

**DECOLONIAL STORYING: EMBODIED MEMORY IN FACILITATING
CHOREOGRAPHIC COMPOSITION**

by

Nicola Haskins
04303601

A thesis submitted in fulfilment of the requirements for the degree
DOCTORATE OF PHILOSOPHY (DRAMA)

in the
School of Arts
Department of Drama
FACULTY OF HUMANITIES
UNIVERSITY OF PRETORIA

Supervisors:
Prof. M-H Coetzee
Prof. M Munro

December 2022

DECLARATION

I hereby declare that this document, submitted in fulfilment of the requirements for the degree Doctorate of Philosophy (Drama) at the University of Pretoria, is my own original work and has not previously been submitted to any other institution of higher education. I further declare that all sources cited or quoted are indicated and acknowledged by means of a comprehensive list of references.

Nicola Haskins 14/12/2022

ACKNOWLEDGEMENTS

- I am indebted and very grateful to my supervisors Prof. Marié-Heleen Coetzee and Prof. Marth Munro. Thank you for your incredible ruminations, reflections, conversations, generosity, kindness and endless hours of dedication to this research. Thank you for inspiring me in this on-going process of becoming.
- To the participants who were a part of the choreographic process and performance, without you this research would not have been possible. Thank you for sharing your lived experiences and memories so graciously, honestly and with a daring to discover.
- To my partner Anneri Classen who has supported me in so many ways through this journey; I could not have done this without you. Your dedication to me allowed this research to emerge.
- To my parents Wendy and Rodney Haskins who have invested in me continuously throughout my life and provided me with unconditional love, this thesis is dedicated to you.
- To my business partner and friend Bailey Snyman who always provides support and edited the soundtrack for the production.
- To my HOD Dr Pashkevitch who approved my three months' leave to complete this research.
- To the institution where I work that always promotes integrity, innovation and the space to allow individuals' research goals.
- To Tanya Pretorius for her never-ending support in formatting the thesis, bibliography and referencing support.
- To Carol Keep for her proofreading and language editing of the thesis.
- To the University of Pretoria for granting me a Postgraduate Doctoral Bursary for my study.
- To Marista van Eden for the digital creation of the cartographies and helping me realise my ideas.
- To my college Jeanette Ziady for filling in for me in order to get this research completed.

ABSTRACT

The study is situated in the field of choreographic composition within the context of higher education in South Africa. It aims to design and qualitatively reflect on the perceived efficacy of decolonial teaching and learning strategies to facilitate movement creation in choreographic composition in a dance programme, at a higher education institute in South Africa. These teaching and learning strategies aim to use decolonial storying as method to access autobiographical, embodied memories that engage with, and contribute to, identity construction in the creation of solo and group choreographic work. In doing so, I aim to contribute to decolonial practices in higher education in South Africa.

The call from South African students for quality, decolonised education and to critically engage with the context of decoloniality, provided the motivation for the research. Lecturing in a dance programme at a university in South Africa, my perception is that the dance curriculum is predominantly based on Western, Eurocentric approaches, pedagogy, and modes of thinking reflective of this specific locus of enunciation, and that furthers coloniality. Knowledge must be context-specific, reflect the socio-cultural context from where it emerges, as well as the students' cultures, languages, and frames of reference to create epistemological diversity.

Facilitating teaching and learning strategies for movement creation in choreographic composition, where students can draw from their subjective lived experiences, can potentially contribute to decolonising the choreographic compositional curriculum, in particular, when using memory in relation to identity construction. Designing teaching and learning strategies to access autobiographical memory, specifically embodied memories, acknowledges individual, subjective, lived experiences, socio-cultural contexts and ontological positions. Decoloniality, for me, is about shifting the locus of enunciation rooted in Western, Eurocentric modernity, through engaging in border thinking and epistemic disobedience to delink from the coloniality/modernity collusion. I activate this border thinking and delinking through accessing individuals' subjective lived experiences and embodied memories through decolonial storying in teaching and learning strategies. Such teaching and learning strategies can significantly contribute to shifting the locus of enunciation of choreographic compositional curricula.

This study was located in a qualitative research paradigm, with embodied inquiry as the research methodology, conducted from a phenomenographical frame. Embodied inquiry is an on-going, multimodal process where attention is paid to subjectivity and an acknowledgement of the social construction of being-in-the-world. Embodied inquiry in this research process explored individuals, subjective lived experiences, where the body communicates in interaction with the other performers, a relationality through dancing individuals' embodied memories.

In order to understand how decolonial storying can be activated, I positioned it within the relevant field of study and engaged with the existing literature. I provided the theoretical underpinning of decolonisation, decoloniality, the bodyminded being, memory and specifically, embodied memory. I conceptualised choreographic composition as meshwork towards an emerging trans-ontology. This theoretical underpinning and framework throughout the research contributed to furthering my argument and creating the practical sessions in Chapter 6.

This study then mapped the preparation towards the choreographic process from recalling to (re)moving. The theoretical underpinning, framework and preparation towards the choreographic process revealed the strategies for decolonisation. The collective decolonial strategies in the choreographic process facilitated epistemological disobedience and border thinking, allowing delinking and shifting the locus of enunciation, thereby creating my decolonial pedagogy. A decolonial pedagogy revealed strands that interweave, creating the conceptual nodes of this research: embodied memory as a conceptual node; decoloniality as a conceptual node; storying as a conceptual node; and identity as a construction as a conceptual node. These nodes cluster together to construct the particular methodology I used, and which foregrounded the central method of decolonial storying. The conceptual nodes created by a decolonial pedagogy moved my research towards a decolonial choreographic, compositional methodology. I provided the framework of how to re-imagine, re-think and re-model a decolonial choreographic process that engaged multiplicity, diversity and reflexivity within the choreographic, compositional context.

The choreographic process allowed the locus of enunciation to be shifted towards a loci of enunciation through multiplicity, an in-between space, a fluid space towards an emerging trans-ontology. Cultures collided and interwove with one another as the

moving stories stood testament to participants' socio-cultural contexts. The choreographic process invited the participants to become the loci of enunciation, as part of the curriculum, which facilitated decolonial processes towards trans-ontology. This allowed an alternative understanding of themselves and their relational being-in-the-world, within their specific, socio-cultural contexts. Facilitating choreographic pedagogy where participants 'are' the curriculum, might shift Eurocentric, Western ways of knowing, being-doing in higher education.

TABLE OF CONTENTS

DECLARATION	ii
ACKNOWLEDGEMENTS.....	iii
ABSTRACT.....	iv
TABLE OF CONTENTS.....	vii
LIST OF TABLES	xvii
LIST OF FIGURES.....	xviii
CHAPTER 1: INTRODUCTION	1
1.1 Contextualisation	1
1.1.1 Rationale of the study	5
1.1.2 Motivation.....	12
1.1.3 Positionality.....	14
1.2 Mapping the terrain of choreographic composition and how it is positioned in this research	17
1.2.1 Defining choreographic composition in my research	17
1.2.2 Shifting role of the choreographer in the 20th and 21st centuries	24
1.2.3 Choreographer as collaborator- dancer as co-owner	26
1.3 Thesis statement	27
1.4 Main investigative questions.....	28
1.4.1 Sub-questions	28
1.5 Research aims.....	28
1.5.1 Main aim	28
1.5.2 Sub-aims.....	28
1.6 Research approach	29
1.6.1 Qualitative research paradigm	30
1.6.2 Phenomenography.....	30
1.6.3 Methodology: embodied inquiry	31
1.6.4 Quality in embodied inquiry.....	34
1.6.5 Phases in my research process.....	34
1.6.6 Participant selection.....	36

1.6.7	Journal	36
1.6.8	Full-length work.....	37
1.6.9	Lines of enquiry.....	38
1.6.10	Ethical considerations	38
1.7	COVID-19 precautions.....	39
1.8	Chapter divisions and descriptions	39
CHAPTER 2: THEORETICAL FRAMEWORK		43
2.1	Framing: Renaissance and Enlightenment thinking in relation to modernity	46
2.2	Colonialism	53
2.2.1	A broad contextual and historical overview of colonisation and decolonisation in Africa	58
2.2.2	Modernity and coloniality	61
2.2.3	Colonialism’s control	63
2.2.4	Colonial matrix of power	67
2.3	Moving towards decoloniality	70
2.4	Decolonisation	71
2.5	Decoloniality	74
2.5.1	Towards decolonial higher education	80
2.5.2	The decolonial pedagogical positioning	85
CHAPTER 3: DECOLONIAL STORYING AS METHOD.....		95
3.1	Phases in the process of decolonisation	97
3.2	Strategies for decolonisation and delinking, towards border thinking.....	100
3.2.1	Smith’s strategies for decolonisation	101
3.2.2	Conviviality as a strategy for decolonisation	104
3.2.3	Zavala’s strategies for decolonisation	105
3.2.4	Chawla’s strategy for decolonisation	107
3.2.5	Gallien’s strategy for decolonisation	107
3.2.6	A strategy to link decolonial practices to storying	108
3.3	Stories.....	112
3.4	Identity	116
3.4.1	Narrative ecology of selves.....	121
3.4.2	Memory in relation to identity	124

3.4.3	Embodied identity	125
3.4.4	Ontological narratives and narrative identity	126
3.5	Stories towards storytelling	129
3.6	Decolonial storytelling	131
CHAPTER 4: BODYMINDED BEING.....		136
4.1	The body	138
4.2	Mind/body	141
4.3	The experience of the <i>body</i>	144
4.4	Ingrained perception regarding body, brain and mind	148
4.5	<i>Body</i> representations	151
4.6	<i>Body</i> schema and <i>body</i> image	152
4.7	Embodiment through the lived <i>body</i> , shapes the bodymind	155
4.8	Sensing and perception	158
4.9	Body/brain plasticity	159
4.10	Embodied cognition	161
CHAPTER 5: MEMORY.....		165
5.1	Memory	166
5.1.1	Stages of memory creation	168
5.1.2	Sensory memory	170
5.1.3	Short-term memory and working memory	174
5.1.4	Long-term memory	176
5.1.4.1	Procedural memory	177
5.1.4.2	Declarative memory: semantic and episodic	180
5.1.4.3	Episodic memory	181
5.1.4.4	Autobiographical memory	184
5.2	Source memories or personal memory	187
5.3	The memory illusion	189
5.4	Habitual body memory	191
5.5	Remembering	194
5.5.1	Voluntary (strategic) remembering	196
5.5.2	Remembering autobiographical memories	198
5.6	Body memory	199

5.7	Embodied memories.....	202
CHAPTER 6: Recalling to (re)moving.....		209
6.1	Prepare.....	209
6.1.1	Strands of the decolonial teaching and learning strategy	212
6.1.2	The conceptual nodes on which the decolonial pedagogy or teaching and learning strategy is based.	214
6.1.3	Decolonial choreographic compositional methodology.....	215
6.1.4	Applying decolonial storying through embodied memories in the choreographic process.....	216
6.2	The choreographic process of this study	219
6.3	The practical process of decolonial storying in accessing embodied memories to facilitate choreographic composition.....	222
6.3.1	Starting the process of discovery	222
6.3.2	Creating a safe space for the choreographic process	224
6.4	Process 1: Naming me	228
6.4.1	To move	229
6.4.2	To draw, to paint, to write, to motif, to create.....	230
6.4.3	To create.....	231
6.4.4	To consider... to emerge possibly	231
6.5	Process 2: Inviting the presence of your personal history into the room	233
6.5.1	To move: embodiment of self/ habitual home base	233
6.5.2	To draw, to paint, to write, to motif, to create: personal history	234
6.5.3	To create.....	234
6.5.4	To consider... to emerge possibly	235
6.6	Process 3: Dancing my story, writing through my body.....	238
6.6.1	To move.....	238
6.6.2	To draw, to paint, to write, to motif, to create: storying your dance	239
6.6.3	To create.....	240
6.6.4	To consider... to emerge possibly	240
6.7	Process 4.1: Myself as dream	242
6.7.1	To move.....	242
6.7.2	To draw, to paint, to motif, to create	243

6.7.3	To create	243
6.7.4	To consider... to emerge possibly	243
6.8	Process 4.2: Diving into dreams	246
6.8.1	To move	246
6.8.2	To draw, to paint, to write, to motif, to create	246
6.8.3	To create	247
6.8.4	To consider... to emerge possibly	247
6.9	Process 4.3: Deep in dreams	249
6.9.1	To move	249
6.9.2	To draw, to paint, to write, to motif, to create	249
6.9.3	To create	250
6.9.4	To consider... to emerge possibly	250
6.10	Process 5: Sensing you, shaping me	253
6.10.1	To move	253
6.10.2	To draw, to paint, to write, to motif, to create:.....	254
6.10.3	To create	254
6.10.4	To consider... to emerge possibly	254
6.11	Process 6: Snapshot memories	257
6.11.1	To move	257
6.11.2	To draw, to paint, to write, to motif, to create	258
6.11.3	To create	258
6.11.4	To consider... to emerge possibly	258
6.12	Process 7: Sensing, shaping, selving	261
6.12.1	To move	261
6.12.2	To draw, to paint, to write, to motif, to create	262
6.12.3	To create:.....	262
6.12.4	To consider... to emerge possibly	262
6.13	Process 8: Moving memories, manifesting me	265
6.13.1	To move	265
6.13.2	To draw, to paint, to write, to motif, to create	266
6.13.3	To create	266
6.13.4	To consider... to emerge possibly	267
6.14	Process 9: Witnessing you, reflecting me	270

6.14.1	To move	270
6.14.2	To write	271
6.14.3	To create	271
6.14.4	To consider... to emerge possibly	271
6.15	Process 10: Shaping space in time	274
6.15.1	To move:	274
6.15.2	To draw, to paint, to write, to motif, to create	275
6.15.3	To create	275
6.15.4	To consider... to emerge possibly	275
6.16	Process 11: Choosing self	278
6.16.1	To move	278
6.16.2	To draw, to paint, to write, to motif, to create	279
6.16.3	To create	279
6.16.4	To consider... to emerge possibly	279
6.17	Process 12: Shifting, shaping, making	282
6.17.1	To move	282
6.17.2	To draw, to paint, to motif, to write, to create	283
6.17.3	To create	283
6.17.4	To consider... to emerge possibly	283
CHAPTER 7: Reflecting/ process to performance		287
7.1	Aims	287
7.1.1	My writing and reflecting on the choreographic process	289
7.1.2	My musings on the choreographic processes	291
7.2	Process 1: <i>Naming me</i> as a potential decolonial choreographic process	291
7.2.1	Images, paintings and drawings of <i>Naming me</i>	295
7.2.2	<i>Naming me</i> as meshwork	297
7.3	Process 2: <i>Inviting your personal history into the room</i> as a potential decolonial choreographic process	298
7.3.1	Images, paintings and drawings of <i>Inviting your personal history into the room</i>	302
7.3.2	<i>Inviting the presence of your personal history into the room</i> as meshwork	304

7.4	Process 3: <i>Dancing my story, writing through my body</i> as a potential decolonial choreographic process	305
7.4.1	Images, paintings and drawings of <i>Dancing my story, writing through the body</i>	309
7.4.2	<i>Dancing my story, writing through the body</i> as meshwork.....	310
7.5	Process 4, Part 1: <i>Myself as dream</i> as a potential decolonial choreographic process	311
7.5.1	Images, paintings and drawings of <i>Myself as dream</i>	314
7.5.2	<i>Myself as dream</i> as a meshwork	316
7.6	Process 4 Part 2: <i>Diving into dreams</i> as a potential decolonial choreographic process	317
7.6.1	Images, paintings and drawings of <i>Diving into dreams</i>	320
7.6.2	<i>Diving into dreams</i> as meshwork	322
7.7	Process 4 Part 3: <i>Deep in dreams</i> as a potential decolonial choreographic process	322
7.7.1	Images, paintings and drawings of <i>Deep in dreams</i>	325
7.7.2	<i>Deep in dreams</i> as a meshwork	327
7.8	Process 5: <i>Sensing you, shaping me</i> as a potential decolonial choreographic process	327
7.8.1	Images, paintings and drawings of <i>Sensing you, shaping me</i>	330
7.8.2	<i>Sensing you, shaping me</i> as meshwork	332
7.9	Process 6: <i>Snapshot memories</i> as a potential decolonial choreographic process	333
7.9.1	Images, paintings and drawings of <i>Snapshot memories</i>	335
7.9.2	<i>Snapshot memories</i> as meshwork.....	336
7.10	Process 7: <i>Sensing, shaping and selving</i> as a potential decolonial choreographic process	336
7.10.1	Images, paintings and drawings of <i>Sensing, shaping, selving</i>	340
7.10.2	<i>Sensing, shaping, selving</i> as a meshwork	342
7.11	Process 8: <i>Moving memories, manifesting me</i> as a potential choreographic process	343
7.11.1	Images, paintings and drawings of <i>Moving memories, manifesting me</i>	346
7.11.2	<i>Moving memories, manifesting me</i> as a meshwork	347
7.12	Process 9: <i>Witnessing you, reflecting me</i> in the choreographic process.....	348

7.12.1	Images, paintings and drawings of <i>Witnessing you, manifesting me</i>	350
7.12.2	<i>Witnessing you, manifesting me</i> as a meshwork	352
7.13	Process 10: <i>Shaping space and time</i> in the choreographic process	353
7.13.1	Images, paintings and drawings of <i>Shaping space and time</i> :	355
7.13.2	<i>Shaping space and time</i> as a meshwork	356
7.14	Process 11: <i>Choosing Self</i> as a potential choreographic process	357
7.14.1	Images, paintings and drawings of <i>Choosing self</i> :	363
7.14.2	<i>Choosing self</i> as a meshwork	364
7.15	Process 12: <i>Shifting, shaping, making</i> in the choreographic process	364
7.15.1	Images, paintings and drawings of <i>Shifting, shaping, making</i>	367
7.15.2	<i>Shifting, shaping, making</i> as a meshwork	369
CHAPTER 8: AFFECTIVE NARRATIVE REFLECTIONS ON MEMORYSCAPES		371
8.1	My affective narrative journey through <i>Memoryscapes</i>	373
8.2	The affective reflections from participants after performing <i>Memoryscapes</i>	406
8.2.1	Cartography of Participant 1	407
8.2.2	Cartography of Participant 2	408
8.2.3	Cartography of Participant 3	409
8.2.4	Cartography of Participant 4	410
8.2.5	Cartography of Participant 5	411
8.2.6	Cartography of Participant 6	412
8.2.7	Cartography of Participant 7	413
8.2.8	Cartography of Participant 8	414
8.2.9	Cartography of Participant 9	415
8.2.10	Cartography of Participant 10	416
8.2.11	Cartography of Participant 11	417
8.2.12	Cartography of Participant 12	418
8.2.13	Cartography of Participant 13	419
CHAPTER 9: Towards a conclusion		422
9.1	Musings	423
9.1.1	Musings on the rationale of the research	423

9.1.2	Musings on the aim and motivations for the research	423
9.1.3	Musings on the context of the research: the choreographic composition curriculum	424
9.1.4	Musings on positionality	424
9.1.5	Musings on the thesis statement	425
9.1.6	Musings on methodology	425
9.1.7	Musings on decolonisation and decoloniality	427
9.1.8	Musings on the Western, Eurocentric locus of enunciation	428
9.1.9	Musings on the reconceptualised loci of enunciation.....	428
9.1.10	Musings on decolonial storytelling as method	429
9.1.11	Musings on the bodyminded being	430
9.1.12	Musings on memory.....	431
9.1.13	Musings on the preparation of the choreographic process	431
9.1.14	Musings on a decolonial pedagogy.....	432
9.1.15	Musings on reflections	432
9.1.16	Musings on the research in retrospect.....	433
9.1.17	Musings towards (non)conclusions.....	433
9.2	Sub-aims.....	434
9.2.1	Sub-aim 1: To provide a theoretical underpinning and framework that engages with decolonisation and decoloniality	434
9.2.2	Sub-aim 2: To identify specific strategies for decolonisation	434
9.2.3	Sub-aim 3: To provide a delineation of decolonial storytelling as method.....	435
9.2.4	Sub-aim 4: To do a review of scholarship on the bodyminded being as the basis for memory.....	436
9.2.5	Sub-aim 5: To do a review of scholarship on memory, specifically voluntary autobiographical and embodied memory.....	437
9.2.6	Sub-aim 6: To determine how individual lived experiences have constructed a sense of 'self', 'selves' or life narrative for the participants.....	437
9.2.7	Sub-aim 7: To facilitate a choreographic process where participants' autobiographical, embodied memories are used in the creation of a five-minute solo choreographic work.....	439

9.2.8	Sub-aim 8: The participants perform their choreography, journal and critically reflect on their experiences of the process; whether it has influenced their perceptions of their individual stories and multiple identities.....	440
9.2.9	Sub-aim 9: To create a full-length choreographic work using the individual choreographies as a creative impetus to choreograph a piece with participants in which they creatively engage with their own stories.....	441
9.3	Non-conclusions on choreographic composition.....	442
9.4	Limitations of the research.....	443
9.5	Future research.....	445
9.6	Momentarily stable musings and propositions.....	446
	Reference list.....	449

LIST OF TABLES

Table of Process 1	232
Table of Process 2	237
Table of Process 3	241
Table of Process 4.1	245
Table of Process 4.2	248
Table of Process 4.3	252
Table of Process 5	256
Table of Process 6	260
Table of Process 7	264
Table of Process 8	269
Table of Process 9	273
Table of Process 10	277
Table of Process 11	281
Table of Process 12	285
Table of reflections on Process 1	293
Table of reflections on Process 2	300
Table of reflections on Process 3	307
Table of reflections on Process 4, part 1	313
Table of reflections on Process 4, Part 2	318
Table of reflections of Process 4, Part 3	324
Table of reflections on Process 5	329
Table of reflections on Process 6	334
Table of reflections on Process 7	338
Table of reflections on Process 8	345
Table of reflections on Process 9	349
Table of reflections on Process 10	354
Table of reflections on Process 11	361
Table of reflections on Process 12	366

LIST OF FIGURES

Figure 2.1 Framing decolonisation and decoloniality	79
Figure 2.2: Framing decolonial pedagogy	93
Figure 3.1 Framework of strategies for decolonisation	111
Figure 3.2 Framework of identity	128
Figure 4.1 Framework of the bodyminded being	163
Figure 5.1 Framework of memory	206
Figure 5.2 Framework of embodied memory	207
Figure 6.1 Concept map of my argument	211
Figure 6.2: Supporting one another through the space	225
Figure 6.3: Images from the improvisation “Get knotted”	226
Figure 6.4: The contract that was drawn up for creating a safe space	227
Figure 6.5: Participants storying their names	231
Figure 6.6: A participant exploring his habitual home base	236
Figure 6.7: A participant exploring Bodypsalm	240
Figure 6.8: A participant exploring myself as dream	244
Figure 6.9: A participant diving into dreams	247
Figure 6.10: Participants exploring sensing you, shaping me	255
Figure 6.11: Participants exploring snapshot memories	259
Figure 6.12: Participants exploring sensing, shaping, selving	263
Figure 6.13: A participant exploring moving memories, manifesting me	268
Figure 6.14: Participants exploring witnessing you, reflecting me	272
Figure 6.15: A participant shaping time in space	276
Figure 6.16: A participant choosing self	280
Figure 6.17: Participants exploring their solos in relation to the group	284
Figure 7.1 The opening section of memoryscapes: the memories of the bodyminded being are evoked and called into being.	290
Figure 7.2 The small pin-spot light shines upwards to reveal the stories of the skin	290
Figure 7.3 Collage of <i>Naming me</i>	295
Figure 7.4: Topography of <i>Naming me</i>	297
Figure 7.5: Collage of <i>inviting your personal history into the room</i>	303

Figure 7.6: Topography of <i>inviting the presence of your personal history into the room</i>	304
Figure 7.7: Collage of dancing my story, writing through the body	309
Figure 7.8: Topography of Dancing my story, writing through the body.....	310
Figure 7.9: Collage of <i>myself as dream</i>	315
Figure 7.10: Topography of <i>Myself as dream</i>	316
Figure 7.11: Collage of <i>diving into dreams</i>	320
Figure 7.12: Topography of <i>Diving into dreams</i>	322
Figure 7.13: Collage of <i>deep in dreams</i>	326
Figure 7.14: Topography of <i>Deep in dreams</i>	327
Figure 7.15: Collage of <i>sensing you, shaping me</i>	331
Figure 7.16: Topography of <i>Sensing you, shaping me</i>	332
Figure 7.17: Collage of <i>Snapshot memories</i>	335
Figure 7.18: Topography of <i>Snapshot memories</i>	336
Figure 7.19: Collage of Sensing, shaping, selving	341
Figure 7.20: Topography of Sensing, shaping, selving	342
Figure 7.21: Collage of Moving memories, manifesting me	346
Figure 7.22: Topography of Moving memories, manifesting me	347
Figure 7.23: Collage of Witnessing you, manifesting me	350
Figure 7.24: Topography of Witnessing you, manifesting me	352
Figure 7.25: Collage of <i>Shaping space and time</i>	355
Figure 7.26: Topography of <i>Shaping space and time</i>	356
Figure 7.28: Set design drawing by Innocent Tshimbufe	358
Figure 7.29: Set drawing for the platform, streetlight and bench	359
Figure 7.30: Collage of <i>Choosing self</i>	363
Figure 7.31: Topography of <i>Choosing self</i>	364
Figure 7.32: Collage of Shifting, shaping, making.....	367
Figure 7.33: Topography of <i>Shifting, shaping, making</i>	369
Figure 8.1: Opening scene of <i>Memoryscapes</i>	375
Figure 8.2: A line emerges of the performers.....	375
Figure 8.3: Image from memoryscape 1	376
Figure 8.4: Image from memoryscape 2	378

Figure 8.5: Image from memoryscape 2	379
Figure 8.6: Image from memoryscape 3	381
Figure 8.7: Image from memoryscape 4	383
Figure 8.8: Image from memoryscape 5	385
Figure 8.9: Image from memoryscape 6	387
Figure 8.10: Image from memoryscape 7	389
Figure 8.11: Image from memoryscape 7	390
Figure 8.12: Image from memoryscape 8	392
Figure 8.13: Image from memoryscape 9	394
Figure 8.14: Image from memoryscape 10	397
Figure 8.15: Image from memoryscape 11	399
Figure 8.16: Image from memoryscape 12	402
Figure 8.17: Image from memoryscape 13	405
Figure 8.18: An image that reveals the landscapes of the bodies memories	420

CHAPTER 1: INTRODUCTION

1.1 Contextualisation

This study is situated in the field of choreographic composition within the context of higher education in South Africa. It aims to design and qualitatively reflect on the perceived efficacy of decolonial teaching and learning strategies to facilitate movement creation in choreographic composition in a dance programme, at a higher education institute in South Africa. These teaching and learning strategies aim to use decolonial storytelling as method to access autobiographical, embodied memories that engage with, and contribute to, identity construction in the creation of solo and group choreographic work. In doing so, I aim to potentially contribute to decolonial practices in higher education in South Africa.

As a moving and embodied researcher, dancer, collaborator, facilitator, dance educator and choreographer in the South African context, my speciality and interests lie in choreographic compositional practices, as well as choreographic compositional pedagogy. I lecture full-time in a dance programme at a university in South Africa. Students enrolled in the dance programme come predominantly from historically marginalised groups¹ and engage with their studies from specific socio-cultural paradigms reflective of this historical marginalisation. The student body, where I teach, comprises a majority of Black African students. However, there are other smaller racial groups in the class, such as Indian, Coloured² and White³ students. It is important to acknowledge that South African higher education is complex in its diversity of racial

¹ The student body at a university is reflective of South Africa, as it consists of cultural and linguistic diversity where students come from various social and cultural backgrounds.

² I explain the racial groupings of the students that I teach to provide context within the research. I, however, do not mean to 'pigeonhole' individuals into racial classification and fix their identity. Race has been used to "create a dividing line between those who identify as (or are identified as) White and those who identify as (or as identified as) non-white and to determine who would and would not have political rights (and by extension political power)" (Walton & Caliendo, 2020:9). The term Coloured was, and is still used today by some, an Apartheid classification practice to denote individuals of 'mixed race' (Reddy, 2001:75).

³ In this research I intentionally capitalise 'White' and 'Whiteness' in support of Mack and Palfrey's (2020:s.p) argument where they state "we intentionally capitalise 'White' in part to invite people, and ourselves, to think deeply about the ways Whiteness survives-and is supported-both explicitly and implicitly". However, if an author chose to use lowercase, I cite that in the text.

groupings and reveals various challenges and limitations such as “inequalities, inadequate resources and a complicated curriculum⁴” (Ajani & Gamede, 2021:121).

The students that share the teaching and learning space with me often experience a sense of alienation and isolation or what Keet (2014:23) refers to as “epistemic ‘othering’” due to the curriculum. Epistemic ‘othering’ from the curriculum references what Fomunyam and Teferra (2017:199) suggest is a “cultural dissonance in the classroom” that reveals “epistemic contexts that are unfamiliar”.

“Epistemic ‘othering’” and “cultural dissonance” suggest that the curriculum does not align with the “students’ needs” (Fomunyam, 2016:48); their frames of reference; socio-cultural backgrounds; and knowledge-systems, or as Lebeloane (2018:2) suggests, their “reasoning, sensing and views of life” within a South African context. As such, it does not speak to their being-in-the-world, their identities and ontologies. Instead of the curriculum supporting an understanding of who students are in the world (their ontologies⁵) and navigating ways of knowing that are relevant to the South African context (their epistemologies⁶), the epistemological hegemony of the dance curriculum in the institution where I teach, fosters cultural dissonance and makes the curriculum content difficult to relate to.

Letsekha (2013:5) refers to such a context as the “decontextualised state of curricula” in South African higher education that does not create spaces that are “relevant, effective and empowering” within a South African context. Decontextualised curricula and the ways in which they are taught could be the result of what Fomunyam (2016:46) calls “outdated teaching and learning approaches” within the South African context. Within South African higher educational teaching and learning contexts, there needs to be “appropriate contexts of relevance” (Letsekha, 2013:7) or “locally and regionally relevant curricula” (Le Grange, 2016:8) that allow epistemological diversity (Msila, 2007:151) and inclusivity that supports students’ diverse processes of becoming(s). This sentiment is shared among academics calling for a humanising pedagogy that

⁴ A curriculum is a plan that outlines what students will learn and how they will learn in a specific course of study. It includes the content, methods, resources and assessments used in facilitating learning.

⁵ Ontology is the philosophy or study of being, with related concepts of existence, becoming and individual being-in-the-world (Aliyu & Adamu, 2015:3).

⁶ Epistemology is the study and philosophy of knowledge and within this research ‘how’ we know.

transforms educational practices (Dube & Mudehwe-gonhovi, 2022:147; Kajee, 2021:138; Latecka & Latecka, 2022:1; Moses & Lewis, 2020:385; Zembylas, 2018:1). Zembylas (2018:1) argues that decolonial theories need to “come into conversation” with “one’s full humanity”.

The South African #FeesMustFall student protests of 2015 and 2016 saw students call for free, and decolonised education at tertiary level in an attempt to redress historical marginalisation and to advocate social justice in and through education (Prinsloo, 2016:164). It is the call from South African students for decolonised education that prompted my research and to critically engage with the context of decoloniality that will enable decolonial teaching and learning strategies to be created within a higher education context. Loots (2018:3) argues that the act of decolonising is not a linear process, but rather, should be an on-going struggle for artists, academics, researchers and teachers within a South African context. This on-going struggle for the decolonising of university curricula is an attempt to make higher education relevant to the “material, historical and social realities of the communities in which the university operates” (Letsekha, 2013:4).

Decolonisation and how it should manifest in South African higher education is a topic of critical debate (Ndlovu-Gatsheni, 2017:1; Zembylas, 2018:1). There are various approaches to decolonisation and decoloniality within various contexts. One approach, for example, suggests decolonisation must completely exclude Western based knowledges – a form of de-Westernisation or rejection of the West (Fataar, 2018:vii) and centralise an Afrocentric epistemology (Dei, 2014:292; Mallard, 2021:s.p) only.

Another approach suggests that decolonisation implies epistemological inclusivity and diversity, which strongly critiques the West and its knowledge systems, but includes it. Decolonisation is thus pluriversality and multiplicity (Mbembe, 2016:29). This approach views all knowledges and ways of being as valid and moves towards inclusivity (Moses & Lewis, 2020:385; Zembylas, 2018:4).

I support an approach to decolonisation that implies epistemological inclusivity and diversity, where for me, decoloniality is about shifting the “locus of enunciation” as a mode of de-linking (Mignolo, 2007a:158). In Chapter 2 (specifically Section 2.4), I

explain how the locus of enunciation emerges as reflective of Western modernity and its related knowledges that are observable in the remnants of colonial education that still underpins many curricula in South Africa. Decoloniality, for me, is then about shifting this Western, Eurocentric locus of enunciation as a way to disrupt epistemological hegemony through delinking. Thus, I position myself within this research as a decolonial ally with an approach that works towards the inclusivity of all epistemologies and ways of being-in-the-world. I discuss my positionality and decolonial allyship in Section 1.1.3 of this chapter.

Throughout this research, I refer to ‘individuals’ and cognisance needs to be taken that I do not reference Western Individualism⁷ but rather, use the term to imply an individual situated in a socio-cultural, embodied and intersubjective world. I argue that the dance programme where I teach needs to move towards these contexts of relevance, so that the students feel included⁸ and their epistemologies and ontologies are acknowledged in the teaching and learning space.

In agreement with my stance, scholars across the South African academic landscape at various universities are dedicated to creating decolonial, inclusive, transformative⁹ and context-specific curricula. Many universities across the country, including where I teach, are engaged in, and facilitating, decolonisation in a variety of areas and specifically around decolonising curricula and pedagogy,¹⁰ due to the call for free and decolonised education in South Africa. This is also the case for the decolonisation of choreographic composition in the dance programme, where I teach.

Within dance education, academics have written extensively on how to decolonise dance practices, and the content of what is taught in the South African context, as well as their individual choreographic process and approaches (Boulle & Pather, 2019:1; Demerson, 2020:viii; Johnstone, 2022:1; Loots, 2017:1; Mabingo, 2019:47;

⁷ Western Individualism is the philosophy that views people as autonomous, where they are self-reliant, pursuing individual goals, independent, and self-masterful (Cortina *et al.*, 2017:1). It does not acknowledge the communal as part of individual being-in-the-world.

⁸ Inclusive education suggests “increased access, presence, participation and success for all students in education” (Slee *et al.*, 2019:5).

⁹ Transformative education is “an experience — perhaps short-lived and intense, perhaps gradual yet substantive — that brings about a profound epistemic and personal shift” (Paul & Quiggin, 2020:561).

¹⁰ Referenced authors include Loots (2017:1); Morreira, Lockett, Kumalo & Ramgotra (2020:1); Motala, Sayed & de Kock (2021:1002); Zembylas, Bozalek & Motala (2021:11), amongst many others.

Motsaathebe, 2019:44; Oliver & Oliver, 2017:81; Parker, 2020:1; Praeg, 2019:1; Samuel, 2017:90; Wilson, 2017a:146), amongst others. To allow for epistemological inclusivity, it is important to reveal, critique, rupture and intervene in Western, Eurocentric curricula and their locus of enunciation.

1.1.1 Rationale of the study

The ongoing Anglo-European hegemony in dance education, which is steeped in racial injustices and oppression of knowledge, people, and dance practices from communities on the margins, requires urgent intervention (Mabingo *et al.*, 2022:9).

This call for urgent attention is equally applicable to dance pedagogy and choreographic composition pedagogy. The process of teaching and learning choreographic composition is a complex and multifaceted endeavour that needs to include new approaches and methods within the South African higher educational context (Nikolayeva, 2020:104) that resonate with decoloniality.

In this research, Eurocentric refers to what Mignolo (2011b:45) suggests is “a hegemonic structure of knowledge and beliefs” that positions the Western world as being the foundation and location of knowledge production and the only validated ‘way of being’. The West, also known as the Western world, consists primarily of Anglo-Europe, Australasia, and the Americas, where Western paradigms generally refer to a set of social norms, philosophies, politics, scientific, literary, and artistic practices (Duran & Duran, 1995:81; Kurth, 2003:5), which are largely rooted in historical Eurocentrism. The term ‘Western’ or ‘West’ in this context thus refers broadly to shared, and historically dominant, fundamental socio-political ideologies and cultural values (see Section 2.3.2). As such, this motivates my coupling of Western and Eurocentric, as well as the interchangeable use of the terms.

In considering choreographic composition within the South African context, it is important to examine how the curricula are positioned. Heleta (2016:3) states that the South African humanities curricula, including the arts and dance at tertiary level, exist within Western epistemological frameworks. Western epistemological frameworks suggest that the curricula in South Africa are positioned where knowledge production or creation, and ways of being, are seen to emerge from a Western perspective or as

a result of coloniality (see Section 2.2.2). The history of colonialism and the Afrikaner Nationalist extension of colonialism, apartheid, has influenced the arts, dance and choreographic composition in South Africa (Friedman, 2012:1; Rani, 2018:315; Samuel, 2016:2), specifically the form and approach to dance.

Samuel (2016:vii) suggests that there is an “epistemology of prejudice” inherent in dance in South Africa. To understand this “epistemologically of prejudice” I provide a brief account of the lineage of dance in the South African context to highlight this prejudice. I do not offer a complete history of South African dance, contemporary dance, theatre dance and physical theatre with all their multiple complexities, as this falls outside the scope of this thesis. My argument aims to reveal the “epistemology of prejudice” of Western European approaches and modes of making, versus the devalued indigenous ways of making, being and knowing. Colonialism and apartheid marginalised indigenous African cultures and knowledge systems, and created hierarchies of race, culture, knowledge and aesthetics that upheld values, perceptions, knowledge and practices privileging Whiteness (Rani, 2018:317). Whiteness then becomes a social construct associated with privilege (see discussion below).

Dutch and British colonisation in South Africa occurred from 1652-1910 (see Section 2.2.1) where in terms of dance European forms, such as ballet, and later American modern dance, such as the Graham technique (amongst others), were introduced in South Africa. Classical ballet dominated concert theatre performance from the 1800s in South Africa (Grut, 1981:1). Samuel (2016:21) suggests this hegemonic positioning of ballet in South Africa was for the “white minority to align itself with the notions of civilised Europe as entrenched by the colonial governments rather than uncouth Africa”. Ballet emerged as a prominent dance form that dominated dance and dance education in South Africa (Samuel, 2016:21).

Thus, Western dance forms and in particular ballet, were historically seen as ‘high art’ – elevated over all forms of dance (Friedman, 2012:1). African dances were positioned as ‘primitive’ or quasi-theatrical (Molobye, 2022:123). Rani (2018:315) suggests that in the South African context, this created a “Black/White”¹¹ binary. This Black/White

¹¹ South Africa includes indigenous nations such as the Zulu, Xhosa, Bapedi, South Ndebele, Basotho, Venda, Tsongo, Swazi, Khoe-Khoe, San, and BaTswana, amongst others (Demerson, 2020:5). The

binary, positions the African dancing body as “vulgar, comic, uncontrolled, undisciplined, and most of all, promiscuous” (Gottschild, 1996:56). As its binary opposite, the White dancing body was positioned as civilised and graceful. This positioning also revealed what kind of dance was appropriate and relevant for a ‘civilised’ society (Rani, 2018:315).

The Apartheid government (1948-1994) furthered these colonial ideals in setting up national and later provincial art councils that promoted certain modes of ‘civilised’ dance and theatre. For example, the National Theatre Organisation (established in 1947) promoted theatre in Afrikaans and English, later becoming the provincial Performing Arts Councils. The Performing Arts Councils (PACs) were established in 1962 to promote arts and culture, thus furthering the ‘high art’ ideal for a ‘civilised society’. What this actually meant was “white arts and cultural practices”, such as classical ballet companies took the majority of the funding (Samuel, 2016:4). A cultural hegemony emerged in “allowing some people to feel that they came from civilised and artistically rich cultures, and to regard others as barbaric or lacking in culture” (Maree, 2005:241), which references culturecide (see Section 2.2.3).

The Apartheid government (see Section 2.2.3) even though freed from the shackles of British colonialism, chose to position and fund colonial dance forms, such as ballet, as a high art form above all indigenous dance forms and styles (Friedman, 2012:1). Craighead (2006:22) supports Rani (2018) in stating that:

Apartheid and its severe imposition of the notion of separateness meant that the Black/White dichotomy was fuelled by an ideological discourse that violently placed White on a pedestal and Black at its base... When one investigates the history of dance in this country, it emerges that the high art/low, popular art dichotomy is a reinvention of the abovementioned Black/White dichotomy.

term ‘Black’ is an incomplete descriptor for indigenous South Africans and the multiple cultures and hybrid cultural identities of the country.

The Black/White dichotomy created this “epistemology of prejudice” (Samuel, 2016:vii). Sichel (2012:108) argues that in terms of Apartheid laws, “including the separate development policy (we could all practise our cultures – separately), [but] black South Africans (this included citizens who were classified as coloured and Indians) were prohibited from performing on certain stages, in Whites-only theatres and in certain venues”. Under Apartheid, only White artists received any subsidy from the state and only Western, European artistic approaches and texts were of value (Maree, 2005:241).

After the end of the brutal Apartheid regime in 1994, with its discriminatory practices, dance in South Africa did not emerge with an indigenous vision, due to the long-standing influence of European ballet and American modern dance (Demerson, 2020:21). Rani (2018:317) argues that Black African dance has the difficult task of emerging into a space of freedom after being repressed for centuries. African-influenced dance and indigenous dance forms in South Africa are a vast and complicated area (Thomas, 2019:98). A prevailing colonial mentality in higher education dance spaces still exists as a result of a historical positioning of indigenous dance forms, where they are undervalued and positioned as ‘low’ art, furthering this “epistemology of prejudice” (Samuel, 2016:vii).

The dance¹² curriculum where I teach, in my opinion, is still dominantly based in Western, Eurocentric approaches and modes of thinking about dance, and choreographic composition reflective of the epistemological and aesthetic hegemony of this historical artistic and intellectual ‘centre’. Even though the new HEQSF¹³ curriculum in the Performing Arts has been implemented as a move towards a multidisciplinary and decolonial education, there is still a need to engage with the historical locus of enunciation and to develop decolonial teaching and learning, strategies and methods.

¹²Murray and Keefe (2016:66) define dance as “a set of codified movement patterns or sequences of a fixed duration for particular purposes (with or without music); a form of expression through either narrative or abstract movement which may engage the full range of human emotions and psychologies without using words”.

¹³ The Higher Educational Qualifications Sub-Framework (HEQSF) proposed a curriculum reconceptualisation that was implemented in 2020, speaking to a decolonial approach where African Performance Studies is a core module in the Performing Arts curricula (Moses & Lewis, 2020).

“European-American ethnocentrism” still ‘speaks’ from the Western situated locus of enunciation rooted in Western modernity (see Section 2.2.2), that as a consequence, holds the belief that ballet is the base of all dance education (Mabingo, 2019:48). Mabingo’s (2019:48) idea of “European-American ethnocentrism” ties to modernity, colonialism and colonality in that it is the idea that Western culture(s) is (are) seen as superior to other cultures and as the norm against which other cultures are judged (see Section 2.2.2). This ethnocentrism does not acknowledge individuals’ positionalities and being-in-the-world. Msila (2007:151) suggests that learning environments cannot be separated from the societies or cultures they emerge from; thus, the inseparability also holds true for dance training.

Institutions that still uphold Western Eurocentric choreographic approaches, within the South African context, do not acknowledge the students’ backgrounds, lived experiences,¹⁴ histories, memories or stories and privilege Western modes of dance, dance training, and composition over Afrocentric modes. In the previous performing arts curricula where I teach,¹⁵ Western modes of dance were given more hours and prominence than African forms of knowledge and dance. In the new HEQSF curricula, which strives for decolonised curricula, African performance studies and African dance have been added to the curriculum, towards fostering epistemological and aesthetic diversity in the dance programme at the university where I lecture. Even though African dance¹⁶ and African-contemporary dance¹⁷ are indigenous forms of dance included¹⁸

¹⁴ The idea of the lived experience acknowledges embodied experiences, perceptions, memories and a socio-cultural context.

¹⁵ The previous arts curricula where I teach refer to the previous curricula that are being phased out. New HEQSF curricula were phased in, in 2020 and are still in their infancy, where the impacts and effects of the curricula are still to be analysed. This provides an avenue for further research.

¹⁶ ‘African dance’ is a highly contested term and I use the term to include a plethora of indigenous dance forms within the South African context. It does not refer to a single dance form but to the many diverse and cultural dance practices within South Africa and those that have become a hybrid integration of dances from Africa, brought to the South African context (Samuel, 2016:3). When I use the term African dance, I am aware that there are multiple other forms and styles of dance and expressions of cultural identities that do not resonate with African Dance; for example, Bharatha Natyam, which is predominantly practised by Indian South Africans.

¹⁷ The African-contemporary dance form of cross-cultural or fusion dance drenched in complex social, economic, political, and ethical considerations, questions the parameters and motivations of the cultural exchange that surfaces in expressions of this dance form.

¹⁸ Decoloniality currently manifests in the dance programme by adding African dance to the range of dance forms/styles on offer in the curriculum, as a kind of afterthought or attempt at inclusivity. I think it should be about shifting the locus of enunciation of the curriculum, more than simply adding other dance forms.

in the curriculum, dance theory, pedagogy and approaches to choreographic composition¹⁹ remain epistemologically and aesthetically based in a Western, Eurocentric paradigm, and thus enhance the separation that Msila (2007:151) mentions. While engaging with content in dance can be seen as one of the means towards decolonisation, I argue that it is not sufficient. Epistemological hegemony resides in content, approach, and possibly in form, pedagogy, methodology, strategy, methods and vocabulary, which further coloniality and in my case, possibly Whiteness as well. I discuss coloniality in Chapter 2. Whiteness is a “complex, ever-changing, and adapting social construct” that causes racial inequality in dance (Davis, 2018:121). The questions remain as to whether and how White bodies can decolonise.

Coloniality and its ally, Whiteness, play a part in how dance programme curricula are constructed and taught in higher education, due to the historical centring of ballet and modern dance, as discussed earlier; it was a result of colonisation and its continuation in Apartheid. Owing to the centring of ballet, African dances were not only described as primitive and exotic activities (as explained earlier), but also as lacking academic rigour (Mabingo, 2019:48).

In continuing to position African dances as ‘other’ or as a marginal inclusion in the curriculum, colonial thinking – where African dance and performance traditions are on the periphery – is perpetuated. Within the South African context, indigenous and contemporary expressions of African dance amongst other forms and styles of dance, should feature in the core modules offered in the dance curricula, where the integration of African dance styles and all other South African dance styles, forms and ways of knowing are incorporated. It is about finding ways to integrate what students bring to the curriculum, their socio-cultural context: an uncompromising inclusion.

Davis (2018:120) examines Whiteness in dance education in American higher educational settings and provides strategies to move classrooms closer to inclusivity of marginalised black students. The purpose is to demonstrate how Whiteness affects Black bodies in the landscape of dance education. The notion of Whiteness is prevalent in curricula, as well as in the dominant teaching approaches in dance

¹⁹ When I refer to general Western choreographic approaches, I am referring to generic choreographic approaches that are taught widely and applied to the structuring, forming and making of choreographies through movement.

education. Whiteness in practice, can be observed in such pedagogy as the teacher demonstrating 'correct' steps with the dancers copying as the teacher gives corrections. This places the teacher in a position of power, which references a colonialist way of instruction (see Section 2.2). This teaching approach is traditional dance education, where the teacher transfers knowledge onto the dancers and echoes Freire's (2005:77) banking model of education. The banking model is a way that superimposes knowledge onto the learner and stifles creativity through control, reinstating the coloniality of power, knowledge, and being (Freire, 2005:77). Stifling creativity through control is done in dance training through imposing 'Western practitioners' methods and prescriptive formulae for creating and working.

