they coordinate different actions to perform competently (fluency and rhythm) their work? Which movements punctuate their practice? What kind of knowledge conveys their body at work? What is the choreography of their *routines* (the dexterity of the body)? The answers to these questions cannot be disregarded from reflection and research divorced from practice and practitioners (teachers, first of all). It is evident here the need of a research that, as anticipated in the initial steps of this contribution, is in direct contact with the practical and concrete context of teaching. This chapter, then, seeks to act as a liaison for complex but possible future itineraries of teacher inquiry.

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Béatrice Boufoy-Bastick (PhD) is a lecturer in French and the Professor of Language and Culture at the University of the West Indies, Trinidad. She is an empirical researcher exploring meanings of culture in its multifarious forms. This has led her to initiate the novel humanistic research methodology of Culturometrics, first developed as a scientific support to anthropological cultural identity research in multi-ethnic settings. Culturometrics means 'measurement of Cultural Identity' and offers operational models describing basic identity functions like 'communication'. Culturometrics has wide applications for the Social Sciences and Education because it can reframe most social constructs as Cultural Identities which it then measures and explores qualitatively. Professor Boufoy-



Bastick has authored or co-authored twelve books, nine of which are on Culturometric applications. She has popularised Culturometrics through more than fifty peer-reviewed academic papers and book chapters as well as over 60 speaker presentations and workshops.

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TUTKE - supporting teachers, heads of departments and directors in vocational education and training in renewing the educational structures.

VERKKOVIRTA - new forms of studification in collaboration between HEIs and work. Studifying is an alternative mode of studying, where competence required for a certain degree is acquired at work.

DIGIOPE – vocational teacher as a developer of digitalization, learning environments and working life

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Her methodology uses Laban Movement Analysis (LMA) and the Labanotation coding system developed by Rudolf Laban in Educational Research.

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