Suggestions on how this traditional approach can move towards a more inclusive approach are that no single dance form or technique be more valued than another (Davis, 2018:123). Euro-American dance forms can be contextualised and decentralised, and each dance form must be understood from within its historical and socio-cultural context. However, it is more about shifting the locus of enunciation underpinning epistemology, practice and pedagogy across these dance forms.

A university should be the site for cultural interweaves and exchanges as students navigate various dance styles and forms (Mabingo, 2019:47), where multiple races, ways of being and knowing co-exist. Fischer-Lichte (2014:11) refers to cultural interweave where "interweaving functions on several levels: many strands are plied into a thread; many such threads are then woven into a piece of cloth, which thus consists of diverse strands and threads". This cultural interweave is a way of creating pluriversality, multiplicity and diversity, which needs to be the focus in choreographic composition.

The compositional strategies explored within the higher education context where I teach are also Western-based, due to the focus on Western practitioners in terms of structuring, forming and making choreography. This could potentially alienate students and also confirm a hierarchy of 'high' and 'low' art, based on colonial parameters (Craighead, 2006:22) that I discussed earlier. It is for this reason that I aim to create fissures in this epistemological hegemony and facilitate processes that could shift pedagogy, methodology and methods.

This research explores possible ways in which an educator can facilitate decolonial choreographic composition curricula within a South African context. Garuba (2015:s.p.) suggests a curriculum is “simply a way of assigning value, a way of discriminating between what we think is important and valuable and what isn’t”. Within a South African choreographic compositional context, specifically where I teach, if a curriculum assigns unequal value to Western modes of making and creating, it undervalues ways of being, knowing and making relevant to the South African context. Therefore, dance education, within the context where I teach, still needs to work towards reflecting the context or culture/s which it serves. Moreover, consideration should be given to why and how value is ascribed to knowledges, practices, pedagogies and methodologies.

1.1.2 Motivation

In order to address the lack of epistemological diversity and in the interests of decoloniality, I aim to create inclusive decolonial teaching and learning strategies for movement creation, within a compositional context that celebrates students’ socio-cultural paradigms. I aim to create decolonial teaching and learning strategies that could promote or produce alternative, relevant epistemologies that can shift the historical locus of enunciation and support students’ being-in-the-world.

In order to develop the strategies, I draw on the idea that learning environments cannot be separated from the societies they reflect (Msila, 2007:151), as mentioned above. Thus, I aim to shift and activate the locus of enunciation that the student’s background speaks to, where embodied and indigenous knowledge for generating compositional strategies for movement creation emerge, and that are reflective of epistemological diversity.

This might allow individuals’ processes of becoming, as they experience new ideas and reflections that contribute to their own life narratives. These life narratives or stories play a role in individuals’ identity and ontology. These unique stories, subjective, lived experiences and embodied memories might be used in a choreographic compositional context, to work towards decoloniality. Students’ autobiographical and embodied narratives reveal their lived experiences which are brought into the learning environment. Engaging with narratives and memories as part

of choreographic composition become a process towards performing their own identities.

I aim to position each student as the locus of enunciation in their compositional impetus and the development of compositional strategies, where their subjective lived experiences *become* the knowledge in the choreographic context. This approach of placing the student as the locus of enunciation could contribute significantly to decolonising dance and composition movement creation in higher education in South Africa. Moreover, the approach will acknowledge, include, and celebrate the various identities and forms performed in the dance training. Through examining identities, the research specifically examines autobiographical and embodied memories.

In articulating memories in the body and understanding the moment of remembering in and through the body, the embodied experience is navigated (see Chapter 4). A sense of ‘performing the self’ within the choreographic context includes identity and cognisance of the socio-cultural context of individual ontologies. Identity is formed over time and is developed through past experiences re-reflected in the present, as well as how individuals ‘story’ themselves in the world.²⁰

The individual might become “the locus of enunciation”²¹ by drawing from their subjective lived experiences, memories, and personal stories, revealing how they have constructed their identity. Identity and the lived, embodied experiences²² of students have led to their personal uniqueness²³ and have influenced their personal identity (Hackney, 2003:48). The lived experiences of the students cannot be ignored in the learning environment, as mentioned previously. In examining personal uniqueness, the emphasis is placed on the students’ identity/s or how they define themselves in the world or within their community (Munro, 2018:5; Risner, 2002:5).

²⁰ This idea of humans ‘storying’ themselves in the world speaks to the concept of orality where, as Ong (2002:307) elucidates, “voice is always the voice of the present calling into the past, a past that he teases into reacting ebulliently and telling with present actuality in his readers’ minds”.

²¹ The locus of enunciation is a phrase created by Walter Mignolo (2007:158) to refer to what Grosfoguel (2011:6) suggests is the “geo-political and body-political location of the subject that speaks”.

²² The lived, embodied experience is pre-empted in the work of Merleau-Ponty (2005:431–432) where he rejected the mind-body dualism and positioned the centrality of the body and embodied experiences.

²³ Munro (2018:5) states that personal uniqueness takes into consideration that “each person experiences and engages with the learning process slightly differently due to unique perspectives”.

Through this research I am committed to creating decolonial teaching and learning strategies that draw from embodied memories for developing choreographic composition strategies for movement creation. These strategies allow students the space for their stories and memories to be expressed as the locus of enunciation. Navigating participants' 'stories' and lived experiences in the world provides a source for choreographic composition and enables participants to reflect on their own choreographic works and positionality within a greater decolonial, social-cultural framework.

1.1.3 Positionality

In the context of this research, it is important to acknowledge my positionality, examine my identities, and understand my cultural framework. I am a White, first language English-speaking, South African, homosexual woman. My identity complexifies my engagement with students in the context where I teach. Navigating my own identity in a space where I am confronted with the ways in which historical power and privileges associated with my White skin shaped the being-in-the-world of my students and me, requires continual reflection and action. Shabangu (2010:60) states “[u]pon recognition of this Whiteness ...action rather than inaction is indispensable”.

Whiteness as a social construct is defined as “a set of practices that function to protect and maintain privilege, while others define whiteness simply as the experience of privilege” and the practices that uphold this privilege (Leek, 2013:214). However, “whiteness isn’t about skin colour” (Dankertsen & Kristiansen, 2021:1) and similarly, White skin does not necessarily equate to ‘Whiteness’ (Woodall, 2013:1). The question remains as to whether the two can be separated if a White body is, was, and continues to be steeped in privilege. Thus, my identity, within this research, emerges as a complex starting point, as I was brought up in a privileged White environment and educated within a colonial system; thus, I am White and privileged. The question that emerges is what does a researcher within this positionality know about ‘other’ experiences or life-worlds? It could be argued that within this research, I am now colonising in another way and reaffirming White superiority and dominance. To attempt to counter this, I employ continuous self-reflexivity in my research. Moreover, I am a woman and homosexual, and these identities allow for some experiences of

otherness due to the dominant heteronormative and logocentric worldview I encountered when growing up, and that I still experience in my daily life. However, while this might be the case there are limitations, for example, I cannot claim to understand racial othering, or the intersectional challenges faced by black, queer women.

Coloniality and Whiteness that shaped the South African context, have impacted my being-in-the-world. I take responsibility and am continuously and actively reflecting on my views, biases, choices and preferences. It is important to recognise and acknowledge my Whiteness and its associated privileges in the South African context. I continuously question how my White skin can be mobilised in various ways to support the decolonial project, and how I can commit to decolonial allyship through reflection and awareness.

An ally²⁴ is an individual who acknowledges and takes responsibility for their “overt and covert complicity to oppression” and joins in solidarity with the oppressed group (Ohberg, 2016:17). Bishop (2015:103) argues that an ally is “not an identity, but an endless unfolding struggle for equity ... one cannot be an ally, but are always becoming one”. Being a decolonial ally requires deep reflection and constant awareness of my privileges and relationships with others (Ohberg, 2016:20). In recognising my White skin and remnants of Whiteness, and how they manifest through my biases, being-in-the-world and teaching, I work to find ways of acknowledging and navigating my Whiteness. In addition, I must further find ways of existing in a space of negotiation, self-reflexivity, reconsideration, and exploration.

The supposed neutrality of Whiteness, as an expression of coloniality, and similarly a colour-blind ideology does not acknowledge the experiences of people of colour, which uphold “white normativity, and ignores institutional racism” (Prichard, 2019:169). Colour blindness is founded on the belief that better outcomes will be achieved by ignoring race (Annamma *et al.*, 2017:147; Prichard, 2019:168). The ‘neutrality’ of Whiteness denies the existence of White privilege and ends the discussion on racial

²⁴ The notion of a decolonial ally emerges from critical Whiteness and critical race theory (Ohberg, 2016:20).

inequality and is part of the enduring colonial legacy, leading to coloniality²⁵ (Fay & Hayden, 2017:20; Zarate & Mendoza, 2020:60). As such, I am compelled to continual self-reflexivity in thinking about my identity and positionality, and how I engage with students.

Bhabha's (1994:54–55) theories on identity inform my understanding of myself within this decolonial research. Bhabha (1994:54–55) argues that all identities are hybrid, fragmented and unstable. The notion of hybridity is that all identities are an amalgamation of different societies and lived experiences (see Section 2.6.2) (Fay & Hayden, 2017:16). This is the idea that my identity is not 'pure' and exists as different traces that mix and interweave to create my sense of selves. Yet, I am steeped in privilege.

My White body evokes complex issues regarding decolonising. White bodies evoke a specific problem for decoloniality as “white bodies incarnate coloniality” (Spatz, 2019:19). However, Spatz (2019:19) argues that “white bodies are also bodies” and it is questionable whether any bodies are entirely White. This cross references Bhabha's (1994:55) notion of hybridity, culture and identity as a fluid, intermixed interchange. Spatz (2019:18) suggests various levels and qualities of Whiteness, and the question he poses is “How to unearth the non-whiteness of bodies that were racialised as white?”. Whilst such an excavation falls outside of the scope of this research, my decolonial allyship might resonate with this question.

There are no conclusions to these difficult questions, but there is a call and need to transform thinking around White practitioners through “examining their own racialisation”, working towards deconstructing the self and understanding their positionality (Spatz, 2019:18). Spatz (2019:22) concludes that “whatever whiteness is, if it is thickly interwoven with bodies, then it cannot simply be eradicated but must be unlearned, retrained, and transformed”. In the transformation process, the positionality, practices, methods and methodologies of White dance teachers and their relationship to dance curricula must be taken into consideration.

²⁵ Coloniality refers to “long-standing patterns of power” that define and articulate many areas (see Section 2.5) (Maldonado-Torres, 2007:243).

1.2 Mapping the terrain of choreographic composition and how it is positioned in this research

To facilitate a decolonial choreographic practice, pedagogy and methodology, I as facilitator need a baseline from which to start facilitation that resonates with a decolonial frame (see Section 2.5.2). A multiplicity of perspectives, concepts and imaginings need to be considered. Part of this base line is my conceptualisation of choreographic composition, which I argue could facilitate a choreographic compositional, decolonial methodology.

1.2.1 Defining choreographic composition in my research

Choreography is a complex, changing, difficult and ever-evolving term to define, due to its various approaches and applications (Cvejić, 2015:7). In the Western tradition, the history of the art or act of dance making was located in codified techniques or prescribed movements of the body, such as Ballet, and structuring these prescribed movements into choreography in time and space (Hagood & Kahlich, 2007:517). Traditionally choreography was bodies “literally trained and arranged in space and in relation to each other to move in a harmonious way to reflect and instil order, manifested through notation of geometrical horizontal patterns and an expected emphasis on vertical posture” (Giersdorf & Morris, 2016:8). Choreography as a way to “instil order” positions it as a Western concept where the term was created by Raoul Auger Feuillet in the 1700s for the scoring of dances, showing the structure and layout of the dance (Giersdorf & Morris, 2016:7).

Choreography is generally defined as the “act of creating and arranging dances”, where the origin of the word ‘choreography’ is from the Greek *Khoreia* (dance) and *graphein* (to write) (Dupuis & Leuven, 2020:92). Choreography literally translated is the act of writing dance and arranging it in time and space. This is the traditional approach to choreography which focuses on the idea of dance being “the use of energy in space and time” (Ellfeldt, 1974:14). Dance can be interpreted in multiple ways depending on the context and framing. My definition of dance for the purpose of this thesis is aligned with dance as an embodied expression, a connection between inner and outer, in which the dynamics of the form communicate meaning (Chappell, 2008:160) through choreography.

The concept of choreography as ‘making’, rather than recording, emerged only in vocabulary in the 20th century (Butterworth & Wildschut, 2009:35; Muto, 2016:33). Klien (2007:1082) defines choreography as a writing and making, but takes the term further as a:

creative act of setting the conditions for things to happen, the choreographer as the navigator, negotiator, and architect of a fluid environment of which they and their selves are a part.

The choreographer as navigator, negotiator and architect, where they themselves are a part, frames choreography as a process that involves collaboration with various bodies. This is corroborated by McKechnie and Stevens (2009:115) who argue that the choreographer is many things:

Conceiver, creative, thinker, teacher and learner; sometimes at the head of a centralised system in the role of initiator and arbiter of structures; sometimes as part of a more distributed system in which the thoughts and actions of individual artists contribute to a coherent and potent whole.

The idea of dancers contributing and collaborating in the choreographic whole, positions the dancers as part of the act of choreography or composition, which resonates with a decolonial pedagogy (see Section 2.5.2). The choreographer emerges as a composer of sorts who composes the stories in/on and through the bodyminded being²⁶ into the total composition of the work. Composition is defined as the total construction and shaping of all elements in the choreographic work, namely the visual, aural, spatial, and choreographic towards the final artistic product (Kim, 2016:43). This positions composition as multimodal, where the focus is on the total integration of all the elements into a cohesive whole (Bourbonnais, 2016:4). Gordon (in Finestone, 1997:61) views the compositional context as “a visual, aural, sensual, conceptual, and e-motional landscape that is created through the collaborative interplay of dance, movement...design, music, props and lighting”. Thus, composition

²⁶ Throughout this research, I refer to individuals as ‘bodyminded beings’ and Chapter 4 explores the idea fully.

refers to the various ways in which parts are put together or arranged in creating a choreography, a kaleidoscope and tapestry of overlapping elements.

Cvejic (2015:11) suggests that to define 'choreography', the term needs to be expanded to include works that "aren't enclosed within the composition of the body and/or movement exclusively but instead expand to include whatever expression arises in their making". The expression that emerges in the making process then characterises the choreography. For Cvejic (2015:11) "choreography's indeterminacy entails that its specification remain contingent on the procedure that each work constructs in response to the problem it poses", and in doing that, focuses specifically on the process or way of making and doing (Cvejić, 2015:11).

Choreography becomes a way of doing, a process, and an approach, as well as the specific practices in which it engages. This idea of choreography as process or practice links to Spatz's (2020:243) definition of choreography as "embodied research". Spatz (2017:10) asserts choreography as "ongoing negotiations with the materiality of embodiment...and is directed towards the discovery of new, previously unknown pathways in practice", this is when choreography becomes research. Choreography, with unknown pathways in practice emerges as a process, an approach, a practice, an embodied research towards practices or a praxis of thinking where new ways of seeing, being, doing and knowing are acknowledged.

Johnstone (2022:11) argues for the term "choreographic practice", rather than choreography as she suggests this resonates with Barad's (2003:802) "practices/doings/actions" and Spatz's (2020:243) idea of embodied arts. Thus Johnstone's (2022:11) "choreographic practice" attempts to focus choreography as a practice-based process, where the focus is on doing and the specific process it engages in. This questions the colonial practice of placing a choreography on the dancer's body. Johnstone (2022:41) goes further to suggest "that a decolonial praxis of choreography and therefore decolonial techniques of the body, address questions of knowing and doing as well as ways of being in the world". This corresponds with epistemological disobedience and delinking, through border thinking, which

challenges the coloniality of power, being and knowledge and offers a possible pathway towards trans-ontology²⁷ (see Section 2.2.4).

Johnstone (2022:41) defines a decolonial praxis of choreography as a space that “addresses the aesthetic,²⁸ the ontology, and the ethos of making and moving”. Conceptualising choreography where the ethos of “making and moving” is characterised as the defining feature, positions the process of choreographic practice as a space, or more specifically, a third space of enunciation, where multiple loci of enunciation can coexist and from where stories can emerge (see Section 2.5).

The act of choreography for Loots (2016:376) is telling stories with the *body*, or more specifically, to write and create with the *body*. Thus, choreography emerges as a creative act and process of writing and creating with the bodyminded being, where stories and memories emerge. Bourbonnais (2016:1) argues that conceptualising choreography as a critical term highlights the connection between the bodyminded being, writing, memory and performance. This suggests choreography as the process of the bodyminded being writing their memories into being. The choreographic framing has to include the whole individual, their thoughts, memories, identities, histories and lived experiences (Klein & Klien, 2007:1084). Thus, for the bodyminded being, the lived experience and memories are central to the choreographic process in its “ontology of becoming(s)” (Ellingson, 2017:25). This echoes Loots (2010:117) who argues that the role of the choreographer is:

somebody who writes with the body and the body’s memories, especially in the South African context, is to harness a web of personal narratives from the dancers and artists involved in a performance. In this way, you act as historical medium, or linguistic conduit for meaning and its construction; an act which starts with my own self and the narratives that emerge in my own body.

²⁷ Trans-ontology has different meanings in different fields; for example, Dussel in philosophy (where he conceives metaphysics through a critique of ontology) and Fitz-James (2020:130) in gender studies, amongst others. In this research, I use it in the same way as in the approach of Maldonado-Torres (2007:253) to decoloniality. Furthermore, trans-ontology, as Smyrniaios (2016:73) theorises it, namely as an extension of Transhumanism, is important. However, a discussion of that falls outside the scope of this research.

²⁸ The aesthetic of the choreographic process and final choreographic work is not investigated in this research and provides an opportunity for future research.

It is this harnessing,²⁹ or rather ‘acknowledging’ of personal narratives within/on/through the bodyminded being, that I as choreographer and embodied researcher, attempt to explore within this research in a process of ‘writing’ into being the embodied memories and subjective, lived experiences of individuals. The process of bringing the past, lived experience into the present moment, could serve as an act of reflection and re-configuration for individuals’ lived experiences and their being-in-the-world.

The choreographic compositional context attempts to travel under, through and on the skin of each individual to navigate, explore, and re-experience the embodied memories that make individuals unique. I share Loots’s (2010:122) suggestion of taking up Merleau-Ponty’s (1962) notion that the body is the prime way of being in the world, and the best reference for understanding it. Thus, choreography engages the bodyminded being, in its ontology of becoming(s), with the focus on the motion of beings,³⁰ in the act of storytelling and can be defined as “the performative imperative to tell stories as a way to reflect ourselves back to our world, reflect our world back to us, and to try to make sense of our physical, lived-in realities” (Loots, 2016:377). Individuals’ lived-in, socio-cultural realities are an intertwined, pluriversal, and on-going meshwork.

Muto (2016:32) opines that “choreography as meshwork”, is based on the idea of Ingold’s concept of “meshwork”. Ingold (2013:70) suggests that the concept of network, as a spatial construct, be replaced by meshwork as a “living, durational entanglement of lines”. Choreography as meshwork aims to avoid the choreographer as author, rather positioning the process as on-going and collaborative, where the focus is on the motion of beings and their interrelations (Muto, 2016:38). On-going and collaborative processes in meshwork reference fluid and collaborative strategies that facilitate a decolonial pedagogy (see Section 2.5.2).

Ingold (2013:69–70) states that every individual is viewed as part of a moving, becoming world where they have their own “lived duration or a trail of movement of

²⁹ Harnessing implies a sense of controlling and making use of, which is not what I intend to do in this research; thus, I use the word acknowledge instead.

³⁰ I am suggesting that choreography denotes works where the unfolding of the story/stories happens through physicalised events or movement, rather than verbal narratives (Sánchez-Colberg, 2007:40).

growth”. This references the bodyminded being in the process of emerging and becoming, an ontology of becoming(s) (see Section 4.1). Ingold (2013:69–70) posits that individuals are composed of not a single but multiple lines, each of which is in a “process of development” (Ingold, 2013:70; Muto, 2016:38). Muto (2016:38) argues that this notion of multiple lines suggests individuals have temporary, flexible identities “consisting of an entanglement of multiple streams” and cross multiple lines of lives. This references the notion of hybridity (see Section 2.5.1) an in-betweenness or third space where cultures collude. Muto’s (2016:38) notion of “multiple lines” references pluriversality (see Section 2.5.1) which challenges the coloniality of knowledge and viewpoints from one position only (see Section 2.2.4).

This multiplicity reconceptualises choreography, as it is not only the choreographer who lives a line but “multiple lines of lives weave a mesh in which the choreographer participates, bringing about events which have not been expected by anyone involved” (Muto, 2016:39). This multiplicity and pluriversality reference a trans-ontology (see Section 2.6), where a convergence of overlapping perspectives and positions (Boon *et al.*, 2018:113) and multiple modes of being, resonate with a “mosaic epistemology” (see Section 2.5) (Connell, 2018:404) of various components.

Composition refers to the various ways in which parts are put together or arranged in creating a choreography, as mentioned above, a tapestry of overlapping elements. The composition of a work then refers to the “aesthetic glue” that holds the work together in the choreographic context. The “aesthetic glue” (Chappell, 2008:169) holds the construction and shaping of all elements in the choreographic work, the visual, aural, spatial, and choreographic (Kim, 2016:43), towards choreographic composition.

In relation to the above discussion, choreographic composition, in this research, is defined as the creative act, approach and process of writing and creating, making and moving with the bodyminded being: their thoughts, embodied memories, histories and lived experience, that are storied into movement and facilitate and confirm multiple and hybrid identity construction. Choreographic composition then includes the bodyminded being in a trans-ontology of becoming(s), with the focus on the motion of beings, in the act of decolonial storying of embodied memories and how all the elements in the choreographic work are then put together into a whole.

Choreographic composition is multimodal, a practice, and process, and specifically a meshwork where the bodyminded being, memories, stories, identity, embodiment and movement co-exist, in a process of continual becoming. This conceptualisation of choreographic composition lays the foundation for the “unknown pathways in practice” to unfold through the choreographic process (Spatz, 2017:10). These unknown pathways in practice, link to decoloniality and a decolonial pedagogy through a “rethinking of thinking” (Ndlovu-Gatsheni, 2017:61) and a pedagogy that could rupture the locus of enunciation as it pertains to choreographic composition curricula. Unknown pathways in practice through the choreographic process emerge as a “resistant tactic” (see Section 2.5) where individuals acknowledge their own ecology of knowledges towards new ways of thinking, being and knowing (Sugiharto, 2022:1), stimulating a possible trans-ontology in the choreographic process.

Choreographic processes and the practice-based products it often creates are considered as a form of knowledge, as a “knowing, thinking, being and interpreting” space of enquiry and reflection (Butterworth & Wildschut, 2009:41). Enquiry and reflection resonate with an embodied inquiry as methodology (see Section 1.6.3). Choreography and choreographic processes emerge as a form of bodily knowledge and as research, worthy of further exploration (Pakes, 2009:43; Spatz, 2017:10). Bodily knowledge or embodied knowing emerges as part of a decolonial pedagogy as it ‘unmakes’ binary thinking (see Section 2.5.2). To think of choreography, choreographic processes and choreographic research as embodied knowing towards unmaking hegemony (Pakes, 2009:70) I argue, shifts hegemonic paradigms of knowledge production and positions dance making as epistemologically valuable, thereby challenging the coloniality of knowledge (see Section 2.2.4).

Positioning knowledge in the act of doing or in the choreographic process, values the knowledge in the practice itself (Pakes, 2009:56). Various academics consider the knowledge in the practice itself and have provided models for facilitating and teaching choreographic practice. Within choreographic practice there is no general artistic rule to state what should or should not be done in the process. Choreographers use multiple and diverse strategies, modes and models in the choreographic process and its phases, towards generating a choreographic work. Various strategies, models and methods are described by various scholars, such as Butterworth (2004:45); Predock-

Linnel (2001:195); Smith-Autard (2010:1); Olsen (2014:1); Burrows (2010:1); Reeve (2018:75), and Joy (2014:1) amongst others, revealing insight into a multiplicity of choreographic endeavours and processes. Multiplicity is one of the catalysts for counter hegemonic thought: a praxis of thinking, a decolonial option (see Section 3.2). There is no set formula for the choreographic process, as it emerges as a highly personal, inventive, collaborative, context-specific and an intention driven process.

The choreographic process emerges as in flux, an ever-evolving process that is not linear, and is collaborative. Each choreographic process is “complex, idiosyncratic, and highly diverse, where the process is influenced by the choreographers’ implicit knowledge, socio-cultural context, lived experience, intentions, personal movement preferences, values, beliefs and specific lenses” (Felice *et al.*, 2017:2). The choreographic process is a “spiralling, circular, fluid progression, preceding backwards and forwards, an ever-evolving cycling” process (Minton, 2018:4). This ever-evolving, circular choreographic process, with multiple pathways allows for reflection and re-evaluation. The specific nature, approach and facilitation of the choreographic process is also dependant on how the choreographer sees themselves as part of the process. The choreographic process in flux, ever-evolving, open, and fluid with multiple pathways, shares intersections with a decolonial pedagogy (see Section 2.5.2). The choreographer immersed in the choreographic process moves from a position of power to a collaborator with the dancers.

1.2.2 Shifting role of the choreographer in the 20th and 21st centuries

From around the 17th and 18th century till about the 1960s, the Western choreographer was seen as the only individual responsible for the creation of the choreographic work. This Western individualism references the locus of enunciation of modernity. The dancers served as tools to bring the work into being (Roche, 2015:ix). This ‘traditional’ approach is still prevalent today in various contexts. Foster (2010:52) argues the choreography:

as the outcome of the creative process, was seen as the property of an individual artist, not as an arrangement of steps that were shared amongst a community of practitioners...but rather as a creation of both the movement and its development through time.

Thus, the ‘writing’ of the choreographic work defines the identity of the work and its copyright (Muto, 2016:33). This traditional approach to the choreographer positions the dancers as “malleable material” of the choreographer, where the dancers’ job is to subjugate their bodies to the service of the choreography (Rowell *et al.*, 2019:291). This way of thinking could be referred to as resonating colonial endeavours, where one person maintains control over another. Roche (2015:ix) states that dancers are reduced to “passive receptacles of the movement, puppets in the process, whose bodies are given over to the demands of the choreography”. A clear hierarchical power structure is enforced within the traditional conceptualisation of a choreographer and reiterates a Western Eurocentric approach to choreography that furthers Western individualism.

The role of the choreographer began to shift in the 1960s³¹ where Merce Cunningham, and John Cage, amongst many others, created new methods and approaches to remove the ‘dancer-choreographer’ hierarchy through collaboration (Muto, 2016:34). Foster (2010:66) posits that the role of the choreographer shifted from the “visionary originator of a dance” or the “embodied mind of the work” towards the choreographer as the facilitator of the choreographic work (Roche, 2015:viii). Over a long period of time the idea of what dance is, and the idea of what the role of the choreographer is, shifted. This notion of the choreographer as facilitator allows space for performers to generate movement material and play a pivotal role in the choreographic process.

However, Muto (2016:32) argues that the idea of the choreographer or facilitator is still problematic in the context of “multiculturalism in the globalised contemporary dance arena”, due to reinstating the power of “the modern subject as author”. Multiculturalism links to hybridity, as various cultures are fluid and emerge as a mixedness with multiple perspectives. Thus, positioning an author as authoritative, works to deny a pluriversal

³¹ The process to question the role of the choreographer started to shift pre-1960 with Rudolf Laban and others, but the 1960s brought a more dominant and more visible shift with Merce Cunningham, The Judson Dance Theatre, Trisha Brown, and Twyla Tharp amongst others. As Morgenroth (2004:5–6) states “the ‘art of making dances’ was on the verge of a revolution” in the 1960s.

way of thinking, being and doing and creates a “single authoritativeness”- furthering the cultural logic of colonialism (Mignolo & Walsh, 2018a:1).

Muto (2016:45) argues for choreography as meshwork, as mentioned above, which is not the result of an individual’s intent but rather, the providing of a space for a collective negotiation. A space is created where “people are able to follow respective lines of life...moving as a line or a bundle of lines along with other lines...where multiple dancers are alive together... and their lines emerge as lines of becoming” (Muto, 2016:45). This multiplicity of various lines of becoming, speaks to a decolonial pedagogy – a trans-ontology. This positions the choreographer as collaborator within the choreographic process, rather than facilitator, and the dancers as co-owners of the choreographic work. This ruptures the power structures of Western hegemonic ways of thinking inherent in choreographic practice, emerging as a decolonial option in the decolonial teaching and learning strategies.

1.2.3 Choreographer as collaborator- dancer as co-owner

In the unmaking of Western hegemonies and hierarchies, the role of the choreographer shifted. Murray and Keefe (2007:33) maintain that strategies emerged in the 20th century of devising where the dancer becomes creator in the choreographic process, leading to collective authorship of the work. Within this research, it is important to acknowledge that the choreographer’s role is as a collaborator, with the dancers emerging as co-owners of the choreographic product, (co)produced. This challenges the traditional hegemony of the choreographer as sole author, and in doing so, does not focus on the activities of one individual; rather, it consists of a collective that interacts through the choreographic process and through various processes structured by the choreographer (Haskins, 2015:2). This is important to this research as the role of the choreographer is as a collaborator, who writes with the *body’s* memories, in the South African context, thus exploring personal autobiographical memories that form part of multiple identities (Loots, 2010:117).

The collaboration is a shared research period where individuals create and have time for reflection and discussion within the choreographic process. In many African societies, including Black South African groupings, dance is learnt by ‘osmosis’ and participation in cultural practices; thus, community emerges as ‘teacher’ or as Udoka

(2016:s.p.) says, “dances were shared knowledge between the community and the individual”. Therefore, in a sense, dance is a communally created and choreographed practice. This communal dimension resonates with ideas of the choreographer as collaborator and dancers as co-creators – a key node for a decolonial pedagogy (see Section 2.5.2).

The choreographic process is a shared, collaborative and devising process where all involved contribute to concept, content, style, movement vocabulary, performance language, form etc. This sharing or mutuality and relationality, I posit, might be catalysts for counter hegemonic thought: a praxis of doing-thinking, a decolonial option as part of the strategies for decolonisation (see Section 3.2). The individuals involved in the choreographic process generate movement material, embody expressions and feelings, bring personal reflections, memories and experiences to the process and negotiate and navigate the process as an ensemble. The choreographer and dancers engage in the choreographic process collaboratively, that is, one of “sorting, sifting, editing, forming, making, and remaking; it’s essentially an act of discovery” (Cancienne & Snowber, 2003:237). An act of discovery allows for “new strategies of actions” (Mignolo & Walsh, 2018a:27) a decolonial praxis of action and reflection.

This act of discovery, depending on how it is facilitated, could allow for reflexive thinking and navigating around individual autobiographical memories and the decolonial storying of the selves through movement. This practice of ‘restorying’ autobiographical memories and thus, individuals’ lived experiences, perspectives, and lenses, validates individuals as a source of being, thinking and knowing in the world (Zavala, 2016:3). The choreographer as collaborator and dancer, as co-owner and co-creator, creates my entry point to the research and a starting point for pluriversality, a decolonial choreographic practice, pedagogy and methodology.

1.3 Thesis statement

Facilitating³² teaching and learning strategies for movement creation in choreographic composition, where students can draw from their subjective lived experiences, can

³² I use the term ‘facilitator’ to refer to how the various processes will be unfolded over the 8 days. I facilitate the choreographic process but am situated within it as a collaborator (Muto, 2016:32).

potentially contribute to decolonising the choreographic compositional curriculum; in particular, when using memory in relation to identity construction. Designing teaching and learning strategies to access autobiographical memory, specifically embodied memories, acknowledges individual, subjective, lived experiences, socio-cultural contexts and ontological positions. Such teaching and learning strategies can significantly contribute to shifting the locus of enunciation of choreographic composition curricula.

1.4 Main investigative questions

How can autobiographical, embodied memories that are voluntarily accessed, provide a means to develop decolonial teaching and learning strategies for movement creation in choreographic composition?

1.4.1 Sub-questions

In order to answer my main investigative question, I will answer my sub-questions:

- What is voluntary, episodic memory or long-term autobiographical memory?
- How can embodied memories be accessed in the choreographic compositional context for movement creation?
- How can decolonial teaching and learning strategies be implemented in the teaching and learning of choreographic composition, through facilitating decolonial storying?

1.5 Research aims

1.5.1 Main aim

The main research aim is to explore how autobiographical, embodied memories, that are voluntarily accessed, may provide a means to develop decolonial teaching and learning strategies for movement creation, towards a decolonial choreographic compositional curricula.

1.5.2 Sub-aims

1. To provide a theoretical underpinning and framework that engages with decolonisation and decoloniality.

2. To identify specific strategies for decolonisation.
3. To provide a delineation of decolonial storytelling as method.
4. To do a review of scholarship on the bodyminded being as the basis for memory.
5. To do a review of scholarship on memory, specifically voluntary autobiographical or embodied memory.
6. To determine how individual, lived experiences have constructed a sense of 'self', 'selves' or life narratives for the participants.
7. To facilitate a choreographic process where their autobiographical, embodied memories are used in the creation of a five-minute solo choreographic work.
8. To then allow the participants to perform their choreography and journal about their experiences of the process. They will critically reflect on this process and if it has influenced their perceptions of their individual stories and multiple identities.
9. To then create a full-length choreographic work based on the above, using the individual choreographies as a creative impetus to choreograph a piece with the participants, in which they creatively engage with their own stories.

1.6 Research approach

I use a qualitative paradigm in this research, through a phenomenographic approach to create a decolonial teaching and learning strategy to access autobiographical embodied memories as a source for movement creation in choreographic composition. My specific research methodology is embodied inquiry, which is facilitated through the method of decolonial storytelling. The method of decolonial storytelling is the approach within the overall framework of embodied inquiry as methodology, drawn from the key nodes of decolonial pedagogy in Chapter 2. This research uses qualitative research and specifically embodied inquiry as the research methodology, infused with phenomenography.

1.6.1 Qualitative research paradigm

A qualitative approach to research explores how individuals make meaning or understand their social worlds (Hesse-Biber, 2010:455). Qualitative research seeks to “understand and explore rather than to explain and manipulate variables”, where it is “contextualised and interpretive, emphasising the process or patterns of development rather than the product or outcome of the research” (Nassaji, 2020:427). Effective qualitative research is determined by “whether the research participants’ subjective meanings, actions and social contexts, as understood by them, are illuminated” (Fossey *et al.*, 2002:717). This research reveals individuals’ subjective lived experiences danced in and through their embodied memories. Qualitative research is based on lived experience where individuals try to understand their identity and being in the world (Roger *et al.*, 2018:541). A defining feature of qualitative research is that it depends on subjectivity and reflexivity (Olmos-Vega *et al.*, 2022:1). Researchers using qualitative research can elucidate on notions and questions located in the paradigm of interpretation located in phenomenology (Ospina, 2004:2). In this study, I draw on qualitative research, and use a phenomenographic approach.

1.6.2 Phenomenography

Phenomenography, with the suffix -graph, denotes a research approach aiming at describing the different ways a group of people understand a phenomenon. Phenomenology, with the suffix -logos, on the other hand, aims to clarify the structure and meaning of a phenomenon (Larsson & Holmström, 2007:55).

Phenomenology is defined as the “study of human experience” and how individuals understand in and through their experiences (Burnett, 2017:10; Sokolowski, 2000:2). This “first-person point of view” defines phenomenology as a way of seeing and embodied knowing, rather than a specific theory (Gallagher, 2012:8). Embodied knowing is the whole bodyminded being or “body-selves as making sense of the world and producing knowledge” (Ellingson, 2017:16). Phenomenology gives an account of the way things appear in individual experiences, in and through an embodied knowing (Burnett, 2017:10; Gallagher, 2012:8).

Embodied knowing and phenomenology is associated with Edmund Husserl (1997:1) who explored the core essence or the nature of an experience. Phenomenology is furthered by considering Martin Heidegger³³ (2008:1) who saw individual being-in-the-world and the self/selves in relation to other individuals as “an intersubjective being” (Leigh & Brown, 2021:26). Individual embodied experiences are “intermingled, reciprocal and enmeshed”, and thus intersubjective³⁴ (Ellingson, 2017:21). This relationality was developed by Merleau-Ponty (2005:239) who emphasised holistic individuals in the world, through a view of body-subjects or embodied agents ontologically in the world (Rudd, 2019:139).

Phenomenography emerges from phenomenology as a valid research approach to developing conceptual understanding within an educational framework (Entwistle, 1997:129; Larsson & Holmström, 2007:55). Through phenomenography, the participants are encouraged to reflect on their own experiences and within this research, to reflect on their sense of identities, being-in-the-world and embodied memories (Entwistle, 1997:129). Richardson (1999:53) states that phenomenographic research relies on individuals’ accounts of their experiences and explores various ways in which they “experience, conceptualise, perceive, and understand various kinds of phenomena”. In the context of phenomenography, teaching and learning strategies and how knowledge is acquired is important.

Through a qualitative, phenomenographic approach, I aim to answer how accessing embodied memory relates to identity/s construction through creative choreographies, using embodied inquiry.

1.6.3 Methodology: embodied inquiry

Embodied inquiry is a research approach which seeks to “collect and analyse embodied, lived experiences”, with a continual emphasis on reflexivity (Leigh & Brown, 2021:1). Reflexivity is defined as a “set of continuous, collaborative, and multifaceted practices through which researchers self-consciously critique, appraise, and evaluate how their subjectivity and context influence the research processes” (Olmos-Vega *et*

³³ Martin Heidegger and his work *Being and Time* (1927) explores the “metaphysical question of what it means to be “being”” (Kleinman, 2013:213).

³⁴ Merleau- Ponty (1968:69) describes intersubjectivity as being “each body/subject participates with other body/subjects, comingling and interpreting each other”.

al., 2022:2). Reflexivity through embodied inquiry is an on-going, multimodal process, where critical attention is paid to subjectivity and an acknowledgement of the social construction of being-in-the-world. Embodied inquiry allows for an “embodied intersubjective relationship” between the researcher and participants, which creates the space for the research to unfold (Finlay, 2005:271).

Research that explores the participants’ lived experiences is a primary example of embodied inquiry. Embodied inquiry aims to “get close to, understand and to an extent recreate the participants’ lived experience” (Leigh & Brown, 2021:23). This research through embodied inquiry recreates the participants lived experience, through their embodied memories in and through dancing their worlds. The bodyminded being, the lived experience, and embodiment are central and integral to the research. As this research explores embodied memories, embodied inquiry is thus, a suitable methodological approach.

Embodied inquiry is based on multimodality³⁵ grounded in the theoretical foundations of phenomenology (based in the lived experience) and hermeneutics (reflective interpretations of that experience) (Friesen *et al.*, 2012:1). Through discovering multiple ways of making meaning a pluriversal seeing, being and knowing is facilitated, where experience and meaning are explored. Phenomenology as an approach to study experience, and hermeneutics as the theory and philosophy of interpretation of meaning (Bleicher, 2017:1), create the characteristics of embodied inquiry.

Leigh and Brown (2021:2) identify three principles of embodied inquiry:

1. The ‘What?’ of embodied inquiry. This is the idea that embodied inquiry is an ongoing focus on self, where reflexivity, exploration, attention to and awareness of self and awareness of others’ experiences is acknowledged.
2. The ‘Why?’ of embodied inquiry. The bodyminded being is the initial base of inquiry; “by accessing the information, data and stories that bodies store, hold and tell, it is possible to reach deeper, emotional and authentic truths about lived experience than are accessed by more conventional research techniques”. This

³⁵ Multimodality refers to “multiple means of making meaning” (Leigh & Brown, 2021:30).

second principle is crucial to the research process as it is the stories of the bodyminded being that emerge through decolonial storying and the lived experience on which this research is based.

3. The 'How?' is the way of working in the research. Embodied Inquiry does not follow a specific formula but rather, each research process will look different. The 'how' of this research is discussed in Chapter 3.

The three principles of embodied inquiry, the 'what', the 'why' and the 'how' are explored in this research through decolonial storying of embodied memories, where the bodyminded being communicates and dances individuals' subjective, lived experiences. Ellingson (2017:76). discusses four kinds of research foci that are suitable for embodied inquiry:

1. The lived experience
2. The researcher's body in the field
3. The body as a communicator
4. The body in interaction

This research explores lived experiences where the body communicates in interaction with the other performers; a relationality through dancing individuals' embodied memories. The researcher's body, my body, is in the field and part of the choreographic process as collaborator and prepared to "experience and live what is new, and unexplored" with the other participants: an intersubjective space (Leigh & Brown, 2021:23). An intersubjective space might challenge Western Eurocentric universality through allowing a variety of subjectivities to interplay. Various subjectivities emerge, intertwine and co-exist, making each research design in embodied inquiry, unique.

The design for embodied inquiry depends on the research focus and the specific research question and thesis statement (Burnett, 2017:40). Embodied inquiry does not prescribe a particular way to conduct research but rather, remains open and flexible in its methods and approaches. Leigh and Brown (2021:32) suggest embodied inquiry is effective when the research is conscious and transparent about what is considered as "knowledge and reality" and how they can be accessed. Epistemology and what is considered as legitimate knowledge is pivotal to this research, as

decolonial practices are navigated towards epistemic disobedience and a “mosaic epistemology” (see Section 2.5).

Using embodied inquiry could possibly challenge oppressive, Western, Eurocentric structures and create a space for marginalised individuals’ lived experiences to become the locus of enunciation. Embodied Inquiry does not “automatically or naturally engage bodies that are marginalised and side-lined, but with its critical-reflexive focus it offers an opportunity to reconsider positions of power, hierarchy and control and to see who is absent from a discourse” (Leigh & Brown, 2021:33).

1.6.4 Quality in embodied inquiry

There are three interconnected strands to ensure good quality, qualitative research with specific reference to embodied inquiry: transparency, criticality and reflexivity (Leigh & Brown, 2021:73). These strands are intertwined elements of the qualitative research process. Transparency refers to making the information that underpins the research meaningful and accessible “elucidating how that information was collected or generated; and describing how the information was interpreted and/or analysed” (Kapiszewski & Karcher, 2021:285). Criticality in qualitative research assists researchers to engage, place in context, and make meaning of the intricacies of individuals’ subjective lived experiences within the socio-cultural context that shapes them (Ravitch, 2020:12). As embodied inquiry is contextual, reflexivity “clearly describes the contextual intersecting relationships between the participants and themselves (reflexivity), it not only increases the creditability of the findings but also deepens our understanding of the work” (Dodgson, 2019:220). In this study, I use transparency, criticality and reflexivity throughout the process and in all the phases of the research process.

1.6.5 Phases in my research process

- **Phase 1:** involves drawing from the critical literature and relevant scholarship to fulfil sub-aims 1 to 5: developing strategies to access autobiographical, embodied memories in order to facilitate the process of accessing embodied memories, and how these memories stand testimony to individual, subjective, lived experiences.
- **Phase 2** is the choreographic process:

- **Phase 2(a):** The choreographic process is where participants are taken through a series of processes to create their own choreographies through accessing embodied, autobiographical memories.
- **Phase 2(b):** As a collective, these individual choreographies will be integrated into a full-length work with the participants, in which they creatively engage with their own stories and memories.
- **Phase 3(c):** Critical reflection and engagement is facilitated with the students on their individual and group choreography.

This qualitative, phenomenographic, embodied inquiry approach will have people volunteer for the audition process and through a selection process (see Section 1.6.6) participants will be selected from the university where I teach. The facilitation of the choreographic process is over eight intense days, towards creating individual choreographic work, using autobiographical memories as source material. The participants will devise their own movement language in their solo choreographies, to tell their stories. Participants will then take part in a group choreographic work integrating their individual choreographic work, for performance.

The choreographic process will aim to investigate how to access autobiographical memories as a starting point for the choreographic composition. The research will invite the students to participate as co-creators, allowing them to provide 'identity narratives' or autobiographical memories that are significant to them. This qualitative phenomenographic, embodied inquiry approach (Entwistle, 1997:129) accesses autobiographical memories that the students feel comfortable with as the starting point or inspiration for their own choreographic composition. The participants will each create a five-minute solo choreographic presentation to devise their own movement language that tells their stories, and that reflects their sense of self or how they want to 'perform' themselves.

Individual participants will work from their own lived experiences, in a collective framework where the participants engage with one another to create communal responses to the tasks.

1.6.6 Participant selection

All students from the dance programme where I work, from first years through post-graduate level, were invited to participate in the audition process. The audition and workshop process did not interfere in their ‘everyday’ training, as this was an extra-curricular project. No marks were given for participating in this research project.

After students volunteered for the audition process, participants were selected. I selected thirteen participants based on the following criteria: willingness to participate, commitment to the project, choreographic capability, technical proficiency, movement invention capability, and availability. The thirteen participants included five post-graduate students, one advanced student, one third year student and six second year students.

The choreographic process with the participants facilitated the process of creating their individual choreographies based on their autobiographical memories. During the eight-day choreographic process, the individuals engaged in various processes (see Chapter 6) of moving from memory to movement, to create their individual choreographies. I facilitated and guided the participants through each choreographic task. Their personal responses and individual movement language emerged as a response to the choreographic tasks. Participants then took part in integrating their individual choreographic solos into a group choreographic work, for performance. The movement material the participants generated was their own creation and I did not give them movement notes or guide their composition. In the creation of *Memoryscapes* I functioned as co-collaborator with the participants (see Chapter 7 for detailed discussion). As co-collaborator in the choreographic process my role included creative input towards the final choreographic work, with the participants. The participants also worked with one another on their choreographic solos, where they gave each other their reflections and ideas on their composition.

1.6.7 Journal

The participants journaled about the choreographic process of moving from their own autobiographical memories in the creation of their choreographic works. Journaling is linked to metacognition as it “slows the pace of learning, increases the sense of

ownership of learning...and is described as a bridge across which learners can move from the specific to the general, while developing a habit of reflection” (Cowan, 2014:54). After each workshop on moving from memories to choreographic composition, they created journal entries to document the process. They documented the aim and intention for their choreographic composition. After watching the performance of their ‘storied’ experiences, they journaled and reflected on the experience. Through the choreographic work, the participants re-reflected on their own narratives and how their stories were altered within the greater choreographic process. Through this reflexivity of narrating and choreographing their own life stories and observing their stories through their own choreographies, the participants became instrumental in the re-creation of their life stories.

During the process of the creation of the full-length work, the participants kept a detailed choreographic journal of the creation process. Journaling allowed for clear documentation and reflection of the choreographic composition when accessing memories for the final work. As a research tool, journaling allows for inner decision making, choices, and assumptions about the participants’ choreographic process to be articulated. As researcher, the journal entries steered me when concretising the ideas regarding the choices made in the choreographic process. Most importantly, the journal entries provided a record of the process and a trajectory in the choreographic process. The journal entries of each of the participants was analysed and interpreted.

1.6.8 Full-length work

Through a detailed choreographic process, in which I functioned as co-collaborator with the participants, we conceptualised a full-length work that navigated personal autobiographical memories as the inspiration. The various participants’ stories interconnected and weaved together to create a collage or memoryscape of personal memories, that spoke to each participant’s experience. The participants were actively involved in the content, forming, and shaping of the work. After the choreographic process, they journaled about their experiences of the creation of the full-length work.

Through the choreographic work, I hypothesised that the students will re-reflect on their own narratives and how their stories will alter within the greater choreographic process. This re-reflection is important as it allows multiple perspectives of individuals’

lived experiences and their identity construction. Through this reflexivity of narrating and choreographing their own life stories and observing the stories through their own choreographies, they re-create their lived experiences, and re-reflect and re-explore their life stories.

1.6.9 Lines of enquiry

Video footage was filmed for documentation purposes of the participants' compositional process, choreographic performance, and group compositional work. The video footage supported and allowed for in-process, post-process, and post-production critical reflection regarding the various artistic choices that led to the specific teaching and learning strategy.

The specific reflections by the participants on each workshop process, serve as a line of interpretation. Within embodied inquiry the researcher is a 'data traveller' along with the participants to make sense of embodied lived experiences, where data collection is rather an "organic, dynamic, fluid process" of creating data (Leigh & Brown, 2021:42).

1.6.10 Ethical considerations

As the research explores personal autobiographical, embodied memories, the participants need to be comfortable while engaging healthily and productively with these memories. Thus, I put in place the following measures:

- The work or choreographic composition done for the purposes of the research was not assessed in their choreographic composition course or any component of their dance courses; and
- An information leaflet and letter of informed consent was provided. I shared all relevant information with potential participants, in a written format. The potential participants had time to ask questions or raise concerns before signing the letter of informed consent.
- The details of participants' involvement and participants' rights were outlined in the letter of informed consent.
- Ethical clearance was obtained from the University of Pretoria on 23 June 2021 with reference number: (HUM006/0720). Ethical clearance was obtained at the

university where I work on 8 March 2021 with reference number: (REC/2021/02/007). Even though I do have permission to use the institution's name where I work, I prefer not to do so.

- Psychologist, Stephan Potgieter was available to assist any of the students should a memory emerge that may require professional help. The registration details with the Health Professions Council of South Africa are as follows: HPCSA registration number: PS0101265. Practice Number: 0328170.

1.7 COVID-19 precautions

When ethical clearance for this proposal was obtained there were broad guidelines that had to be followed during the COVID-19 pandemic. By the time the choreographic process occurred, these guidelines had been relaxed. The choreographic process would have gone ahead only if the country was at alert level 1 or at no alert level. All official COVID-19 precautions would have been put in place to protect the students and researcher. If any student felt unsafe due to COVID-19, they could decide to withdraw from the research.

1.8 Chapter divisions and descriptions

In Chapter 2 a theoretical framework is developed to create a teaching and learning strategy, grounded in decolonial thought, through engaging with and framing decolonisation and decoloniality. Furthermore, it explores how these constructs can be used to uncover ways in which dance curriculum, specifically choreographic composition, in a South African context can possibly be decolonised. It critically explores how these constructs can be used to examine specific ways to decolonise university curricula, through a decolonial pedagogy. Such a pedagogy requires overt decolonial strategies in choreographic composition that might reveal and subvert the locus of enunciation, as it pertains to the curricula. This chapter suggests in the process of decoloniality, border thinking, epistemic rupture and de-linking emerge as broad strategies towards a decolonial pedagogy.

Chapter 3 explores how decolonial storying as a method can be mobilised, as an option in choreographic composition. When accessing autobiographical, embodied memories and subjective lived experiences as the source for movement creation in

choreographic composition, stories emerge. Decolonial storying is not the only method used in this research and to link Chapter 2 and 3, strategies for decolonisation and delinking towards border thinking is considered in Chapter 3. This provides a net of strategies towards the teaching and learning strategy, where decolonial storying through using embodied memories facilitates movement creation. The chapter explores Laenui's (2000:152) five phases in the process of decolonisation and how these frame the decolonial strategies. Decolonial education emerges as individuals engage in various strategies and phases, such as rediscovery and recovery; communication; dialogue; reflection; counter/storytelling; healing reclaiming (Zavala, 2016:3); problem-posing; conscientisation and praxis (Freire, 2005:87). Decolonial strategies act as catalysts for transformation, rupturing and re-inventing educational practices (Wane & Todd, 2018:4).

Chapter 4 provides a detailed conceptualisation of the bodyminded being to create one of the foundations of the teaching and learning strategy. In Chapter 4, I conceptualise individuals as navigating the world through the sensorimotor system. I validate the bodyminded being as the loci of enunciation, where embodied memories emerge as a strategy for a decolonial choreographic practice. The chapter explores how, through decolonial storying, the individual dances their subjectivity; multiple identities; perceptions; embodied memories; subjective lived experiences, and bodyminded being. Chapter 4 suggests that knowledge, thinking, being-doing is an ever evolving, interconnected relationship in/through/with the bodyminded being. I draw everything together from Chapter 4 to present the case for a monist position, rather than a dualist position. This monist ontology in its multiplicity, relationality, interdependency and pluriversality, moves towards a trans-ontology.

Chapter 5 provides a detailed understanding of memory to create one of the foundations of the teaching and learning strategy. I argue that memory is subjective, constructed, subject-centred, and a multimodal process. I discuss theories on memory and how a conceptual shift has occurred from memory as a fixed entity, towards various components and processes. I identify and critically engage with various kinds of memory, specifically *body* memory, habitual body memory and habitual patterning that are part of individuals' multiple identities and thus influence remembering. I discuss how the process of remembering reveals that individuals are constantly

transforming their recollections as they produce them, in a sense a creative process. The chapter explores how remembering is an imaginative reconstruction of all individual past reactions and experiences. I discuss embodied memories as the totality of individuals' senses, experiences, perceptions, socio-cultural context, cultural context, body memory, mental models, habitual patterning, and bodyminded being in revealing the past in the present. I identify characteristics of embodied memory that I use to facilitate such a teaching and learning strategy.

Chapter 6 maps the preparation towards the choreographic process from recalling to (re)moving. The fluid and weaving path towards the choreographic process reveals the strategies for decolonisation, as unpacked in Chapter 3. These decolonial strategies facilitated a decolonial pedagogy. A decolonial pedagogy revealed strands that interweave, that create the conceptual nodes of this research: embodied memory as a conceptual node; decoloniality as a conceptual node; storying as a conceptual node; and identity as a construction as a conceptual node. These nodes cluster together to give the particular methodology and also the method of decolonial storying. The methods in the choreographic process allowed for a decolonial choreographic methodology which facilitates a trans-ontology. The conceptual nodes that the decolonial pedagogy is based on moves my research towards a decolonial, choreographic, compositional methodology. Chapter 6 provides the framework of how to re-imagine, re-think and re-model a decolonial choreographic process, that engages multiplicity, diversity and reflexivity within the choreographic, compositional context. It maps my choreographic process and the specific processes in which the participants engage.

Chapter 7 provides the reflection on the choreographic process and choreographic work: *Memoryscapes*. The chapter provides a mosaic, meshwork of writings, paintings, and images that reveal reflections on/in and through the choreographic process. The choreographic process provides the invitation for the individuals to access autobiographical, embodied memories to narrate their past or personal histories into the present, a recalling to (re)moving.

Chapter 8 provides, from my perspective, the narrative that emerges in the production, *Memoryscapes* from my position as a subjective observer. The chapter further provides a tapestry of participants and my affective reflections on the production

Memoryscapes, a meshwork that interweaves. This chapter allows the reader to follow the journey through the work.

Chapter 9 provides the interpretation of the main components of the research to provide a response to my research question and provide an understanding of my main findings. It is important to acknowledge that within a decolonial practice there is continuous reconsidering and rethinking. The chapter emerges as a series of musings, as a thinking, reflective rumination process on the research. I move towards conclusions with no definite finality, an ongoing shaping of the various concepts through time and space.

In this chapter, I contextualised and motivated the study. In essence, I need to navigate an approach or decolonial pedagogy that can subvert or rupture the locus of enunciation in relation to the curriculum. The study aims to design and qualitatively reflect on the perceived efficacy of decolonial teaching and learning strategies, to facilitate movement creation in choreographic composition in a dance programme at a higher education institution in South Africa. Specifically, the aim is to use decolonial storying as method to access autobiographical, embodied memories that contribute to exploring identity construction in the creation of solo and group choreographic work. To do so, I introduced nodes of my theoretical framework that are grounded in decolonial thought. I explained my research approach and presented the central questions around which this research is structured. In Chapter 2, I engage with the key theoretical concept underpinning my study, namely decoloniality, as well as the historical and theoretical constructs that relationally shape it.

CHAPTER 2: THEORETICAL FRAMEWORK

Decolonisation of knowledge is crucial to rewrite histories, reassert the dignity of the oppressed and refocus the knowledge production and worldviews for the sake of the present and the future of the country and its people and the rest of the African continent. (Heleta, 2018:47)

As discussed in Chapter 1, this research is prompted by students' call for the decolonisation of higher education in South Africa. Decolonising higher education curricula remains critical in South Africa, and this chapter aims to critically engage with the context of decoloniality that could possibly enable decolonial teaching and learning strategies in the university context (Albertus, 2019:4). To understand what decolonising the university curricula, content and pedagogies means, I explore the key concepts framing decolonising higher education to help clarify its intention.

The purpose of this chapter is to provide the theoretical underpinning and framework for creating a teaching and learning strategy grounded in decolonial thought. In order to contextualise the use of decolonial storying through embodied memories when facilitating choreographic composition, it is necessary to critically engage with decolonisation and decoloniality. Furthermore, I explore how these constructs can be used to uncover ways in which university dance curricula, specifically choreographic composition, in a South African context can possibly be decolonised. A decolonial teaching and learning strategy attempts to use key concepts in decolonial thought as a way of decentring the dominant Eurocentric epistemic landscape of South African academia.

This chapter argues that a decolonial pedagogy should be rooted in epistemic disobedience and border thinking as it pertains to curricula, towards delinking from modernity/coloniality. Such a pedagogy requires overt decolonial strategies in choreographic composition that might reveal and subvert the locus of enunciation as it pertains to the curricula. The location from which "thinking, speaking and writing" takes place cannot be ignored in the "process of knowledge production" (Mabhena, 2019:s.p). Exposing the locus of enunciation in curricula could contribute to shifting the "universality of White Eurocentric knowledge", fracturing epistemic systems and decolonising scholarly knowledge (Figueiredo & Martinez, 2021:355). In this research,

I validate the bodyminded being³⁶ as the locus of enunciation; the place from which to ‘think’ and speak, where embodied memories emerge as a strategy for a decolonial choreographic practice. I unpack these concepts further in the chapter.

It is important to acknowledge that decolonial discourse is an ever-evolving field and is in a constant state of “fluidity, which makes it a challenging, complex and ever growing praxis to navigate” (Wane & Todd, 2018:2). This is also the case for the differentiation between postcolonialism and decoloniality. In negotiating alternative histories, postcolonialism, as an academic discourse shares similarities and differences with decoloniality and emerges as a theoretical approach that examines the enduring influence and impact of colonial rule. Postcolonialism developed as an academic discourse around the work of Edward Said, Homi Bhabha, and Gayatri Chakravorty Spivak³⁷ (Bhabra, 2014:115). Postcolonialism is viewed as “the study of ideas and legacies of colonial rule on both the coloniser and the colonised” (Fay & Hayden, 2017:20).

Postcolonialism emerges as a specific theoretical orientation and “critical theory analysis of the history, culture, and discourse of European imperial power and colonial legacy” (Young, 2016:58). It is concerned with uncovering and criticising the cultural, political, and social legacies of colonial rule by examining how individuals are constructed and revealed through the colonial power to which they are subject (Fay & Hayden, 2017:20). Postcolonialism refers mainly to the 19th and 20th centuries, whereas decoloniality looks at an earlier period from the 15th century onwards.

There are differences between postcolonialism and decoloniality, where Tlostanova (2020:165) argues that postcolonialism can be seen as a condition, “a certain human existential situation which we often have no power of choosing”, whereas decoloniality is an option and an action. As an option and an action, decoloniality is chosen as a “political, ethical, and epistemic positionality and an entry point into agency” (Tlostanova, 2020:165). The postcolonial condition emerges as a given or a situation of people from former colonies. In contrast, the decolonial stance includes a choice of

³⁶ The term ‘bodymind’ takes a non-dualistic perspective on *body and mind* which suggests *body* is minded and *mind* is embodied, as discussed in Chapter 4 (Hawksley, 2012:14).

³⁷ Edward Said, Homi Bhabha and Gayatri Chakravorty Spivak explore and define postcolonial theory, “its roots, development, critics, principles, issues” and its various forms (Sawant, 2011:1). These three major critics are often taken as the ‘Holy Trinity’ of postcolonial theory (Moore-Gilbert, 2007:451).

how to perceive reality and in the sense of being-in-the-world (see Section 2.5) (Tlostanova, 2020:165).

Bhabra (2014:115) examines the traditions of thought affiliated with postcolonial and decolonial arguments and how the traditions converge in “reconstituting standard processes of knowledge production” and as such, are a re-thinking of how knowledge is produced. Through “bearing witness to different pasts”, new dialogues and new histories are brought into being (Bhabra, 2014:116). This process of acknowledging different pasts includes the ‘other’ into conceptualising modernity to reveal the embeddedness of coloniality therein and vice versa. In this way, the colonial matrix of power is revealed and can be contested and disrupted.

Both postcolonial and decolonial arguments share a denunciation of the “insularity of historical narratives” that drive the conceptualisation of modernity (Bhabra, 2014:115). Tlostanova (2020:165) argues that the decolonial stance is “one step further” than the postcolonial condition as the decolonial stance “involves a conscious choice of how to interpret reality...an active and conscious ethical, political, and epistemic position whose goal is to decolonise thinking, being, perception, gender, and memory”. In Bhabra’s (2014:115) argument, she suggests working with the convergences between postcoloniality and decoloniality towards a new perspective called “connected sociologies” or the idea of connected histories in relation to re-conceptualising the Eurocentric notion of modernity.

Within this research, I choose to work with the conceptual overlaps between Postcolonialism and decoloniality as one step further, and decolonial de-linking through border thinking, towards a decolonial pedagogy. Decolonial de-linking acknowledges coloniality in choreographic educational practices to navigate ways to reinvestigate coloniality’s power and influence and navigate a way towards decoloniality as an option, through various decolonial strategies. Decolonial strategies in choreographic composition can help with epistemic disobedience towards delinking and border thinking, thus revealing and subverting the locus of enunciation as it pertains to the curricula.

Tlostanova (2020:165) posits that “decolonial thinkers are quite often postcolonial people and the postcolonial scholars in their majority share the decolonial agenda”.

Postcolonialism and decoloniality might differ in terms of “local history”, context, “conceptual tools”, and “modes of thinking and being in the world”, but they are all brought in relation to one another by “overlaps” (Tlostanova, 2020:165–166). As such, I engage with postcolonial and decolonial scholars in my discussion.

Understanding decoloniality and identifying specific decolonial strategies may make it possible to explore decolonial dance practices and education in the domain of choreographic composition. In examining decolonisation and decoloniality, I will contextualise key concepts that frame decolonisation and decoloniality: modernity, colonialism, imperialism and the colonial matrix of power, and coloniality. Framing decoloniality through these key concepts allows for an understanding of the aims and objectives of decolonisation and decoloniality, and how it can function within the South African context.

I start the discussion with a broad historical framing of modernity. Modernity can be seen as a cultural model, a historical and an epistemic frame within which to position the historical development and identity³⁸ of Europe that spread over the world by means of amongst others, colonialism. European modernity is how the Western world came into being and which histories are acknowledged in its conception.³⁹

2.1 Framing: Renaissance and Enlightenment thinking in relation to modernity

Renaissance and Enlightenment thinking emerge as the precursors to modernity. Although the shift towards dominant thinking in these eras germinated earlier, both Renaissance and Enlightenment thinking ‘birthed’ modernity with its aim of development and progress. Rutherford (2017:3) argues that the Renaissance and the Age of Enlightenment, which subsequently lead to the Industrial Revolution, created the ‘modern’ Western world, or a Western logic, as an expression of modernity (see Section 2.2.2.).

³⁸ The ‘identity of Europe’ refers to one of Ybema’s (2020:55) 5p’s of identity (identity as positioning, performance, (co)production, process, and as an effect of power) specifically in this context identity as an act of power, discussed in Chapter 3.

³⁹ European modernity is not the only mode of modernity and scholarship now recognises a plurality of modernities, rather than a single model of modernity. Such a discussion, however, falls outside the scope of the thesis.

The Renaissance began in the 14th century and lasted until the beginning of the 17th century, whereas The Age of Enlightenment, following the Renaissance period, lasted between the 17th and 18th centuries (Conrad, 2012:999). Both the Renaissance and Enlightenment periods originated in Europe (Porter, 2001:1). The main difference between the Renaissance period and the Age of Enlightenment is their specific worldviews: the Renaissance period was the time of awakening and radical change in the fields of art and philosophy, whereas the Age of Enlightenment focused on scientific thought and reasoning (Dhyani, 2022:s.p.).

The term 'renaissance' means rebirth and refers to a time in European history following the Mediaeval era (Brotton, 2006:9). The idea of progress from the supposed (and arguable) lack of scientific and cultural development in the Mediaeval era is inextricably interwoven with modernity (Mouzakitis, 2017:1). The Renaissance is accepted as having begun in Italy in the latter half of the 14th century and to have spread across the rest of Europe through the 15th and 16th centuries (Murray, 1972:144). Its manifestation in different European contexts was not homogenous, as it found expression differently in different countries. However, there are commonalities in the central tenets of thought across the various European contexts. The Renaissance is described as a rebirth, where there was a transformation of culture, politics, art and society and a general idea of "cultural renewal" (Brotton, 2006:9). The Renaissance saw the resurgence of an interest in classical antiquity. During this period there was a reawakening and an excitement regarding art forms, such as painting, sculpture, music and literature, and a curiosity to discover within fields, such as science, philosophy, and geography (Murray, 1972:143). The Renaissance spurred an age of voyage, exploration, and discovery where imperial dominance began across the globe (Brotton, 2006:10). The Renaissance resonates with modernity and colonialism through its advancement of geographical exploration, scientific inquiry, economic prosperity, the idea of humanism, and new forms of literacy. The timeframe of the Renaissance overlaps with the Elizabethan, Restoration and Early Modern periods and was a precursor to the Enlightenment.

The Enlightenment, also known as the 'Age of Reason', was a period of philosophical, intellectual and cultural movements where Enlightenment thinking or the intellectual current of the 18th century was based on "scientific investigation, deductive reason

and the rule of law” (Fay & Hayden, 2017:23). Enlightenment thinking questioned religious beliefs and faith and moved towards scientific, rational thought as the source of knowledge (Dhyani, 2022:s.p.). Enlightenment philosophers, such as Kant, Voltaire and Rousseau, amongst others, proposed a society based on reason, rather than on the Catholic church.

Immanuel Kant, a German philosopher, introduced theories regarding reason through his essay ‘What is Enlightenment’ (Kant, 1784). Kant (1784:1) argues for individuals to have the courage to use their own understanding and think for themselves, to remove what he refers to as “nonage” or an intellectual immaturity, towards enlightenment. Kant’s theories were based upon the rationalist, Renaissance philosophers, such as René Descartes and Gottfried Leibniz (Vanzo, 2013:63). Their philosophies⁴⁰ speak to reason, science, humanism⁴¹ and progress as the ultimate method for gaining insight and knowledge (Pinker, 2018:29). Leibniz’s theories in *Monadology*⁴² were based upon the idea that knowledge can be gained through rational reflection alone (Strickland, 2014:12). Descartes opined the theory of innate knowledge, where individuals are born with ideas, knowledge and beliefs and coined the phrase “cognito ergo sum”, I think therefore I am (Descartes, 1637:19; Monette, 2018:1). These philosophies are credited,⁴³ by some scholars, to have made a clear distinction between body and mind,⁴⁴ a Cartesian duality, in conceptions of self and being-in-the-world that would resonate for centuries to come. I examine Kant, Leibniz

⁴⁰ There are sources that suggest that Descartes was interpreted incorrectly. Descartes (1596-1650) is recognised as the ‘Father’ of modern philosophy. He is considered to have introduced a dualistic ontological system – Cartesian dualism. Baker and Morris (1997:6) aver that Descartes was not a proponent of dualism and present a counter argument of the ways in which his work has been interpreted. Such a discussion, however, falls outside the scope of the thesis.

⁴¹ Copson (2015:5) defines humanism as a rationalist way of thinking or system of thought that places importance on the human rather than on divine or supernatural matters.

⁴² *Monadology* is Gottfried Leibniz’s philosophy on monads (a simple substance). He posits that the universe is made of monads and every monad is a substance with a mental life, a “thinking substance” (such as a human). A monad is a unified whole (without parts), an atomic mental substance that never interacts with anything else (Savile, 2012:24–25).

⁴³ This could be seen as a general reading of these philosophies; however, the clear distinction between body and mind, whether it emerged from these specific philosophers, is a distinction that has since resonated.

⁴⁴ I discuss Cartesian dualism in Chapter 4.

and Descartes specifically as their philosophies foreground key ideas that fed through to colonialism, namely the ideas of reason, individualism, and universalism.⁴⁵

Kant's ideas of individuals thinking freely for themselves⁴⁶ and the idea of "freedom to make public use of one's reason" captures the crux of Enlightenment thinking and principles (Kant, 1784:1). According to Porter (2001:1), Kant viewed the Enlightenment period as the coming of age for human intelligence, leaving behind ignorance and advancing human knowledge and understanding nature. Kant borrowed a saying from the Greek poet Horace: *sapre aude* or 'dare to know' or 'dare to understand', which compacts Kant's philosophy on the Enlightenment (Kant, 1784:1; Pinker, 2018:27). The Enlightenment was regarded as the age of reason, as mentioned above, and reason alone was believed to explain and unveil knowledge of humankind, society, nature, and the cosmos (Pinker, 2018:26). This new-found knowledge, based on positivism, would question the foundations of politics and religion towards a 'modern' world (Porter, 2001:2).

Positivism, in Western philosophy founded by French philosopher Auguste Comte, suggests that all knowledge is based on the 'positive' data of experience, universal laws or true by definition, logic and reason (Brown, 1994:127; Comte, 2009:2). This suggests that other ways of knowing, such as indigenous ways of knowing,⁴⁷ metaphysics or intuition are considered meaningless. Positivism suggests that objective knowledge, reason, scientific fact and logic can further human knowing, through science (Park *et al.*, 2020:690).

⁴⁵ The reason I chose to speak about these philosophers specifically and not any of the other many philosophers, is that their philosophies speak to reason, logic and science specifically. This is in contrast to intuitive, somatic and embodied ways of being that I use in my decolonial teaching and learning strategy. Enlightenment thinking that generated Western ways of knowing and being in the world is what I challenge and attempt to decolonise in my teaching and learning strategy.

⁴⁶ Kant (1784) argues "Enlightenment is man's emergence from his self-imposed nonage". He defines nonage as "the inability to use one's own understanding without another's guidance". What he refers to by "another's guidance" is the institutional structures and authorities that dictate how individuals should behave.

⁴⁷ Indigenous ways of knowing, indigenous knowledge or local knowledge is "unique to a given culture" or society (Oladimeji, 2018:95).

Enlightenment thinking which emphasised scientific progress, reason over faith, individualism, progress, empiricism,⁴⁸ freedom and humanism resonates with modernity and colonialism's drive for progress, economic growth and the claiming and exploiting of foreign territories. The idea of progress, that human society can be made better by conscious effort, developed the controlling idea of the Western world, as a "monoculture of superiority" (Heraclides & Dialla, 2015:31). The idea of progress motivated discovering new worlds, the division of races, genders and cultures (Mouzakitis, 2017:5).

The early modern European world saw a number of related developments that had a lasting and almost global impact, as a result of the idea of progress. These were: maritime explorations that established global sea passages, enabling European exploration and mapping; long distance trade that connected economies and facilitated the gradual rise of a global world economy; nation-state formations; rapid growth of the world population; the intensified use of foreign land that went hand in hand with displacing or destroying indigenous populations and societal structures; and the circulation of new technological inventions (Richards, 1997:198–199).

The maritime explorations were in part, facilitated by the invention of the compass in the 13th century and the geographic mapping exercises of European rulers (Turnbull, 1996:5). This facilitated long-distance commerce, supported by the development of increasingly complex "monetary systems", that connected economies (Richards, 1997:199). As different parts of the world became interconnected, the distribution of new technologies was made possible. With an increase in trade and economic welfare, came the need for not only goods, but land on which to expand production (and to house a growing population). The need for cheap labour to ensure optimal economic gain also increased (Richards, 1997:200–201). The late 18th and early 19th centuries saw a crystallisation of these developments and related narratives as nation-states solidified and shaped new political relations and social orders that facilitated the

⁴⁸ Empiricism in philosophy is "the view that all concepts originate in experience, that all concepts are about or applicable to things that can be experienced, or that all rationally acceptable beliefs or propositions are justifiable or knowable only through experience" (Quinton & Quinton, 2020:s.p).

increased mobilising of resources towards expansion, resonating with modernity (Turnbull, 1996:5–6).

Modernity is both a historical period (the modern era) and a collective of socio-cultural norms, attitudes and practices, as well as thinking about social order that arose in the wake of the Renaissance and the Enlightenment. Modernity, as a historical period, was characterised by important social changes, such as “massive movements of populations, a high division of labour, high commodification and use of rational markets, the widespread use of bureaucracy, and large-scale integration through national identities”, as a result of the Industrial Revolution (Allan, 2010:4).

The Industrial Revolution was caused by the emergence of “capitalism, European imperialism, efforts to mine coal, and the effects of the Agricultural Revolution” (Pollard & Jones, 2017:5–10). The Industrial Revolution saw massive changes in the production of goods, with its main aim of productivity. Modernity fuelled the Industrial Revolution with its idea of progress and development. The Industrial Revolution (1750-1850) caused a dramatic shift in economic growth and economic development through industrialisation (More, 2002:3). The Industrial Revolution was a process of change from an agrarian economy to one characterised by industry and machine manufacturing (Wilson, 2013:1). The invention of the steam engine, amongst other machines, facilitated the change from a “farming and feudal society to an industrial and capitalist society” (Prisecaru, 2016:57). These important social, economic and cultural changes resulted in the defining institutions of modernity as “nation-states⁴⁹ and mass democracy, capitalism, science, and mass media” (Allan, 2010:4). These social changes, as mentioned earlier, were the result of the historical periods of the Renaissance and Enlightenment, due to its thinking around progress, individualism, scientific progress, and geographical expansion, but also the discovery of the Americas⁵⁰ and the Industrial Revolution (Wagner, 2012:3).

However, modernity is more than a historical period and emerges as a “way of knowing”, a Western logic, that is based in Enlightenment thinking and more

⁴⁹ The nation state is a “system of organisation in which people with a common identity live inside a country with strong borders and a single government” (Anderson, 2006:75).

⁵⁰ In 1492, Christopher Columbus’s colonial expedition arrived in the “New World” (Smith *et al.*, 2009:2). The Spanish, and later Portuguese, English, French and Dutch colonial expeditions arrived in the Americas conquering and colonising the discovered lands (Smith *et al.*, 2009:39).

specifically, positivism (Allan, 2010:4). This positivistic thinking furthered the Enlightenment thinking and modernity through its central ideas of “progress, empiricism, and freedom” (Allan, 2010:4). Wagner (2012:28) asserts that modernity “has always been associated with progress” and development, as “belief in endless progress”.

This driving force for progress and development situates the Enlightenment or Age of Reason, and its precursor, the Renaissance, as an expression or as reflective of Western modernity and maintains a prominent place in the narratives of ‘world’ (meaning European) history⁵¹ where a ‘master narrative’ was developed (Conrad, 2012:999). The West⁵² constructed a master-narrative that promoted their own “self-image in the service of Western history” and positioned Western nations as the superior and supposedly civilised nations of the world (Peters, 2019:886).

This thinking that supported modernity generated a “cultural and moral superiority” (Peters, 2019:886). The idea of superiority places the West as epitome of civilisation. This idea of superiority gained force in the 19th century where “countries and peoples were distinguished as either ‘civilised’ or ‘uncivilised’⁵³ (Heraclides & Dialla, 2015:31). What constituted ‘civilised’ was based on the (male) European as the standard, and allowed Europeans to control non-European societies “to condemn their ‘barbarism’ or ‘lack of advancement’” and human development (Linklater, 2016:s.p.). Knowledge production, ways of being-in-the-world, and indigenous knowledge from non-European regions and specifically Africa, are seen as inferior (Demeter, 2019:79). This ‘standard’ of civilisation, coupled with modernity’s main aim of development and progress, emerges as an overarching epistemic frame, justifying the invasion of territories, the subjugation of indigenous populations and the claiming of resources to enhance economic and imperialist expansion. This found concrete expression in colonialism.

⁵¹ The Age of Discovery in which modern colonialism began started in the 15th century. Portugal was interested in discovering new trade routes. In 1415, the port Ceuta in Africa was conquered, beginning an empire that would continue until 1999 (Blakemore, 2019:s.p).

⁵² The West, also known as the Western world, refers to various regions, states and nations that consist of most of Europe, the Americas, and Australasia (Kurth, 2003).

⁵³ Buzan (2014:576) suggests “the ‘standard of civilisation’ has its roots in the culturally widespread trope of ‘civilised’ versus ‘barbarian’”. It took its specific modern form in the 19th century, primarily as a European legal term. No specific set of criteria for the ‘standard of civilisation’ was ever codified”.

2.2 Colonialism

Colonialism is the policy and practice of claiming and exploiting “foreign territories – an action that brings with it cultural, political, and social consequences for the colony’s original inhabitants” as part of the ideology of imperialism (Fay & Hayden, 2017:15). In order to frame colonialism, it is important to discuss imperialism,⁵⁴ as colonialism is the acting out of an imperialistic ideology: colonialism as practice and imperialism as the idea driving the practice (Young, 2016:17). The link between modernity and imperialism is that modernity with its aims of development and progress created an imperialistic ideology. Thus, imperialism is the overarching ideology and theory, and colonialism the practice and concretisation of imperialism.

Colonialism and imperialism are referred to by Gilmartin (2009:115) as “twin processes” that shaped world history in the goal of achieving modernity. The driving force of modernity enabled an Imperialistic ideology, where power and domination were extended over foreign territories and can be conceptualised as a generalised way to include a range of perspectives on the nature of Western hegemony (Bush, 2014:3). Hegemony refers to the dominance of a particular set of ideas and beliefs and the tendency for the ideas to be positioned as normative and naturalised as universal. Western hegemony or the central axis around which colonial thinking turns is the notion that Europe and thus the West, is the centre and the foundation of ‘civilisation’. Centring Europe and the West generated a “West and the Rest” binary, where other areas were seen as inferior (Hall, 2020:185).

Edward Said⁵⁵ (1994:9) uses the term imperialism to describe any system of discrimination situated in an imperial core or centre and a periphery or margin. He distinguishes between colonialism and imperialism by stating: “imperialism involved the theory, and the attitudes of a ‘dominating metropolitan centre ruling a distant territory’, while colonialism refers to the ‘implanting of settlements on a distant territory’” (Said, 1994:9). Imperialist policies were based on expropriation, exploitation, underdevelopment, constructed inequalities, and the ‘de-culturation’ of African territories, among others (Okon & Ojatorotu, 2018:228–233). Thus, colonialism and

⁵⁴ In historical terms imperialism takes two major forms: the Roman, Ottoman, and Spanish imperial model and the 19th century Europe form (Young, 2016:17).

⁵⁵Said is a postcolonial scholar.

resulting colonisation refers to the act or process of setting up or establishing a colony and control over the indigenous people of the land (Young, 2016:15). Control, economic wealth, and power, through colonialism centred the West as the pinnacle of civilisation.

As noted previously, it is important to look at the idea of economics, resources, and wealth in the context of colonisation. Ocheni and Nwankwo (2012:48) argue that an objective of colonisation is to exploit the economic resources of an area to benefit the colonising nation, suggesting that economics was the first driving force. Colonisation of Africa by European powers was facilitated by the Industrial Revolution which created a need for raw materials. Colonialism and imperialism resulted in profitability for Europe and the West through the “appropriation of resources such as silver and gold from the Americas, the sale and use of slaves, trade in spices and opium, and taxes on colonial subjects” (Gilmartin, 2009:116). In Africa, European colonisation allowed for the appropriation of raw materials as well as Africa being positioned as a “consumer nation for European manufactured goods”, thus economic gain was initially the driving force (Ocheni & Nwankwo, 2012:48).

In terms of economic gain, in relation to colonisation, Bhambra (2014:208) argues that integral to colonialism’s logic is capitalism. Capitalism is an “economic system characterised by private ownership of the means of production for profit” (Jahan & Mahmud, 2015:44). The transition to capitalism, within Europe, was facilitated by the driving force of development, progress and profit through colonialism’s global expansion (Rothkrug & Anderson, 1976:419). Through colonialism, Europeans rationalised an economic system through which “European capital exploits non-European labour”, where capitalism emerged as one of the defining features of modernity, situating the West as advanced and civilised (Allan, 2010:4; Blaut, 1989:261).

Economic gain is not the only way in which the West situated itself as the pinnacle of civilisation. The idea of the ‘universal’ emerges where European thought became “human heritage rather than a thought from one geographical centre” (Ndlovu-Gatsheni, 2020:117). Camaroff and Camaroff (2012:1) argue that “Western enlightenment thought ... positioned itself as the wellspring of universal learning” and the ‘non-West’ became the location of “antiquarian traditions”, of exotic ways and

means. Through positioning the 'non-West' as exotic, a form of White supremacy was created. The term 'non-West' is indicative of the centre-margin relation where the West is the norm and centre, and the 'rest' marginal to the norm. White supremacy was created as a result of colonialism and imperialism (De Sousa Santos, 2016:19). Thus, White supremacy facilitated the re-invention of Africa "as the site of 'darkness' bereft of any knowledge beyond superstitions" (Ndlovu-Gatsheni, 2020:20). This thinking allowed Africa to become the site of indoctrination of "Western Knowledge, values, ways of knowing and world views that are taught as universal values and scientific knowledge", based on a specific Western logic (Ndlovu-Gatsheni, 2020:16). This Western logic unfolds as an oppressive way-of-being in the world that creates an energy of discontent for those reacting to it. Mignolo (2011b:3) calls the energy of discontent of the non-West as "constitutive of modernity".

Said (2003:23) examines the Eurocentric prejudice of the West towards the East and argues that the West firmly positions itself hierarchically as cultured, civilised, modern, industrious and orientated towards progress, through the act of colonisation. Said (1994:9) uses the term Orientalism⁵⁶ to describe a way of perceiving and understanding the 'Orient', where the Western imperialist gaze objectifies and frames the Oriental 'other' in a racial hierarchy and in accordance with dominant Western imaginings of the Oriental other.⁵⁷ Said's work has been made applicable to a broader context, for example cultural and political relations (Ashcroft & Ahluwalia, 1999:137) and knowledge and power (Quayson, 2000:6) which also resonate with my research.

In creating a racial hierarchy, colonial racism or race is a term that is constructed to create a separation between the colonialist and the colonised. Biological ethnical

⁵⁶ Said (1994:9) traced the "invention of the Orient" back to the Western quest and appetite for the 'other' (Mazrui, 2005:68) and identified the Western perspective in and of colonial writings and visual depictions from an assumed position of racial and cultural superiority of the peoples of Africa and the Near and Far East, among others (Quinn, 2017:17–20). Orientalists commonly wrote or perceived from the viewpoint of othering, where they observed through a lens of supposed objective distance that frames the one being looked at as an object or as exotic. Orientalism positioned itself as an indicator of the power the West holds over the Orient, rather than about the Orient itself. This notion of Orientalism helped define the West's self-image.

⁵⁷ Although Said's notion of orientalism was formulated with West/East tension in mind, it has been applicable to other geographical spaces in terms of universalising Western ideology (see for example, Larsen and Jensen (2020:1), the imagined Africa of the West).

difference is used as a justification to maintain power and the social immobility of the colonised (Moeke-Pickering, 2010:27). Racism appears then:

not as an incidental detail, but as a consubstantial part of colonialism. It is the highest expression of the colonial system and one of the most significant features of the colonialist. Not only does it establish a fundamental discrimination between coloniser and colonised, a *sine qua non* of colonial life, but it also lays the foundation for the immutability of this life (Memmi *et al.*, 2013:74).

Racism as part of colonialism, with roots in enlightenment thinking, links to the discussion in 2.2.3 concerning Apartheid as a continuation or mode of colonialism. Racism is part of Western particularism. Thus, one of the legacies of colonialism is its “ability to universalise Western particularism” (Ndlovu-Gatsheni & Chimbatu, 2013:39). This Western particularism is a Western form of thinking, knowledge, identity, and a way of being that is seen as the ‘norm’ and that is naturalised (Murove, 2018:159). Western particularisation advances the supposed universality of Western constructs (Meyerhoff, 2018:5), creating a monoculture in which the West controls structures of knowledge production and is seen as universal and the centre of knowledge creation (Demeter, 2019:92).

Colonialism emerges, as discussed further in 2.2.2, as the “cultural logic” of modernity, where colonialism facilitates ideological premises that are revealed through coloniality (Zavala, 2016:2). Western modernity is a very complex system, ideology or “set of phenomena”, which is designed to perpetuate a “capitalist-colonial enterprise” (De Sousa Santos, 2016:x–2). Western modernity perpetuates ideas of supposedly universal Western thinking or Western particularism, through hegemonic globalisation (De Sousa Santos, 2016:60). Thus, modernity is the overarching justification for and guise under which colonialism, capitalism, patriarchy, heteronormativity, rationality, economic injustices, and the supposed neutrality of Eurocentrism and Whiteness⁵⁸ all hide. Whiteness, as discussed in Chapter 1, or what Remi (2019:1–2) refers to as the

⁵⁸ In *Critical Race Theory Whiteness*, with a capital W is used as Nguyễn Pendleton (2020:s.p) argues that it is “important to call attention to White as a race as a way to understand and give voice to how Whiteness functions in our social and political institutions and our communities”. Critical Race Theory suggests that “racism is so deeply embedded in social structures that it is normalised and invisibilised” (Remi, 2019:2).

“web of Whiteness”, emerges in discussions around colonialism, as there is the “ensnaring of Black bodies in the web of Whiteness”.

Kinouani (2022:s.p.) maintains that the Black⁵⁹ body⁶⁰ can be conceptualised and emerges as a space for a “White or foreign conscience” to inhabit. This refers to the White, Western ways of thinking, being and becoming that ‘infiltrate’ the Black body through coloniality. The long-term impact of colonialism, including power relations, results in “policing the Black body, ascribing it to designated territories and subservient roles” (Kinouani, 2022:s.p.). The Black body emerges as something that has to be “policed and kept under surveillance” (Settler & Engh, 2015). The colonial labour market and slavery situated the Black body as something to be controlled and regulated (Johnson, 2013:20). Comaroff (1993:306) avers that the Black body is associated with “degradation, disease and contagion” due to a colonial legacy. Thus, the exploitation of the Black body has “been the backbone of the creation of Western civilisation” (Merzenich, 2021:s.p.). The colonised Black body was alienated from itself as a source and producer of knowledge (Thiong’o, 2012:s.p.). Ngugi wa Thiongo (2012:s.p.) argues that “Africa has to reclaim the Black body with all its blackness...and reclaim the sense of the sacred in the Black body”. This research positions the colonised Black body as an embodied source and producer of knowledge through acknowledging individuals’ lived experiences and embodied memories “of looking into the embodied self as a site of memory and thus negotiating alternative histories” (Loots, 2021:185).

In negotiating alternative histories, it is important to examine the monoculture that puts other regions, such as Africa and Eastern countries on the periphery. Africa on the periphery was a result of colonialism, where the world was divided in two: the centre, occupied by Europeans, and the periphery, occupied by non-Europeans (Lephakga,

⁵⁹I choose to capitalise Black to acknowledge it as a proper noun, as I share Tharp’s (2014:s.p) sentiment that “Black with a capital B refers to people of the African diaspora, lowercase black is simply a colour”. Black with a capital B acknowledges that Black refers to more than a colour but rather signifies a history, an identity. Mack and Palfrey (2020:s.p) further state that “Blackness and many other cultural identities are labels bestowed upon us and carried from birth. It is an indicator of personhood, culture, and history. The lower case “b” fails to honour the weight of this identity appropriately”.

⁶⁰ I am not trying to homogenise Black bodies I but use the term ‘the Black body’ to broadly indicate a category of historical oppression and subjugation.

2017:1). This marginalisation of non-Europeans positions Africa, through the colonial lens, as “backwards, barbaric, and incapable of development” until it came into contact with supposed superior races that brought African development and civilisation through the process of colonisation (Poncian, 2015:72).

2.2.1 A broad contextual and historical overview of colonisation and decolonisation in Africa

Gilmartin (2009:115) suggests three consecutive waves of European colonial and imperial expansion targeting first the Americas, then Asia, and then Africa; thus, colonialism is fundamentally about the invasion of territories. The main powers involved in the colonisation of Africa are Britain, France, Belgium, Germany, Portugal, Spain, and Italy, spanning the period between 1800-1960s (Ocheni & Nwankwo, 2012:48). Africa came into contact with Europe in two ways, through colonisation and through slavery. Old imperialism took place between “1500 and 1800 when European powers established trading posts and colonies along the coastal areas” of the African continent (Young, 2016:16). In 1415, the first European settlement in Africa was a Portuguese landmark at Ceuta on the Moroccan coast (Brotton, 2006:81). It was an end point of the trans-Saharan gold trade and a strategic military position for Portugal. The first slaves were taken from the port of Lagos in 1444 by Portuguese traders. The trans-Atlantic slave trade and the exploitation of labour are rooted here (Blakemore, 2019:s.p.).

In Africa, most countries were colonised by European world powers, which is part of the third wave of colonisation and referred to as ‘New Imperialism’ from the 1800s onwards (Oliver & Oliver, 2017:1). The Berlin Conference, also called the Congo Conference or West African Conference, was initiated and requested by Portugal and organised by German chancellor, Otto von Bismarck (Oliver & Oliver, 2017:1). The many representatives of the Western powers at the Berlin Conference (1884–1895) made decisions about the control of Africa without any representation from the African people. This conference generated competition between all the powers for territory in Africa, and each of the African countries was grabbed by imperial European powers (Oliver & Oliver, 2017:1). The Berlin Conference legitimised colonisation as a policy for constructing massive empires “with heterogeneous nationalities subjugated under

a highly centralised political structure” (Okon & Ojakorotu, 2018:229). This control of Africa became known as the Scramble for Africa, or more colloquially as the Rape of Africa (Pakenham, 1991:xxi). Within half a century, Europe conquered and colonised almost the whole African continent, subjugating its indigenous peoples and draining the resources of the continent for economic gain (Oliver & Oliver, 2017:1).

The period of colonisation in South Africa, which occurred from 1652–1910, can be broadly divided as follows: “the Dutch East India Company (DEIC) rule (1652–1795); the British occupation of the Cape Colony (1795–1803); the Dutch occupation under the rule of the Batavian Republic (1803–1806); and British rule (1807–1910)” (Seroto, 2018:6). South Africa⁶¹ was officially colonised by the Dutch in 1652, where the first European settlement was established by Jan van Riebeeck and the Dutch East India Company in Table Bay (Cape Town) (Oliver & Oliver, 2017:4). A trading station was created for passing ships to get fresh produce and supplies between Holland and their southeast Asian colonies (Shackleton & Gwedla, 2021:2). The settler colony grew as Dutch farmers settled to grow crops. The Dutch’s control over the “spatially small colony” was removed by the British, who took control in 1806 (Shackleton & Gwedla, 2021:2). The first British Settlers, known as the 1820 Settlers, arrived in South Africa and settled in the south-eastern part, in an area around Makhanda and Port Alfred. These settlers were allocated land that African people occupied and British colonialism “ushered in powerful and devastating” effects on South Africa. Cook and Wells (2020:s.p.) argue the arrival of British settlers 200 years ago continues to “cast a shadow over South Africa”. This was the start of a century-and-a-half of British domination up until 1961 when South Africa became an independent Republic (Oliver & Oliver, 2017:7). Internal colonisation started from 1961 onwards, by the White Afrikaners through the policy of Apartheid, discussed in 2.2.3, which was a brutal and devastating system to further colonialism in South Africa (Oliver & Oliver, 2017:7). In 1994 South African became a democracy, after legalised racial segregation, with the ANC’s Nelson Mandela as the first democratically elected president. The history of

⁶¹ The colonisation of South Africa started unofficially with the Age of Discovery by the Portuguese and Spanish in search of new trade routes, where they discovered the Western side of Africa (Suveren, 2019:6). After that in “1488, Portuguese sailor, Bartolomeu Dias reached the southern part of Africa and named the land as “Cape of Good Hope”. Even though the Portuguese were the first western people to discover South Africa, they did not colonize the land because their priority was to secure the coastline of Africa in order to assure the safety of their trading routes to India” (Suveren, 2019:6).

colonisation in South Africa is fraught with inequality, racism, exploitation, subjugation, poverty, oppression, and the belief that indigenous people are “exotic” with no history (Comaroff & Comaroff, 2012:1).

The reasons for African colonisation were economic, political, religious and the limited European perception of Africa, especially sub-Saharan Africa (including South Africa), that it had “no history” (Parker & Rathbone, 2007:3). African societies were regarded as ‘primitive’ and underdeveloped due to the Europeans’ perception that many African societies lacked literacy and a written tradition. Africa was seen through the monolithic Eurocentric worldview, referred to by Mudimbe (1994:xii) as a “paradigm of difference”. A ‘paradigm of difference’ refers to the way Europeans looked at Africans as ‘other’. Steyn and Mporu (2021:2) suggest the “enslavement and colonisation of Africans was based on their removal from the category of the human”. Africans who were to be enslaved and colonised lost their “human equality” and were characterised as inferior and “incomplete beings”, as discussed further in 2.2.4 (Steyn & Mporu, 2021:2). The work in Africa, towards decoloniality, discussed in 2.5, then becomes a “search for completeness through the recovery, restoration and recognition of the equal belonging of Black African people to the world” (Steyn & Mporu, 2021:2). In working towards decoloniality, the process had to begin with the decolonisation of African countries.

This decolonisation as an actual event, took place in the mid-1950s to 1975 (Rothermund, 2006:1). South Africa followed only in 1994. Radical changes occurred on the continent as colonial governments made the transition to independent states. The sequence of the First World War, the Great Depression and the Second World War “broke the back of European Imperialism” and facilitated the process of decolonisation in Africa (Rothermund, 2006:15). The 1960s were known as the period of decolonisation of Africa, where 17 former African colonies became independent members of the United Nations (Birmingham, 1995:1). Decolonisation primarily is the transfer of power from colonial powers back to the colonised, whereby colonial powers formally and informally withdraw (forced or otherwise), from a colony or colonised territory and the colonised, with self-determination and self-governance, become independent (Gopal, 2021:881). However, relevant to this research is that colonisation does not stop with the formal transfer of power (Rothermund, 2006:2). Decolonisation,

and the move towards decoloniality as a way of thinking, is about knowledge, power and being and “the assumptions, and values that underpin its conception, construction and transmission”; it is about challenging “societies’ institutional structures” that perpetuate coloniality (Essop, 2016:9).

2.2.2 Modernity and coloniality

As an academic domain, the notion of coloniality developed from the work of decolonial scholars such as Anibal Quijano (2000), María Lugones (2007) and Walter D. Mignolo (2007), among others. Coloniality refers to “long-standing patterns of power that emerged as a result of colonialism, but that define culture, labour, intersubjective⁶² relations, and knowledge production beyond colonial administrations” (Maldonado-Torres, 2007:243). Coloniality is connected to “world-systems theory”⁶³ and to the “development and underdevelopment theory and the Frankfurt School critical social theory tradition” (Bhambra, 2014:115). Grosfoguel (2011:4) describes coloniality as “the continuity of colonial forms of domination after the end of colonial administrations produced by colonial cultures and structures in the modern/colonial/capitalist world-system”. Coloniality is thus the insidious outcome of the historical phenomenon of colonialism or the living legacy of colonialism, where the West is positioned as superior (Tlostanova, 2020:166).

The West is in a position of superiority due to modernity and colonialism, and positions Africa as the marginal continent in terms of world affairs, knowledge production, and development (Ndlovu-Gatsheni, 2015:16). This paradigm of difference, as discussed above, is the central feature of coloniality, where Africa emerges as an alien and unknowable space (Ndlovu-Gatsheni, 2015:16).

⁶² Intersubjectivity refers to a shared perception of reality between two or more individuals (Munroe, 2019:s.p).

⁶³ Immanuel Wallerstein, a sociologist, developed World Systems Theory, where countries were placed in hierarchies: core, semi-peripheral and peripheral. The core countries are dominant capitalist countries that exploit peripheral countries for labour and raw materials; the peripheral countries are reliant on core countries for capital and their industry is underdeveloped; the semi-peripheral countries share elements of both core and peripheral countries (Strikwerda, 2000:334–335). This system links to modernity’s way of ‘seeing’ the world, or its Eurocentric framing of world history.

Furthermore, coloniality maintains the West in a position of superiority and more specifically “in the imaginations of the coloniser and colonised”⁶⁴ (Lombardi, 2012:6). This does not mean that coloniality is an imaginary idea, but rather that it became internalised not only on an epistemological level, but also on an ontological level: in the colonised bodyminded being and how the colonised navigates being-in-the-world.⁶⁵ This position of superiority facilitated through coloniality refers to enduring patterns of power that result from colonialism: thus, “coloniality survives colonialism” (Maldonado-Torres, 2007:243). In coloniality that survives colonialism, an oppressive and powerful Western logic is maintained and reinforced, through systemic practices. This Western logic presupposes the West as “the moderns of humanity and its history” and thus the driving force of modernity (Quijano, 2000:542). Mitchel (2000:1) argues that modernity became a synonym for the West, where those on the periphery should adopt a Western way of thinking, doing and being-in-the-world, considered ‘universal’ by the West. Different from colonialism, coloniality is considered as being complicit with modernity; thus modernity/coloniality (discussed below), creates (continued) patterns of power (Maldonado-Torres, 2007:243).

In constituting modernity Mignolo (2011b:3) refers to modernity as revealing only “the rhetoric of salvation and progress”, which re-instates coloniality. In essence, Mignolo (2011b:2) contends that coloniality is the darker side of Western modernity and that modernity promises salvation by conversion and civilisation. Thus modernity and coloniality are two sides of the same coin, where modernity and coloniality emerge as “analytical categories of the colonial matrix of power” (Mignolo, 2011b:139). Modernity, as mentioned earlier, is how the modern world came into being and determined which histories are acknowledged in its conception. Modernity emerges as the overarching ideology, resulting in colonisations’ enduring patterns of power that causes coloniality. Thus, Mignolo (2011b:3) describes modernity as a narrative fiction or a story told by those who control history and how those individuals understand the world. In other

⁶⁴ The binary of coloniser/colonised is used in many decolonial scholarly articles and is problematic, as it simplifies the very complex relationship between coloniser and colonised, into colonial ways of categorisation. In doing this, it does not acknowledge the fluid, hybrid, and multiple ways identities are formed.

⁶⁵ This is further supported by Wane and Todd (2018:139) who suggest that “colonisation as a process seeps into an individual and becomes part of you without you realising that it is a foreign entity within you. It is when the spirit comes in and shakes the foreign entity within the individual that the internalised decolonising journey begins because there is the realisation that an alien malignancy lives within you causing dis-ease and illness”.

words, it is a “rhetoric of modernity” that creates patterns of power (Mignolo, 2011b:3). This art of persuasion or rhetoric of modernity hides the dislogic of coloniality.

In hiding the dislogic of coloniality, modernity organises the world into separate categories and binary thinking (us,them,West,rest,centre,margin) or dichotomies with a categorical logic (Lugones, 2007:186). Europe’s identity emerged via processes that affirmed its supposed superiority, as a result of modernity, by differentiating it from other cultures. This affirmation of superiority eliminates the other from the development of modernity, where history is seen as a product of the Western world (Bhabra, 2014:116). History as a product of the Western world and belonging to the West is one of the legacies of coloniality, and Western history; thus, the conceptualisation of modernity.

One of the tools of modernity/coloniality to maintain power structures is managing knowledge and subjectivity (Tlostanova, 2020:167). This management of knowledge and ontology positions Western scientific, objective thought (as part of Enlightenment thinking), “as the only valid form of producing knowledge, and Europe acquires an epistemological hegemony over all other cultures of the world” (Castro-Gómez, 2007:433). This hegemony over other cultures through modernity/coloniality is part of colonialism’s control.

2.2.3 Colonialism’s control

Colonialism’s “control” refers to the process of political domination that facilitates the exploitation of labour and ensures wealth for the coloniser (Lombardi, 2012:4). As mentioned in 2.2, the colonisers imposed religion, education, modes of knowledge production, values and ideas of what being human constitutes, on colonised populations. Thus, colonialism’s objective is to control wealth by dictating “what people produced, how they produced it, and how it was distributed; to control, in other words, the entire realm of the language of real life” (Wa Thiong’o, 2011:16). Moreover, this suggests how knowledge was produced and by whom, as well as dictating what knowledge was worth knowing, what history constituted, and who had history. This control is imposed through force or coercion, or both. Colonialism’s control often manifested as a political and economic dictatorship; however, colonialism’s “most important area of domination was the mental universe of the colonised, the control

through culture of how people perceived themselves and their relationship to the world” (Wa Thiong’o, 2011:16). This control manifests in knowledge, power and being, which I discuss in 2.2.4.

Through colonisation and the invasion of territories, some regions on the periphery became “victims of eradication” (Ndlovu-Gatsheni, 2018:16). This power structure and control of colonialism emerges as an ongoing ‘metaphysical process’ invading the psyche of a people and committing ‘crimes’, such as “epistemicide (extermination and displacement of pre-existing knowledges), linguicide (killing and displacing the languages of people and imposing one’s own), and culturecide (where one kills or replaces the culture of people)” (Ndlovu-Gatsheni, 2020:s.p.). This eradication of fundamental elements of knowledge, language and culture, that make individuals who they are, or their sense of being, reveals how colonialism and resulting coloniality, becomes internalised and causes individuals to doubt their sense of worth in the world; thus, being positioned as ‘other’:

Colonialism is not satisfied merely with holding a people in its grip and emptying the native’s brain of all form and content. By a kind of perverted logic, it turns to the past of the people and distorts, disfigures, and destroys it (Fanon, 1963:210–211).

Fanon’s (1963:210–211) statement suggests the greed and dehumanising features of the colonisers, where they had the power to degrade individuals by destroying their pasts or memories, and essentially their cultures. In turning to the past of a people, colonialism obliterates the histories, epistemologies, and ontologies of the colonised. In obliterating the history of the colonised, as “cultural subjugation was necessary”, colonialism dominated by creating a culturecide to gain economic and political control (Wa Thiong’o, 2011:8–9). The main aim of cultural subjugations is to destroy individuals’ “belief in their names, in their language, in their environment, in their heritage of struggle, in their unity, in their capacities and ultimately in themselves” (Wa Thiong’o, 2011:3). In controlling the domain of the colonised ‘self’, colonisers “controlled culture, destroying the foundation of ‘who’ people are, their self-definition” (Wa Thiong’o, 2011:16). Colonialism’s control is insidious, and the harmful effects were under the guise of developing ‘civilisation’.

This insidious process of colonisation and its effects are unpacked by Aimé Césaire where he offers a non-Eurocentric reading of European history. Césaire's (1972:1) essay *Discourse on Colonialism* reveals a strong argument against, or denunciation of, European Western colonial 'civilisation'. Césaire's (1972:31)⁶⁶ argument is that the profound moral hypocrisy of Western Europe is in claiming to be saviours of the world, using the process of civilisation, through colonialism's control. In order to place his argument in context, cognisance is taken of Europe spending centuries separating the world into various colonies for economic power, political power, and wealth (Rohan, 2020:s.p.).

The fault line in the Western belief system is that they brought 'freedom and civilisation' through colonisation (Rohan, 2020:s.p.). Césaire (1972:34) suggests this notion of civilisation is an excuse or a lie to justify Europe's actions of exploitation and control of the rest of the world's labour and resources. A part of the coloniser's lie about civilisation is the added dimension of religion: "Christianity = civilisation, paganism = savagery", resulting in "abominable colonialist and racial consequences" (Césaire, 1972:33–34). This mode of being-in-the-world reiterates and expands on "the standard of civilisation" that emerged from the Age of Reason or Enlightenment period that justified colonisation (Heraclides & Dialla, 2015:31).

Césaire's (1972:39) argument is that "no one colonises innocently", and thus a civilisation that legitimises colonisation is a sick civilisation, morally ill, and barbaric. Colonisation dehumanises the coloniser and colonised. The dehumanised coloniser then justifies barbaric actions in the name of salvation and civilisation, all driven by the pursuit of power (Césaire, 1972:41). As discussed earlier, through modernity, and the resulting dehumanising process of colonisation, a particular Western-centredness is perpetuated; of the West being the centre of civilisation, knowledge, culture, and moral superiority. This was all under the guise of modernity, positioning other cultures as inferior or 'other', as mentioned above. This inferiority and lack of acknowledgement of supposedly peripheral regions result from colonisation and impact on the present as long-lasting coloniality. Owing to coloniality, perpetuated through colonialism's control, colonisers can still be held accountable because of ongoing colonial power

⁶⁶ I am aware this source is old, but Césaire (1972:34) is a seminal source in terms of colonisation and this argument.

and how this power continues (coloniality as systemic) to oppress, marginalise, and eradicate indigenous people with epistemic and ontological violence by framing the indigenous people as ‘other’ or ‘barbaric’ (Paradies, 2020:438).

The idea of indigenous people as ‘other’, ‘barbaric’ and marginalised provides a link that needs to be made between colonialism and Apartheid in the South African context. Apartheid literally means “apartness” or separation in the Afrikaans language (Peteet, 2016:248). From my perspective, Apartheid was a response to Dutch and British colonialism in South Africa and an extension of colonialism and the colonial mind-set. This also resonated in all spheres of life, such as in educational practices. Apartheid was a policy, introduced by the National Party government, of separating people by race, more specifically, a system of institutionalised racial oppression that occurred in South Africa from 1948 to 1994 (Clark & Worger, 2013:3). In South Africa, the White minority imposed legal restrictions on Blacks, Indians and Coloureds, that “denied civil and political rights and spatially separated” South Africa into Black Bantustans and townships, Coloured areas and specifically White areas (Peteet, 2016:250). Black mobility was policed and controlled through the pass system and Blacks were subjected to forced removals, violence, relocations, brutality, cheap labour, and Bantu education,⁶⁷ amongst various other atrocities (Peteet, 2016:251).

This said, racial discrimination did not begin in 1948 with Apartheid, but can be traced back to the Dutch colonisation of the Cape of Good Hope in 1652 and the creation of an economy based on the slave trade from Africa, that was mentioned in 2.2.1 of this chapter (Clark & Worger, 2013:3). Ideas of racial and cultural superiority, human development and racial discrimination “continued in myriad forms as European settlement expanded, the British government conquered South Africa, and imperialist and settlers alike spoke of the ‘civilising mission’ of White rule and favoured, almost without exception, the segregation of Black from White” (Shackleton & Gwedla, 2021:2). Thus, Apartheid within the South African context emerges as a mode of colonialism, where domination, power, separation, and exploitation were facilitated through cultural, social and political areas (Shackleton & Gwedla, 2021:2). Apartheid and colonialism, through marginalisation, positioned the indigenous people of South

⁶⁷ The Bantu Education Act 1953 (later called Black Education Act) was an inferior education designed for Black students to be educated in low income positions or more specifically, as labourers (Kurebwa & Dodo, 2019:22).

Africa as 'other'. In positioning indigenous people as 'other', through colonisation, a form of power is created where one nation, culture or ethnic group is superior to another, as mentioned above (Young, 2016:58), justifying subjugation, land invasion and the control of resources, the economy, education, politics, etc. The axis around which this model of power operates is a "specific rationality: Eurocentrism",⁶⁸ furthered through modernity (Quijano, 2000:533). This hegemonic model of power implies coloniality and became "the first identity of modernity", through the colonial matrix of power (Quijano, 2000:533).

2.2.4 Colonial matrix of power

As coined by Quijano (2007:169), the colonial matrix of power or coloniality of power is a concept of connecting the practices of European colonialism in social orders and forms of knowledge. The colonial matrix of power interlinks racial and epistemological hierarchies with structural hierarchies and thus becomes operative in all spheres of life, from political administration and worldview to economic production and social relations (including race and gender relations) (Mothoagae, 2021:2). Coloniality of power involves the domination and exploitation of countries by European countries in a range of areas (Grosfoguel, 2006:173). The global "coloniality of power (being, of perception, of gender, of knowledge, of memory) is always manifested in particular local forms and conditions" (Tlostanova, 2020:166). The three modes of coloniality are coloniality of knowledge, coloniality of power, and the coloniality of being.

This colonial matrix of power unearths and describes the legacy of colonialism in giving value to certain individuals while marginalising others through the coloniality of power, the coloniality of knowledge, and the coloniality of being, such as gender, race, sexuality, and culture, among other things (Mignolo & Escobar, 2013:9; Quijano, 2000:533). This delineation of coloniality exposes the profound ways it organises, structures, and expresses modernity through what is considered legitimate knowledge

⁶⁸ Mignolo (2011b:5) defines Eurocentrism as a "hegemonic structure of knowledge and beliefs" that positions the Western world as being the foundation and location of knowledge and the only valid 'way of being'.

by the colonisers. In examining the coloniality of knowledge and what is considered legitimate knowledge, it is important to consider that knowledge is a mode of power.⁶⁹

This idea of legitimate knowledge has implications for the ways of knowing and how knowledge is constructed. Western knowledge is seen or imposed as the monolithic worldview or the only way of knowing that is objective and universal, and therefore of value (Akena, 2012:600). This hegemonic way of thinking delegitimises other ways of knowing, being, and sensing in the world (Akena, 2012:600). Western-centred modernity denied the validity of other knowledges in order to control ways of the knowing and being of the “colonial subalterns” (Ndlovu-Gatsheni, 2018:96). The coloniality of knowledge has to do with the “impact of colonisation on the various areas of knowledge production” (Maldonado-Torres, 2007:242). Ndlovu (2018:95) argues that “a people without their own ways of knowing are a people without both a history and a future of their own making”. Without a way of knowing and through the colonisation of the imagination, the colonised embodies European ways of being and knowing (Lombardi, 2012:16). European ways of knowing continue what has happened historically and reinforce the colonial matrix of power.

In Quijano (2000:216) and Mignolo’s (2007b:155) view, the colonial matrix of power has interrelated areas, discussed below:

- Control of subjectivity and knowledge
- Control of the economy
- Exploitation of labour
- Control of natural resources
- Control of authority
- Control of gender and sexuality

These interrelated areas mentioned above link to Ndlovu-Gatsheni’s (2012:2) ideas around the coloniality of power in an African context. Ndlovu-Gatsheni (2012:2) discusses how the colonial matrix of power manifested through land appropriation, the exploitation of labour, and the control of African natural resources, and thus the control of the economy. He further argues that authorities’ control was facilitated by upholding

⁶⁹ Knowledge as a mode of power references Raven’s (1990:500) forms of power, specifically expert power. Expert power is power that comes from expertise and experience in a given field.

military superiority and “monopolisation of the means of violence” (Ndlovu-Gatsheni, 2012:2). The colonial matrix of power is manifested in South Africa through Western-centred education, epistemicides, linguicides and culturecides that replaced indigenous knowledges, languages and cultures, which positioned the African subjectivity as inferior and lacking worth. This inferiority and control of subjectivity and knowledge highlights the coloniality of power.

Quijano’s (2000:216) concept of the coloniality of power suggests that conscious awareness of racial, political, and social hierarchies is enforced through colonialism. Del Arco (2017:63) suggests that the coloniality of power allows an understanding of “how people live in a system of inequality and asymmetry traversed through the enactment of a modern/colonial power”. One of the structures maintaining the colonial matrix of power is ‘race’,⁷⁰ which is a fictitious and mental construct that enforces colonial experience (Quijano, 2000:215). Race, as mentioned in 2.2.3, positions individuals as having biological and structural differences, enabling a hierarchy between the dominant and the dominated (Quijano, 2000:215). Thus, race is a criterion to classify individuals that results in clear power structures and justifies the domination of one group over another, which references the concept of the ‘coloniality of being’.

The concept of the ‘coloniality of being’ emerged from Mignolo in discussions around coloniality, decolonisation, and the coloniality of power (Maldonado-Torres, 2007:240). The coloniality of being refers to the lived experience of the colonised and the concept that “colonial relations of power left profound marks not only in the areas of authority, sexuality, knowledge and the economy but on the general understanding of being as well” (Maldonado-Torres, 2007:240). This references the previously mentioned lived experience of the colonised and this experience impacts language as “languages are not something human beings have but rather something of what human beings are” (Mignolo, 2003:669). This cross references linguicides where the killing and displacing of the languages of people impact their lived experience.

This ontological notion or nature of being references Descartes philosophical idea “I think, therefore I am” (Descartes, 1637:3). Maldonado-Torres (2007:252) argues that

⁷⁰ Hochman (2017:s.p.) argues that race does not exist, only groups that have been misunderstood as races; however, racism is real and has resulted in heinous crimes.

'I think, therefore I am' develops the idea of "I think (others do not think, or do not think properly), therefore I am (others are-not, lack being, should not exist or are dispensable)". The idea that 'others-are-not' refers to this notion of the coloniality of being where some beings (colonised individuals) are not allowed to have a notion of themselves as beings, and thus are not validated as social beings of value. The colonised Black body emerges ontologically in what Fanon (1963:6) refers to as the "zone of non-being" or 'other' (see Section 2.3.5). The colonised Black body does not have a validated space to 'speak', or as Sugiharto (2022:1) suggests, a specific "geo-political and body-political positionality- a locus of enunciation".

Sithole (2015:1), from a decolonial school of thought, argues that in Africa there is the contemporary presence of the coloniality of being, where the African bodyminded being is "questioned, doubted, and reduced to the indomitable lack". On the African continent, the colonial matrix of power and coloniality of being influences "the complex history of the African postcolonial present" (Ndlovu-Gatsheni, 2013:x). According to Ndlovu-Gatsheni (2013:133), from a decolonial school of thought "the concept of coloniality of being is important as it captures not only the depersonali[s]ation of black people and the black body under colonialism but the constitution of Africans as raciali[s]ed subjects with next to no value placed on their lives". This coloniality of being positions itself as a power structure manifested through the colonial matrix of power, which is a result of colonialism's ideological premises, and modernity.

Thus far, I have contextualised key concepts that frame decolonisation and decoloniality: modernity, colonialism, imperialism and the colonial matrix of power, and coloniality. In order to understand decolonisation and decoloniality, towards negotiating alternative histories, I move towards decoloniality.

2.3 Moving towards decoloniality

Decolonial de-linking is needed as a form of "epistemic disobedience" against coloniality, the coloniality of power, the coloniality of being, and epistemicide (Mignolo, 2011c:45). Epistemic disobedience is a decolonial option that examines the effects of coloniality and the coloniality of knowledge in an attempt to decolonise knowledge and ways of being. Mignolo (2007a:450) contends that de-linking, disruption, and

contesting are needed as there is no alternative to the coloniality of Western categories of thought.

As such, decoloniality is an active struggle comprising “epistemic and existence-based response and practice – most especially by colonised and racialised subjects – *against* the colonial matrix of power in all of its dimensions, and *for* the possibilities of an otherwise” (Mignolo & Walsh, 2018b:17). The vision of decoloniality is thus forward looking, which asks the question: what does de-link really mean? Why delink rather than undo? One idea is that de-linking implies changing the terms of, and not just the content of, the conversation (Mignolo, 2007a:514) The coloniality of power will collapse only if the colonised and coloniser disrupt Western hegemonies by building new knowledges and ways of being, through decolonisation, and further decoloniality as an option towards epistemic disobedience (Lombardi, 2012:48). Delinking from Western modernity means to “forget what we were taught, to break free from the thinking programmes imposed on us by education, culture, and social environment, always marked by the Western imperial reason” (Tlostanova & Mignolo, 2012:7).

It is important to acknowledge that decoloniality is not decolonisation. Decoloniality is a way of thinking, a process, a perspective, an approach, a standpoint, a practice and more specifically a “praxis of thinking” (Mignolo & Walsh, 2018b:4–5). Decoloniality is an epistemological project of unlearning and a praxis of “undoing and redoing” (Mignolo & Walsh, 2018b:120). Whereas decoloniality, as a verb, implies action and is an epistemological project, decolonisation, as a noun, is at first a political project where former colonies achieve self-governance, as mentioned earlier. Decolonisation as a concept is a process of “deconstructing colonial ideologies of the superiority and privilege of Western thought and approaches” (Cull *et al.*, 2017:7). Decolonisation deconstructs colonial influence and decoloniality is the act or practice of “undoing and redoing”, towards a process of unlearning.

2.4 Decolonisation

In its most basic form, decolonisation is the transfer of power from colonial powers back to the colonised. It is a process whereby colonial powers formally and informally withdraw (forced or otherwise) from a colony or colonised territory and the colonised, with self-determination and self-governance, become independent (Gopal, 2021:881).

Decolonisation is first the event of removing colonial power to gain independence and self-regulation as a former colony or colonised country.

However, defining decolonisation as a concept in the 21st century is a complex process due to its embedded nature in the individual lived experience and communities and its dependence on a specific context (Sium *et al.*, 2012:xi). It is important to consider that decolonisation is a multi-layered concept and has a variety of meanings among various people in different contexts (Adefila *et al.*, 2021:1). Decolonisation and the indigenous knowledges that sustain it oppose colonial ways of thinking (Sium *et al.*, 2012:1). In the context of language and literature, Ngugi Wa Thiong'o (2004:88) suggests that decolonisation is about rejecting the centrality of Westernisation in Africa's identity of itself and Africa: "It is about 're-centring' ourselves, intellectually and culturally, by redefining what the centre is – Africa"; a process of re-conceptualising or remaking and re-thinking. This idea of remaking or re-thinking resonates with decoloniality (Prinsloo, 2016:165).

In redefining what the centre is, it reveals the idea of the "locus of enunciation" (Grosfoguel, 2007:213). Figueiredo and Martinez (2021:355) assert that the revelation of the locus of enunciation localises and situates knowledge as global and universal (see the discussion under 2.2), and thus as Western knowledge. Thus, the locus of enunciation emerges as Western-situated knowledge and in revealing this locus, helps to create awareness of this construct and its hegemonic hold through coloniality. Therefore, through this locus revelation process, a place opens up for the enunciation and "expression of non-Western knowledges and the expression of different cultural, political and social memories" (Mignolo, 2012:15). Sugiharto (2022:1) takes the notion of the locus of enunciation further by suggesting that it is a "resistant tactic",⁷¹ where individuals "perform their specific geo-political and body-political positionalities to resist" Eurocentric epistemology and "legitimate their own ecology of knowledges". I argue that as this locus of enunciation (expressions of non-Western knowledges, ways of being and doing) allows an ecology of knowledges and ontologies, it can be referred to as loci (the plural) of enunciation as it moves into plurality, multiplicity and pluriversalities. This localises the claims from the West and can shift the "universality

⁷¹ A "resistant tactic" is a "collective, concerted, and coordinated set of actions" (Kumaravadivelu, 2016:66).

of White Eurocentric knowledge”, and in so doing, re-conceptualises what the centre is (Figueiredo & Martinez, 2021:355)

The idea to consider here, is whether decolonisation is really about creating another centre, or about swapping historical centre-margin relations, or unmaking the centre-margin binary as a way towards delinking. I argue, following Walsh and Mignolo (2018b:4–5) that decolonisation is about unmaking the centre-margin binary for pluriversal⁷² knowledge creation, where decolonial strategies in choreographic composition can help with epistemic disobedience towards delinking and border thinking, and to reveal and subvert this locus of enunciation (Western-situated knowledge) as it pertains to the curricula. Exposing the locus of enunciation in curricula could contribute to fracturing epistemic systems and decolonising scholarly knowledge (Figueiredo & Martinez, 2021:355). In this research, I validate the bodyminded being as the loci of enunciation from which embodied memories emerge as a strategy for a decolonial choreographic practice, towards pluriversalities.

The concept of decolonisation has implications in political, economic, cultural, and epistemic dimensions. Decolonisation reveals an awareness of colonial pasts and takes cognisance of present colonial influences, where decolonisation attempts a way forward unshackled by colonial influence⁷³ (Paradies, 2020:441). In moving forward unshackled by colonial influence and specifically the coloniality of power and being, alternative ways are considered towards decolonisation.

In the South African context, higher education institutions are in the process of re-curricularisation towards a decolonised approach to tertiary education.⁷⁴ This approach is where local knowledge systems are the locus of knowledge and where a

⁷² Pluriversal suggests that “reality is constituted by many worlds, many ontologies, and many ways of being” (Querejazu, 2016:3).

⁷³ This does not imply erasing all influences from other countries but rather, disrupting and collapsing the implied power present in these influences. If we read and practise the extreme here, we will have to get rid of all technology, for example. That is not what is implied; it is about equal sharing of knowledges.

⁷⁴ The two universities with which I am involved, are in a continual process of re-curricularisation towards centring indigenous educational practices and decolonial approaches within a higher educational context. Various authors, such as Johnstone (2022:1), Ammon (2019:1), Nyoni (2019:1), Joseph (2014:1), and Ndlovu-Gathsheni (2017:1) amongst others, are committed to contributing to the decolonial educational context within South African higher education. Decolonial educational processes are an ever-evolving field and there are constant changes within higher educational contexts.

decolonial body of thought is at the foundation of thinking, based on decoloniality. It is based on decoloniality, which implies a “praxis of thinking”, a doing, a process towards an undoing and unlearning (Mignolo & Walsh, 2018b:4–5).

2.5 Decoloniality

Decoloniality, as mentioned in 2.3, or a decolonial epistemic shift, thus practising epistemic disobedience, is a way of “thinking, knowing, and doing” where engaging in “practices of decoloniality” unsettles a “singular authoritativeness” (Mignolo & Walsh, 2018b:1). Decolonial thought reveals that which is concealed by modernity, namely the cultural logic of colonialism – the locus of enunciation (Zavala, 2016:2).

Decoloniality has its official historical origin at the Bandung Conference of 1955, where countries from Asia and Africa congregated with the main aim of discovering a future that was neither capitalist nor communist: “that way was decolonisation” (Mignolo, 2011c:274). A further conference in Belgrade in 1961 of the countries in the Non-Aligned Movement⁷⁵ further developed and laid the foundations of decoloniality (Mignolo, 2011c:274). Decoloniality emerged as an option, rather than a new universal that opened up alternative ways of thinking, resulting in a pluriverse. The alternative ways of thinking position thinking on the margins, away from the centre and Western Eurocentric rationality.

The idea of pluriversality is a concept emerging from decolonial theory, that “provides a counternarrative to assumptions of the universal” (Perry, 2021:296) or what Escobar (2018:4) refers to as the “hegemony of modernity’s one-world ontology”. Modernity’s “one-world ontology” suggests a universal Eurocentric way of being-in-the-world (see Section 2.2.2) (Perry, 2021:296). Mignolo (2018a:x) argues that pluriversality is about changing the “beliefs and understanding of the world” which would lead to “changing our praxis of living in the world”. A pluriversal framework acknowledges various forms of “meaning making, experience and knowledge”, where many worlds co-exist (Perry, 2021:296). Pluriversality allows for what Connell (2018:404) calls a “mosaic

⁷⁵ The Non-Aligned Movement (NAM) is a forum of 120 countries that represents the interests of developing countries. NAM emerged after WWII with the aim of joining developing countries with the aim of joining together against colonialism and imperialism (Munro, 2020:s.p).

epistemology”, where various knowledge systems co-exist with one another in a fluid interchange that is part of decolonial thinking.

Decolonial thinking or decoloniality is a “long-standing political and epistemological movement” that focuses on the liberation of colonised humans (Ndlovu-Gatsheni, 2015:484). Decoloniality is a way of approaching human life that is not reliant on the “forced imposition of one ideal of society” over the other (Mignolo, 2007b:449). A decolonial body of thought, the decolonial option, decolonial thinking, and decoloniality are ways to describe useful practices to de-link from the modern and colonial worldview with its Eurocentric categories of thought (Gordon, 2015:16). Decolonial perspectives emphasise the extent to which coloniality⁷⁶ influences and persists through the coloniality of power, knowledge and being, and continuing modernity. Thus, decoloniality is the energy that questions the operation of the coloniality as a narrative fiction (Mignolo, 2011b:135).

Actioning decoloniality means acknowledging and intervening in “the hierarchical structures of race, gender, heteropatriarchy, and class that continue to control life, knowledge, spirituality, and thought”, all of which are “constitutive of global capitalism and Western modernity” (Mignolo & Walsh, 2018b:17). Decoloniality is an active struggle comprising “epistemic and existence-based response and practice – most especially by colonised and racialised subjects – *against* the colonial matrix of power in all of its dimensions, and *for* the possibilities of an otherwise” (Mignolo & Walsh, 2018b:17). Decolonial thinking attempts to engage in “epistemic disobedience to re-envision knowledge production, power, and a way of being”, towards this otherwise (Mignolo, 2011a:135).

The burgeoning decolonial body of thought emerging from Latin America is evident in the work of scholars, such as Quijano (2007:168), Lugones (2011:935), Mignolo (Mignolo, 2011c:274), Escobar (2018:4) and Sousa de Santos (2016:236), among others. These scholars challenge what is seen as the centre where the universality of Western knowledge and the superiority of Western cultures reside. Mignolo

⁷⁶ Grosfoguel (2007:219) supports this observation when he states “one of the most powerful myths of the 20th century was the notion that the elimination of colonial administrations amounted to the decolonisation of the world.

(2011b:130) states that epistemology “has to be geographical in its historicity”. Thus, a decolonial concept or a decolonial way of thinking and a signature of decoloniality is an option (Mignolo, 2011b:130). Decoloniality originates from the periphery to de-link from Western narratives of modernity (Mignolo, 2011b:130). Moreover, it is an option that opens up a way of thinking in a different direction from coloniality/modernity, thus de-linking through epistemic disobedience and border thinking.

For Mignolo (2011c:132), “border thinking, sensing, or doing” and decoloniality are connected. Mignolo (2012:6) based border thinking on the idea of ‘African gnosis’. The word *gingko*, in Spanish, means to know or recognise versus *epsitemai* meaning to know or be acquainted with, and reveals a different conceptualisation of knowing (Mignolo, 2012:9). The word *gignosko* suggests knowledge guided by common sense and *epsitemai*, as indicated in the previous sentence, guided by logical rules. Thus, Mignolo (2012:11) develops border gnosis as knowledge from a subaltern perspective or the borders of the modern/colonial system. This border gnosis develops into border thinking, which Mignolo (2012:12) defines it as “a powerful and emergent gnoseology, absorbing and displacing hegemonic forms of knowledge into the perspective of subaltern”.

This way of thinking is concerned with global equality and economic justice. This epistemic disobedience through de-linking promotes the communal through border thinking, as more diverse, pluriversal perspectives are included (Mignolo, 2011c:131). Border thinking then becomes a form of epistemic disobedience through de-linking. Decoloniality emerges as “de-linking... from the perspective of the spaces that were silenced, repressed, demonised, devaluated by the triumphant chant of self-promoting modern epistemology, politics and economy and its internal dissensions” (Mignolo & Escobar, 2013:2).

Border knowledges are knowledges that emerge from the colonial encounter and are located on “the fault-lines of Western hegemony” (thus both inside and outside at the same time), offering a doubled positionality (Alcoff, 2007:94). This doubled positionality may allow one to think from both traditions *and* neither of them (Alcoff, 2007:94). In turn, doubled positionality means one can critique both the inside and outside of the hegemony. The places of origination and routes of dispersion are crucial

to “trace geopolitics of knowing, sensing, or believing” by de-linking from hegemonic Western ways of being (Mignolo, 2011c:2).

Mignolo (2011c:133) states that by de-linking, for example, individuals cannot visit the “reservoirs of modernity” (such as ancient Greece and Rome to which the Renaissance and the Enlightenment also looked) because by doing that, they remain locked into the idea that there is no other way of thinking, doing, and being. The process and praxis of decoloniality is facilitated in and through various strategies, discussed in Chapter 3, that enable de-linking, and thus border thinking. A strategy is not a fixed solution or a certain way of doing and being but rather, a possibility, an alternative, a trans-ontology⁷⁷ (Maldonado-Torres, 2007:253).

A trans-ontology can occur when delinking happens and offers an alternative thinking, doing and being, where a convergence of overlapping perspectives and positions occurs (Boon *et al.*, 2018:113). Richardson (2012:550) avers that a “decolonial trans-ontology is an emergent form of being stemming from a border thinking and bilanguaging where European ontologies lose something of their habitability”. This decolonial trans-ontology, moves away from an ontology based in Western ways of being, and can allow a “plurality of ontologies” creating an educational space for new forms of thought (Bang, 2017:117). Firmino Castillo (2016:69) defines a trans-ontology as a “way of thinking and being that explodes the rigid dichotomies (nature/culture and object/subject) that mark Western modernity’s ontological tendencies”. A trans-ontology generates knowledge and a way of being “that is itself, ‘between’; a knowledge that is between mind and body, space and event...an altered way of being” (Sara & Sara, 2015:77). This trans-ontology can perhaps help to shift the locus of enunciation through navigating the rigid dichotomies mentioned above. Trans-ontology emerges as a result of delinking, epistemic disobedience and border thinking, where ways of being in the world are multiple, fluid, pluriversal and a “mosaic epistemology” is created in the educational context (Connell, 2018:404). A Trans-ontology is important for higher education, especially in a multicultural context, where multiple ways of being, various cultural perspectives and a fluid exchange of thinking, being and knowing are acknowledged. Decolonial higher education offers this

⁷⁷ Trans-ontological difference is defined as the difference between “being and what is beyond being” thus, being and exteriority (Maldonado-Torres, 2007:253).

possibility, a trans-ontology, that undermines the coloniality of being, an otherwise, and an alternative to Western modes of thinking, being and knowing.

The visual framework below suggests how I view the key concepts discussed thus far, and their interrelation with one another.

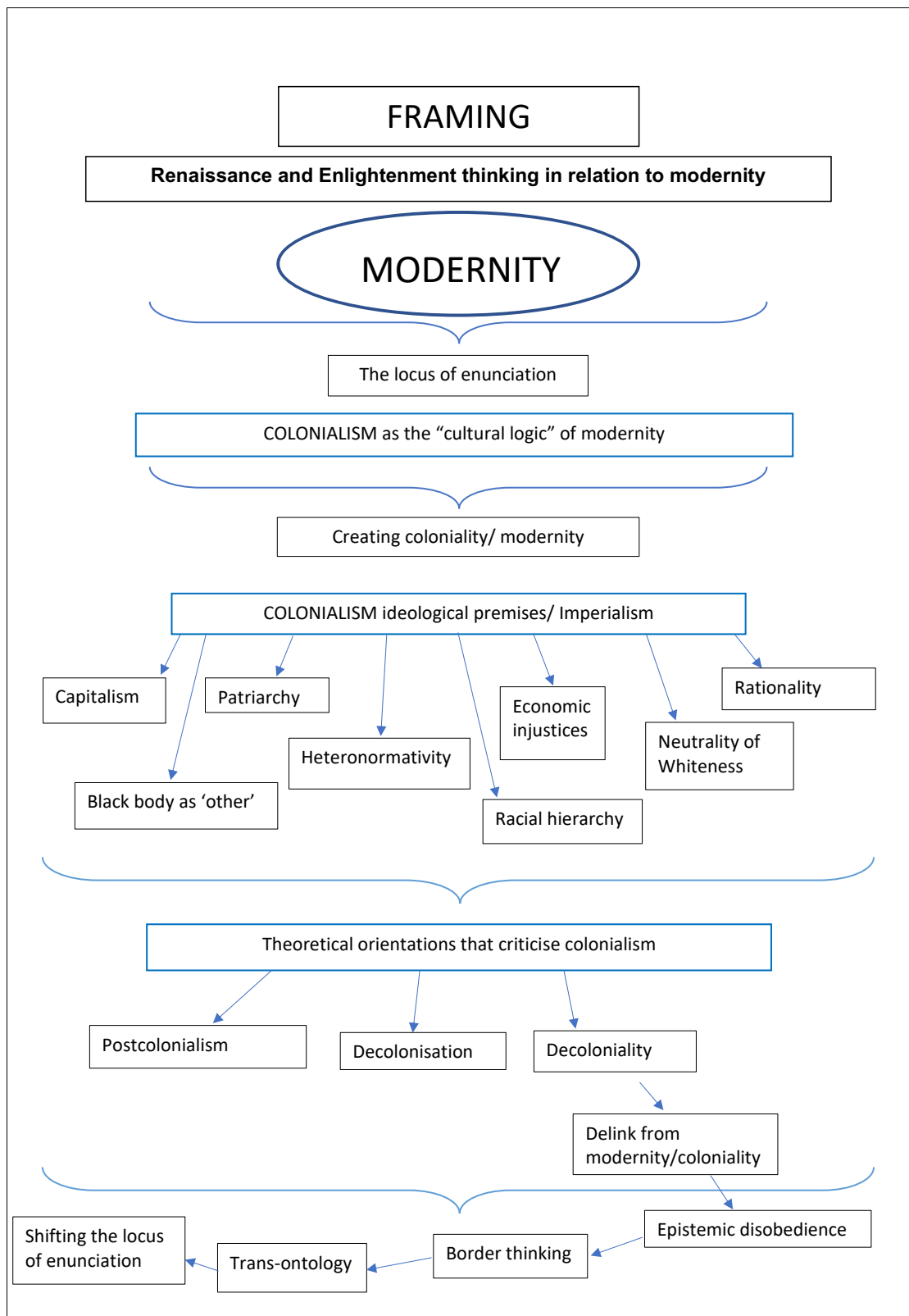


Figure 2.1: Framing decolonisation and decoloniality

The visual framework above provides the lens of how to look at a decolonial pedagogical positioning discussed further, and a move towards methodology and strategies later on.

2.5.1 Towards decolonial higher education

There is a controversial and multi-layered debate among academics around decolonisation within the higher educational context (Adefila *et al.*, 2021:1). As mentioned in 2.3, decolonisation deconstructs colonial influence and decoloniality is the act or practice of “undoing and redoing” an approach towards a process of unlearning. Decolonised higher education is the start of the process towards a decolonial higher educational context. The higher education context positions itself as a significant area for the debate on decolonisation and the practice of decolonial education due to the intersection of higher education and political, social, economic, and cultural areas (Adefila *et al.*, 2021:2). Higher education institutions are central sites of knowledge and hold an important position in society, as education leads to agency (Motsaathebe, 2019:1).

Coloniality within the higher education context has multiple complex threads and is revealed in many disciplines in teaching and learning spaces (Adefila *et al.*, 2021:1; Mathebula, 2019:7). Apartheid education actively encouraged coloniality in education, as well as educational segregation (Christian national education⁷⁸ and Bantu education). One of these threads is that higher education institutions are criticised for their role in epistemic injustice (Khoo *et al.*, 2020:54). Scholars advance decolonisation of the university and knowledge production due to the “Westernised Eurocentrism of African universities” (Dreyer, 2017:3; Simukungwe, 2019:69). Universities in South Africa serve as hegemonic structures upholding coloniality, as they are replicas of Western institutes (Motsaathebe, 2019:37–38), serving the same epistemic project and upholding its locus of enunciation. Within the South African

⁷⁸ Christian National Education was an education system based on a particular “Afrikaner form of Calvinistic principles”. It not only “cemented the relationship between the state and the church, by propagating all schooling as church schooling, but also defined a learner’s potential in terms of race and ethnicity” (Davids, 2020:47).

context, higher education can be seen as a manifestation of the coloniality of knowledge. South African universities continue to reinforce the coloniality of power and being through centring Western ideologies, approaches, pedagogy, languages, curricula, which “marginalises African knowledge systems, students’ linguistic and cultural identities” (Angu, 2018:9).

The necessary process of decolonising the curricula is due to the academic knowledge system using this Western model or basis at universities across the country, which then upholds and by implication re-instates the apartheid regime and history of South Africa (Dreyer, 2017:3; Le Grange, 2016:1). Angu (2018:1–2) argues that “colonial and apartheid matrices of power, culture, and knowledge” converge with pedagogies to instil Western epistemologies in South African universities. During apartheid, higher education was “designed to reinforce power and privilege for the ruling White minority”, where education was divided along racial and ethnic lines (Bunting, 2006:35). White English- and Afrikaans-speaking students had access to all universities, whereas people of colour⁷⁹ were segregated to, Fort Hare, University of Zululand, and Durban Westville University predominately (Davies, 1996:321). Apartheid education was modelled on colonial education, as it had the same locus of enunciation, and added an Afrikaner Nationalist ideology. As discussed in 2.2.3, Apartheid was a continuation of Dutch and British colonialism and most prominently, an expression of modernity that resulted in criminal acts against Blacks, Indians and Coloured people. Thus, higher education in South Africa emerged as a form or mode of power that is political.

Brazilian pedagogue, Paulo Freire (2005:96) states that education is political and that educators do not stand outside politics or the hegemonic coloniality of knowledge. Many educational institutions use their ‘power’ to keep the privileged on top and the underprivileged at the bottom.⁸⁰ This hierarchy includes who is in charge of what is learnt and what the outcomes of learning are. The basis of Western colonial knowledge is ‘validated’, rational, and scientific knowledge. This scientific knowledge

⁷⁹ There were minimal Black students that attended other White universities, such as the Witwatersrand, but the majority of Blacks were segregated to Black universities.

⁸⁰ In educational institutions using their ‘power’ refers to Raven’s (1990:502) legitimate power which comes from power that exists due to holding a formal position of authority.

is produced by the people in positions of power who dominate oppressed peoples. According to Freire (2005:34) in the *Pedagogy of the Oppressed*:

Education either functions as an instrument which is used to facilitate the integration of the younger generation into the logic of the present system and bring about conformity, or becomes the practice of freedom, the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world.

Decolonial higher education aims to position education as a “practice of freedom” (ibid) where individuals engage critically with epistemology, ontology, and culture. Within this research, education as a “practice of freedom” is through inviting and embracing each individual’s ‘right to be’, through validating their lived experience and embodied memories as valid knowledge generation and valid loci of enunciation. Zavala (2016:1) defines education as “a site of struggle and rupture: [education] comes into being as individuals engage in dialogue and response to the coloniality of power”. Through acknowledging and responding to the coloniality of power and knowledge, a dialogical pedagogy is navigated that also redresses the coloniality of being.

In the South African context, education has a fraught history where practices of discrimination and forced education practices were imposed through the Apartheid regime (Dreyer, 2017:1). The Apartheid regime legitimised racially segregated education through specific legislative Acts, such as the Indians Act of 1969, the Education for Coloured People's Act of 1965, the Christian National Education Act of 1962 for White South Africans, and the Bantu Education Act of 1953 (later to become the Education and Training Act of 1978) (Carrim, 2006:178). The Acts ensured racial segregation and denied an interaction between races in a space where the White people were educated towards managerial positions that controlled wealth and the economy. In contrast, Black people were educated to have positions of low economic wealth or manual labour (Christie & Collins, 1982:60). The democratic transition in 1994 brought marginal changes and saw the integration or incorporation of many former ‘Black’ universities with universities that were formerly mainly White. However, there are still vast inequalities in education standards, resources, and curricula that reflect South Africa’s racially divided history. South Africa has to completely delink from the locus of enunciation of colonial and apartheid education, reconstruct curricula

and teaching methods and universities in their current form (Heleta, 2016:2). Colonial curricula are Eurocentric and still reinforce “White and Western domination and privilege” (Heleta, 2016:1; Motsaathebe, 2019:38). South African colonial university curricula must be examined and reconsidered to determine if the curricula can contribute towards decolonisation. This process of reconsideration of pedagogical operations is a complex process, with no simple answers.

The question that arises is which potential possibilities might emerge from decolonising universities and pedagogical operations (Meyerhoff, 2018:2). Decolonising encompasses a range of interpretations, aims, and strategies, although there are two central components (Meyerhoff, 2018:2). The first component is a form of thinking that considers colonialism as the dominant force in the contemporary world, where its influence has been purposefully hidden (Dreyer, 2017:2). The second component is that decolonisation proposes alternative ways of thinking about the world where reflexivity, positionality, plurality, and difference are considered (Meyerhoff, 2018:2; Simukungwe, 2019:71).

This second component links to the idea of pluriversality that positions itself as an alternative to universality, and in so doing challenges the colonality of knowledge and viewpoints from one position (Perry, 2021:296). This pluriversality is applicable to dance education in the South African educational context, where many modes of knowledge production, epistemologies, and perspectives should be acknowledged and a collaborative, embodied, and participatory practice must emerge. Decolonising does not merely deconstruct colonial notions. Instead, decolonising aims to de-link: transforming colonial notions of Western rational, objective, knowledge systems through amongst other things, a multiplicity of perspectives, collaboration, and perceptions that engage pluriversality, epistemic disobedience and border thinking, towards an unlearning, an option, and an otherwise.

Mathebula (2019:7) postulates that through the process of transformation, decolonisation within the South African higher education context finds itself in a dichotomy between the “indigenous knowledge” and “strict knowledge” beliefs. From what Mathebula (2019:7) terms “the indigenous perspective”, decolonisation suggests an Africanisation of knowledge, which centres the pluriversal African world views and various indigenous knowledges (Jansen, 2017:163). From an indigenous knowledge

or theoretical perspective, the decolonisation of education suggests the decentring or “provincialising” of European knowledge (Jansen, 2017:169). This decentring creates a space where African knowledges are a way of knowing with an inclusive and reflective perspective within a unity of knowledge (Mathebula, 2019:10). In considering this dichotomy between the ‘indigenous knowledge’ and ‘strict knowledge’ beliefs, the question emerges as to the function of a university.⁸¹

In discussing the decolonisation of education within the higher education context, it is important to examine the function of the university as an extension of colonial educational models. The primary function or role of a university is to advance scholarly knowledge or knowledge conception (Kotzee & Martin, 2013:628). Universities are where research, teaching, and critical debate occur, and academic knowledge is produced and disseminated (Khoo *et al.*, 2020:55). The role of universities is to prepare students as experts and specialists in their given fields who then “carry out intellectual and creative work” to benefit the country’s needs (Simukungwe, 2019:83). Universities have the power to acknowledge which history, pedagogy, knowledge, or intellectual endeavours are for dissemination and further investigation (Gebrial, 2018:19). A university should enable individuals to have a sense of agency in knowledge production where they think, reason, and act within the world, developing their sense of metacognition (Mathebula, 2019:11). This notion of agency enables students in higher education to generate further knowledge systems into creative, problem-solving solutions and skills beyond their current knowledge (Simukungwe, 2019:83). It is in this regard that epistemological hegemony that furthers coloniality comes into question.

The question regarding decolonisation within the South African context for Mathebula (2019:13), is a question around a knowledge project situated in African philosophy. He argues that decolonisation is connected to endogeneity (knowledge of the people, by the people and for the people) within the South African context. Mathebula (2019:3) opines that a knowledge democracy is a viable solution to the “concept of education for decolonisation philosophically, epistemologically, and politically”. Knowledge democracy within an educational context can be a further strategy to employ in the

⁸¹ This question falls outside the scope of this study, but an introductory discussion of the question contributes to this argument.

process of decolonisation (De Sousa Santos, 2016:236). Sousa de Santos (2016:236) contends that the aim of decolonising the curriculum is to create an ecology of knowledges, an incompleteness, a pluriversality to create different ways of knowing. Academic decolonial scholars prioritise the marginalised perspectives and histories to the centre of a scholarly investigation so as to obtain epistemic justice (Dreyer, 2017:3; Gebrial, 2018:19; De Sousa Santos, 2016:236).

This knowledge democracy calls for undoing colonising practices and re-centring indigenous knowledge systems (Simukungwe, 2019:71). The purpose behind decolonising curricula is not to provide a set of solutions but rather, to “open up ways of (re)thinking the university curricula” (Le Grange, 2016:1). This re-thinking of curricula calls for an increasingly holistic, inclusive, democratic, and collaborative environment where processes of knowledge production are reformed towards knowledge democracy (Mathebula, 2019:3).

This process towards the decolonisation of university curricula requires various strategies that are not prescriptive but rather, an approach to moving in a different direction, thus de-linking by practising epistemic disobedience and border thinking through engaging with decolonial strategies. These strategies are applicable to dance education as decolonial strategies allow for a re-thinking of the locus of enunciation in curricula towards an epistemologically diverse environment where the re-thinking of pedagogy and classroom practice is facilitated, towards a decolonial pedagogy.

2.5.2 The decolonial pedagogical positioning

Decolonial education has some roots in amongst others, Freire’s (2005:87) notion of liberatory education or education as a practice of freedom, praxis (action/reflection) and conscientisation, which links to South African scholars who recommend the undoing of epistemological hegemony, such as Heleta (2018:47), Shay (2016:1) and Nwadeyi (2016:s.p), amongst others. However, decolonisation “is not an event but a process” that may be difficult to achieve, and there are no simple solutions (Le Grange, 2016:5–6). Mbembe (2016:6) highlights one of the processes towards decolonisation and calls for classrooms without walls and forms of intelligence, where everyone is a co-student, a dialogical education. The idea of a dialogical education resonates with

the work of Freire (2005:89), where he suggests that dialogue is central to learning, and that dialogue is based on respect and the co-production of knowledge.⁸²

Mbembe (2016:6) refers to a thinking, teaching, and knowing strategy, that challenges the coloniality of knowledge, power and being; that acknowledges difference and multiplicity. This notion of multiplicity furthers Freire's (2005:54) contention that learning is founded on collective development, conscientisation and 'humanising', where individuals play a role in their liberation and are active co-creators of knowledge. Critical conscientisation is a process of developing critical awareness and thinking,⁸³ or an in-depth awareness of individuals' social reality through reflection and action (Dawson & Avoseh, 2018:121). Freire (2005:72) argues that "knowledge emerges only through invention and re-invention, through the restless, impatient, continuing, hopeful inquiry human beings pursue in the world, with the world, and with each other". These spaces of re-invention, inclusivity, and reflexivity are the central concern in decolonised curricula. In creating spaces of co-learning, the learning environment must be democratic and allow for debate and critical reflection (Heleta, 2016:7). Dialogical communication, reflectivity, and embodied engagement towards praxis become the central foci of democratic and decolonial learning spaces towards transformation.

In the University of Pretoria's framework document on transformation and decolonisation, the university offers four drivers of curricular transformation:

- responsiveness to social context;
- epistemological diversity;
- institutional culture of openness and critical reflection; and
- renewal of pedagogy and classroom practice.

The first driver, responsiveness to social context, is important in my research as it frames the decolonial project, where the socio-cultural South African context is acknowledged and positioned as the space for a decolonised curricula. The second driver, epistemological diversity, is central to my research, as without epistemological

⁸² A co-production of knowledge is crucial to decolonisation as it removes the power structures between 'teacher' and learner.

⁸³ Freire (2005:92) suggests that critical thinking is "thinking which perceives of reality as process, as transformation".

shifts, decolonisation cannot happen in the educational context. Epistemological diversity cross references Connell's (2018:404) "mosaic epistemology" mentioned earlier, where knowledges blend and infuse with one another. Epistemological diversity links to Sousa de Santos's (2016:x) work criticising dominant or "Northern"⁸⁴ epistemologies and suggests her own epistemological proposal of "epistemologies of the South". Sousa de Santos (2016:x) describes them as "a set of inquiries into the construction and validation of knowledge born in struggle, of ways of knowing developed by social groups as part of their resistance against the systemic injustices and oppressions caused by capitalism, colonialism, and patriarchy". The construction and validation of knowledges outside modern Western thinking creates a space for epistemological diversity, which is key to the process of decolonisation.

The fourth driver, renewal of pedagogy and classroom practice, is specific to this research, where new ways of facilitating choreographic composition are fostered and explored. The University of Pretoria's framework document states that a new way of teaching is required to transform curricula for a learning environment that provides spaces for critical thinking and debate where differences are embraced. Zavala (2016:2) argues for decolonial methodologies and strategies to rethink classroom practice (see Section 3.2.3). Bacquet (2021:16) postulates decolonial classroom practices that favour inclusiveness, collective inter-being,⁸⁵ critical thinking and collaboration where the power balance is shifted towards the learners, making them of value and promoting feelings of being valued. Education for decolonisation is where there is a knowledge democracy with an inclusive, transformed space of reflective and communicative practice (Mathebula, 2019:21).

This idea of reflective practice in transforming the classroom and re-thinking the approach to learning processes is at the centre of transforming and decolonising the curricula through transforming the way students acquire knowledge. This also resonates with Freire's notion of developing critical consciousness. In the Tshwane

⁸⁴ The concept of the Global North and Global South is not a geographical description, but rather refers to the idea of 'developed' versus 'under-developed' countries. It refers to two economic worlds, where the Global North represents "economically developed societies of Europe, North America, Australia" amongst others, and the Global South representing under-developed countries of "Africa, India, Brazil, Mexico" amongst others (Odeh, 2010:338). The Western World includes Europe, the Americas and in general any other country whose origins can be traced back to Europe (McNeill, 1997:513).

⁸⁵ The concept of interbeing, coined by Thich Nhat Hanh, is a concept around the "interconnected relationship of everything in the world" (Lim, 2018:1).

University of Technology framework document, Van Staden (2017:1) calls for students to be the central focus and individuality fostered as a process of decolonisation. Students need to be positioned as thinkers and producers of knowledge, where research is done with the students and not for them (Bacquet, 2021:20). Through fostering individuality and enabling agency for the students, learning paradigms within the South African context must (re)focus on indigenous knowledge.⁸⁶

Within learning paradigms in an African context, indigenous knowledge is marginalised. Ntseane (2011:311) therefore suggests a need for an Afrocentric paradigm that complements transformative learning. An Afrocentric paradigm investigates “African identity from the point of view of African people” where “Afrocentricity as a theory of change intends to relocate the African person as a subject” rather than being seen as ‘other’ (Asante, 2009:1). This re-location of the African subject positions African lived experiences and ways of knowing at the centre of the learning experience. In this relocated space, the European voice is one among many forms of knowledge, which challenges the coloniality of power and knowledge (Mazama, 2001:388). In acknowledging the African lived experience, it is important to ensure that an Afrocentric epistemology emerges.

Within an Afrocentric⁸⁷ epistemology, three core African values must be considered: the collective worldview, spirituality,⁸⁸ and a shared orientation (Ntseane, 2011:313). This Afrocentric epistemology is interlinked with ontology in a world, which challenges the coloniality of being and allows pluriversalities in loci of enunciation. African people’s core values focus on the interconnectedness of life. Afrocentric methods generate knowledge that liberates people, or as Mazama (2001:399) argues, “knowledge that will open the heart”. This embodied or holistic approach sees individuals as part of the totality of life with an interconnection as a bodyminded being.

⁸⁶ The reason for the focus on indigenous knowledge, as mentioned earlier, is that indigenous knowledge has been “uprooted, criminalized, exterminated, pilfered from, rendered obsolete, dehumanized, and very firmly relegated to the margins” (Oladimeji, 2018:94).

⁸⁷ Asante (2009:32) defines Afrocentricity as a way of thinking and action where African interests, values and perspectives are centralised.

⁸⁸ The idea of African spirituality links to the Philosophy of Ntu (Peter, 2014:3), which is discussed in Section 3.6.

Combining an Afrocentric paradigm with transformational learning where African cultural values are incorporated and acknowledged creates a more culturally sensitive and relevant approach (Ntseane, 2011:313). This incorporation of the Afrocentric paradigm acknowledges various other ways of knowing and knowledge production where all areas of life are included in education, using a holistic and global worldview (Ntseane, 2011:316–321). This does not mean erasing Western knowledge completely but rather, removing the authority and centrality linked to it.

The question remains as to how to reimagine a university in Africa and how to collapse the colonial concept and practice of university. This growing conception is a central premise of transformation within the context of South African universities (Van Staden, 2017:12). Motsaathebe (2019:61) asserts that a remodelled African university must:

- integrate indigenous knowledge in the curricula;
- be the embodiment of African culture and heritage;
- deal with African problems;
- examine the needs of the local communities and find ways to offer solutions;
- produce graduates that acknowledge themselves as Africans;
- uphold African intellectual rigour through research, pedagogy and scholarship;
- support institutions to develop African Renaissance and other indigenous projects;
- create alternative frameworks for research and teaching that acknowledge the African lived experience; and
- advance knowledge based on African thought and cosmology.

These characteristics of a remodelled African university link to the previously mentioned University of Pretoria's markers for decolonisation as they share the acknowledgement of an African social context, ideas around epistemological diversity, critical reflection, and renewed pedagogy. Similar principles are shared by Ndlovu-Gatsheni (2017:61) who argues that an African university must create new philosophies of higher education based on African histories, cultures, ideas and a “rethinking of thinking” towards epistemological decolonisation.

A reimaged or a “rethinking of thinking” towards an African university could allow for what post-colonial theorist and critic, Homi Bhabha (1994:35) refers to as the collision

of cultures, a third space of enunciation, a hybrid space or a new positionality where communication is centralised. A third space of enunciation is a liminal space, an in-between space, a fluid space or what Pratt (2008:7) calls “the contact zone”, where “disparate cultures meet, clash and grapple with each other”. These in-between spaces allow “the terrain for elaborating strategies of selfhood – singular or communal – that initiate new signs of identity and innovative sites of collaboration, and contestation” (Bhabha, 1994:2). This ambivalent space, or the third space of enunciation, where strategies emerge that redefine how individuals see themselves in the world “offers a space for articulation in order to voice multiple and diverse narratives” (Sattar *et al.*, 2020:307). The locus of enunciation from this hybrid, in-between space where multiple voices and narratives emerge, allows for a cultural hybridity.

Bhabha (1994:111) opines that hybridity is the result of colonisation which results in cultural collisions. Bhabha (1994:33) proposes the idea of cultural hybridity, where culture is not a static entity in time and space but rather, fluid and in motion. Culture emerges as “several disparate elements which are regularly being added and which are regularly transforming cultural identities” (Chatterjee, 2018:17). Thus, all culture is characterised by a mixedness, a hybridity. This hybrid third space is indeterminate or not known and aims to resituate knowledge from the alternative perspectives (Bhabha, 1994:36). Bhabha (1994:38–39) views the third space as a place for agency and intervention, suggesting that the third space is the “in-between space”. In situating individuals within this third space, it is possible to “elude the politics of polarity” and thus binary notions (Bhabha, 1994:38–39), towards a trans-ontology (as mentioned earlier). A third space, a re-imagined locus of enunciation and a trans-ontology are linked in their alternative perspectives, their in-betweenness, their fluidity and multiple and diverse epistemologies and ontologies.

The transformation of curricula and knowledge production in higher education in South Africa is a complex, sensitive, and contested space where questions are at the forefront around what constitutes decolonial curricula and what methods are engaged to facilitate the decolonial process and a decolonial pedagogy. Decolonising dance education in South Africa raises questions around which methods or approaches to learning must be considered and how to decolonise dance education, specifically.

When considering decolonised dance education in relation to higher education, it is important to examine practices that may re-instate the coloniality of power, knowledge, and being. In dance, this decolonial standpoint forces educators and students to critically examine the frameworks created by colonial hegemonies (and associated dance vocabularies) (Wilson, 2017b:146). Within dance education in South Africa, Western and Eurocentric teaching and learning pedagogies are evident through various standards and norms that do not include metacognition in the learning environment (Ziady & Lewis, 2019:34). The idea of thinking about one's own thinking and learning processes, through having agency in the learning process, is vital for furthering a decolonial strategy in dance training in the South African context.

Through forging an inclusive dance education context, I look to Freire (2005:93) who advocates a dialogical, problem-solving system of learning in which the students look to the self as the point of investigation and draw on their lived experiences, histories and cultural knowledge systems toward praxis. This self-focused investigation references Smith's (1999:142) strategies for decolonisation through deconstruction and reconstruction where students question their ontology in the world (see Section 3.2). Problem-solving⁸⁹ learning in this research speaks to a decolonial approach to dance education in which students draw on "their own localised knowledge and understanding of the world" (Loots, 2017:9). Loots (2017:9) envisages how Freire's problem-solving learning approach can be applied to a dance education context where problem-solving is centralised. Higher education pedagogical spaces then emerge where education concerns "becoming more fully human" (Freire, 2005:44).

When decolonisation is examined in relation to dance education in a higher education context in South Africa, it becomes important to consider which strategies or learning processes allow for a decolonial approach and a decolonial pedagogy within various movement vocabularies and dance styles. To create a decolonial pedagogy, higher education institutions must develop curricula that position the students as constructive, critical thinking agents in the teaching and learning environment (Mabingo, 2019:50). This suggests that students are part of the process of learning, have agency in learning, and reflect on various cultures in the process of learning (Bacquet, 2021:20).

⁸⁹ Freire (2005:80–81) speaks about problem-posing education in a different context of presenting disorientating dilemmas.

In students having agency, they are able to take action or make a decision based on their experiences. Through the students' lived experiences and positioning them as having agency in their own knowledge creation, they navigate curricula that allow for diversity and inclusion, towards a decolonial pedagogy.

The visual framework below illustrates how I view the interrelation of the key nodes of what makes a pedagogy decolonial:

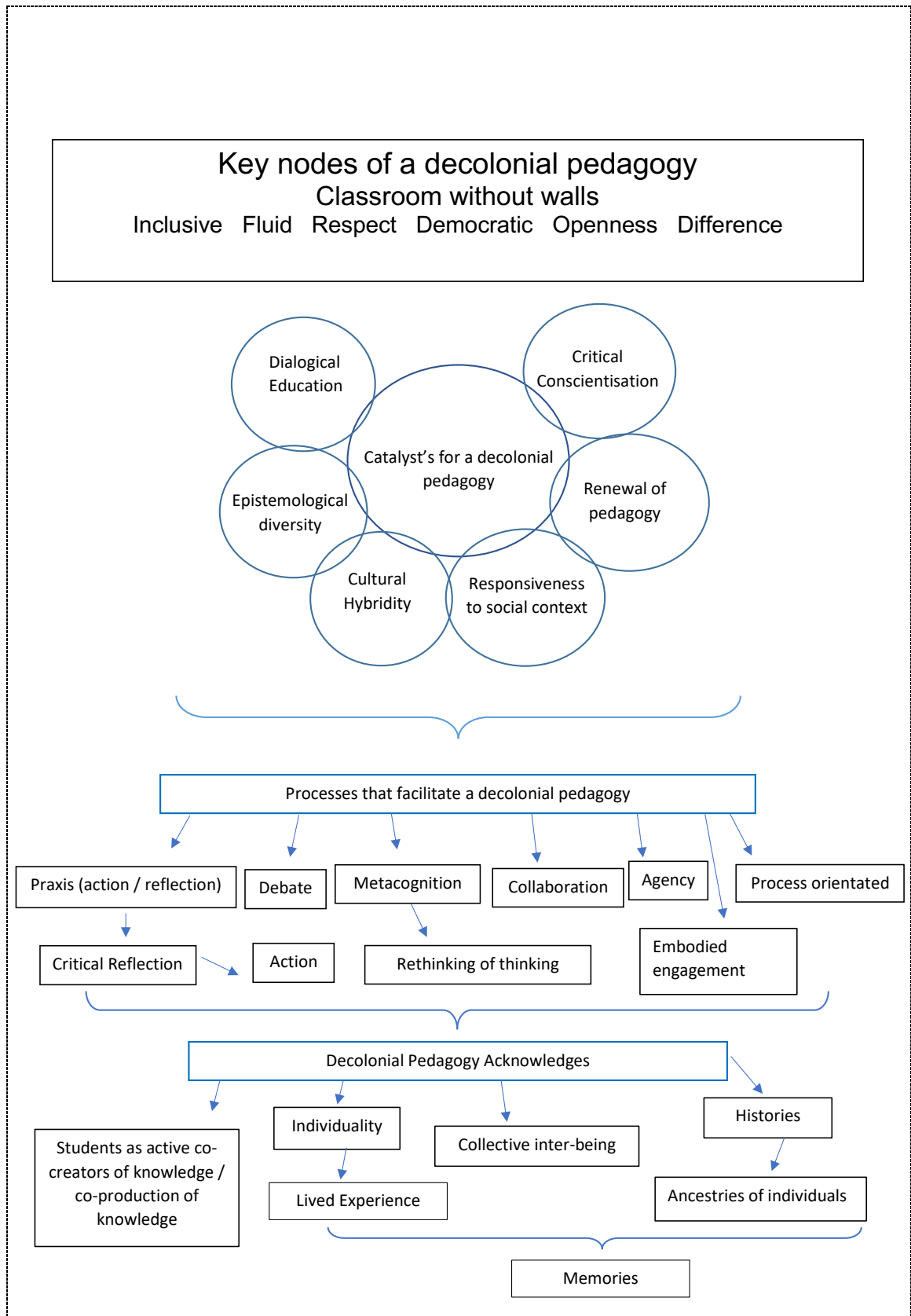


Figure 2.2: Framing decolonial pedagogy

Decolonial pedagogy acknowledges “lived experiences, histories, and ancestries” of individuals and becomes a pedagogy that ruptures the “colonial oppressive norms of education” (Wane & Todd, 2018:4–5). I argue that decolonial strategies in choreographic composition can assist with epistemic disobedience towards delinking and border thinking, and to reveal and subvert the locus of enunciation as it pertains to the curricula. Exposing the locus of enunciation in curricula, could contribute to reformulating and reconfiguring colonial structures, fracturing epistemic systems, creating decolonial resistance, resurgence and renewal, as well as decolonising scholarly knowledge (Wane & Todd, 2018:2). As seen in this chapter, in the process of decoloniality, epistemic rupture, border thinking and de-linking emerge as broad strategies towards decolonial pedagogy. Decolonial education emerges as individuals engage in various strategies, such as communication, dialogue, reflection, counter/storytelling, healing reclaiming (Zavala, 2016:3), problem-posing, conscientisation and praxis (Freire, 2005:87). Decolonial strategies act as catalysts for transformation, rupturing “epistemic colonial barriers” and educational practices (Wane & Todd, 2018:4).

Chapter 3 uses the theoretical framework in Chapter 2 to discuss specific decolonial strategies in detail and provides a net of strategies that resonates with the pedagogical approach discussed in Chapter 2, to facilitate a decolonial teaching and learning context for choreographic composition. In this way, I explore possibilities for decolonial ruptures and transformations, towards a decolonial pedagogy.

CHAPTER 3: DECOLONIAL STORYING AS METHOD

Undoing is doing something; delinking presupposes relinking for something else... consequently, decoloniality is undoing and redoing; it is praxis. (Mignolo & Walsh, 2018b:12)

In the previous chapter, I discussed the process of decolonisation including epistemic rupture, border thinking, and de-linking towards decoloniality and a decolonial pedagogy. A decolonial pedagogy emerges as a broad strategy, an option, or a plan to finding an alternative way of engaging with the world. Drawing on the concepts explored in Chapter 2, this chapter explores how decolonial storying can be activated and mobilised, from the decolonial strategies discussed, as the method for movement creation in choreographic composition.

I argue that such stories emerge, for individuals in the choreographic process, when using embodied, autobiographical memories and individuals' lived experiences as the source for movement creation in choreographic composition. The lived experience offers stories that stand testimony to individual socio-cultural perspectives and interpretations of being-in-the-world. I argue that interpretations of being-in-the-world, including their environments and their relational engagement with others, might be revealed through decolonial storying.

Storying, the lived experience and being-in-the-world, might influence individuals' (multiple) identities and foster understanding of their positionality⁹⁰ in the world.⁹¹ Storying the lived experience is important for individuals to self-reflect on how they understand their experiences in relation to their identity construction, so as to consider possible alternative or expanded understandings of these experiences. Possible alternative and expanded understandings of their lived experience could lead to a "plurality of ontologies" facilitating a trans-ontology (Bang, 2017:117).

⁹⁰ Positionality refers to the social, cultural and political context that creates your identities in terms of race, class, gender, sexuality, and nationality (Holmes, 2020:1), etc.

⁹¹ Hogg *et al.* (2021:15–16) refers to, in *pedagogies of with-ness*, the idea of "student voice", which is the youths' consciousness about the world or "to voice what it is I am" or which of my selves am I. The concept is students-with-teachers in a critical pedagogy- a pedagogy of with-ness (Hogg *et al.*, 2021:15–16).

Pluriversal ontologies with the prefix ‘pluri’ refers to many ontologies and a trans-ontology with the prefix ‘trans’ refers to extending across and through ontologies or being-in-the-world. Through pluriversal ontologies, the decolonial ideal of trans-ontology might be facilitated.

As seen in Chapter 5, individuals’ embodied, autobiographical memories reflect their lived experiences and as this chapter demonstrates, it is intertwined with their multiple identities revealed through storying (decolonial storying). As discussed in Chapter 2, decoloniality as a praxis allows for “innovations and ruptures that outline new strategies of action” (Mignolo & Walsh, 2018b:17). New strategies of action refer to how the strategy or plan of action is implemented, in other words, the method. Method is the way/‘how’ or the processes that enable the aims of the strategy to be achieved (Callaos, 2014:6). However, a decolonial strategy is not achieved once-off; it is an ongoing, process-driven, and multi-directional process. New strategies of action allow for what Chawla (2018:116) refers to as an “Other(wise) sensibility” where the previously marginalised emerges as familiar, known and comfortable and “more importantly, human”.

Decolonial storying is the main method, specifically the approach or technique used in the research. The method of decolonial storying is the approach within the overall framework of embodied inquiry as methodology, drawn from the key nodes of decolonial pedagogy in Chapter 2. Embodied Inquiry as methodology also provides tools to activate the method⁹² of decolonial storying. To link key topics in Chapter 2, I consider strategies for decolonisation and delinking towards border thinking, and epistemological disobedience in Chapter 3. Based on the strategies for decolonisation, decoloniality, delinking, border thinking towards a trans-ontology that I explored in Chapter 2, I develop a net of practical strategies towards my method in the teaching and learning process. I will facilitate movement creation in choreographic composition by mobilising embodied memories in decolonial storying. In exploring decolonial storying, it is necessary to unpack key concepts, such as phases in the process of decolonisation, specific strategies for decolonisation, stories, identity, ontological

⁹² Embodied inquiry is the research methodology in this research, infused with phenomenography as discussed in Chapter 1. Embodied inquiry is also the methodology for the teaching and learning through decolonial storying as the method of exploring the individual’s lived experiences and being-in-the-world that is central to the educational context.

narratives, narrative identity, and storying which facilitate the process towards a delineation of decolonial storying.

Decolonial storying reveals the intermingling of individuals' lived experiences, identities, stories, embodied memories and their ontological positioning in the world through the various phases in the process of decolonisation. I discuss five phases in the process of decolonisation. I primarily draw on the work of Laenui (2000:152) as the five phases provide a frame that creates an overarching view of the processes of decolonisation that is applicable to my research context. The phases of decolonisation provide a delineation of catalysts for counter-hegemonic or border thinking and epistemological disobedience, a praxis of doing-thinking (see Section 3.1). In the context of embodied memory and ontological positioning within decolonial storying, the catalysts for decolonisation together might facilitate trans-ontology. The frame of the five phases towards decolonisation, provides an organising structure for engaging with decolonial storying.

Furthermore, I delineate specific strategies for decolonisation that can be used to facilitate the various phases I employ in the practical choreographic process towards decolonial storying. I primarily draw on the work of Smith (1999:142), Chilisa (2012:144), Le Grange (2018:8), Hogg *et al.* (2021:15), Zavala (2016:2), Chawla (2018:116) and Gallien (2020:43) to provide the net of strategies that contribute to the teaching and learning strategy (see Section 3.2). After a delineation of various decolonial strategies, I explore Archibald's (2008:5) idea of indigenous storywork, which provides a strategy that brings decolonial practices and the idea of story together (see Section 3.2.6). I create a delineation of the concept of identity towards multiple, hybrid, constructed, subjective, narrative identities to position my view on identity. I explore the concept of stories towards the process of storying to in turn, conceptualise storying within a decolonial frame (decolonial storying).

3.1 Phases in the process of decolonisation

Laenui (2000:152) suggests five phases in the process of decolonisation, namely rediscovery and recovery; mourning; dreaming; commitment, and action. These phases in the process of decolonisation do not progress in a linear way and the phases can occur concurrently, and not necessarily in a specific order. Kadhila and Nyambe

(2022:38) corroborate Laenui's phases and suggest mourning the loss of African knowledges and the discovery and rediscovery of African histories, lived experiences and identities as phases in the process towards decolonisation. Mahabeer (2018:3) suggests that the phases in the process of decolonisation relate to past, present and future, where the past aids in being critically conscious and reflective about the present to transform future possibilities.

The phases, mentioned above, in the process of decolonisation overlap, blend and emerge as multi-directional and intertwined. I use Laenui's (2000:152) phases in the choreographic process, that resonate with other scholars, in the process of decolonisation that forms a part of my decolonial framework and decolonial pedagogy. The rediscovery and recovery phase is of interest in this study because individuals enraptured within the colonial matrix of power, knowledge and being can revisit their multiple identities through using personal or autobiographical memories as source material for choreographic composition. In the rediscovery and recovery, individuals can rediscover their own history, culture, language, and identity⁹³ and thus, their own lived experience is validated (Chilisa, 2012:15; Kadhila & Nyambe, 2022:38). The rediscovery and recovery is a practice of epistemological disobedience or unlearning towards border thinking, where individuals "legitimate their own ecology of knowledges" (see Section 2.5) (Sugiharto, 2022:1) and epistemologies that arguably impact on personal ontologies. This process enables individuals to define, in their own way, what is meaningful to them. Thus, individuals create their own frameworks regarding what can be recovered and how what is recovered is articulated through their own frame of reference (Bacquet, 2021:16).

Through this rediscovery, individuals progress to a phase of mourning. The phase of mourning is the process of considering the brutal effects of coloniality due to identity constructs that support the coloniality of being (Chilisa, 2012:15; Laenui, 2000:153). Through considering the effects of coloniality on individual being-in-the-world, a praxis of doing and thinking is navigated as individuals engage in border thinking and epistemological disobedience (Mignolo, 2011a:132). This process of mourning is a part of the healing and facilitates the process of dreaming.

⁹³ When referring to identity, I am not referring to a 'core' or stable identity.

In the process of dreaming, the colonised other delves deeper into their own culture, history, mental models, individual lenses and indigenous knowledge systems to re-imagine other ways of seeing, being and doing (Le Grange, 2018:8). Other ways of seeing, being and doing are practices of epistemological disobedience and border thinking that might foster trans-ontology. Because of a pluriversal framework many knowledges co-exist, thus creating epistemological diversity or a “mosaic epistemology” (Connell, 2018:404). A mosaic epistemology allows for this trans-ontology through validating multiple and relational ways of seeing, being, doing, knowing and understanding. Chilisa (2012:16) describes the dreaming thus:

To dream is to invoke indigenous knowledge systems, literatures, languages, worldviews, and collective experiences of the colonised other to theorise and facilitate a process that gives voice and is indigenous.

The dreaming phase evokes memories and invites voicing to the colonised ‘other’ and positions the dreaming as crucial for decolonisation (Ajani & Gamede, 2021:123). Laenui (2000:154) describes the dreaming phase as a “full panorama of possibilities” and compares it to a foetus growing in the womb. This process takes time and full commitment to imagine various possibilities and pathways in a different direction (border thinking) towards delinking and a trans-ontology.

Commitment follows from dreaming, where commitment to allowing the voices of the colonised ‘other’ is facilitated (Van Vuuren, 2019:134). The voices of the colonised ‘other’ allows indigenous knowledge systems a space for articulation (Vawda, 2019:73). Commitment to indigenous knowledge systems fosters epistemological diversity and is a practice of epistemic disobedience and border thinking.

The final phase is action, where dreams and commitment are transformed into specific strategies for transformation (Chilisa, 2012:17). Action in and through specific strategies for transformation constitutes epistemic disobedience through de-linking as pluriversal and holistic perspectives are included (Mignolo, 2011a:131). Holism suggests a unifying of intellectual, emotional, and spiritual selves towards new understandings through stories, where knowledge and ideas are interrelated and result in a synergy with others. Holistic strategies of decolonial action, dreams and commitment are created and promote inclusivity (Laenui, 2000:154).

In terms of inclusivity, decolonial scholars often foreground collaborative, communicative, embodied, participatory, reflective and social-change oriented ways to engage with social challenges and activism, within specific strategies. Inclusivity is the practice of providing equal access and opportunities to resources that embrace difference and is in opposition to marginalisation (Berlach & Chambers, 2011:53). Through this, the notions of mutuality, relationality, multiplicity, holism, and interdependency are centralised as catalysts for counter hegemonic thought: a praxis of thinking, a decolonial option. Specific strategies for decolonisation allow a praxis of doing-thinking towards epistemic disobedience, border thinking and a trans-ontology.

3.2 Strategies for decolonisation and delinking, towards border thinking

Strategies for decolonisation are options to finding alternative ways of engaging with the world, ontologically, epistemologically, culturally and philosophically. Strategies for decolonisation require constant reflection, re-evaluation, and imagination, within a specific context. I use the word strategy as it is a plan, an option or a direction in which to move, to 'achieve' an alternative way of engaging with the world, towards a decolonial pedagogy. Hoque (2016:3) defines a strategy in the context of teaching and learning as "a long term plan of action designed to achieve a particular goal". A teaching and learning strategy is a "generalised plan" which includes structure, objectives and an outline of planned aims towards implementing the strategy (Issac, 2010:6). A strategy does not follow a single track but rather changes, adapts, and shifts according to the teaching and learning situation (Issac, 2010:7). A method falls under the strategy as an approach or technique, as it is a "micro approach" or the tool, where a strategy is the "macro approach" (Issac, 2010:9). The method allows the overall strategy to be implemented and 'achieved' through decolonial storying as a method.

Decolonial practice is an ongoing process where there are no definitive answers or ways of engaging in the world but rather, a commitment to a process or perhaps a praxis of thinking (Kruger, 2020:1; Mignolo & Walsh, 2018b:4; Smith, 2012:xii), a thinking and process towards equality, inclusion, social justice and acknowledging everyone's 'right to be'. This way of thinking, as explained in Chapter 2, supports border thinking, which positions itself as a form of epistemic disobedience, rather than providing a prescriptive formula (Mignolo, 2009:159). This delinking, through border

thinking, challenges the coloniality of power, being and knowledge, as alternative ways of being and knowing are navigated towards epistemic justice (Khoo *et al.*, 2020:55). Walsh and Mignolo (2018b:48–49) suggest decolonial pedagogies, facilitated through specific decolonial strategies (the macro approach) allow specific “methods and processes of struggle of, practice, and praxis that are embodied”. Embodied strategies for decolonisation may provide a catalyst for “counter-hegemonic thought and mobilisations” towards delinking through border thinking (Teasley & Butler, 2020:2). Various strategies for decolonisation are navigated to provide a ‘net’ or tapestry of strategies that can contribute to the process of developing a choreographic teaching and learning strategy for movement creation that resonates with decolonial thinking.

3.2.1 Smith’s strategies for decolonisation

Smith (1999:142) suggests the following strategies for decolonisation:

- unravelling and reconstruction;
- self-determination and social justice;
- ethics;
- language;
- internationalisation of indigenous experiences;
- history; and
- critique.

Unravelling and reconstruction include removing perspectives or writings that marginalise or belittle the colonised other (Chilisa, 2012:17; Le Grange, 2018:8). Unravelling and reconstruction corresponds to Laenui’s (2000:152) phase in the process of decolonisation, namely rediscovery and recovery, where unravelling, reconstruction, rediscovery and recovery are practices of epistemological disobedience and facilitate other ways of seeing, being and knowing. In the phase of rediscovery and recovery, individuals unravel and reconstruct their perceptions, lived experiences, socio-cultural context, and their being-in-the-world. Questioning perspectives that marginalise the colonised other, facilitates the process towards self-determination and social justice. In the decolonised teaching and learning strategy, individuals go through a process of unravelling and reconstructing as they reflect on their identity, lived experiences, autobiographical embodied memories and thus, their

ontology in the world. Through the process of unravelling and reconstructing, individuals might question and reform their ontology in the world and in this process recentre themselves. In the process of recentring themselves in the present moment, their past experiences and perceptions of their autobiographical memories co-exist in and through movement (Rowlands, 2017:12). The process of unravelling and reconstruction could facilitate agency in their world through recentring themselves through a process of self-determination.

The process of self-determination that might facilitate social justice includes the struggle of the colonised 'other' against Western hegemony. In working towards social justice, it facilitates a way into examining inequalities that exist due to coloniality. The process aims to create new knowledge based on the lived experience of indigenous and previously marginalised individuals, and in so doing, challenges the coloniality of power and the knowledge systems of Eurocentric rationality (Chilisa, 2012:17). In my teaching and learning strategy, the lived experience and autobiographical, embodied memories of the individuals become the loci of enunciation. This allows a space for new knowledge and understandings to emerge where the notion of ethics is foregrounded to protect indigenous knowledge systems (Le Grange, 2018:8). Ethics, within this context, examines and positions the colonised 'other' as pivotal in the process, and considers their indigenous knowledge as a valid source. Human ethics around indigenous knowledge include principles of respect, empathy, collaboration, reciprocity, appreciation, empowerment, safety and the awareness of various cultures and multiple languages (Lovo *et al.*, 2021:1). These inclusive principles allow for the acknowledgement of indigenous knowledges and all forms of knowledge within the choreographic context, as valid and important, towards pluriversal knowledge creation. Pluriversality facilitates a "mosaic epistemology", where a fluid interchange between knowledges occurs (see Section 2.5) (Connell, 2018:404).

A mosaic epistemology links to Smith's (1999:142) strategies for decolonisation, which is also about acknowledging indigenous languages, histories, memories, knowledges, and ways of being as a way of decentring Western paradigms (Chilisa, 2012:8). In acknowledging indigenous languages, the history of linguicides that occurred as a result of colonialism, is considered. Through sharing experiences, the indigenous history and languages are re-visited and re-articulated. In a teaching and learning

strategy that resonates with Smith's (1999:142–161) strategies, individuals' languages, cultures, and lived experiences are shared through reinvestigating their past or history. The idea of history as a decolonial strategy relates to re-examining the past to unearth the lost or marginalised history and culture of the colonised⁹⁴ and use it to inform the present (Chilisa, 2012:19).

The past is re-examined and critiqued to inform the present. Smith's (1999:149) idea of critique is about examining the modes of being that denied colonised individuals the space to speak from their own lived experiences and frames of reference (Le Grange, 2018:19). Critique is a way of unearthing and critiquing spaces and practices where coloniality hides. Thus, critiquing allows for a re-articulation of the individual's lived experience, where they engage in border thinking and de-linking, towards a trans-ontology. These strategies Smith (1999:142) provides, facilitate further strategies towards a decolonial pedagogical process by accessing individuals' perspectives on and from their own frames of reference.

For my teaching and learning strategy, I use Smith's (1999:142) strategies for decolonisation as part of my decolonial strategies, to create opportunities for individuals to examine their cultural and historical perspectives and lived experiences, revealing their worldviews. Through accessing individuals' epistemology and ontology, with specific reference to their particular worldviews and lenses, various perspectives on the lived experience can be excavated and navigated. The individuals' lived experience is viewed through their unique perspective and allows a variety of interpretations of their embodied memories, and past experiences. There should be opportunities for the reflection and reimagining of individuals' lived experiences and autobiographical memories, creating a process whereby individuals can speak or dance from their personal frames of reference (Bacquet, 2021:16). Communicating from one's own frame of reference highlights the validity of individuals' lived experiences, and challenges the coloniality of being, through acknowledging that all individuals are validated as social beings of value, experience and knowledge (Maldonado-Torres, 2007:252). Such communication allows for interactions,

⁹⁴ The binary of coloniser/colonised is used in many decolonial scholarly articles and is problematic, as it simplifies the very complex relationship between coloniser and colonised, into colonial ways of categorisation. In doing this, it does not acknowledge the fluid, hybrid, and multiple ways identities are formed.

mutuality, and relationality between individuals and validates their being-in-the-world, which facilitates authenticity through behaviour and actions. These loci of enunciation or a shared space that is created through processes of connectedness and mutuality, may allow for a reimagined, reshaped and rearticulated space from which to speak. This could provide possibilities for authentic ways of being and knowing, as well as acknowledging a variety of perspectives. In acknowledging various perspectives, conversations and collaborations are created, which result in conviviality amongst individuals.

3.2.2 Conviviality as a strategy for decolonisation

As part of a net of decolonial strategies towards an inclusive epistemology could be conviviality. Conviviality in knowledge production includes conversations and collaborations around various disciplines, which can result in integrated epistemologies (Nyamnjoh, 2015:13). Conviviality acknowledges the idea of living together with difference, where divergent histories within a multi-cultural context co-exist (Hemer *et al.*, 2020:2). The term conviviality was introduced by Ivan Illich (1973) in *Tools for conviviality* where he refers to a society where autonomy and creativity should be dominate. Illich's (1973:12) writings aimed at a re-thinking of a modern industrial society, towards using tools for conviviality as a way to reimagine a "post-industrial and convivial word" (O'Donovan, 2016:146). Wise and Noble (2016:425) argue that conviviality or more specifically "*convivencia*" (based on the Spanish idea), refers to a "shared life, includes an emphasis on practice, effort, negotiation and achievement". This "shared life between individuals" creates a sense of relationality in the world, through mutuality and the sharing of feelings and perceptions, which could create a feeling of belonging. The notion of belonging as practice emerges and Boisvert (2010:63) suggests a convivialist epistemology is about "adding layers of with-ness".

The idea of "with-ness" is a "way of knowing, being, and acting" or as the "art of being with" (Hogg *et al.*, 2021:15), Hogg *et al.* (2021:15–16), suggest pedagogies of with-ness allow students' voices to be heard, where they share their knowledge as experts of their own experiences. The space where students' voices are heard in the teaching and learning environment, allows for critical consciousness that compels action (Hogg

et al., 2021:10). This solidarity of students-with-teachers, engaging in critical pedagogy is a pedagogy of with-ness. As strategies, conviviality and with-ness link to decoloniality as they encourage conversations, collaborations, integrations, autonomy, creativity, action and the sharing of lived experiences (Boisvert, 2010:63). Conviviality and with-ness correspond to Laenui's (2000:152) phase of dreaming in the process of decolonisation as other ways of seeing, being and doing are navigated. Conviviality and with-ness provide an invitation for 'all' to be included thus challenging the coloniality of being through validating individuals' lived experience through sharing the social world with other bodies and beings.

Through sharing a social world with other bodies, the focus is on "the cultural elaboration" (Csordas, 1994:139) of perceptual, bodily and sensory engagements, a mode of being-in-the-world that Csordas (1994:139) terms a "somatic mode of attention". He suggests feeling our bodies is also feeling the world, an intersubjectivity. Cultural elaboration refers to embodiment understood as the existential (thinking, feeling and acting) condition of cultural life. Somatic modes of attention refer to culturally patterned bodily experiences or culturally elaborated ways (culturally constructed ways) of understanding a situation through the body; bodily attending with and to the embodied presences of others and the ways in which meaning is constituted through these experiences and understandings (Csordas, 1994:138–141). Thus, embodied experience, or more specifically, the lived embodied experience is the "starting point for analysing human participation in a cultural world" (Csordas, 1994:135). A strategy towards decolonisation can thus be facilitated through analysing, rediscovering, and recovering embodied lived experiences and the stories that emerge. This reinvestigating and ruminating on the lived experience links to Laenui's (2000:152) rediscovery and recovery phase of decolonisation.

3.2.3 Zavala's strategies for decolonisation

Interlinking with the above strategies that facilitate these practices is Zavala (2016:2) who suggests three strategies for decolonial educational practice including counter/storytelling, healing and reclaiming. These strategies interweave and oscillate in a dynamic relationship. The process of counter/storytelling is linked to the process of healing which is part of reclaiming and shares commonalities and overlaps with

Smith's (1999:142) various strategies (Zavala, 2016:2). The strategies are defined by specific practices where counter/storytelling includes the process of naming and remembering.

The process of naming, through remembering, involves naming or defining social and cultural worlds, through dialogue. The idea of dialogue links with the notions of conviviality and with-ness, discussed above. This dialogue recovers and brings stories to life that emphasise the lived experience and how meaning is given to experiences (De Quadros *et al.*, 2021:85). Bringing stories to life or counter/storytelling involves naming and remembering where individuals engage in the practice of "restorying" their lived experience (Zavala, 2016:3). Restorying the lived experience corresponds to Laenui's (2000:152) phase of rediscovery and recovery as individual lived experience is rediscovered.

In the context of the teaching and learning strategy I wish to develop, the individuals could restory their past experiences through embodied movement. In restorying their lived experience, their perspectives and lenses are validated as a source of being, knowing, and becoming. Remembering and naming is a process towards reclaiming "languages, spaces, and identities" and serves as a decolonial strategy to position individuals within their worlds (Zavala, 2016:4). Remembering, naming, and moving their stories is restorative, as the individual engages in the process of validating their unique lived experience and perceptions as valid knowledge. This remembering and naming facilitates the process of healing.

Healing involves two main processes: social/collective and spiritual/psychological healing, while reclaiming involves practices, identities, and spaces (Zavala, 2016:2). This individual healing paves the way towards a process of reconnectedness with community and positions the individual within their world (Villanueva, 2013:24). Potentially embracing or celebrating their being in the world enables reclaiming or recovering individuals' multiple identities in the world. Reclaiming multiple identities references the idea of hybridity as multiple identities intertwine and collude.

3.2.4 Chawla's strategy for decolonisation

Chawla (2018:116) provides a strategy of action to enter decoloniality where a decolonised classroom practice needs to acknowledge that all identities are “racially, culturally, and ethnically hybrid, intersectional, and interstitial; questioning dominant representations and narratives; and understanding agency and resistance”. This acknowledgement allows multiple stories and reflections to emerge that could contribute to, or lead to, possible disruptions, and so delink. It is important in the multi-cultural South African higher educational context, similar to the one in which I teach, that all identities are seen as “racially, culturally and ethnically hybrid” (Chawla, 2018:116). This conceptualisation of identity allows everyone to be included in the teaching and learning environment, so that no one is excluded. This holistic and inclusive practice corresponds to Laenui's (2000:152) phases of commitment and action, where everyone is acknowledged and multiple embodied identities are accepted.

3.2.5 Gallien's strategy for decolonisation

A strategy to include in the learning environment is Gallien's (2020:43) decolonial strategy of redefining knowledge from an embodied perspective. An embodied perspective on knowledge supports decoloniality as it challenges positivist, scientific, objective and cognitive based knowledge, where an embodied perspective rejects binaries of mind/body that “form the heart of Western hegemonic thought” and which perpetuate Eurocentric notions” (Ureña, 2019:1652). An embodied perspective corresponds to all Laenui's (2000:152) processes of decolonisation as rediscovery and recovery, mourning, dreaming, commitment and action are an embodied practice. Centralising an embodied perspective on knowledge recognises subjective, embedded and body-based knowledge as legitimate forms of “narratives of experience” and a pluriversal epistemology (Ureña, 2019:1642). This references the idea of “with-ness”, mentioned earlier, where narratives are heard and a sharing of knowledges is facilitated and positions individuals as experts of their own experiences (Hogg *et al.*, 2021:15). In investigating stories towards a decolonial practice, importance of the lived experience in the learning process can be foregrounded (Coetzee *et al.*, 2004:140). Merleau-Ponty suggests the primacy of the lived and

embodied experience in the construction of knowing and knowledge (Merleau-Ponty, 1962:137). As dance and movement are forms of expression in the choreographic process, an embodied perspective⁹⁵ could be negotiated, as the lived experience of the bodyminded being, is the source of storying. As discussed in Chapter 4, the idea of embodied knowledge is that the bodyminded being is the knowing subject (Merleau-Ponty, 1962:144; Tanaka, 2011:149). The bodyminded being as the knowing subject positions embodied knowledge as the correspondence between the bodyminded being and the world (Tanaka, 2011:153). For further discussions see Chapter 4.1 on embodiment.

Above, I discussed Smith's (1999:142) strategies for decolonisation towards delinking and border thinking: unravelling and reconstruction, self-determination and social justice, ethics, languages, internalisation of indigenous experiences, history, and critique. Chilisa's (2012:14) strategy for decolonisation suggests individuals can speak or dance from their own personal frames of reference (the lived experience). The strategy of conviviality and with-ness provides an invitation for all to be included. Zavala's (2016:2) strategies of counter/storytelling are healing, and reclaiming; Chawla's (2018:116) strategy is one of decolonisation where all identities are racially, culturally and ethically hybrid; and Gallien's (2020:43) strategy is of redefining knowledge from an embodied perspective. These strategies for decolonisation provide options and opportunities to finding alternative ways of engaging with the world, ontologically, epistemologically, culturally and philosophically and require constant reflection, re-evaluation, and imagination, within a specific context and with an ethos of conviviality. In this research, the decolonial strategies facilitate the storying of individual lived experiences, where decolonial strategies and storying co-exist.

3.2.6 A strategy to link decolonial practices to storying

A strategy to include in the teaching and learning environment that is decolonial and embraces storying is Archibald's (2008:5) notion of "Indigenous storywork". Indigenous storywork was a result of her research with the indigenous Coast Salish

⁹⁵ If something is action-based or practical, it does not mean that it is automatically an embodied practice. It is the approach or way in which the process is facilitated that allows an embodied approach.

Elders or cultural knowledge holders in Canada (Archibald *et al.*, 2019:13). The idea of indigenous storywork comes from a cultural gathering context, where attention is paid to stories, or how to work with or make meaning of indigenous stories (Ashworth, 2021:430). The term indigenous storywork suggests that storytellers, listeners, learners, researchers and educators can be attentive to and engage with/in/through indigenous stories, education and research (Archibald *et al.*, 2019:13). The aims of indigenous storywork are multidimensional and it attempts to look at “humanness” or how to become a whole, healthy human being, who can develop healthy relationships with others and the environment in which individuals are embedded (Kerr & Adamov Ferguson, 2021:707). Archibald (2019:13–14) develops a decolonial framework or what she refers to as seven principles and aims of indigenous storywork:

- respect;
- responsibility;
- reverence;
- reciprocity;
- holism;
- interrelatedness; and
- synergy.

These seven principles resonate with conviviality as a space of social encounter and integration, where unresolved dialectical tension co-exists in a generative and restorative creative practice (Hemer *et al.*, 2020:2). Respect for and of indigenous storywork includes being open to listening and learning through an empathetic approach or respectful listening, where individuals are given the space to speak from their cultural points of view and frames of reference (Barkaskas & Gladwin, 2021:22). Responsibility includes developing relationships between various stories and that stories are being reignited as “personal knowledge landscapes”, a place where the knowledge within stories is acknowledged (Schaefer & Clandinin, 2019:54). Responsibility includes taking responsibility for the stories that emerge and the knowledge generated within them. Reverence is aligned with respecting and acknowledging knowledge in the story and its relationship to the environment, where individuals are connected to others and the earth (Mikraszewicz & Richmond, 2019:2). Reciprocity is about sharing the stories and knowledge with others; a “pattern of social

interactions” that creates community (Eng *et al.*, 2019:348). Holism suggests a unifying of intellectual, emotional and spiritual selves towards new understandings through stories, where knowledge and ideas are interrelated and result in a synergy with others (Mallik, 2022:459). The decolonial pedagogical framework suggested by Archibald (2019:13–14), can act as a guide in the teaching and learning strategy and provide a means for acknowledging the stories that emerge.

A decolonial pedagogy to employ in the process of decolonisation contributes to alternative methods, or options and ways of border thinking that influence indigenous knowledge (Chilisa, 2012:122). Indigenous knowledge provides the foundation from which new concepts, theories, and forms of analysis are created and used (Chilisa, 2012:124; Smith, 1999:142). Indigenous knowledge systems should be the focus, and specifically centred in higher education to provide a decolonial approach.

The visual pedagogical framework below shows the relationality of the various strategies mentioned thus far:

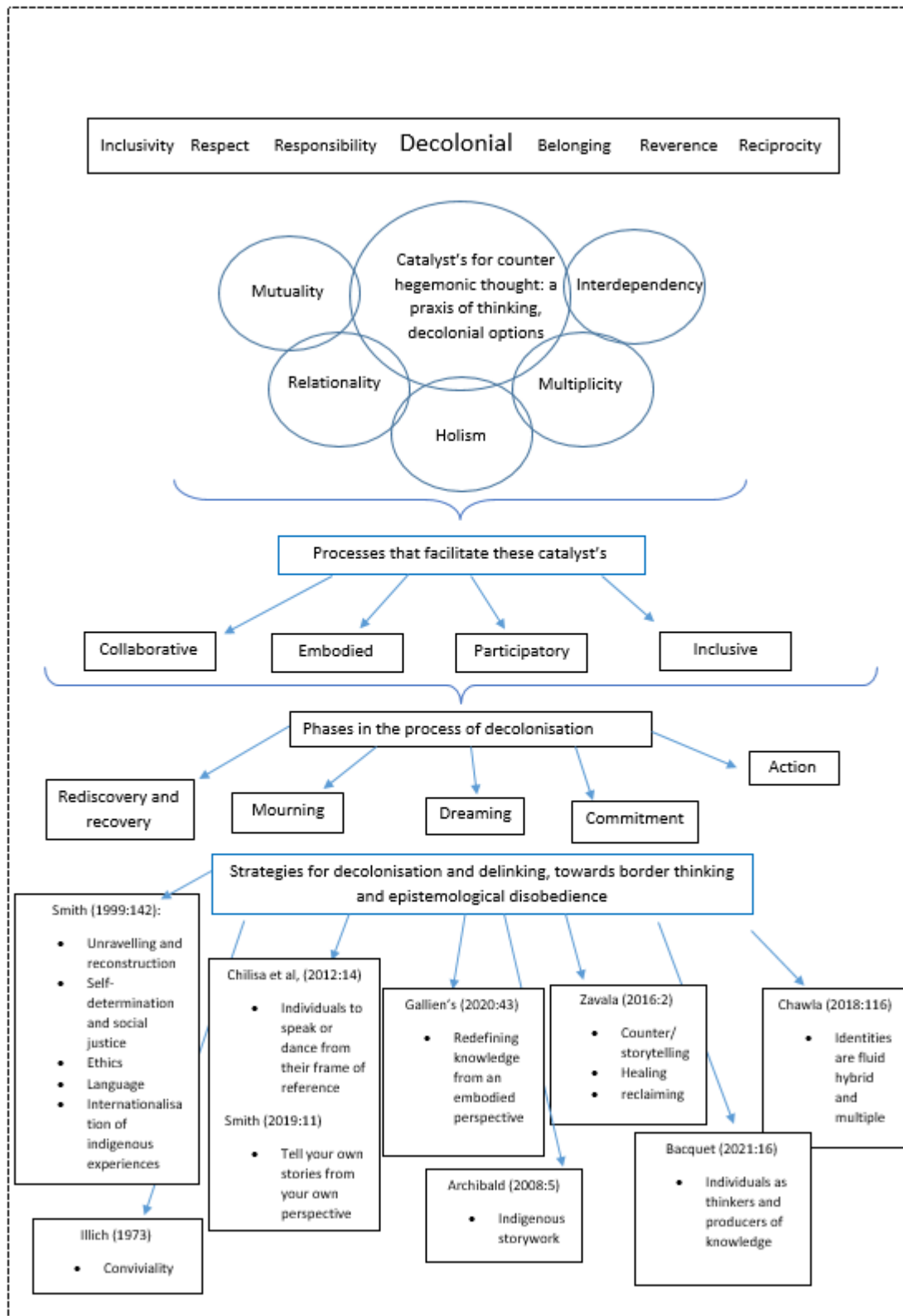


Figure 3.1: Framework of strategies for decolonisation

In order to clarify the decolonial strategies drawing from the diagram above, the focus now shifts to stories, storying and identity to explicate how they can intertwine with the above-mentioned decolonial strategies towards delineating decolonial storying as method. Smith (1999:145) suggests that an important part of decolonising knowledge is inviting the voicing or to tell stories from individuals perspectives. Through focusing on ontological narratives or the kinds of stories individuals tell to make sense of their lives, their lived experience is navigated in the choreographic context (Somers, 1994:605). A story or stories, generated from individual autobiographical, and embodied memories of lived experiences speak to culturally patterned bodily experiences and culturally constructed ways of understanding a situation (Csordas, 1994:139). Lived experiences offer stories that stand testimony to individual socio-cultural perspectives, culturally constructed ways, and interpretations of being-in-the-world, through decolonial storying.

3.3 Stories

Humans are storytelling beings and lead “storied lives” (Clandinin & Connelly, 1990:2). To study stories is a way of understanding individuals’ lived experiences or the ways in which humans experience the world. As individuals experience the world, there is an ‘ongoingness’ where they are both living their stories as an experiential text, and retelling their stories as they reflect back on their experiences and explain themselves to others (Bietti *et al.*, 2019:710). Thus, the individual is “simultaneously engaged in living, telling, retelling and reliving stories” (Clandinin & Connelly, 1990:4). Stories emerge as a fundamental part of human existence, as individuals’ ‘story’ their worlds and as stories narrate people into the world. Stories constitute the self and the world.

The etymology of the word ‘story’ originates in the 13th century with roots in French and Latin and denotes an account of various incidents or events (Snyman & Tobin, 2004:34). The English word ‘story’ with related words ‘narrate’ and ‘narrative’ originates from Latin and Greek for the words for knowing and knowledge (Snyman & Tobin, 2004:35). Academics have used the words ‘story’ and ‘narrative’ interchangeably. Hinchman and Hinchman (1997:xvii) suggest:

Narratives (stories)... should be defined provisionally as discourses... that connect events in a meaningful way... and thus offer insights about the world and/or people's experiences in it.

Individuals' experiences in the world emerge in/with and through stories, in a narrated event. However, there is a distinction between narrative and story, where a story is what happens in a narrative (Kim, 2020:9). A story describes the overall arc of various scenes put together for significance, whereas a narrative is defined as the "flow of events used to relate a certain theme" (Kroll, 2017:s.p.). A story can be defined as a "detailed organisation of narrative events arranged in a (story) structure based on time although the events are not necessarily in chronological order" (Kim, 2016:8). A story is defined by Rimmon-Kenan (2003:3) as narrated events or a succession of events. These events are then retold by the individual through stories of their experience. A story is both a "making and a doing" as through telling stories "we create selves, cultural understandings, and a world" (Chawla, 2014:10). Stories position individuals ontologically, culturally and epistemologically, revealing how they perceive the world.

It is important to acknowledge that each individual has a unique interpretation and perception of any given event due to previous experiences and their specific socio-cultural framework. Stories emerge not as a detailed, objective description of an event but rather as a unique, subjective, and constructed interpretation of the individuals lived experience, mental modes, and ways of narrating themselves into the world to gain cultural legibility. Stories are distinguished from other discourses due to the teller's "selection, organisation, and representation of happenings from the continuous flow of life experiences" (Rice & Mündel, 2018:220).

Western approaches to story-based research argue for story in theory, where it forms a mode of organising and sharing experiences that can be theorised (Rice & Mündel, 2018:220). Rice and Mündel (2018:220) suggest that many indigenous perspectives differ in that "story itself *is* theory" and from this viewpoint as theory, stories encompass individuals' worldviews and reveal their unique beliefs about how the world works. Stories emerge as contextualising individuals' being-in-the-world, their knowledge and values. King (2003:3) suggests "the truth about stories is that that's all we are". This suggests stories are reflective of individuals' perceptions and lived experiences.

In relation to this research, a story is more precisely referred to as a reconstructed world and therefore is an abstract construct (Rimmon-Kenan, 2003:6). A story as an abstract construct or construction highlights the role of an individual's perception and subjective lived experience. Stories are conceptualised as constructed through personal and cultural interpretation and socio-cultural-embodied experience of and through the world. Narrative researchers agree that stories are essential for understanding individuals' experiences within the world and for providing access to the individuals' socio-cultural lenses (Sinclair, 2002:208).

For individuals to understand the self in the world, time experienced or past experiences are expressed through stories. Individuals have no other way of expressing and describing lived time, other than in the form of a narrative (Bruner, 2004:692). Personal and past experiences are lived time expressed and stored in memory through stories told and re-told (Randall, 2016:142). The stories individuals tell of their own lives are reflexive because the narrator and main character in the story are the same (Bruner, 2004:692).

Thus, the stories individuals tell about their lives reveal personal pasts and experiences of being in the world and are not necessarily reflections of events. Stories are constructions or perceptions of our experiences and are constantly being interpreted, re-interpreted and re-configured into narrative (Bruner, 2004:692). Stories are then fundamental to how individuals construct or create their reality, as it is through the narrative that individuals learn about themselves and prepare for the future (Hunte *et al.*, 2014:73). The retelling of stories shapes memory, and vice versa, and this alters the actual event. The stories that are retold influence and shape individuals' perception and their being-in-the-world.

It is important to consider how Western stories shaped the world through the master narrative of modernity and coloniality (see Section 2.2.2). The West created stories about the histories, societies, cultural practices and identities of the 'Other', that justified an imperialist ideology and colonial practice, thus assisting in positioning the West as centre and positioning stories about the 'Other' and perspectives reflected in the stories as "universal truths" (Hampton & DeMartini, 2017:250). Indigenous narratives from colonised (and Apartheid) territories are positioned as "fantasies, superstitions, and lies of naïve, unsophisticated and uncivilised less-than-humans"

(Hampton & DeMartini, 2017:250). These modes of storying link back to being, knowledge and power where Western stories represent “historically and culturally specific ideas, desires, socio-political and economic interests”, under the guise of modernity’s “discovery” and “civilisation” (see Section 2.2.2) (Hampton & DeMartini, 2017:251). The stories told have a hegemonic hold on everyone – whether European or ‘Other’, and this is still in operation through coloniality. This hegemonic hold shapes individual stories as the grand narrative of Western modernity, thus having an ontological impact on individuals’ being-in-the-world. As mentioned in 3.2.1, Smith’s (1999:142) strategy for the decolonisation of critique is a way of unearthing and critiquing spaces and stories where coloniality hides. Through critiquing individual stories and self-narratives, the hegemonic hold of Western narratives on individuals’ being-in-the-world could be explored. The critiquing of or examining self-narratives or stories that form a part of individual identities is important to position their lived experience of being-in-the-world.

Self-narratives are unique to each individual and shaped by society and culture. In the process of telling these stories, individuals create a sense of ‘self’ or ‘selves’ (Fivush, 2017:243). This ‘storying’ into the world is how individuals come to share, present, and understand their identities and make sense of experiences. Individuals’ ‘storied selves’ allows a way in order to understand their position in the world and their relationships to others – their positionality:

The self becomes a reflexive project, an ongoing narrative project ... that requires a modality close to social history, social geography, and social theory-modes, which capture the self in time and space, or a social cartography of the self. (Goodson, 1995:4)

This social cartography of the self, or mapping oneself into the world through storying, shows how and why individual stories form a part of multiple identities. This cartography emphasises a communal dimension of storying, which is important in the African context. Individuals are shaped by the telling of their narratives and narratives told about them, that create their perception and organise their memory into ‘events’ in their lives’ narrative (Bruner, 2004:694). Akpa-Inyang and Chima (2021:2) suggest within the African context that the ‘community’ supersedes the individual but where

the individual is seen as inextricably integrated into the community⁹⁶ and communal. They acknowledge the problematics with the seeming homogenisation in a phrase, such as “the African worldview”, as it acknowledges a paradigm of thinking-being-doing that suggests a shared sense of wholeness that emerges through individuals’ relationships and connectedness with other people in their community (Akpa-Inyang & Chima, 2021:2). Perhaps Goodson’s (1995:4) social cartography of the self, within the African context could be rephrased to the social cartography of the ‘self with others’. A ‘self’ with others acknowledges multiple identities within a socio-cultural context, in which the individual is embedded, which may be revealed through decolonial storying.

3.4 Identity

Scholars use the term ‘identity’, in general, to suggest how individuals think about themselves or position themselves in relation to being-in-the-world (Brenner *et al.*, 2021:1). There is a variety of ways, across disciplines, in which identity⁹⁷ is conceptualised due to a lack of agreement on the exact meaning of the term and a clear understanding of how it operates within the self, others and in situations (Ghaempanah & Khapova, 2012:685). Identity has a range of meanings, such as referring to social categories or roles and identity markers, as well as basic information about the self (Fukuyama, 2018:27). Identity, from a sociological perspective, is the self-image individuals deduce from family, gender, culture, and ethnic groups (Brenner *et al.*, 2021:1; Leary & Tangney, 2003:3).

Scholars within the humanities position identity as a “self-referential description” that provides answers to the question “Who am I”? or in a postmodern framework, whom of my selves am I and in which context? (Ghaempanah & Khapova, 2012:685). In understanding “who” an individual is or a “continuity of the self” reveals a sense of personal identity (Hermans, 2003:97). Being able to construct an identity or a sense

⁹⁶ Tarus and Lowery (2017:305) define community as “the existence of people in a complex environment that includes their physical settings, past and future, and their spirituality”.

⁹⁷ Various scholars debate the idea of identity; for example, Kelchtermans (2009:261) uses the term ‘self-understanding’ rather than ‘identity’ to include the knowledge of ‘self’. This ‘self’ knowledge considers understanding in the world to be an ongoing subjective process of making sense of experiences and how they impact the ‘self’ (Kelchtermans, 2009:261). In using the term ‘self-understanding’, the intersubjective nature of storying experiences and understanding the ‘self’ is highlighted.

of continuity through time is an important psychosocial development for an individual that enables a sense of being and belonging in the world (McLean, 2016:2). In relation to being-in-the-world, the verb often used to describe identity is something an individual “is”, which suggests an “integral, hard wired, or stable characteristic” or something one “has”, “a possession to be owned, held, and kept” (Brenner *et al.*, 2021:2). This conceptualisation of identity is that there is an essentialist, single, objective identity. This view of identity falls under the paradigm⁹⁸ of critical realism in the social sciences, which adheres to the main points of positivism⁹⁹ (Schwarz & Williams, 2020:4). Critical realism follows principles of logic, and aims to create objective “approximations of truth” (Fox, 2008:661).

In opposition to critical realism, in the social sciences, is social constructionism, where there is “no single, absolute, or verifiable ‘truth’” (Schwarz & Williams, 2020:5). From a social constructivist perspective, personal identity is created by the perception of self in relation to communicative interactions between individuals’ personal life-worlds and the social world (Ybema, 2020:51). Williams (2013:105) defines identity from a social constructionist perspective as “a fluid set of cultural ideals that people in different situations and groups construct through interaction”. Identity emerges as an interplay between inner and outer, the self and other, subjectivity, objectivity and intersubjectivity (Elliott, 2019:3).

Identity as an interplay between subjectivity, objectivity and intersubjectivity depends on the “definitions of the self, definitions that we acquire through reflexive¹⁰⁰ exchange with other people, various cultures, and ourselves” (Elliott, 2019:1). For an individual to have a sense of identity requires subjective thoughts, assumptions, and beliefs about ‘who’ they are becoming and their relationships with others (Elliott, 2019:xxi). Individuals’ relationships with others resonate with Csordas (1994:138) somatic modes of attention as culturally elaborated ways (culturally constructed ways) of

⁹⁸ A paradigm is defined as “a set of beliefs...it represents a worldview that defines, for its holder, the nature of the world, the individual’s place in it, and the range of possible relationships to that world” (Schwarz & Williams, 2020:4).

⁹⁹ Positivism, as discussed in 2.2, is the “furtherance of scientific knowledge; theory often comes before observation; falsifying hypotheses whenever possible is seen to improve subsequent hypotheses, which ideally leads to more comprehensive theories of and generalizable claims about the social world” (Schwarz & Williams, 2020:4). This links back to the Enlightenment thinking discussed in 2.1.

¹⁰⁰ Reflexivity means that which takes account or cognisance of itself (Elliott, 2019:100).

understanding a situation through the body and attending with and to the embodied presences of others. Subjective identity is defined as “the way an individual defines themselves in a given situation” (Thatcher *et al.*, 2003:54). Intersubjective identity is shaped in and through shared interactions, engagements, and conversations within socio-cultural contexts (Forster, 2010:s.p.). Intersubjectivity is the “sharing of experiential content”, such as feelings, perceptions, thoughts and meaning among individuals (Zlatev *et al.*, 2008:2). Thus identity, through a social constructivist view, emerges as a fluid, subjective, intersubjective process that is constructed through interaction, engagement with others, and is co-produced (Dei, 2018:117; Zeleza, 2006:114)

Ybema (2020:60) discusses the implications of this social constructivist perspective of identity, and suggests the five 5 p’s of identity:

- identity as positioning
- identity as performance
- identity as (co)production
- identity as process
- identity as an act or effect of power

Individuals make sense of themselves, and are made sense of by others, developing their multiple identities, as discussed above (Maake *et al.*, 2021:6). Identity as performance, refers to how individuals project their identities by engaging in “language, such as stories, behaviours, ceremonial actions, social practices, and the deployment or display of objects-office badges, business cards, bodies, car, clothes, tattoos, and other artifacts” (Ybema, 2020:55–60). Identities are created and spoken and ‘acted’ into being. Identity as (co)production refers to identity as a social construction, where identity formation is not static but rather, an ongoing process-identity as process (Magaqa & Makombe, 2021:25).

Identity as an act or effect of power acknowledges that constructing identities is political. Identity emerges as an effective tool to exert power and influence (see Section 2.2.3), where through colonisation, there was an invasion of the psyche and an identity of a people (Ndlovu-Gatsheni, 2020:s.p.). This eradication of fundamental elements of knowledge, language and culture, that make individuals who they are, or

their sense of identity, reveals how colonialism and the resulting coloniality, causes individuals to doubt their sense of worth in the world, their identity. Identity as an act of power, also references the identity of the West as discussed in Chapter 2 that spread throughout the world by means of amongst others, colonialism. These conceptualisations of identity must find concrete expression in the world somehow, and that is through the performative.

Judith Butler (1988:520), a post-structuralist gender scholar, questions the idea of a core identity and foregrounds Ybema's (2020:55) identity as performance. She suggests it is the very act of performing gender identity that constitutes who individuals are. Butler (1988:520) argues that identity itself is an illusion, created by repeated individual performances "in opposition to theatrical or phenomenological models which take the gendered self to be prior to its acts, I will understand constituting acts not only as constituting the identity of the actor, but as constituting that identity as a compelling illusion, an object of belief". She positions gender differences not as indicative of a core identity, but as social constructions. Although Butler refers to gender identity, her ideas have been made applicable to domains outside of gender studies, for example educational leadership spaces (Niesche & Gowlett, 2019); race and education (Chadderton, 2018); narrating trauma (Borg, 2019); rethinking counselling (Schuhmann, 2021), and rethinking radical democracy, amongst other things (Cavarero, 2021). This indicates that my use of her work on racial and gender identity can also be made applicable to the context of my research.

Resonating with Butler (1988:520) and Ybema (2020:55), Lawler (2014:2) reiterates that identities are socially produced, rather than seeing identity as something situated 'within' the individual. This self-image or influence of gender, culture, and ethnic grouping plays a role in personal identity formation. Identity and self-image of the individual is linked to the communal and socio-cultural context as part of a collective (Ndubisi, 2013:224) personal identity or 'narrative identity';¹⁰¹ the characteristics of a particular person that forms their self-concept (DeGrazia, 2005:ix). Together, multiple

¹⁰¹ Narrative identity emerges from storytelling (McAdams, 2019:2). Narrative identity is "the internalised and evolving story an individual invents to explain how he or she become the individual he or she is becoming" (McAdams, 2019:1). Individuals reconstruct past events with an imagined future to provide a narrative identity. This narrative identity provides individuals with a sense of purpose and coherence of being-in-the-world, their identity.

identities, in various contexts, make up a self-concept (Oyserman *et al.*, 2018:69). A self-concept provides individuals with a ‘meaning-making lens’ that focuses attention on the world and helps individuals make sense of their relationship within the world and with others (Oyserman *et al.*, 2018:69). In an African communitarian context, the personhood of an African is created through communal reality, which acknowledges that the self is intertwined with others (Maqoma, 2020:2). It is this “subjective process of sense-making” that also enables individuals to understand who they are, through reconstructing personal past experiences (McLean & Syed, 2016:3). Through a subjective process of sense-making, reconstruction, and a recovery process, a decolonial perspective is navigated.

Gallien (2020:31) argues from a decolonial perspective and is against any “homogeneous” understanding of identity. He positions identity as hybrid, multiple and constantly in process. Individuals are constantly becoming, complex beings and are not ‘an’ identity or have a single identity but rather, individuals maintain and enact many identities (Brenner *et al.*, 2021:2). The idea of identity as multiple and hybrid has been theorised (amongst other things) in the seminal work of Indian English postcolonial scholar Homi Bhabha.

Bhabha (1994:54–55) argues that all identities (individual or national) are hybrid, fragmented and unstable. The notion of hybridity is that all identities are an amalgamation of different societies and lived experiences, and are constantly in the process of becoming (Fay & Hayden, 2017:16). Through colonialism and globalisation a “cultural contact and interaction” occurred which created a hybrid third space (Bhandari, 2022:172). Bhabha (1994:54–55) problematises the binary between colonised and coloniser, and goes further to show how these categories blend, and discusses the discursive limits of the possible representation of a binary opposition. Lazarus (2005:4) avers that this third space interrogates the idea of the essentialist cultural identity, where an interstitial cultural space emerges, a cultural third space. Bhabha (1994:10) refers to this as “being in the beyond”. This suggests it is not about being in one space or another but rather, an interplay between the two spaces, a

meshwork¹⁰² (Muto, 2016:37). This “liminal in-between space” subverts identities and binary opposites (Bhandari, 2022:174).

Furthermore, Bhabha (1994:140) opines that nations and cultures must be understood as “narrative” constructions that are caused from the “hybrid” interaction of national and cultural elements. Bhabha (1994:140) suggests “the ‘nation’ as a narrative strategy”. A narrative strategy creates a structure for communication, relationship and is a form of storytelling (Cancialosi, 2015:s.p.). Evers (2014:18) argues that Bhabha sees the “identity of a nation as narrated and subsequently constructed by those narrations”. National identities and cultural identities are constantly changing and shifting and this links to the construction of individual narrative identity. Narrative identity formation is how the self is constructed through the reconstruction of individuals’ past experiences and stories (McLean & Pasupathi, 2012:11). Bhabha (1994:140) is primarily concerned with stories as they shape nations and individual hybrid identities.¹⁰³

Thus, individuals often adopt multiple, fluid, shifting identities that define who they are within and across different situations, that are constantly evolving (Brenner *et al.*, 2021:56). Resonating with Bhabha (1994:140) and Butler (1988:520), Beckerman (2009:80) views identities as “fluid, changing, negotiated definitions that recognise individuals as co-participants in complex sociohistorical political contexts” (Beckerman, 2009:80). Identity is thus navigated in everyday interactions and related to the interaction between socio-cultural and political structures and the individual’s sense of self and agency (McLean, 2016:99). Identity is subjective, intersubjective, hybrid, multiple, an ongoing process, socially produced and constructed through narrative.

3.4.1 Narrative ecology of selves

McLean (2016:99) postulates that identity is constructed through narrative/narration, thus storying, and it is the personal stories that form the fabric of individual identity.

¹⁰² A meshwork is defined by Muto (2016:37) as “living, durational entanglement of lines”.

¹⁰³ Bhabha’s hybrid identities can be applied outside of the context of nationhood towards various applications such as higher education (Crozier *et al.*, 2019:922), and various film analysis (Tallapessy *et al.*, 2020:1), which suggest it can be applicable to this research.

These personal past experiences, and the stories individuals construct from them, shape individual identity and what emerges is a “narrative ecology of self”, or ‘selves’ (McLean, 2016:5). Thus, individuals construct the self through acts of reflection and imagination, where autobiographical narratives, memories and personal stories enable individuals to develop an understanding of themselves within the world through time – a multiple identity (Maake *et al.*, 2021:6). The narrative approach to identity formation is the notion that selves are constructed through the reconstruction of individuals’ past experiences (McLean & Pasupathi, 2012:11).

Various scholars argue, from a narrative approach, that an individual is shaped by an “ecology of stories” within a “narrative ecology of self” (Breen, 2014:10; McLean, 2016:5). This narrative ecology consists of individuals’ personal stories or self-defining memories and turning points that form the tapestry of individuals’ identities. Central to constructing the story of the past, for an individual, is the idea of autobiographical reasoning, which is defined as “the individuals’ active reflection on their personal past to make explicit connections between their past and current selves” (McLean & Pasupathi, 2012:12). This becomes clear when individuals reflect back on past experiences, related to their present selves, and articulate how the experience has shifted, shaped or influenced their choices, beliefs and changes within themselves, developing their identities or a narrative ecology of selves (McLean & Pasupathi, 2012:12). Exploring individual identities or a narrative ecology of selves relates to Smith’s (1999:142) decolonial strategy of history, by re-visiting the past to unearth the lost history and culture of the colonised or marginalised, and use it to inform the present. Through critique the individual recentres their past in the present, thus developing their identities or a narrative ecology of selves. A narrative ecology of selves relates to Bhabha’s (1994:54) conceptualisation of hybrid identities, as discussed above; a combination of different societies and lived experiences, as well as Butler’s (1988:520) identity as performance, where a narrative ecology of selves, and socio-political and cultural contexts interweave and are performed.

An important consideration is that a narrative ecology of selves not only consists of personal past experiences and stories but also includes and is influenced by stories of friends, partners, teachers, cultural stories and family stories (McLean, 2016:5). The individual is influenced by the socio-cultural context in which they are situated. This

places individuals within the communal, which speaks to the African context. As discussed in 3.3., the premise of an African worldview is that “to be fully human; one must be in a close relationship with others in the community” (Akpa-Inyang & Chima, 2021:2). Individual existence is dependent on the equal existence of others, “we exist because of others, and they are because we are” (Akpa-Inyang & Chima, 2021:2). The idea of communality is opposed to Western individualism that was enforced on many Black African people through colonialism and remaining coloniality, which affects individuals’ identities (Igboin, 2011:100).

Thus, identity is not the work of “a sole-author, but a collaboration: the co-authored self” (McLean, 2016:5). The individual is influenced, shaped and constructed through various experiences and stories told, or untold, by others about themselves and in relation to themselves. Individuals define who they are, their identities, through individual, familial, and collective practices, traditions, or narratives from the past and into the present (Ratnam, 2018:1). The various experiences and narratives from the past, by various stories from a variety of people, is embodied in the individual’s bodyminded being within their personality, mental models, procedural body memory, habitual patterning, habitual body memory, and specifically, their multiple identities.

Identity emerges as an ongoing process of becoming that encompasses supposed continuity, past experiences (autobiographical memories), and agency, combining somatic, cognitive, and sensory information (Pass Erickson, 2020:2). There is a concrete connection between autobiographical memories and the concept of identity, subjectivity, lived experience, and intersubjectivity. Shaw (2016:xi) suggests that embodied and autobiographical memories construct the base of human identity or a narrative identity as they include all the bodyminded being’s, experiential and storied experiences. This narrative identity allows individuals to use narratives to develop and maintain a sense of personal agency in the world across various experiences (Singer, 2004:437). Within the teaching and learning strategy, individuals remember to write their own narrative with self-knowledge and identities emerging in their movements. To understand identity formation in individuals is to know how individuals create narratives from experiences and how these stories are applied to knowledge of the self (Singer, 2004:437). These narratives of the selves provide ways in which

individuals tell stories to others and position themselves relationally, as well as in the world. Narratives of selves are directly related to memory.

3.4.2 Memory in relation to identity

Skowronski and Walker (2004:557) discuss how relevant research on memory, and specifically autobiographical memory, explores the narratives or stories that individuals use to explain their lives to others. This research centres on the meaning that is “derived from described life events and how that meaning can be used to construct or modify the self” (Skowronski & Walker, 2004:557). How individuals story themselves into the world affects who they are (their identities). Singer and Bluck (2001:91) articulate that “individual lives are indeed a story where they are a character, albeit the main character, in that story”. Baerger and McAdams (1999:478) speak about how the life story individuals tell gives a sense of identity, where the life story is “a narrative coherence that integrates our past experiences with our present concerns and future goals” (Singer & Bluck, 2001:91). This narrative coherence creates individual identities.

Autobiographical memory is central to identity as it plays a part in self-knowledge and self-narratives, where self-knowledge is “abstract, conceptual information about the self, including self-identifications and self-perceptions, such as traits, personal scripts, and schemas” (Addis & Tippett, 2008:4). In contrast, self-narratives are stories about experiences that link past and present (Addis & Tippett, 2008:4). Both self-knowledge and self-narratives are interrelated, as they facilitate and contribute to the content of identities.

When an individual remembers, they position themselves within the memory and this is referred to as “the presence of self” in memory (Rowlands, 2017:3). This is discussed in Chapter 5 and specifically Section 5.1.5.4 in and through autobiographical memory. Self-presence in memory relates to mental models, life-worlds, and lived experience, thereby facilitating agency for the individual. All these experiences (beliefs, desires, sensations, and emotions) are attached and are part of individual identities (Ratnam, 2018:1; Rowlands, 2017:4). The offering of Rowlands (2017:4) aligns with the memory theory of personal identity, where an individual’s remembering of various experiences makes them who they are (see Section 5.1.4.3)

(Rowlands, 2017:9). The experiences that individuals have, and their thoughts, feelings, desires, mental models, habitual patterns, and life-worlds, are retained through various memory systems and interlink to construct their identities (Rowlands, 2017:9). Thus, identity is a result of embodiment in the world.

3.4.3 Embodied identity

Schultze (2014:84) argues embodied identity is “who we are as a result of our interactions with the world around us, with and through our bodies”. Owing to embodiment, Pass Erickson (2020:1) suggests identity development through the somatic lens and proposes an embodied identity development model situated in interoception, developmental movement,¹⁰⁴ and the sensorimotor loop.¹⁰⁵ Pass Erickson (2020:1) argues that identity is a “bodily phenomenon” and illustrates how individuals gain a sense of identity via the body in present embodied lived experiences. Body identity is “enacted by the body” through “explicit and implicit relationships to sensation, movement, and physiological processes” and is changeable, multi-modal, and situational (Caldwell, 2016:228). The embodied identity model starts with embodied self-awareness through interoception, where the “internal felt senses interact with cognition and conceptual self-awareness and are interpreted into a hypothesis about one’s identity, including desires and values” and are a key to bodymindedness (Pass Erickson, 2020:7). This hypothesis is then played out via the sensorimotor loop that changes inner sensations into outward action, discussed further in Section 4.1 (Pass Erickson, 2020:7). Inner sensations into outward action are related to embodiment and being-in-the-world. Identities are constantly developed in an ongoing process of overlapping cycles of sensing, moving and becoming, creating ontological narratives. Identity is created through individual embodiment in

¹⁰⁴ Developmental movement refers to the ways in which individuals move in the first years of life. These basic developmental movement patterns are a result of specific neurological and muscular developments that an individual undergoes during the initial stages of human development (Fernandes, 2015:93). These developmental movements are fundamental to how an individual develops and forms the building blocks for more complex movement.

¹⁰⁵ The Sensory motor system and integration refers to the link between the nerves (sensory system) and the muscles (motor skills) and how they are related. The function of the sensory motor system is to process and receive information through our senses, interpret it, and organise it. This process relies to the synergy of the sensory system and muscles, and is referred to as the sensorimotor (Edwards *et al.*, 2019:1).

the world, where embodiment facilitates stories of the lived experience. There is a link between stories, embodiment, and identity, as stories result from embodiment which creates multiple narrative identities. These ontological narratives link to the coloniality of being, as discussed in Section 2.2.4, as individuals embody the stories told about their lives by themselves or others.

3.4.4 Ontological narratives and narrative identity

Ontological narratives are defined as life histories that provide information about the individual's being in the world. Ontological narratives reveal how individual narrators have come to make sense of the world and “articulate our social reality” (Harling Stalker, 2009:219). Somers (1994:68) discusses the idea of ontological narratives as stories that humans use to “make sense of – indeed, to act in – their lives”, as mentioned above. These ontological narratives are a way for humans to understand themselves and their lives in narrative form (Somers, 1994:618). Resonating with the theories of stories and on identity that I discussed in the previous section, ontological narratives (such as identity) are not stable entities, as they are constantly in the process of being re-interpreted or re-imagined and re-reflected on.

Somers and Gibson (1994:79) discuss the idea of becoming as they argue that ontological narratives allow the individual “identities...which endow the previously marginalised with a powerful new sense of subjectivity”. This new sense of subjectivity, for the previously marginalised, occurs as they re-examine the master narrative of coloniality, where they reposition themselves rather than the ‘other’ towards their sense of self in the world. This subjectivity allows individuals the access to process their own worldviews and lived experiences and provides them with agency as they express their perceptions and experiences through narratives or storying themselves. Intersubjectivity is important when considering how an individual stories themselves into the world. Individuals are connected in their subjectivity through the sharing of experiences, and these experiences are through embodied interactions in the world. These embodied interactions in the world create memories, stories, or individual autobiographies. Memories, stories, ontological narratives, and ontological positioning might facilitate trans-ontology through pluriversality.

Autobiographies are constructed subjectively rather than an objective record of actual past events narrative (Bruner, 2004:691). Events or experiences are constantly re-interpreted and re-conceptualised to make sense of the self in a specific context. The stories individuals tell themselves and construct around their experiences are who they become, their identities or self-understandings. In this process of becoming, individuals define who they are in time and space. As mentioned previously, individuals become the narrators of their existence by storying life experiences and constructing their personal identities (Fivush, 2017:243). In being narrators of their experience or memory of that experience, individuals story themselves into the world, subject to the influence of memory, affect, perception, others, etc. Storying is connected to how and what individuals remember from their perspective, interpretation and their lived experience. As mentioned earlier, individuals' autobiographical narratives, based on autobiographical memories, provide presentations of their lived experiences in the learning environment, and the narratives become a process towards performing their own identities. The individuals' identities are performed through their chosen movement language, where the individual repositions their self towards their sense of being in the world, through storying.

The visual framework below articulates my lens through which I approach identity from the theories discussed so far and their interrelation. After this conceptualisation of identity, I move to delineate stories towards storying, towards decolonial storying.

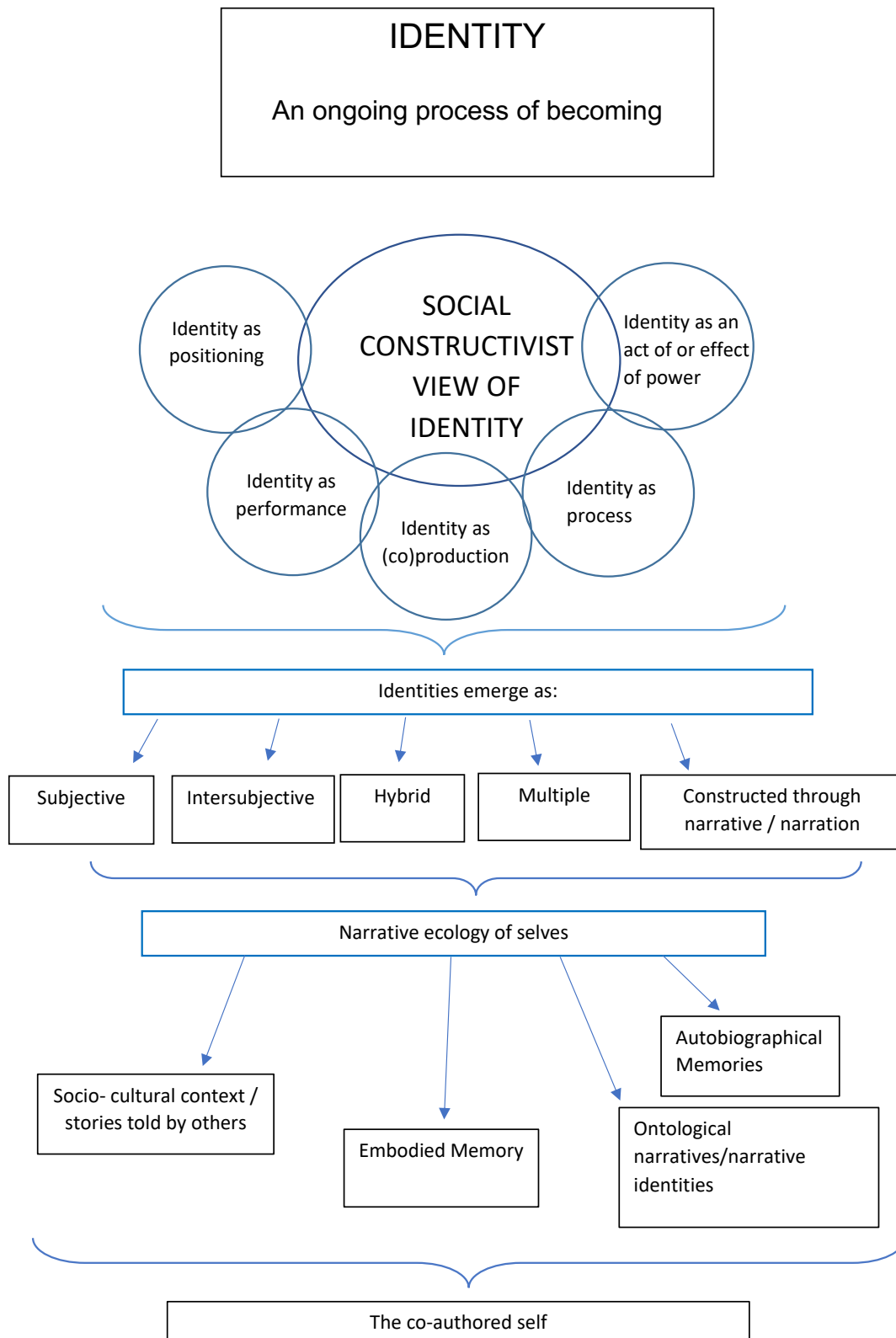


Figure 3.2: Framework of identity

From the above diagram, I now focus on stories towards storying to explicate how they can tie or intertwine towards a delineation of decolonial storying as method. Stories or more specifically, within this research, storying is a strategy that can assist in a process towards decoloniality. The process of storying and how it can assist decoloniality is rarely explained (Samuel & Ortiz, 2021:1). In order to hold myself accountable, it is necessary to explain what it means to ‘decolonise’ through storying.

3.5 Stories towards storying

Stories are also memories of injustice ... an avalanche of voices crying out in hundreds of countries across innumerable dreamings. (Rintoul, 1993:8)

Stories, memories, injustices, identities, and dreaming co-exist in a meshwork of interrelation and become positioned as a part of an individual’s existence. Stories are a vital part of life for the colonised ‘other’ as it serves an important role in collecting, storing, and passing down information (Chilisa, 2012:138). Stories serve to reflect the norms and values of a society and provide knowledge about society, family, values, and social interaction (Chilisa, 2012:139). These stories, towards storying, become part of the individual’s lived experience and facilitate their relationship with the world.

I consider the concept of storying as diverse and complex, drawing from various interpretations in my discussion of the term. Storying is a subjective, situated, embodied and collaborative practice and process (Rice & Mündel, 2018:220). Storying can be an effective decolonial strategy as it is a culturally appropriate method of representing the “diversities of truth”, where the teller rather than the choreographer/ researcher maintains control (Bishop, 1996:24).

Storying is central to individuals’ being-in-the-world and how storying manifests their self-identity (Coetzee, 2009:96). Mackay (2017:46–47) highlights the awareness of self-identity:

Storying requires an awareness of self as a spiritual being that is in relationship to others and to happenings. The storytelling is a metaphysical relationship, bringing conscious awareness to being and becoming, and affirming what is, and establishing and sharing the firm foundation of knowledge.

The ontological nature of being is revealed through storying as it facilitates a process towards awareness, being, and becoming. Chawla (2018:116–117) refers to “self-storying” as a strategy, where autobiographical storying is used as a process to reveal new knowledges of the self and a reflection of individual, hybrid identities. New knowledges of the self and reflective understandings of individual, hybrid identity allow ontology (being-in-the-world) to become trans-ontology. This decolonial trans-ontology shifts ontology based in Western ways of being and facilitates pluriversal – or trans-ontologies, a space for new forms of thought (see Section 2.5) (Bang, 2017:117), new modes of being and new social contracts. This “self-storying” allows for many conversations and shared stories within the educational context, where stories of difference emerge and become the access point that generates ‘Other’ stories (Chawla, 2018:116–117).

Storying “decenters simple notions of identity” and allows the acknowledgment of the “complex and multiple ways in which people can be and are located in structures of identification and modes of belonging” (Grossberg, 2002:369). Storying allows multiple ways of identification and belonging, which acknowledges multiple identities in a variety of contexts. Individual storying as a strategy could possibly disrupt hegemonic narratives and allow individuals to “witness that the Other is in Us”, even if it is not possible to understand another person’s experience (Chawla, 2018:116). Thus, storying of the self and individual identities are simultaneously hybrid, subjective and unfold from complex sources (Chawla, 2018:118).

Similar to “self-storying”, McCormack (2004:220) refers to “storying of stories”. What she means by this process is how individuals navigate their understandings of their lived experiences, situated within their social and cultural context. Storying of stories is a multidisciplinary approach that values individuals’ lived experiences and uses them to re-valuate and re-reflect individuals’ views and practices (Ford, 2020:237). Thus, storying is part of the process of establishing new knowledges and understandings, positioning it as a practice of delinking and thus decoloniality. The question then is, how can storying assist and facilitate decolonial practices? Decolonisation is a process that starts “with opening spaces from which the colonised can speak, thus allowing the inclusion of counter narratives that are written, spoken, performed...otherwise created by subaltern, colonised, or oppressed groups of

people” (Chawla, 2018:119). Through storying, the space opens up for a variety of perceptions, perspectives, identities and dialogue, fostering a holistic and culturally, hybrid, fluid space towards decoloniality.

3.6 Decolonial storying

There is huge potential in storying, as mentioned above, due to its ability to transform, affirm, provide agency and change lives (Donelson, 2018:65). Storying may build relationships and community through revealing individual’s embodied experiences or memories of life experience stories (Archibald *et al.*, 2019:13; Donelson, 2018:65). Storying has benefits for the storyteller and listener as it can “empower, encourage personal growth and build resilience” within the self and community (Drumm, 2013:s.p.). Storying allows a deeper understanding of the lived experience as individuals make sense of their past, present, and future towards a narrative identity, where they understand their positionality in the world (McAdams, 2008:241).

Decolonial storying operates as the “resurgence and insurgence” of indigenous knowledge production: “stories in indigenous epistemologies are disruptive, sustaining, knowledge-producing, and theory-in-action ... stories are decolonisation theory” (Sium & Ritskes, 2013:1). Storying positions individuals’ lived experiences or memories as of value, acknowledging individuals as capable of producing knowledge and various perspectives of their experience, thus challenging the coloniality of being. Decolonial storying provides the space to “re-cognise, re-create, re-present and re-search back” individuals’ lived experience in the world (Archibald *et al.*, 2019:17).

Decolonial storying facilitates individuals’ processes of becoming because it is “subjective and emotional and embodied” (Donelson, 2018:73). The characteristics of subjectivity, emotion and embodiment are linked to storying, and what makes storying decolonial in this context, is the decolonial practice of how everyone’s ‘right to be’ is acknowledged and invited into the process of storying. Storying is embodied as the story emerges and communicates through, in, and with the bodyminded being and space is available for these storyings to be heard and acknowledged. Decolonial storying as a method is a form of activism against coloniality; the coloniality of being and the colonial matrix of power (Donelson, 2018:74). As a form of activism, with the characteristics of bringing awareness and attention to, as well as disrupting, decolonial

storying rejects colonialist ideas that the storying is less, or not rigorous work, and positions storying as a valuable, decolonial effort (Samuel & Ortiz, 2021:5).

Within an African and specifically South African context, storying serves as a crucial indigenous knowledge system and personal history within various communities (1999:144–145). Storying invites a decolonial approach, as it provides a totality of the lived, socio-cultural and embodied experience (Chilisa, 2012:139). Individuals' stories are powerful, unique, and reveal how individuals perceive themselves within the world and in relationship with others (Smith, 1999:144–145). The communal is central to African cultures, as well as a sense of self-identity within African cultures. This is facilitated in and through self-praise stories (Chilisa, 2012:144). A self-praise story tells the history and family tree of individuals, positioning individuals in relation to the environment, animals, and birds. Within an African context, these self-praise stories define individuals' position in the world, with others in the community, and shapes their self-identity (Chilisa, 2012:144). Within an African context, the self cannot be separated from others, the ancestors, and the environment, thereby offering a holistic, mutual worldview. The African philosophy of Ntu suggests a harmony between the physical world and the spiritual world (Peter, 2014:3). Ntu, is from the African language, specifically from the Nguni languages, which means a “human being” and it suggests a “spirit of oneness” and harmony between individuals and nature (Peter, 2014:4; Tarus & Lowery, 2017:306). This harmony within and through social and cultural embodied experience in the world is articulated through storying.

Decolonial storying is a ‘practice of decoloniality’ where decolonial storying becomes the specific method through which personal interpretation and socio-cultural-embodied experience in the world is articulated (Mignolo & Walsh, 2018b:1). This subjective interpretation of the world places importance on various perspectives and provides new knowledge production, thus challenging the coloniality of knowledge. Subjectivity and intersubjectivity is valued rather than objectivity, which challenges the colonial order, as discussed in Chapter 2, through decolonial storying.

Chilisa (2012:140) discusses how storying can assist decoloniality:

- Stories are tools of data collection, analysis, and interpretation that provide another perspective to theorising about the ‘other’ and give space for the

formerly colonised and historically oppressed to provide their lived experience from their perspective.

- Stories allow individuals and communities to incorporate post-colonial indigenous values and belief systems with other sources of knowledge.
- Storying provides the opportunity for individuals and communities to speak openly about their lived experiences and includes the role of spirituality in their life.
- Stories serve as episodes that bring memories to life.
- Storying allows both listeners and tellers to gain understanding and provides a space for self-analysis. This reflective process enables new pathways and ways of seeing, being and navigating the world.

The process of storying creates a method to “cocoon individuals in a state of protective and strengthening sustainability” (Chen, 2020:5). This is facilitated through placing importance on the individual’s lived experience and acknowledging knowledge as created by and for the individual, thus challenging the coloniality of knowledge. Decolonial storying allows individuals’ lived experiences, autobiographical memories, perceptions, multiple identities and being-in-the-world to be valid knowledge construction and provides a mosaic epistemology challenging the coloniality of knowledge.

Within this research, it is important to acknowledge and critically reflect on the consequences of coloniality on how individuals’ ‘story’ and are ‘storied’ into the world. In South Africa, colonialism’s purpose was to devalue indigenous people’s identity, culture, mind, and imagination, and therefore their stories, as discussed in Chapter 2 (Seroto, 2018:1). Indigenous people’s stories, identities and their process of storying were not acknowledged as viable and of value epistemologically or ontologically. Through coloniality, indigenous people are storied into the world as ‘other’ and dehumanised, where their way of being is seen as inferior. Indigenous storying was not acknowledged as crucial knowledge, reflective of other ways of being and indigenous knowledge. Decolonial storying as a method validates and hears a plurality of perspectives, encouraging pluriversality, creating a reflective and reflexive space for becoming. Positioning storying and giving value to individuals’ lived experiences

and individuals' multiple cultural identities creates a space for a decolonial practice, more specifically decolonial storytelling.

Decolonial storytelling, in this research, is the notion of individuals re-telling, re-looking, re-examining and re-interpreting their personal life stories and embodied memories, through their own choreographic composition within a decolonised education context. Thus, decolonial storytelling is about the relation between the world and the individual and how the individual shapes the world and how the world shapes them. A space emerges for multiple stories and identities that could possibly create disruptions through opening up to various stories, reflections, and autobiographical perspectives. The individuals' stories of their specific life events or embodied memories become the indigenous personal knowledge from where the inspiration comes to create a choreographic composition (Prinsloo, 2016:165). I will construct a teaching and learning strategy for choreographic composition based on the intersection of storytelling, embodiment, multiple identities, episodic, autobiographical, procedural, and body memory that allows the embodiment of the lived experience a space to emerge, in the form of decolonial storytelling.

Through decolonial storytelling the individual writes or more specifically moves their subjectivity, multiple identities, perceptions, embodied memories, lived experiences and bodyminded being in time and space. They compose and move the interpretation of their inner world in and through the bodyminded being, with movement as the medium of expression. As they move, their interpretation of their past experiences and embodied memories, the past and present are brought into being to co-exist in a fleeting moment. A space emerges for reflection and re-interpretation that decolonial storytelling allows. Decolonial storytelling invites individuals through a process which allows access to autobiographical memory to narrate the past or experiential history into the present moment as valid knowledge (Orr *et al.*, 2010:22).

Decolonial storytelling positions individuals at the centre of the process, challenging the colonial order; articulating their worlds; understanding their knowledge systems; naming their experiences, and identifying themselves in relation to being in the world (Archibald *et al.*, 2019:14). In summary, decolonial storytelling is an alternative method or decolonial option because it denies objectivity and positions the teller inside the subjective action, where it disrupts dominant notions of "intellectual rigor and

legitimacy” and redefines scholarship as a process that begins and emerges from the self or selves (Sium & Ritskes, 2013:1). Through decolonial storytelling as a method, a dynamic process of autobiographical subjectivity, memory, experience, identities, space, embodiment, and agency unfold. As authors of individual actions and consequences (a sense of agency), a recognition of the feeling of ownership and embodiment in the world is facilitated as the bodyminded being is the vehicle of actions (Caspar *et al.*, 2015:226). Decolonial storytelling as a method could possibly aid in the transformation of methodological and pedagogical practices.

Within South African higher education, academics have committed to the transformation of pedagogical practice and education towards a more just educational practice that engages with decolonial strategies (Teasley & Butler, 2020:2). Within this research, I commit to engaging with decolonial strategies, specifically decolonial storytelling as method, as a way of transforming pedagogical practices within a choreographic compositional context. In Chapter 4, I conceptualise and frame the ingrained perception regarding body, brain and mind, and position individuals as bodyminded beings in the world. This ingrained perception within body, mind, and brain is the foundation for individual embodied memories that will be addressed in Chapter 5.

CHAPTER 4: BODYMINDED BEING

In the previous chapter I explore how decolonial storying as method for choreographic composition can be activated in phases and mobilised from the decolonial strategies that inform my pedagogical approach that I discussed in Chapter 2. As discussed in Chapter 3, decolonial storying is the main method in this research, through embodied inquiry as the research methodology. In Chapter 3, I provide a net of practical strategies towards decolonial storying in the teaching and learning process. To facilitate movement creation in choreographic composition, through decolonial storying, I use embodied memories as the source for movement (see Chapter 5). In this research, I validate the bodyminded being as the locus of enunciation; the place from which to ‘think’, speak and move, where embodied memories emerge as a strategy for decolonial choreography.

Validating the multimodal bodyminded being as the locus of enunciation is a form of epistemological disobedience as it challenges mind/body duality, through a monist view. Mind/body duality has had a hegemonic hold and has dominated thinking on bodymind for centuries. This duality has had an impact on education and specifically on dance and performer training (Anderson, 2021:1). Leach (2018:113–114) refers to this duality in dance as the “dominant hegemonic ontology”, where individuals are seen as “divided beings” that pervades current practices in education and dance. This hegemonic ontology does not acknowledge individual subjective experiences of being, knowing, and sense making. Thus, this dualist thinking and hegemonic ontology need to be decolonised within the educational context in which I work, with the focus shifting to mosaic epistemologies rooted in bodymindedness, pluriversality and ontologies, towards a trans-ontology (Ortiz, 2022:1). Embodied memories in/through/with the bodyminded being could provide possibilities for alternative ways of knowing, being and doing.

In conceptualising embodied memories, the purpose of this chapter is to relationally position historical thought regarding the *body*, brain, and mind in relation to contemporary thinking that resonates with decoloniality. This is important, as the ingrained perception within *body*, mind, and brain is the base or foundation that

facilitates individual embodied memories. The processes of *body*, brain¹⁰⁶ and mind are “reciprocal: environments shape bodies, brains, and minds; minds change body behaviours that shape the external environment” (Pretty *et al.*, 2017:1). Munro (2018:7) suggests individuals are non-hierarchical beings and can be perceived as “a mindful body and a body of mind”. There is an interconnected, reciprocal multimodal relationship, or a dialogue between *body*, mind and brain, where the “brain is because of the body” (Munro, 2018:6). The brain is an essential part of the *body* and is essential for consciousness or the mind¹⁰⁷ (Shen *et al.*, 2016:3).

Mind is defined as that which is responsible for “one’s thoughts and feelings... or the aspect of intellect and consciousness experienced as combinations of thought, perception, memory, emotion, will and imagination, including all unconscious cognitive processes” (Pandya, 2011:131). The complex mind allows insights, reflections, beliefs, intentions, and consciousness. Consciousness refers to the “knowing of any object or action attributed to the self” or selves (Damasio, 1999:27). A conscious individual has subjective experiences of being-in-the-world and its own bodymind (Birch *et al.*, 2020:789). The mind works through/with the brain in relation to the bodyminded being in the world, where “the mind uses the brain, and the brain responds to the mind” (Leaf, 2021:s.p.). The mind is energy and creates energy through thinking, feeling and deciding in relation to the brain (Cucu & Pitts, 2019:97). The brain, as part of the bodyminded being, functions to ensure survival in the world (Van der Kolk, 2016:55). Van der Kolk (2016:55) suggests the brain’s role is to:

Generate internal signals that register what our bodies need; create a map of the world to point us where to go to satisfy those needs; generate the necessary energy and actions to get us there; warn us of dangers and opportunities along the way; and adjust our actions based on the requirements of the moment.

In the brain adjusting individual actions, there is a continuous cycle of *body*, brain, and mind, within the environment, in a continuous integrated perceptive feedback loop.

¹⁰⁶ The brain is an extremely complicated organ with a multitude of research that is ongoing in the field of neuroscience. In this chapter, I do discuss the brain, but a detailed and complete analysis is outside the scope of this research.

¹⁰⁷ Consciousness and mind can be distinguished: “consciousness is the part of the mind concerned with the apparent sense of self/selves and knowing. There is more to mind than just consciousness and there can be ‘mind’ without consciousness” (Damasio, 1999:27). However, in this research the mind is associated with consciousness.

The brain, *body*, and mind are an integrated, interlinked meshwork as consciousness, feeling, sensing and being is a totality of *body/mind* and brain that facilitates being-in-the-world for the bodyminded being.

In this chapter, I conceptualise individuals as bodyminded beings in the environment, navigating the world through their sensorimotor systems.¹⁰⁸ Through sensorimotor processes, individuals make meaning and understand the world (Johnson, 2007:xii). The meaning making process suggests that as bodyminded beings, individuals are constantly in the process of becoming and emerging, constantly shifting (Totton, 2010:21). The becoming and emerging of bodyminded beings is the overarching perspective, but in conceptualising the bodyminded being, it is necessary to discuss *body*.

I place the term *body* in italics in this chapter to acknowledge that it cannot be separated from the mind, brain and the totality of being. I do not use italics when the body is conceptualised in a dualist way. Chapters 4 and 5 inform and interlink with each other as the bodymind and brain form the foundation for memory (memory is discussed in Chapter 5). The purpose of this chapter is to provide an exploration of the bodyminded being that requires a conceptualisation of *body*, mind/body, the ingrained perception of *body/mind* and brain, *body* experiences, *body* representations, *body* schema, *body* image, embodiment, sensing and perceiving, *body/brain* plasticity and embodied cognition, as these provide the foundation that facilitates embodied memories. The chapter starts with an overview and discussion of the *body* towards positioning individuals as bodyminded beings.

4.1 The body

Fraser and Greco (2005:4) suggest the concept of the *body* can be understood in three ways: the body as something individuals have (the body as object); as something individuals are (the *body* as subject); and as something individuals become (the *body* as process and performative). These three approaches or perspectives of the *body* connect to being in the world (ontology), where all three modes “are informed by one,

¹⁰⁸ The sensorimotor system includes all of the “sensory, motor, and central integration and processing components” that assist individuals in navigating the world (Riemann & Lephart, 2002:77).

or a combination of these perspectives” (Fraser & Greco, 2005:4). The *body* cannot be thought of as a stable and “unified entity” as it is continuously shifting, changing and “ever-emerging” (Suchet, 2009:114).

To examine the body as a physical ‘thing’ or Fraser and Greco’s (2005:4) consideration of the body as something individuals have, or more specifically as an object,¹⁰⁹ suggests a Cartesian dualism where the body is viewed as a physical entity through which experiences and actions are contained and controlled by the mind (Cancienne & Snowber, 2003:238; Slatman & Widdershoven, 2015:88). The conceptualisation of the body as a physical and material object with anatomical properties under the control of the mind was prevalent in the seventeenth and eighteenth centuries (Zarrilli, 2004:653), and resonated well into the 20th, if not the 21st centuries (Dempsey, 2017). This logic motivated mind-body dualism and positioned the body as an object.

A consideration of the *body* as something individuals *are*, the *body* as subject (Fraser & Greco, 2005:4), reveals the paradigm shift in the early 20th century where the *body* was seen not as a fixed state. Instead, the consideration of the *body* involves the *body*-mind-brain engagement that is “in a perpetual interactive dance” (Damasio, 2012:96). The notion of being ‘in’ the *body* facilitates an understanding of the *body* as the integration of biological, psychological, psychosocial, and environmental approaches (Allegranti, 2013:395). Merleau-Ponty¹¹⁰ (2002:292) is a leading figure in the shift of conceptualisations of the *body* and facilitated questions regarding the interweave of the body as object and the *body* as subject, a pre reflexively ‘lived’ or subject *body* embodied in the world (Purser, 2018:319).

The body *is* something an individual ‘has’ and yet at the same time, is more complex (Riva, 2018:242). A distinction has to be made between the idea of objectifying the body and the idea of *having* a *body*. This distinction is the *body* (simultaneously), as subject and object where individuals “experience our body not only as an object, but

¹⁰⁹ The body as object is not always interpreted through Cartesian dualism, as the body can be perceived as a “corporeal structure capturing the manifestations and embodied experiences of an individual”, or as an object and subject (Steyn & Munro, 2015:7).

¹¹⁰ Edmund Husserl inspired Merleau-Ponty’s conceptualisation of the body (Carman, 1999:205). Husserl’s phenomenological explorations centred on the ‘lived body’ as the centre of experience. Many of Husserl’s ideas were further adapted by Merleau-Ponty, who adapted them with an ontological interpretation (Carman, 1999:206).

also as something different than an object, something that can be seen as the condition of possibility for the experiences of objects and could therefore be called a subject” (Slatman & Widdershoven, 2015:90). The *body* as subject acknowledges its role in perceiving, sensing and moving into action (Merleau-Ponty, 1945:146). It is not through thinking but rather being (and moving) that the *body* and the world becomes meaningful, where Merleau-Ponty (1945:137) suggests the Cartesian “I think” becomes “I can”. The *body* as subject is directly related to the body an individual has, the body as object (Slatman & Widdershoven, 2015:90).

The experience of *having a body* is necessary and intrinsic to human interaction, reflection, thinking, and memory through and with the *body* (Totton, 2010:22). A conceptual shift to this notion of *having a body*, not through objectification, is that it is part of the continuing process of *becoming a body* (Fraser & Greco, 2005:5). *Having a body* allows individuals the capacity to reflect on their lived experiences and memories. A more apt expression of this process of *having a body* is awareness of how the *body* operates in the world and is a reflection on past experiences. An individual simultaneously *has, is, and becomes a body* in a multimodal process of sensing, perceiving, moving, and always in-process, through embodiment.

Embodiment, as discussed further in 4.7, as a concept is applied across various contexts, paradigms, and disciplines which has popularised the concept but also played a role in making its meaning unclear (Coetzee, 2018:1). St Pierre (2015:138) opines her “ongoing troubles with embodiment” as embodiment is understood in relation “to what is not embodied”. For example, speaking about reconnecting the body and mind or “the body is embodied; the mind is not”, which is dualistic in itself (St. Pierre, 2015:1) and suggests there is a binary to collapse (Coetzee, 2018:1). This reflects dualism and binary thinking that resonates with the Renaissance and Enlightenment traditions of thought that I discussed in Chapter 2. As mentioned earlier, Cartesian dualism has had a significant impact on Western thought about the body and mind for centuries (Dempsey, 2017). This impact is also notable in much Western dance and performer training, where training aims to connect the different substances of body and mind (Munro & Coetzee, 2007:92). Below, I discuss how the mind and body have been viewed historically to further conceptualise individuals’ bodymindedness.

4.2 Mind/body

The mind/body duality has a long history in Western civilisation that crystallised in the Renaissance and Enlightenment periods through its anchoring in science and philosophy. Conceptualisations of dualism have evolved over the centuries, but the impact of Cartesian dualism, as mentioned earlier, has been greatly influential (Dempsey, 2017). In a Cartesian dualist tradition,¹¹¹ the philosophical debate around the mind/body, Westphal (2016:1) argues, is based on four propositions:

1. The mind is a nonphysical thing
2. The body is a physical thing
3. The mind and the body interact
4. Physical and nonphysical things cannot interact

This mind/body dualism, mentioned earlier, is associated with the seventeenth-century philosopher René Descartes (1596–1650) who argued that rationality was the main proponent of human existence: “I think therefore I am” (Blackman, 2008:4). This view sees the mind as the central location of thought, logic, and rationality, and the body as a fixed set of physiological processes steered by the mind. This Cartesian duality and objectification of the body suggest the body adheres to scientific principles and positions the body as a bounded and material entity (Böhme, 2010:225; Csordas, 1994:1; McCormack *et al.*, 1987:20). Dualism, as mentioned above, links to discussions in 2.2 where it was historically inherited from Europe and supports binary thinking that informs ideas about being-in-the-world, culture, knowledge, politics, religion, race (Porter, 2001:2) and gender. In terms of race, enduring dualism perpetuated a Black/White dichotomy (Rani, 2018:317), around Black being associated with nature/body and White with culture/reason/mind (see Section 1.1). This binary also ‘translates to gender’, where women were associated with nature/body/emotion and men with culture/reason/mind. These racial and gender binaries were constructed within a heteronormative framework. The emphasis of the Cartesian school of thought is on the superiority of the mind over the body (matter)

¹¹¹ Dualism developed, most notably, from substance dualism (mind and body are composed of different substances) to property dualism (material substance has physical and mental properties that are inherently different from each other) (Dempsey, 2017). A discussion of this development falls outside the scope of this thesis. Cartesian dualism has been largely interpreted as substance dualism, although scholars have critiqued this interpretation (Dempsey, 2017).

and reason over emotion, as well as objectivity over subjectivity (Lončarić, 2017:45). It thus perpetuates coloniality through positioning Black as inferior to White. The body is objectified as something that is controlled by the brain and mind, thus perpetuating a White superiority over Black persons, male superiority over women. The body as seen as a “bounded entity” that is a fixed, objective, and material entity resonates with Descartes (McCormack *et al.*, 1987:20).

Descartes’s position stems from the idea that there are two kinds of “fundamental substances existing separately from each other: nonphysical substances (the mind/self/soul), whose essence is thought, and physical substances (the body), whose essence is spatial extension” (Gaudemard, 2021:1). According to Descartes, matter (the body) is spatial and things in space have a position (length, depth, height), whereas mental entities do not share these characteristics (Westphal, 2016:13). Mental entities are not characterised spatially (Gaudemard, 2021:2). Westphal (2016:14) suggests that Descartes claims what a characteristic of the mind is, that it is conscious rather than spatial, which suggests that “our *bodies* are certainly in space, and our minds are not”.

However, Descartes (1649) adapted his final philosophical proposal in *The Passions of the Soul* to suggest the *body* and mind do interact through the pineal gland,¹¹² which is, he writes “the principal seat of the soul”. Descartes (AT XI 351-53, CSM I 340) argues:

My view is that this [pineal] gland is the principal seat of the soul, and the place in which all our thoughts are formed. The reason I believe this is that I cannot find any part of the brain, except this, which is not double... Now it is impossible to find any such place in the whole head except this gland; moreover it is situated in the most suitable possible place for this purpose, in the middle of all the concavities; and it is supported and surrounded by the little branches of the carotid arteries which bring the spirits into the brain.

Descartes’ justification for choosing this organ was that “the pineal gland is small, light, not bilaterally doubled, and centrally located” (Westphal, 2016:9). However,

¹¹² The pineal gland is described as “a little cone-shaped bulb of nervous tissues” within the brain (Bassiri, 2012:245).

Descartes's idea is problematic as the pineal gland is a physical part of the brain similar to any other part of the *body*. Thus, Westphal (2016:9) argues "if there is a problem about how the mind can act on the body, the same problem will exist about how the mind can act on the pineal gland".

Even though historically the mind-body problem is credited to Descartes, the problem and not his solution is emphasised (Westphal, 2016:20). This dualist idea of mind-body impacted being in the world and perceptions of the *body* into the 21st century. Gwaravanda and Ndofirepi (2021:1), among others, argue that dualist thinking impacted and still impacts thinking and being in the world and critique this duality as Western and Eurocentric. Even though conceptions of dualism have changed and developed, these systemically still seem to conceptualise mind and body in varied relationships to each other.

Cartesian dualism also emphasises individuals as rational, stable observers within the world who are capable of understanding the unstable world (Lauwrens, 2012:29). The perception perpetuated through Cartesian dualism, is that individuals seek out knowledge through rational inquiry, through the mind, using a reliable mathematical method (Veissière *et al.*, 2019:3). This scientific worldview is centred on how individuals perceive objects and that viewing objects from an objective distance supposedly results in reason, logic, and objectivity (Lauwrens, 2012:29). As such, the interconnected relationship of the bodyminded being within the environment as a multimodal and multi-sensory integrated system is not taken into account. African and Afrocentric philosophies suggest a more holistic and integrated view of being-in-the-world where individuals "see his /her world as being made up of two interdependent, interpenetrating and complementary planes: the visible and the invisible or the material and the spiritual planes" (Nwoye, 2017:46). African philosophies suggest the integration and dynamic relation between mind and *body*, where "the general conception of man (sic) as a unit and a life-force in vital relationship with other life-forces in the universe" (Mbaegbu, 2016:15). Thus, there is a diversity of ways in which the *body* manifests itself as a complex, sentient and somatic being within the environment, and as such, there cannot be one concept of the *body* (Böhme, 2010:224), which supports Fraser and Greco's (2005:4) earlier statement that the *body* cannot be seen as an undifferentiated presence any longer.

The *body* is a complex, multi-sensory and multi-modal life force in the world, and it requires the integration and processing of various bodily signals (Riva, 2018:242). The *body* is the means through which individuals interact and communicate as it connects individuals and conveys vital information, such as personal identities and characteristics, such as age, gender, intentions, feelings, and attitudes (Brownell *et al.*, 2012:37) and is a mode of knowing and knowledge-creation. An individual's *body* enables and facilitates interaction within the environment through its experiences.

4.3 The experience of the *body*

There is extensive and diverse research surrounding the notion of the *body*, and a range of approaches in phenomenology, sociology, psychology, anthropology, etc. which exist of how the *body and* bodily experiences are conceptualised. The various conceptualisations and changing terminology of the *body* reveal its complexities: the *body* as performative, political, the absent *body*, the corporeal *body*, the phenomenological *body*, the signified *body*, the habitual *body*, the sensing *body*, the cultured *body*, the remembered *body*, the socially constructed *body*, the somatically felt *body*, the dis-eased *body*, the networked *body*, and the sentient *body* to list a few (Blackman, 2008:4; Cancienne & Snowber, 2003:238). The *body* is revealed as more than corporeal materiality and because of this, it is fundamental to understand the experience of the *body* to 'understand' the bodyminded being.

As mentioned previously, individuals experience the *body* through sensory and perceptual information, which is processed internal information that is reshaped through an individual's *body* representations/*body* memory. Perception is how individuals organise, identify, and interpret sensory information to understand the environment in which they are situated (see Section 4.8) (De Kock *et al.*, 2021:950). Stelter (2000:63) refers to *body* experiences as the "pre-reflective"¹¹³ mode of information" or the "pre-conceptual understanding" of the situations in which the *body* finds itself. This experiential or "felt sense" of the situation plays a role in individual behaviour, decision and actions (Gendlin, 1997:23). *Body* experiences are created from multimodal sensations within and through the *body* and the environment (Stelter, 2000:66). For the *body* to have an experience, the *body* is in dialogue with the

¹¹³ Fuchs (2010:270) defines pre-reflexivity as an embodied, subliminal and situational concept.

environment, mind and brain: sensing, perceiving, and experiencing. Fundamentally, *body* experience is based on a form of intentionality that reveals the tacit dimensions of individual actions in relation to the context in which it is situated (Stelter, 2000:66). Each individual's experience of the *body* is unique and interrelated with personal meanings, the environment, their socio-cultural context, their own tacit knowledge, and lived experiences.

Johnson (2007:4) argues that an individual's lived experience itself creates an illusion of a dualistic view of mind and body, as an individual's *body* hides itself in its acts of making meaning and experience possible. This references the earlier problem with embodiment and suggests that language is not the only way this duality emerges. Johnson (2007:4) propounds that this occurs as individual acts of perception are directed to, or at what is being experienced, and not towards the *body* doing the perceiving. He provides the example of the act of seeing, that is concentrated on what individuals see, rather than on the "mechanisms of individuals' vision". He asserts that "we are aware of what we see, but not of our seeing ... the bodily processes hide, to make possible our fluid, automatic experiencing of the world" (Johnson, 2007:4). This allows individuals to navigate the world without consciously being aware of the process. This "outside-the-*body*" awareness reveals the idea that perception through the sensory modalities is not "explicit from the perceptual field it reveals" (Johnson, 2007:5). The perceptual field is the total environment that an individual perceives at a particular time (Zimmer, 2001:263). As Leder (1990:14) articulates, individuals do not hear the ear or smell the nasal passage and he refers to this as "focal disappearance of the bodily process of perception". In a bodily experience, the processes of doing the perceiving is not in conscious awareness.

Furthermore, the skin as a visual surface can be seen and smelt, as well as being a surface to be felt; thus it is intersensory (Howes, 2018:226). Howes (2018:226) opines that "the skin may be seen as social rather than individual, as porous instead of an envelope, and as knowledgeable or sentient in its own right rather than subservient to the eye of the brain (i.e., cognition)". These contrasting views reference the idea of haptic visuality, which is in opposition to Western traditional notions of the senses. Haptic visuality is "the way vision itself can be tactile", an embodied way of seeing (Marks *et al.*, 2016:258). Haptic visuality as a visuality that operates like a sense of

touch, “the eyes themselves function like organs of touch” (Marks *et al.*, 2016:162). This serves to illustrate that the senses are interrelated and that the ‘boundaries’ between the senses might be porous.

Thus, the experience of the *body* is multimodal, bodyminded and unique. The experience of the *body* is interrelated and as Riva (2018:242) suggests, the experience of the *body* is:

- mediated by perceptual information;
- affected by internal information: interoception (the experience of the physiological condition of the *body*), proprioception (the sense of the position of the *body* and *body* parts), and vestibular information (the sense of motion of the *body*); and
- recalibrated through stored implicit and explicit *body* representation (*body* memory).

Riva’s (2018:242) ideas on the experience of the *body* references Csordas’s (1994:139) cultural elaboration of perceptual, *bodily* and sensory engagements in sharing a social world with other *bodies* (see Section 3.2.2). Riva’s (2018:242) ideas illustrate that the *body* is experienced through sensory inputs and from various modalities. The sensory information from interoception, proprioception, and the movement of the *body* is then processed through *body* memory. Individuals’ whole being in the world are in and through *body* memory where their senses provide a felt and tacit¹¹⁴ known recollection (Laster, 2012:214). I discuss *body* memory in detail in 5.6. Various sensory modalities that allow sensing and perception are reshaped through *body* representations (*body* memory) (Azanõn *et al.*, 2016:17).

The origin of *body* representations contributes to individuals’ sense of identity and selves. *Body* representations are cognitive structures (in the brain) that work to measure the state of the *body*, in collaboration with the brain, and encode the relevant information (De Vignemont, 2017:83). Riva (2018:241) argues that individuals’ experiences of the *body* are constructed from “early development through the continuous integration of sensory and cultural information” from six representations of

¹¹⁴ Sensory cues in the bodymind evoke mental images from earlier experiences and these images are the “essence of the concept of tacit knowing” (Philipson & Kjellström, 2020:69)

the *body*. These representations of the *body* facilitate the development of individuals' sense of selves. The six representations of the *body* are the “sentient *body* (minimal selfhood), the spatial *body* (self-location), the active *body* (agency), the personal *body* (whole *body* ownership-me), the objectified *body* (objectified self-mine), and the social *body* (*body* satisfaction–ideal me)” (Riva, 2018:241). I discuss these in more detail in 4.5. These six representations are combined in a “supramodal representation” known as the “*body* matrix” (Medina & Coslett, 2016:1; Riva, 2018:241). The *body* matrix is a multisensory and predictive *body* representation that functions to maintain homeostasis¹¹⁵ for individuals in the environment, contributing to the bodymindedness of being¹¹⁶ and the living body (Riva, 2018:241).

The ‘lived’ and living *body* is the central locus where life regulation is the driving factor (Damasio, 2012:107). Merleau-Ponty (2002:277) develops an understanding of individuals as rooted in subjectivity of the bodily being (Purser, 2018:319). He expanded the concept of the *body* to allow the *body* to both think and perceive, coining the term ‘the lived *body*’. The lived *body* is a “sentient *body* living, sensing and moving as an experiencing subject” (Blackman, 2008:12). Individuals are “enmeshed and intertwined in our world, which simultaneously is enmeshed and intertwined in us” (Seamon, 2017:3). Merleau-Ponty (1962:58) argues that this immersion in the world is perception, which he connects to the lived *body* that continuously experiences, senses, acts, and responds and where the *body* becomes a site of knowing and engaging.

The senses are the process that connects the inner and outer of the bodyminded being, where the felt *body* is never singular or bounded; the distinction between inner and outer is continuous. Individuals’ ability to “sense, move, and act in the world arises from a dense network of flexible *body* maps distributed throughout the brain” (Blakeslee & Blakeslee, 2008:5). The *body* becomes the content of the mind through *body* mapping, where the brain makes explicit maps and images of the structures of the *body* (Damasio, 2012:89). The *body* is mapped in the mind and never loses contact

¹¹⁵ The theory of homeostasis is a state of health and well-being where four principles, biochemical, physiological, psychological, and social aspects combine to facilitate the individual in the environment (Piko & Brassai, 2016:1).

¹¹⁶ Environmental contributions to bodymindedness link to Chapter 3, where the individual is conceived as a bodyminded being in the process of becoming and emerging.

with the mapping brain; thus, there is a constant bodyminded connection in both directions (Damasio, 2012:89). This bodyminded connection suggests the ingrained perception regarding *body*, brain and mind.

4.4 Ingrained perception regarding body, brain and mind

A fluid systemic interrelationship exists between the brain/mind system, as mentioned in the framing of the chapter, as the “organ of mind is the brain” (Jerison, 2018:20). The brain is one of the systems within the *body*, where the mind is a result of and from all of the systems of the *body*. The brain is a large information processing system or the ‘hardware’ that allows individuals to experience various mental states, through various sensory information, in the mind. Jerison (2018:20) postulates:

The phenomenon of mind is manifested as the ‘real’ world constructed by the brain; the quotation marks about ‘real’ are to distinguish this created world from the external world that we know exists, but which is translated into experienced reality by sensorimotor systems and by the brain.

This intricate arrangement and ingrained perception of brain, mind and *body* presents the idea that the representation of the world outside of the *body* comes into the brain via the *body* itself (Damasio, 2012:91). Damasio (2012:91) posits:

The *body* and the surrounding environment interact with each other, and the changes caused in the *body* by that interaction are mapped in the brain...it is certainly true that the mind learns of the outside world via the brain, but it is equally true that the brain can be informed only via the *body*.

Interaction within the environment suggests a ‘bodily intelligence’ where the source of information is via the lived and experiencing *body* as subject. The *body* as subject can be defined as a “pre-cognitive, bodily intelligence, and intentionality manifested through action and intertwining” in the world (Seamon, 2017:5). The bodymind is constantly moving, interacting, and in the process of sensing, which reveals the bodymind in the “process of becoming ” (Blackman, 2008:13).

The *body* in the process of becoming acknowledges that *body-brain*¹¹⁷ communication goes both ways. This two-way communication is where *body-to-brain* neural and chemical signals exist and allow the brain to construct a “multimedia documentary on the *body*” (Damasio, 2012:95). The *body* informs the brain about important changes in the environment. The communication process between *body-brain* is continuous and the “configuration of the *body* in space” changes constantly (Damasio, 2012:95). Thus, the maps in the *body* represented in the brain change accordingly; a constant *body* in the process of becoming affording the bodyminded being (Damasio, 2012:95).

A consideration of the *body* as something individuals *become* (Fraser & Greco, 2005:4) or as ‘events’ reveals the ‘*body* as performative’. The performative *body* moves through time and space as it performs within a social matrix (Meloncon, 2018:102). The performative *body* is “entrenched in social practices where the *body*” becomes something humans actively do, where the *body* is always in a process of becoming (Shilling, 1993:5). The performative *body* “is attention, perception, and thought set in motion in such a way as to kindle or ignite, the space for change” (Kozel, 2007:71). This space for change allows the notion of subjectivity, which at a base level requires some kind of bodily performativity (Wehrle, 2020a:365).

Individual embodied experiences and actions can be seen as performative (Wehrle, 2020a:120). It is important to delineate a ‘performance’ as a deliberate act, versus ‘performativity’, which are daily ‘acts’ that bodies ‘perform’ from Butler’s (1988:521) perspective (see Section 3.4). These everyday actions are not planned as a performance but rather, happen subconsciously or unconsciously. The *body* becomes performative within a social matrix due to societal and cultural forces with the designation of individuals to ‘perform’ in a certain way (Butler, 1988:522). The performance is the act of ‘displaying’ the *body*, gender, and the self through pre-existing norms that dictate how individuals should behave (Wehrle, 2020a:129). The signs individuals use in performativity and repeatedly use to present themselves in the world create these acts. In this performativity, these acts become ‘naturalised’ and internalised as the way in which the bodymind should behave. These repetitive acts or the performativity of the *body* allows some individuals to ‘fit in’ to societal norms and

¹¹⁷ No hierarchy is implied by the term ‘body-brain’ as the brain is one of, and equal to other systems within the body.

others to be excluded, thus referencing the coloniality of being (see Section 2.2.4). This performativity of the *body* links to intersubjectivity, ontology and the cultural elaboration of embodiment, due to the interplay between inner and outer that is shaped over time, through interactions with others. Thus, social norms “work upon bodies” and bodies “work on” these norms repeating and reiterating these norms (Wehrle, 2020a:120).

The performative *body* allows for attention towards the *body* itself (Kozel, 2007:71). This idea of attention towards the *body* reveals the idea that individuals are aware of their own bodies. In considering embodiment and the *body* there has to be cognisance of individuals being aware of their own bodies within this research. Individuals perceive their bodies from the inside and the outside (De Vignemont, 2020:3). De Vignemont’s argument is further articulated by Husserl (1989:167):

The same *body* which serves me as means for all my perceptions obstructs me in the perception of itself and is a remarkably imperfectly construed thing.

This quotation identifies the two-fold structure of embodiment in that the *body* is what allows individuals to perceive the subject of perception, while simultaneously the *body* is imperfectly perceived by individuals.¹¹⁸ The *body* is both the subject and the object, as mentioned earlier, of “intentionality: it experiences worldly things and is experienced as something individuals ‘have’” (Wehrle, 2020b:499). The idea that individuals “are a *body* and have a *body*” creates a double aspect of embodiment (Wehrle, 2020b:499). Anthropologically *having* a ‘body’ – what occurs as a break to embodiment – allows for the experience of a stable and object-like time (Wehrle, 2020b:499). This thematic experience of having a *body* allows both the experience of a “past which is remembered and a future that is planned”, and thus is episodic memory (see Section 5.1.4.3). Individuals’ experience of ‘having’ a *body* is intrinsic to individual experience and an important part of ‘becoming’ a *body* (Fraser & Greco, 2005:4; Totton, 2010:21).

¹¹⁸ How the individual perceives their *body* is related to individual mental models. The individual filters selects and frames experiences in and of the body resulting in specific lenses and frames (Werhane *et al.*, 2010:67). Thus, their mental models are constructed through subjective perspectives of the lived experience (Bernal Velásquez, 2011:33).

The belief that the *body* must be reinserted or be connected to the mind assumes it was ‘missing’ in the first place (St. Pierre, 2015:159). From a monist ontology, the body has never been ‘missing’ and I take cognisance of the fact that it is not possible to separate ‘body’ and ‘mind’ as they are not monolithic (Bergen, 2019:11). The body/mind distinction is not only conceptual but is also perpetuated by language. As St Pierre (2015:142) states, “if we had not invented the concept mind and set it in opposition to the body, our language would be different”. The separation of body and mind is ‘language’d into being, rather than a reflection of being-in-the-world. Ontologically, ‘body’, ‘mind’ and thus brain are interwoven threads of one organic process, of being and of becoming, through which individual meaning, perception, thought, emotion, feeling, memory, and experiences emerge from embodied activity (Bergen, 2019:11; Johnson, 2007:12).

In conceptualising the *body*, it is thus fundamental to understand that individuals simultaneously *have a body, are a body, and become a body*. Thus, this pluralistic view on the *body* suggests the *body* is in constant relationship to the environment, where a multi-sensory and multimodal relationship occurs between *body* mind and brain. This multimodal relationship between *body/mind* and brain interacting in the world facilitates individuals lived experiences and being-in-the-world. The *body* and the lived experience of the *body* are an interwoven living, feeling, sensing, inscribed palimpsest of past experiences written and re-written, as individuals engage with the environment in time and space in an ongoing process of becoming and manifesting bodyminded selves. As individuals engage with the environment through and with the bodyminded selves, individuals process information that is reshaped through *body* representations.

4.5 Body representations

When individuals are born, the *body* becomes the focus of individual attention through its experiences of sensory information (Damasio, 1999:136–138). Thus, Riva (2018:245) suggests that individuals exist within a “sentient *body*”. This sentient *body* is a “long-term representation of the general spatial structure of the *body*” that is mapped in the brain (Riva, 2018:245). Newborns have a proprioceptive sense of their own body in relation to the environment or *body* schema, discussed in 4.6 (Brownell *et al.*, 2012:38). This sentient *body* allows infants to separate themselves from the

environment and allows for the most basic self-experience referred to as “minimal phenomenal selfhood” (Riva, 2018:245).

During the first six months of life, individuals develop a new body map of the “spatial *body*” (Riva, 2018:245). The spatial *body* is an integration of the sentient *body* and provides the infant with a sense of being located within space or the experience of where individuals are in space (Riva, 2018:246). From 6–12 months, individual agency is developed where individuals have an experience of controlling their own bodily actions and a third *body* map – the “active *body*” develops. The active *body* map integrates previous *body* maps, proprioception, and perceptual information is generated. From 24–48 months, two new *body* representations develop the “personal *body*” (the first-person experience of the *body*) and the “objective *body*” (the third-person experience of the *body*) (Riva, 2018:246).

This reflective or third-person perspective of the *body* is the beginning of a more advanced self or the autobiographical self (Damasio, 1999:17). This autobiographical self allows individuals to integrate past experiences with the representational *body* maps where autobiographical memories can begin to emerge (Riva, 2018:247). All of the *body* representations discussed above are integrated into what Riva (2018:247) labels a “*body* matrix”, as discussed above, which allows for a *body* schema and *body* image.

4.6 *Body* schema and *body* image

Corporeal awareness or being aware of the *body*, as discussed previously, is a complex concept and incorporates perception, knowledge, and the evaluation and reflection of the *body* (Berlucchi & Aglioti, 2010:25). Interoception, exteroception, and proprioception play key roles for an individual to be aware of their *body*. Individuals perceive their bodies from the outside and from the inside (De Vignemont, 2014:989). De Vignemont (2014:989) argues that to experience an individual’s *body* is:

- as a whole in a specific location in the external space, which constitutes the centre of one’s visuo-spatial perspective on the world;
- from the inside, the presence of parts of one’s *body*;
- the *body* parts as one’s own, as part of oneself;

- the shape and size of *body* parts;
- the location of the *body* parts; and
- the limbs available, to carry any movement one may intend to perform.

This multimodal conception of bodily awareness suggests two key concepts, namely the *body schema* and *body image*. Merleau-Ponty (2002) embeds individuals in the world through the links with the world and uses the concept of corporeal schema or *body schema* to explore this practical grasp individuals have of the environment (Purser, 2018:320). The world is sensed through the *body schema* or the pre-reflective 'I can' (Purser, 2018:320). The *body schema* develops due to physical interaction in the environment, as individuals interact with objects related to proprioception. This links to Csordas's (1994:139) "somatic modes of attention" or embodied lived experience of the bodymind interacting with others and within the environment (see Section 3.2.2). Individuals' relationship to the environment and the ways individuals think about the environment is developed through the *body schema* (Burkitt, 1999:74). The *body schema* is linked to postural, kinaesthetic, and tactile information (Berlucchi & Aglioti, 2010:27).

The *body schema* is a system of sensorimotor capacities, including all the non-conscious aspects of motor control "including subcortical, premotor, and motor processes in the brain, as well as the information systems" required for these processes to function optimally (Gallagher, 2005:129). Essentially, the *body schema* is a "sensorimotor map of the *body* in space" (Gallagher, 2005:129). '*Body schema*' is a term used to refer to individuals' awareness of their *body*, including their location, orientation of various parts, and relative motion in time and space. When individuals reach to pick up a cup of tea, a whole process of sensorimotor adjustments occur that enables this activity (Johnson, 2007:5).

For the *body* to move through space, the brain must constantly "monitor the position and movement of the *body* in relation to nearby objects" (Holmes & Spence, 2004:94). For the effective co-ordination of individuals' movements and to manipulate objects or avoid them requires an "integrated neural representation of the *body* (*the body*

schema) and the space around the *body*” (the peripersonal space¹¹⁹) in the brain (Holmes & Spence, 2004:95). Thus, the *body* schema is an unconscious system of sensorimotor capacities that operates without perceptual monitoring by individuals (Gallagher, 2005:24). The *body* schema allows individuals to perceive and coordinate *body* movements, achieving a sense of kinaesthetic awareness¹²⁰ (Johnson, 2007:5).

The *body* schema is generally used for unconscious action, whereas the *body image* is generally used for perception and conscious action (Berlucchi & Aglioti, 2010:27). The *body* schema generates the construction of the *body image* and reveals that the *body* schema and *body image* are interrelated (Pitron *et al.*, 2018:357). The *body image* relates to individuals’ perceptions, feelings, and thoughts about their *body* (Grogan, 2006:524). The *body image* is the conscious idea or mental representation of an individual’s *body*. It consists of an intricate set of perceptions, representations, beliefs, and attitudes about an individual’s *body* (Gallagher & Cole, 1995:359; Johnson, 2007:5).

The *body* is perceived by individuals, and thus it involves “reflective intentionality: individuals’ perceptual experience, conceptual understanding, and emotional attitude to the *body*” (Gallagher & Cole, 1995:359). Bodily perceptions determine and shape the *body image* for individuals. In contrast to the “reflective intentionality of the *body image*”, is the *body* schema that incorporates sensorimotor capabilities, abilities, and more specifically, habits and habitual patterning. Habits and habitual patterning form a part of habitual *body* memory where past experiences in the *body* inform present *body* actions (Casey, 1984:149). Habitual *body* memory is discussed in 5.4. *Body* schema and *body image* are interrelated and created through embodied being-in-the-world.

¹¹⁹ Peripersonal space is defined “as the space surrounding the body where we can not only reach and manipulate objects by movement, but we can also be reached by external elements, including other individuals” (Rabellino *et al.*, 2020:1).

¹²⁰ Kinaesthetic awareness refers to “the direct focus on some specific sensory aspects of the body to detect the outer or inner environment to keep the body’s position and movement” (Battessa *et al.*, 2022:1).

4.7 Embodiment through the lived *body*, shapes the bodymind

Embodiment situates the individual in the world because of, in and through the lived *body*, which shapes the bodymind. There is extensive research on the relationship between the '*body*' and the '*mind*' that disputes a dualist separation between mind and body in acknowledging a monist ontology: that humans are bodyminded beings, as discussed previously (Bergen, 2019:11). A significant amount of research examines the importance of embodiment and embeddedness as fundamental in the humanities and social science fields (Featherstone & Turner, 1995:2). Embodiment views the bodymind as embodied in a socially situated process in a dynamic environment with a network of connections. Embeddedness refers to the bodymind's dynamic relationship to the environment or what Ward and Stapleton (2012:99) refer to as 'embedding environment'. The embodied bodymind is embedded in the environment and perceives, interacts and is formed through the physical and social environment (Brown, 2017:864).

Krieger (2005:251) defines embodiment as "a multilevel phenomenon, as it necessarily entails the interplay between bodies, components of bodies, and the world(s) in which the bodies live", positioning individuals with agency in the world. Furthermore, embodiment situates the *body* as a 'lived experience' that exists in a network of connections whereby sociality, history, culture, and corporeality inform and mediate one another (Munro & Coetzee, 2007:103).

Embodiment means different things to different researchers and how it is used has changed over time (Bergen, 2019:11). Bergen (2019:12) argues that at a base level embodiment is best understood as a bodyminded interplay after embodiment, resulting in the aforementioned bodymindedness and how the two are inextricably interwoven in conceptualising embodiment. Embodiment does not describe a fixed state but is rather an "ongoing process of embodying" (Totton, 2010:23). Carrol (2011a:255) discusses how embodiment has been referred to as a process rather than a state.

This process of embodiment occurs through communication in the bodymind where there is constant interaction with the environment in which individuals are embedded (Blakeslee & Blakeslee, 2008:3; Damasio, 2012:70). Standal and Engelsrud

(2013:154) suggest that the term ‘embodiment’ overcomes the problems of mind-body dualism. Thus, the notion of embodiment is the constant intersection between the bodymind and the environment. The term ‘bodymind’ takes a non-dualistic perspective on bodymind which suggests *body* is minded and mind is embodied (Hawksley, 2012:14).

In discussing embodiment, Burkitt (1999:1) states that individuals are “bodies of thought”.¹²¹ He argues for a multifaceted approach to the *body* and individuals as embodied symbolic and material beings. This multifaceted approach suggests that embodied individuals are not merely constructs. Individuals are “productive bodies” with minds that are capable of agency in the world in which they are embedded (Burkitt, 1999:2). Thus, the notion of thinking bodies in time and space in the socio-cultural environment takes cognisance of the multi-dimensional nature of individual experience where the multimodal bodymind navigates the environment through their sensorimotor system with a sense of agency (Burkitt, 1999:21).

The sensorimotor system (or sensorimotor skills specifically) is the foundation for learning. Activities and experiences individuals encounter as infants help prepare the bodyminded being to learn. Sensory skills, such as vision, hearing, touch, smell, taste, vestibular, among others, are responsible for receiving information. Motor skills relate to muscles and movements, such as crawling, walking, running, talking, and writing. These motor skills give expression to the information individual senses receive and process. Johnson-Glenberg *et al.* (2016:1) argue that embodiment suggests that knowing and being are situated in sensorimotor systems through embeddedness.

Block and Kessel (2001:8) assert that “embodiment means embeddedness” and that individuals are embedded in the world in society, culture, and language and understand the world *through* their sensorimotor systems, as mentioned above. Through this embeddedness, individuals exist in the world, navigating individual experiences through their sensorimotor systems where the senses, physical, kinetic,

¹²¹ Burkitt’s (1999:1) theory is argued from a contemporary social theory perspective, where he draws on social theories of the body and feminist perspectives. His main argument is around thought and how a sense of being a person cannot be separated from bodily practices in social relations. The idea of bodies of thought could contradict the idea of embodiment, as ‘thought’ gives superiority to the mind and cognition.

spatial, and temporality co-exist (Block & Kissell, 2001:8; Johnson-Glenberg *et al.*, 2016:1).

This integration of bodyminded individuals in the environment, navigating the world through the sensorimotor system, pertains to one of the arguments of this chapter, that bodyminded beings are constantly in the process of becoming and emerging, constantly in motion (Totton, 2010:21). Thus, bodymind beings' 'lived experience' is in and through the environment and links directly to memory, subjectivity, intersubjectivity, multiple identities, and specifically perception (Cancienne & Snowber, 2003:238).

Hornecker *et al.* (2017:1) suggest that theories of embodiment concentrate on how individuals' bodies and active experiences influence how they 'perceive, feel, and think'. How individuals perceive, feel, and think is related to whom of their many selves they are in which context, and how they perceive through the lived *body*. Fuchs (2020:2) argues that the lived *body* is transparent to the self, as it mediates individual activity in the world or the place from which individuals 'see, act, and live'. Thus, embodiment is conceptualised as the interweaving of the "physical, biological, phenomenological, and experiential, where thinking, being, doing, and interacting" are simultaneously present in the bodymind (Munro, 2018:2). As such, the process of embodiment and the subjective experience of the lived *body* are intersectional, continuously influencing, shifting, and shaping the process of becoming of the bodymind in action.

The *lived* body is immersed and interwoven with a history of embodied mental models, resulting from individual lived experiences. Bernal Velázquez (2011:39) avers that mental models are primarily constructed through subjective perspectives of the lived experience. Individual mental models are constructed through the way individuals interact with experiences and how they filter, select, and frame experiences, resulting in specific individual lenses and frames (Werhane *et al.*, 2010:67). The presence of mental models frames individual perspectives and enables subjective, lived experiences through the senses and perception (Haarhoff, 2020:84).

4.8 Sensing and perception

A multimodal bodyminded being has an individual fundamental knowledge and experiential base constructed through the sensorimotor system and stored in the bodyminded being, as conceptualised previously (Dumouchel, 2019:1). Individuals understand information within their environment from multiple sources and with various kinds of content through the bodyminded capacity to sense (Marlin-Bennett, 2013:601). Thus, sensation is stored about the physical world, the emotional landscape, and other stimuli received by the *body's* sensory receptors. Individuals' senses are the physiological basis of perception. Individuals perceive the world subjectively through their senses, and that information is interpreted as their perception of the world.

Perception, as mentioned earlier, is the organisation, identification, and interpretation of sensory information that allows individuals to understand the environment in which they are situated (Zhang, 2019:3). Marlin-Bennett (2013:601) refers to the “knowing *body*”¹²² that interprets, senses, and understands the environment or world within which the bodyminded being is situated. Bodies are physical containers for the mind and are “lively, material, agentic, and informational” (Marlin-Bennett, 2013:602). Thus, *bodies* are the means or process through which information becomes sensed and perceived.

Perception is not a passive process of receiving various sensory modalities. Instead, perception is influenced and shaped by individuals' memory, attention, socio-cultural context, learning, and lived experience (Zhang, 2019:3). Perception can be divided into two processes: first, a processing of sensory input (for example, extracting the shape of the object to recognise it), and second, a processing level (connected with individuals' mental models and knowledge, expectations, and attention) (Zhang, 2019:4). Perception is subjective and in motion, as the multimodal bodyminded being forms perceptions and opinions from their lived experience and socio-cultural context.

The information perceived through individual senses is in constant motion, as the multimodal bodymind works to maintain homeostasis within the environment (Daboo,

¹²² The “knowing body” references Burkitt's (1999:1) “bodies of thought” discussed in 4.4.

2013:183; Marlin-Bennett, 2013:610). The bodymind constantly communicates with and within itself in a continuous flow of sensing, perceiving, feeling, memorising, and responding (Damasio, 2012:86). The multimodal bodymind is embodied information in motion, a 'knowing *body*' where individuals continuously emerge and become. This 'knowing *body*' is facilitated through body/brain plasticity (Marlin-Bennett, 2013:621; Munro, 2018:1).

4.9 Body/brain plasticity

Munro (2018:2) argues that the brain is part of, and because of the *body* where it is the organ of "cognitive perception, interpretation, and response to information being received through the *body* from the environment but also from the *body's* internal activities and responses to itself and to the environment". The brain is fundamentally flexible or 'plastic' and a "vulnerable organ of the *body*" (McEwen, 2016:2). The brain shows "structural and functional plasticity" as individuals negotiate and adapt to new conditions (McEwen, 2016:2).

This brain plasticity is also known in the neuroscientific context as 'neuroplasticity' and can be defined as "the ability of the nervous system to change its activity in response to intrinsic or extrinsic stimuli by reorganising its structure, functions, or connections" (Mateos-Aparicio & Rodríguez-Moreno, 2019:1). Neuroplastic mechanisms are activated by environmental, behavioural, or neural changes (Kloos *et al.*, 2020:19). Thus, neuroplasticity is the ability of the brain to re-wire or re-route its connections or circuits, which allows for the adaptability and development of the bodyminded being.¹²³

Neuroplasticity describes how experiences reorganise neural pathways in the brain (McEwen, 2016:2). Structural and functional changes occur when individuals learn something new or memorise information. Neuroplastic changes are influenced by experiences and the context in which experiences occur (Carey *et al.*, 2019:1). Carey *et al.* (2019:1) argues that the main determinate of neuroplastic change is "meaningful behaviour" that holds meaning or is significant to individuals, due to their lived experience, socio-cultural context, beliefs, preferences, and mental models.

¹²³ Neuroplasticity can result in negative changes in function due to disease. This neuroplasticity is referred to as maladaptive neuroplasticity and falls outside the scope of this research (Kloos *et al.*, 2020:119).

Neuroplasticity is due to neurons in the brain that make new connections with other neurons (Carey *et al.*, 2019:2). The main property of neurons is their ability to change and strengthen synaptic transmission¹²⁴ through a variety of “activity-dependent mechanisms” referred to as synaptic plasticity¹²⁵ (Mateos-Aparicio & Rodríguez-Moreno, 2019:1). Wan *et al.* (2020:4) argue that the synapse is the origin point for learning and memory, and it is where the ability to memorise depends on synaptic plasticity. In memorising events, the synaptic connections change and strengthen. This synaptic plasticity facilitates learning, memory, homeostasis, re-patterning and brain development for the multimodal bodyminded being.

Neuroplasticity allows for re-patterning, suggesting that the bodymind is constantly changing its neurological pathways as a way of adaptation (Blakeslee & Blakeslee, 2008:11). Munro (2018:1) suggests that re-patterning takes place through and because of the *body* due to *body* plasticity, where the bodyminded being is continuously becoming. Human beings constantly adapt as these patterns are changed through conscious and sub-conscious choice and specifically through repetition and habit (Munro, 2018:7). This conscious re-patterning is referred to by Woodruff (1992:46) as “neuromuscular re-education” and involves the re-training of the bodyminded being, the muscles, and the nerves.

Re-patterning and change are a fundamental process of the bodyminded being, in the process of becoming. Through the re-patterning and change process, individuals are constantly emerging and becoming, through their perception of their experiences and environment. Mansvelder *et al.* (2019:186) argues that synaptic plasticity and brain/body plasticity, is the basis for memory in the bodyminded being. This idea of individuals continuously ‘becoming’ (where the bodymind emerges as a site for storytelling), is made possible through memory or more specifically, memory of lived

¹²⁴ Synaptic transmission “involves communication between two or more cells. However, synaptic communication is triggered by electrical activity within neurons and involves the movement of electrical charges carried by ions. Electrical signalling within a single neuron, often termed cellular neurophysiology, is the foundation upon which synaptic transmission is built” (Meriney & Faselow, 2019:19).

¹²⁵ Synaptic plasticity refers “to the activity-dependent modification of the strength or efficacy of synaptic transmission at pre-existing synapses, and for over a century has been proposed to play a central role in the capacity of the brain to incorporate transient experiences into persistent memory traces” (Citri & Malenka, 2008:18).

experiences. Individual memory is shaped by what is perceived subjectively and is made possible through *body/brain* plasticity. Plasticity is a defining feature of all forms of memory, and it is this *body/brain* plasticity that allows memories to be recalled, processed, stored, and reconstructed (Kirmayer, 2020:217). *Body/brain* plasticity is facilitated through individual embodiment in the world, in a continuous becoming of *bodymindedness*. *Bodymindedness* in the world suggests embodied cognition, where the *bodyminded* being is intertwined with cognitive abilities.

4.10 Embodied cognition

Human cognition is not the grasping of an independent, outside world by a separate mind or self, but instead the bringing forth or enacting¹²⁶ of a dependant world of relevance in and through embodied action. (Thompson, 2016:xviii)

Traditional cognitive science argues a “conception of mind wedded to computationalism: mental processes are computational processes; the brain, qua computer, is the seat of cognition” (Shapiro, 2021:s.p). Embodied cognition is in opposition to cognitivism and computational methods that remove mental performance from the “full functioning of the *body* in its environment” (Varela, Thompson, Rosch, *et al.*, 2016:xviii). Embodied cognition is against the mind as a sole product of the brain, suggesting that movements of the *body* and interactions in the environment affect cognition, through embodied action (Shapiro & Stolz, 2019:20). Maturana and Varela (1998:26) opine that “all doing is knowing, and all knowing is doing”. This notion suggests that bodies are “both as physical structures and as lived, experiential structures – in short, as both “outer” and “inner”, biological and phenomenological” (Varela, Thompson & Rosch, 2016:lxii). The “outer” and “inner” in a continuous relationship with one another suggests individual embodiment in the world where cognition and in this research, memory is an embodied process.

In the last twenty years, there has been a shift in understanding and defining memory, perceiving it as more of an embodied process, rather than as storage. Stevenson (2014:355) argues that memory is an “emplaced, embodied, multisensory”

¹²⁶ The idea of enaction is that “the living *body* is a self-organising system” (Rosch, 2016:xxxviii).

phenomenon, as opposed to an “internal archive”. Memories are seen as practices where remembering is a function of individuals’ interaction in the world and how individuals maintain homeostasis (Stevenson, 2014:356). Caldwell and Koch (2013:242) suggest that memory and the storage of experiences occur in collaboration with the bodyminded being, and thus memories are embodied.

Iani (2019:1747) states the sensorimotor model of memory (SMM) suggests that during the encoding of memory, individuals “register perceptual and motor information”. When individuals later recall the event or personal experience, the sensorimotor systems are reactivated (Iani, 2019:1747). This reactivation or reliving is a “subjective sense of reliving the original event” or is an individual perception of the event (Iani, 2019:1748). This current theory sees memory processes as no longer “higher-order cognitive activities” but rather, towards embodied cognition,¹²⁷ where cognition and memory are “strongly influenced by the *body*” (Glenberg *et al.*, 2013:573). Embodied cognition theories suggest “the coupling of the sensate moving being with the environment gives rise to thinking, meaning, and personal agency” (Weber, 2019:1). Thus, memory is embodied as stored events in individuals’ memory and is a re-enactment of sensorimotor activity shaped by mental models and constructed through interaction in various environments through sensing, perceiving and experiencing (Iani, 2019:1763). This is further discussed in Chapter 5.

Bodyminded beings sense, perceive, and experience an ongoing, interconnected relationship with, through, and within the self in a continuous evolving being-in-the-world. The visual framework below illustrates how I view the key concepts discussed thus far, and their interrelation with one another. The visual framework provides a panoramic view of the concepts discussed in this chapter.

¹²⁷ Embodied cognition “refers to the assumption that the body functions as a constituent of the mind rather than a passive perceiver and actor serving the mind” (Leitan & Chaffey, 2014:3).

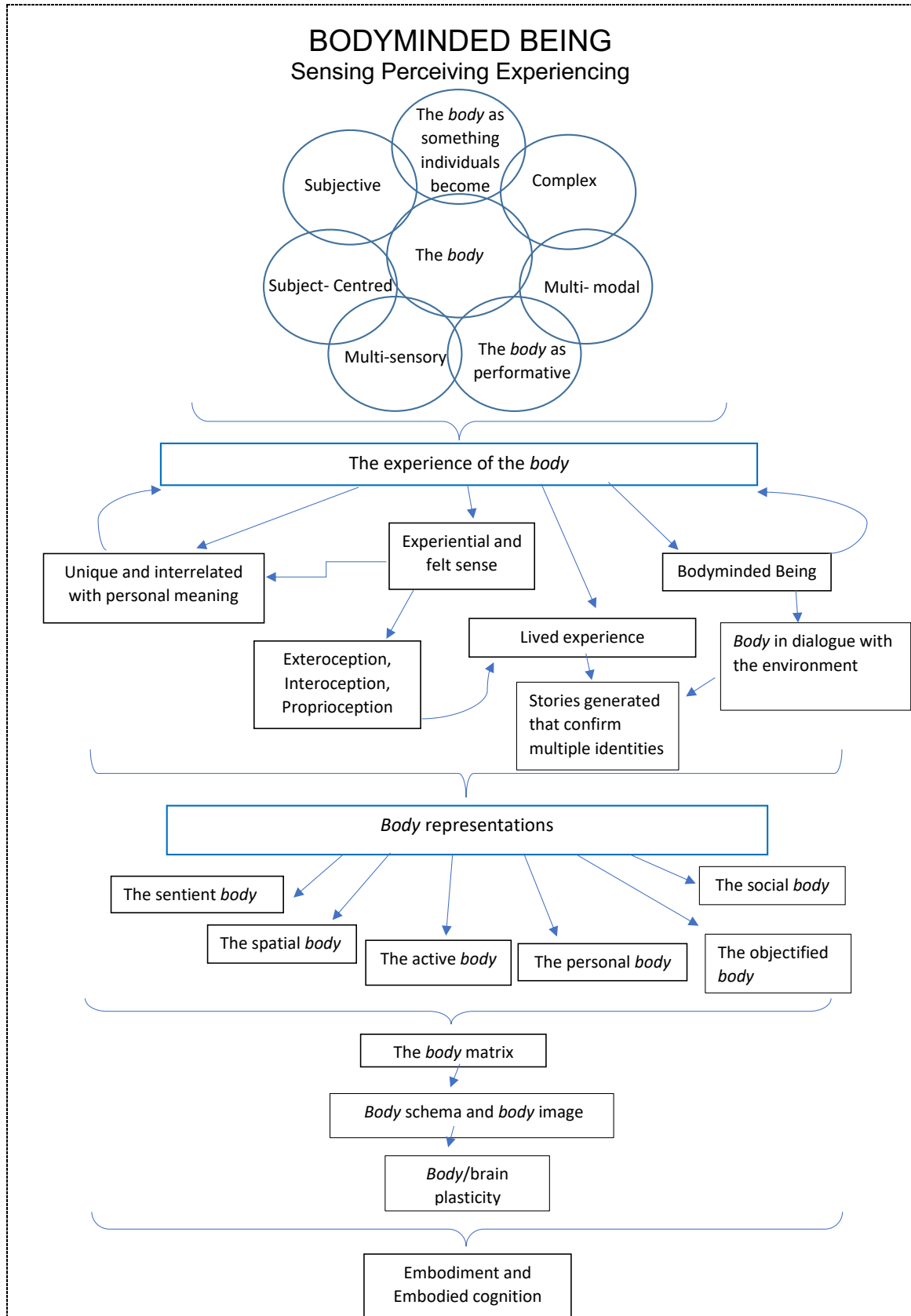


Figure 4.1: Framework of the bodyminded being

The visual framework above provides the lens and base for understanding individuals as bodyminded beings becoming and emerging in the environment. To provide a detailed understanding of embodied memory this chapter discusses the *body/brain/mind* interrelation, *body* experiences, *body* representations, embodiment, the bodyminded being, the lived *body*, senses and perceptions, the sensorimotor system, *body/brain* plasticity and embodied cognition. This is because these concepts all underlie or form the foundation for memory. In this research, I validate the bodyminded being as the locus of enunciation, where embodied memories emerge as a strategy for decolonial choreography.

This chapter suggests that knowledge, thinking and being-in-the-world is not specific to either the body, mind or brain but rather, is an ever evolving, interconnected relationship. I draw everything together from this chapter to present the case for a monist position, rather than a dualist position. From a monist ontology, the *body*, mind and brain are intertwined, and I take cognisance that it is not possible to separate them (Bergen, 2019:11). This monist ontology in its multiplicity, relationality, interdependency, and pluriversality moves towards a trans-ontology. An interconnected, reciprocal, multimodal relationship exists between *body*, mind and brain (Munro, 2018:6). This interconnected relationship allows the becoming and emerging of bodyminded beings in the world, where experiences, sensing and perceiving, interactions in the world allow and facilitate memory.

In the next chapter, I provide a detailed understanding of memory to create one of the foundations of the teaching and learning strategy, where embodied memories emerge as the locus of enunciation for movement creation in choreographic composition.

CHAPTER 5: MEMORY

The purpose of this chapter is to provide a detailed understanding of memory to create one of the foundations of the teaching and learning strategy in choreographic composition. I argue that memory is subjective, constructed, subject-centred, and a multimodal process. In Chapter 4, I provided an overview and introductory arc of the ingrained perception of *body*, mind and brain, *body* experiences, *body* representations, embodiment, the bodyminded being, the lived *body*, senses and perceptions, the sensorimotor system, *body*/brain plasticity, and embodied cognition that facilitates and enables the process of memory.

For the purpose of this research, I engage critically with the concept of memory to construct a teaching and learning strategy for choreographic composition, with decolonial storying as method. I examine what memory is and how memories are formed, otherwise referred to as the stages in memory creation in a multimodal bodyminded being. I identify and critically reflect on various types of memory: sensory memory, short-term memory, long-term memory, episodic memory, procedural memory, autobiographical memory, source or personal memory, and the memory illusion. I critically engage with body memory, habitual body memory, and habitual patterning, that are part of individuals' multimodal sense of self,¹²⁸ personal memory, procedural memory, and identities, and thus influences their remembering. I draw from current scholarship on the process of remembering, and explore embodied memories as part of the theoretical framework for this study to facilitate a decolonised teaching and learning strategy for choreographic composition. I identify the characteristics of embodied memory to be used to facilitate such a teaching and learning strategy.

When individuals move (or specifically in this research, dance) in time and space, they reveal their lived experiences, identities, mental models, procedural body memory, habitual patterning, and habitual body memory. Their movements, gestures, and choices reveal their embodied experiences, memories, and their sense of selves. The bodyminded being moving in time and space is interwoven with past experiences and tacit body knowledge, and in a sense, individuals' personal 'histories' are revealed.

¹²⁸ When I refer to a 'sense of self', I am not referring to a 'core' or single identity but rather, multiple, hybrid and fluid identities.

The multimodal bodyminded being becomes a meshwork of a “sensori-emotional-aesthetic amalgam of experience” (Tantia, 2021:xxx).

In this specific research, when individuals use explicit memory,¹²⁹ specifically autobiographical memory, as a source for the choreographic composition, their choices in terms of how they construct the choreography or what they choose to explore, reveals how they perceive the memory. More specifically, it reveals how they have constructed the autobiographical memory, in relation to themselves, as a personal recollection and a subjective perception of an experience. Constructing a recollection of these memories’ positions memory as a process of creation, where individuals’ subjective lived experiences¹³⁰ are revealed through decolonial storytelling. Individuals’ bodymindedness and embodied memories become the loci of enunciation, where knowledge and being-doing can be based in mosaic epistemologies, border-thinking, subjective lived experiences, and multiple identities that foster trans-ontology. In this way, surfacing embodied memories speaks to decoloniality.

5.1 Memory

Memories make us who we are. (Tsien, 2007 xxvii)

Memory is the capability that allows individuals to “connect experiences, learn, and make sense” of the world (Camina & Güell, 2017:1). Fundamentally, memory is the ability to process information, store it, and recall it later. Memory is multi-modal, complex, and difficult to define as it entails a variety of processes and is not available for direct observation (Radvansky, 2017:25). Memory is considered to have three primary definitions: namely memory as the location where information is kept; a non-tangible process that holds the contents of experience or a memory engram;¹³¹ and

¹²⁹ Explicit memory is a long-term memory system that is consciously recalled (see Section 5.1.4).

¹³⁰ I am aware that embodied experiences and subjective lived experiences are also subject to ideological influences, but the decolonial strategies I propose are likely to make ideological nodes visible.

¹³¹ Richard Semon introduced the term “engram” to describe the “neural substrate for storing and recalling memories. Essentially, Semon proposed that an experience activates a population of neurons that undergo persistent chemical and/or physical changes to become an engram” (Josselyn & Tonegawa, 2020:s.p).

the mental process individuals use to learn, store, and remember information (Baddeley *et al.*, 2015:xi; Radvansky, 2017:25).

The complexities of memory and memory processes make it challenging to speak simply and directly about memory, and this often results in scholars and educators using metaphors to elucidate its meaning (Radvansky, 2017:4). For example, in early research on memory, a spatial metaphor was often used. This spatial emphasis positions memories as “objects” stored in the “mind space”, and the processes of retrieval are the search for those objects (Roediger, 1980:231). Among other things, this metaphor was an attempt to develop a theory of human memory around inscription and storage, excluding the body. Roediger (1980:233) provides a list of metaphors for memory that have been used and illustrate the idea of memory as storage, such as a wax tablet, a tape recorder, video camera, and rooms in a house, amongst other things. Danziger (2008:31) asserts that the most prominent metaphor for memory is probably the notion of literacy (where ideas are written and stored), illustrating the concept of memory involving “encoding, storage, and retrieval” (Radvansky, 2017:6).

In contrast to the above metaphorisation of memory, memory is an interconnected network where much of what is stored is forgotten; thus, the metaphor of a leaky bucket is apt. The loss of memory or knowledge requires individuals to construct the “missing pieces of a memory” in a constructive process (Radvansky, 2017:5). Memory processes are constructive, where information is used in a specific way to make information available at a later stage or the capability of constructing representations of past events (Robins, 2019:2136).

Memory arguably shapes and determines the lens through which individuals perceive the world and is the most crucial component of human thought (Radvansky, 2017:3; Tsien, 2007 xxvii). Scholars have to understand memory to understand humans as bodyminded beings (Radvansky, 2017:3). Memories are shaped by individuals’ intimate lived experiences, in relation to the environment and within themselves, and a very close aspect of what makes them personally unique, forming part of individuals’ multiple identities (Tsien, 2007 xxvii). Without memories, individual existence would be a constant fading present (Rowlands, 2017:2). A constant fading present would make the sense of selves and change impossible.

Van der Kolk (2016:175) discusses the changeability of memories and how the stories individuals tell themselves (their memories), or stories told about them, are constantly changing. Individuals are only relatively stable due to continuously emerging and becoming within the environment. This changeability links to body/brain plasticity, discussed in 4.9, resulting in the bodymind rewiring or reconfiguring memories in the telling and retelling of the lived experience. Brockmeier (2010:5) argues that the notion of memory as storage or archive is currently in the process of being re-conceptualised. This conceptual shift is away from memory as occupying space and towards memories as subject-centered. Brockmeier (2010:5) furthers this argument around the idea of memories “as offering visions of more open, fleeting, social and cultural practices of remembering and forgetting” that form a sense of individuals’ multiple identities.

Theories on memory are dominated by constructivism where memory is seen not as a fixed entity but rather in terms of how individuals construct their memory (Robins, 2019:2136). Human memory is now understood not as a single faculty but as various storage and retrieval processes. Memory can be broken down into various components to conceptualise the organic, complex, and fundamental process of memory and what it entails (Baddeley *et al.*, 2015:4). Memory is subject centred, meaning that memory is related to individuals’ senses, perceptions, lived experience, and mental models. Memory is created from individual knowledge and experiences constructed through the sensorimotor system in consciousness and unconsciousness (Dumouchel, 2019:1). The creation and formation of memory is a dynamic process. Understanding how memories are formed assists in further conceptualising memory.

5.1.1 Stages of memory creation

The traditional view of the memory formation process is one where an individual experiences an event, and some part of this event is encoded. This encoding starts a series of processes called “consolidation” that leads to a “permanent memory trace”¹³² (Nadel *et al.*, 2012:1640). This notion of the memory formation process is that once

¹³² Memory research attempts to locate “the physical substrate of memory (also referred to as ‘memory trace’ or ‘neural substrates of memory’) in the brain” (Sakaguchi & Hayashi, 2012:1).

the permanent memory trace is encoded, it cannot be disrupted or changed, resulting in a “fixed memory trace” (Nadel *et al.*, 2012:1640).

Recent memory research discredits the outdated process of memory formation because when a fixed memory is reactivated, a process is activated that makes the memory trace unstable or open to change (Alberini & Ledoux, 2013:R746). This change can take many forms, as the memory trace can be weakened, deleted, strengthened, or changed as revealed through body/brain plasticity discussed in 4.9. These active memories can then “undergo another consolidation process” similar to new memory formation (Nadel *et al.*, 2012:1640). Thus, future retrievals use the changed information or updated memory. The most probable outcome of this reactivation of the “fragile memory is that it becomes restabilised, but in some cases, reactivation starts a process of reconsolidation” that can lead to a change (Hupbach *et al.*, 2007:47).

Forming new memories is a complex process that occurs in stages, across various parts of the brain, as the multimodal bodyminded being receives information, interprets it, and stores it. Nadel *et al.* (2012:1642) suggests there is agreement amongst neuroscientists about what happens in the nervous system during the encoding of memory. At a basic level, parts of the various entities involved in the experience are activated in the cortical systems.¹³³ The conjunction of these entities creates representation in the hippocampal¹³⁴ formation (Zhang, 2019:23). These entities in the hippocampal system provide an ‘index’¹³⁵ that allows the system to access and retrieve the memory traces from the experience that are stored in various sections of the brain (Voss *et al.*, 2017:577).

Thus, memories and the knowledge they depend on are distributed across many brain areas, and parts of memories are stored in various parts of the brain (Nadel & Hardt, 2011:254). Visual elements are encoded in the visual cortex, smell components are

¹³³ The cortical systems which are important for memory in humans are “the perirhinal cortex (PRC), parahippocampal cortex (PHC) and retrosplenial cortex (RSC)” (Ranganath & Ritchey, 2012:713).

¹³⁴ The hippocampus is a complex brain structure embedded deep into the temporal lobe and has an important role in learning and memory (Anand & Dhikav, 2012:239).

¹³⁵ The hippocampal memory indexing theory suggests that the “hippocampus does not “contain” the episodic memory itself; rather, it generates a code or “index” that binds neuronal activity patterns underlying an experiential event, which is stored across distributed neocortical (and potentially subcortical) modules” (Goode *et al.*, 2020:806).

encoded in the olfactory cortex, movement elements are encoded in the motor cortex, and emotional elements are encoded in the deep brain structures of the amygdala¹³⁶ (Voss *et al.*, 2017:577–578). The hippocampus collects information from the various areas and binds them together, creating a reconsolidated memory.

Furthermore, memory reconsolidation and formation involve the delicate interplay of various factors that result in multiple representations; a more apt term to describe these processes would be “memory transformation” (Nadel *et al.*, 2012:1640). Long-term memories are “stabilised and then de-stabilised and re-stabilised according to the reactivation schedule of their traces” and called memory reconsolidation (Alberini & Ledoux, 2013:R746). Individual memories are labile, constantly reactivated, and changed due to body/brain plasticity and synaptic plasticity.

To conceptualise memory, it is important to take cognisance of the standard model of memory or the multi-store model of memory developed by Atkinson and Shriffrin (1968:17), still relevant today. The model consists of three components: sensory memory, short-term memory, and long-term memory (Radvansky, 2017:18). In this model, sensory information is detected and processed by a series of sensory memory systems that can be viewed as an “interface between perception and memory” (Baddeley *et al.*, 2015:9). If this information is noted, it enters the short-term memory system. Only if the information is rehearsed or repeated (known as consolidation) will the short-term memory system transform it into a long-term memory system (Wan *et al.*, 2020:1). The long-term memory system then stores the information for future use (Radvansky, 2017:105). Each memory system has its own characteristics in terms of encoding, capacity, and duration. Sensory memory is the first process in the multi-store model of memory, where the process of memory begins.

5.1.2 Sensory memory

Wan *et al.* (2020:1) suggests that sensory neurons specifically initiate the sensory memory process and that humans’ sensory memory collects, integrates, and refines

¹³⁶ The amygdala is a “complex structure of cells nestled in the middle of the brain, adjacent to the hippocampus (which is associated with memory formation)” (Guy-Evans, 2021:s.p).

large amounts of sensory data, shaping individuals' perception, cognition¹³⁷ and awareness. Sensory memory allows individuals to retain sensory information from the environment in great detail for a few milliseconds and is the shortest-term memory system (Zhang, 2019:16). As individuals have an experience or stimulus, sensory detail is retained after presenting that stimulus (Radvansky, 2017:105). Sensory memory is an “automatic response to raw material” that creates a picture of the overall sensory experience through the *body's* sensory receptors¹³⁸ and registers (Baddeley *et al.*, 2015:10). Sensory memory can store sensory data after the stimulus is removed. This stored sensory information is then processed to form individual perceptions that guide individual actions and decisions (Wan *et al.*, 2020:1).

Sensory memory can be divided into several categories encompassed in exteroception, interoception, and proprioception. Exteroception is involved in touch, sound, smell, sight, and taste, which enable awareness of the external (Zhang, 2019:17). Interoception is involved in pain, hunger, and thermoregulation,¹³⁹ which enable awareness of the internal state and experience of the *body*. Proprioception is involved in *body* position, movement, and acceleration, which enable the awareness of motion (Wan *et al.*, 2020:2).

Exteroception, interoception, and proprioception are experienced through sensory registers or sensory receptors with distinct modalities for the senses and can be understood as a “collection of memory stores” (Healy & McNamara, 1996:145). Individuals have several kinds of sensory receptors that enable the sensation of stimulus, such as iconic, auditory, gustatory,¹⁴⁰ haptic,¹⁴¹ nociceptive (pain), cold and

¹³⁷ Cognition is the mental action or process of acquiring knowledge and understanding individual thoughts, experiences, and senses (Zhang, 2019:2). Cognition includes many intellectual functions and processes, such as memory, judgement, understanding, formation of knowledge, reasoning, decision making, and language production (Zhang 2019:2).

¹³⁸ Sensory receptors occur in “specialised organs such as the eyes, ears, nose, and mouth, as well as internal organs. Each receptor type conveys a distinct sensory modality to integrate into a single perceptual frame eventually” (Marzvanyan, 2020:1).

¹³⁹ Thermoregulation is a mechanism by which humans “maintain body temperature with tightly controlled self-regulation independent of external temperatures. Temperature regulation is a type of homeostasis and a means of preserving a stable internal temperature in order to survive” (Osilla *et al.*, 2022:s.p).

¹⁴⁰ Gustatory is concerned with a sense of taste.

¹⁴¹ Haptic is based on a sense of touch.

warm receptors, and mechanoreceptors,¹⁴² amongst others (Wan *et al.*, 2020:4). There is a type of sensory memory for each of the five traditional senses¹⁴³ (touch, taste, sight, hearing, and smell) with various properties and characteristics, and the most studied is the visual sensory register (iconic memory), the auditory sensory register (echoic memory), and the haptic sensory register for touch information (Radvansky, 2017:106).

The visual sensory register or iconic memory is the most studied due to individuals' reliance on visual information to understand the world. Wan *et al.* (2020:8) suggest half of the cerebral cortex¹⁴⁴ concerns the processing of visual information because through vision, individuals understand objects in terms of size, shape, colour, brightness of objects, distance, location, and smoothness or roughness. Iconic memory is named due to mental representations of visual stimuli as "icons" (Baddeley *et al.*, 2015:10). These icons in iconic memory retain a trace of a stimulus after it disappears (Sugita *et al.*, 2018:1). Quilty-Dunn (2020:660) defines icons as "image-like perceptual representations", thus perceptual icons. An example of iconic memory is light trails at night or when someone uses a sparkler in the dark. Evans (2017:64) suggests the trail individuals see is the rapidly fading iconic memory of it because there is no trail of light in reality. Individuals perceive a bright moving light as making a continuous line because of the images held in the iconic memory (Baddeley, 1997:10). Iconic memory lasts only for milliseconds and plays a role in creating new memories as individuals process visual information and use that information to create new memories.

Echoic memory shares a similar purpose for the auditory process as iconic memory does for vision (Radvansky, 2017:113). The mental representation in echoic memory is called an "echo" and echoic memory can maintain a larger amount of auditory information for about four seconds (Baddeley *et al.*, 2015:12). The echoic sound is

¹⁴² Mechanoreceptors are "specialised neurons that transmit mechanical deformation information (e.g. joint rotation due to positional change and motion) into electrical signals" (Ergen & Ulkar, 2007:237).

¹⁴³ Neuroscientists have debated the five traditional senses and argue humans have as many as 32 senses such as proprioception, vestibular, thermoception, cardiac interoception, and nociceptors amongst others (Young, 2021:5–10).

¹⁴⁴ The cerebral cortex is the "outermost layer of the brain that is associated with our highest mental capabilities. The cerebral cortex is primarily constructed of grey matter (neural tissue that is made up of neurons), with between 14 and 16 billion neurons being found here" (Guy-Evans, 2021:s.p).

replayed in the mind immediately after the presentation of the auditory stimulus (Baddeley, 1997:24). Auditory information is extended over time and is most often heard once. Thus, echoic memory has to hold larger pieces of information and keep the information for longer to make sense of it (Radvansky, 2017:113).

Haptic sensory memory is used to interact with familiar objects and qualities, such as pressure, force, and temperature in individuals' environments (Wan *et al.*, 2020:5). Through haptic memory, individuals know the amount of force required when holding a delicate object due to past experiences of the object breaking. Haptic memory allows individuals to sense the "spatial extent of what is in contact with the body" in the environment (Radvansky, 2017:114). Various parts of the body are sensitive to tactile information in different ways. For example, the hands and face show more sensitivity than the knees and the back (Yuhás, 2012:s.p.).

Part of sensory memory is kinaesthetic-motor memory and is also called muscle memory and assists in the "smoothness and accuracy of movements" by memorising muscle motions (Wan *et al.*, 2020:10). It is through motor and muscle memory that individuals are able to execute complicated movements. Motor memory starts from the triggering of stretch receptors¹⁴⁵ located in the muscles and ligaments based on proprioception, which provides the brain with information on the movement and spatial positions of parts of the body (Wan *et al.*, 2020:10).

Sensory memory can be thought of as one fundamental mechanism of intelligence, as it is involved in essential tasks, such as interpretation, manipulation, recognition, memory, and thus is the foundation of perception and learning (Wan *et al.*, 2020:10). The sensory memory systems are interrelated and interconnected and require multiple sensory modalities. Sensory memory collects, integrates, and refines the sensory data from individuals' interoception, exteroception, and proprioception. If the bodyminded being wants to retain the information in the sensory memory system, then sensory data is transferred into short-term memory (Radvansky, 2017:18).

Sensory memory within the lived body is facilitated through an individual's embodiment in the world. As sensory memory shapes individuals' perception,

¹⁴⁵ Stretch receptors are called "golgi tendon organs" which are found within the collagen fibres of tendons and within joint capsules" (Feher, 2012:332).

cognition and awareness, there is acknowledgment of the multimodal bodyminded being (see Section 4.8). Individuals' bodymindedness and subjective lived experiences are revealed through decolonial storying of embodied memories. Embodied memories as the locus of enunciation are some of the aspects that can foster a decolonial trans-ontology, where a monist ontology is an initial access point towards trans-ontology. A trans-ontology creates a way of being that is "between...an altered way of being" (Sara & Sara, 2015:77).

5.1.3 Short-term memory and working memory

Short-term memory is the ability to keep a small amount of information available for a short period in a short-term storehouse (Camina & Güell, 2017:4). Short-term memory holds information for less than a minute if it is not actively used, and its capacity is relatively small (Radvansky, 2017:19). The short-term storehouse receives sensory information and can move that information to long-term memory (Camina & Güell, 2017:4). The short-term storehouse generates reasoning and new deductions, with its main function being a kind of working memory (Camina & Güell, 2017:4).

The memory system responsible for short-term memory forms part of the working memory that stores and manipulates information to allow individuals to execute essential cognitive tasks and activities, such as reasoning, learning, understanding, and comprehension (Baddeley *et al.*, 2015:41). A unique feature of short-term memory is that its contents include consciousness (Radvansky, 2017:115). Experiences, objects and interactions which individuals are conscious of, suggest 'thought' about the things. It is this 'thinking' that implies an active processing or manipulation of information in the short-term, resulting in the working memory (Radvansky, 2017:141). Working memory is the "sketchpad of conscious thought" and is the ability to store information temporarily while the brain is busy with a different task (Miller *et al.*, 2018:463). Working memory explains how individuals store information for the short term without shifting it to long-term memory (Zhang, 2019:18). Individuals consciously decide which information to encode in long-term memory (Zhang, 2019:18).

Baddeley and Hitch's (1974:47) model and theory of working memory was developed from Atkinson and Shiffrin's (1968:17) multi-store model. Atkinson and Shiffrin (1968:17) contemplate a multi-component working memory, instead of a storage unit

in short-term memory. Baddeley and Hitch (1974:47)¹⁴⁶ proposed the presence of four subsystems within the multi-storehouse model of working memory: the central executive, a phonological or articulatory loop, a visuospatial sketchpad, and the episodic buffer (Radvansky, 2017:142). In general, the central executive controls attention. The phonological loop maintains the retention of verbal and auditory information, and the visuospatial sketchpad is concerned with the storage of visual and spatial information (Swanson & Stomel, 2012:30). At the same time, the episodic buffer is responsible for multimodal information from various sources being put together (Camina & Güell, 2017:5).

The phonological loop receives the most attention in the working memory due to the verbal learning tradition and language acquisition (Camina & Güell, 2017:5). The phonological loop is concerned with processing verbal items that are consolidated in the long-term memory (Camina & Güell, 2017:5). The phonological loop has two parts: the phonological store that is a temporary storehouse, and the articulatory loop for the active rehearsal of the information (Radvansky, 2017:143). Information first enters the phonological store and can be lost unless the “articulatory loop actively rehearses to maintain the information in the phonological store” (Radvansky, 2017:143).

The visuospatial sketchpad is responsible for “visual information, such as size and colour and spatial information, such as the orientation of entities or spatially manipulating an object in the mind’s eye” (Camina & Güell, 2017:5). The main task of the visuospatial sketchpad is the “construction and manipulation of mental images” (Camina & Güell, 2017:5). For example, if individuals are asked to describe a famous building, such as the Taj Mahal, they base their description on visuospatial representation (Baddeley *et al.*, 2015:76). Mental images must be actively maintained or rehearsed, or the image will fade. The visuospatial sketchpad is linked to the central executive, as it is through the attention of the central executive that visuospatial information is processed (Radvansky, 2017:144).

¹⁴⁶ The Baddeley and Hitch (1974:47) model was proposed in 1974 and has been regularly updated over the years. It is still accepted as applicable in memory research and the information used in this section is taken from their updated theories by Baddeley, Eysenck and Anderson (Baddeley *et al.*, 2015:1).

The central executive is involved with deciding what to think about and “what not to think about, as well as the active processing of information” (Camina & Güell, 2017:5). The central executive does the majority of the work in the working memory system in which actions are controlled in two ways (Camina & Güell, 2017:5). First, habitual and routine behaviour is controlled automatically by a range of schemas and well-learned processes that allow individuals to respond effectively to the environment. Second, processes that are not habitual are controlled using long-term knowledge to suggest new behavioural solutions and decide how to respond (Camina & Güell, 2017:5). The central executive is responsible for holding attention to specific information that the episodic buffer processes.

The role of the episodic buffer is to “bind together information from various sources” and multiple systems in the working memory and long-term memory (Radvansky, 2017:158). The episodic buffer combines information into a form of temporal representation (Camina & Güell, 2017:6). Thus, memory is not just about retaining information over time. It is about how and what is done with the information, allowing individuals to put together new ideas and understanding. This temporal transition activity is working memory. Working memory is the interface for knowledge in the long-term memory, creating knowledge that will eventually be stored in the long-term memory system (Radvansky, 2017:171).

5.1.4 Long-term memory

The fourth component and final stage in processing memory of the multi-store model developed by Atkinson and Shiffrin (1968:17) is long-term memory. Long-term memory includes a vast amount of knowledge, and the variety of ways of using that knowledge and long-term capacity is unlimited (Radvansky, 2017:171). The defining feature of long-term memory is the ability to store information over long periods (Baddeley *et al.*, 2015:13). Long-term memory in this research refers to the ever-changing and dynamically integrated concept of memory. Long-term memory in flux is not the outdated view of memory as a stable entity but rather, a subject-centred process where individuals are constantly emerging and becoming, as a result of *body/brain* plasticity and the fluid interchange of their perceptions, experiences, and environment (Alberini & Ledoux, 2013:R946; Munro, 2018:7).

Hupbach (2018:292) describes long-term memory as a dynamic construct “constantly being shaped and re-shaped by situational demands, physiological, intentional factors, and the way individuals use them”. Long-term memory can be conceptualised as a vast amount of knowledge of previous events and this is a defining feature of long-term memories because they are often outside of conscious thought (Cowan, 2008:2). Long-term memory is divided into many types of memory, and all long-term memories can be defined as either explicit memories or implicit memories (Zhang, 2019:20). Explicit memory or declarative memory refers to memory and information that can be evoked consciously when individuals actively try to remember something (Radvansky, 2017:23). Explicit memory is divided into two types: episodic and semantic. Episodic and semantic will be discussed in Section 5.1.4.3.

Implicit memory is the opposite of explicit memory as individuals are unaware of the memory being used and its processes are unconscious. Implicit memory is divided into classical conditioning, priming, and procedural memory. Classical conditioning is a form of associative learning where two stimuli are linked together to produce a learned response (Clark *et al.*, 2002:524). Priming is an implicit memory effect where exposure to a stimulus influences or affects later behaviour in some way (Bermeitinger, 2014:17). Priming is unconscious as individuals are unaware that the first stimulus is influencing their behaviour. Even though these distinctions are made, it is unusual that memory processes use only implicit or explicit processes as performance most often reflects a combination of explicit and implicit processes (Radvansky, 2017:93). An important part of implicit memory is procedural memory, which makes up the majority of individual knowledge, habits, habitual patterns, and skills, which is unconscious. Procedural memory reveals bodymindedness as it includes habitual patterns¹⁴⁷ and skills, which is embodied action. Embodied action that is reinforced by repetitive behaviours creates procedural memory.

5.1.4.1 Procedural memory

Procedural memory is a long-term memory system with the main function of encoding, storing, and retrieving procedures where a person remembers motor, verbal, perceptual and cognitive skills (Bier *et al.*, 2015:915; Klein & Nichols, 2012:679).

¹⁴⁷ Habitual patterns are influenced by ideology, so that they are not ‘authentic’ from the individual but rather an expression of personal, socio-cultural, and ideological aspects.

These skills are all interrelated as they contribute to the bodyminded sense of self (see Chapter 4). These memories are types of processes humans remember due to being taught and practised, such as riding a bike or swimming. Procedural memories are “knowing or remembering how” and cannot be examined as either true or false (Rowlands, 2017:32). Procedural memories are subjective and shape mental models or how individuals perceive the world, contributing to their lifeworlds or views (Rowlands, 2017:32).

As the name suggests, ‘procedural memory’ stores information on how to execute certain procedures, actions, and skills, or a given ability, such as walking, talking, driving a car, and playing the piano. Individuals’ procedural memory may vary depending on skill levels¹⁴⁸ (Rowlands, 2017:32). Procedural memory which is connected to associative learning and skilled activities is unique in each individual (Rowlands, 2017:33). Procedural memory promotes and determines the learning of new information and the control of established sensorimotor and cognitive habits and skills (Ullman, 2004:237).

Procedural memory is part of implicit memory and is also referred to as unconscious memory or automatic memory (Simor *et al.*, 2019:1). Implicit memory systems use past experiences to remember life events and experiences without conscious thought, as both the “learning of the knowledge and the knowledge itself is not available to conscious access” (Ullman, 2004:237). Procedural memory can be difficult to verbalise as it is ingrained or automatic and once learnt, individuals do not consciously need to be reminded of how to execute the specific motor skill, action, or procedure (Quam *et al.*, 2018:2). An example of this is swimming, as individuals do not need to think of how to swim to execute the action consciously, instead they intuitively swim. Thus, procedural memory is also “remembering-is-doing”, as “in that moment in the present when the action is performed the memory is the action, and consequently from that perspective the present and the past are one and the same” (Clayton & Wilkins, 2018:4).

Learning in the procedural memory system is gradual and has to be programmed through the experience of performed tasks, which “occurs on an ongoing basis during

¹⁴⁸ Gladwell (2008:1) speaks about the 10 000-hour rule as the amount of time it takes to master a specific skill or activity or more specifically, for it to be ingrained in the individual’s procedural memory.

multiple presentations of stimuli and response” (Ullman, 2004:237). Thus, procedural memory is formed through connections between synapses in the brain. The more the action is performed, the more often the signals are sent through the same synapsis, and the synaptic networks become stronger. The action becomes more ingrained (Quam *et al.*, 2018:4). These embodied actions, sensorimotor, and cognitive habits and skills contribute to individual personal uniqueness, individual mental models and personality.

Scholars suggest that procedural memory shapes and influences a person’s character or personality (Grigsby & Stevens, 2000:311; Novac *et al.*, 2019:157). This theory is that individuals learn certain behaviours, gestures, accents, emotional responses, and ways of being that result in automatic responses to certain situations, revealing how individuals perceive and navigate the world. These learnt behaviours reveal the individuals’ positions within a socio-cultural context. Trauma is linked to procedural memories as it is involved in a sensorimotor reaction (Langmuir *et al.*, 2012:214). Once the procedural memory is activated, the trauma is re-lived, and leaves individuals with a somatic experience (Langmuir *et al.*, 2012:214). Garcia *et al.* (2019:3) suggests that human personality has evolved through learning and memory with specific reference to procedural memory.

Grigsby and Stevens (2000:311) suggest that individuals’ character, personality, or identities can be seen as procedurally learnt. Grigsby and Stevens further argue that character “results from the activation of neural networks that have been assembled as a consequence of procedural learning within the context of a specific temperament”. Infants develop character and identity through a combination of procedural or memories that have been conditioned and habits through relations with caregivers, and these are used later on in life to regulate behaviour (Novac *et al.*, 2019:157). Grigsby and Stevens (2000:321) argue that the reason the notion of identity/s is obscure is that identity develops out of procedural memories, and these memories are unconscious. An individual’s sense of identity stems from the bodyminded being’s subjective thoughts, assumptions, beliefs and embodied actions in the world (Elliott, 2019:xxi). Their being-in-the-world creates procedural memories that become part of the bodyminded being in their process of becoming and emerging, as well as their

interaction with the world in which they find themselves and which they have created and are creating.

5.1.4.2 Declarative memory: semantic and episodic

Explicit or declarative memories consist of *facts* and *beliefs* about the world, such as elephants have tusks (Klein & Nichols, 2012:679). Declarative memory is in contrast to procedural memory due to declarative memories being about facts and events (Rowlands, 2017:33). I suggest that Western and/or Eurocentric education and by implication, the colonial education systems are built on knowledge, based on declarative memory formation. Traditional knowledge production is where supposedly objective facts and beliefs are fostered as being the foundation of knowledge and rational thought; where a particular cultural discourse is the foundation of knowledge. However, declarative memories can be fictionalised by memory, and in the same way, fictions can be factualised due to memories' process of reconsolidation, discussed previously.

Declarative memory is divided into semantic memory and episodic memory. Memories of events that individuals experience are episodic memories, and memories for factual information are semantic memories (Radvansky, 2017:210). Klein and Nichols (2012:679) discuss semantic memory as consisting of context-free generic knowledge of the world and does not provide the context of the memory – the when or where. Thus, semantic memories are conceptualised as memories of facts (Rowlands, 2017:38). In contrast to semantic memory, episodic memory stores the specific time and place of the memory (Klein & Nichols, 2012:679). Episodic memories are memories of an experience and events experienced or witnessed (Rowlands, 2017:36). Memories of an experience are processed through the bodyminded being through sensory and perceptual information, which is reshaped through body memory (see Section 4.3). Lived experiences are created and processed from multimodal sensations within the bodyminded self in and in relation to the environment, through a monist ontology (Stelter, 2000:66). This monist way of being-in-the-world allows for the creation of episodic memories and provides the access point towards a trans-ontology. In this specific research, the interlinking of episodic, autobiographical, and procedural memory (a multimodal bodymindedness) where personal lived experience and identities are located is of paramount importance.

5.1.4.3 Episodic memory

Episodic memories refer to a collection of past experiences or an individual's personal memory collection (Shaw, 2016:xi). Rowlands (2017:2) opines that episodic memories are sometimes referred to as experiential memory. Memories play a role in defining individuals' sense of selves as opinions, likes, and dislikes, which are formed from lived experiences (Radvansky, 2017:210). Episodic memory and autobiographical memories are often used synonymously and the key to episodic memory is time and place (Mace, 2010:4; Shaw, 2016:xi). This differs from procedural memory that is rather an automatic response to certain situations. What makes episodic memory different is that it represents the "what, where, and when" of an event and locates specific memories at a particular point in time (Klein & Nichols, 2012:679). The defining feature of episodic memories is the ability to remember particular events (Baddeley *et al.*, 2015:137).

Similar to most long-term memories, episodic memories are "amalgams of different types of information" (Radvansky, 2017:211). The experience of an event is processed at a variety of levels, and each of these levels provides a "memory trace" (Radvansky, 2017:211). These memory traces form a person's episodic memory as an "autobiographical record of personal experiences" specific to individuals (Martin, 1993:170). It is within episodic memory that individual's experiential knowledge of events from the past is stored. The recall pattern between episodic and procedural memory is different. Episodic and procedural memories intersect and play into how individuals perceive and navigate the world.

Experiential knowledge within the bodyminded being is due to and contributes to embodiment in and through the lived body in the world. This experiential knowledge links to personal identities and therefore, episodic memory is subjective in its content (Perrin & Rousset, 2014:292). Subjectivity gives individuals the capacity to self-reflect between past, present, and future using their procedural, episodic, and autobiographical memory. Easton and Eacott (2008:185) purport that a defining feature of episodic memory is that it allows recollection of the whole experience of the event, versus a specific idea. This concept has been referred to as "mental time travel" and involves recreating an experience mentally to relive the past and consider future scenarios (Suddendorf & Busby, 2003:391). Mental time travel speaks to why

traumatic memory can activate the experience as if it is happening in the present. Rowlands (2017:42) describes episodic memories as “mentally travelling back in time and re-experiencing the events that led to the formation of the memory”. The individual bodyminded being’s experiences are stored in episodic memory and intersect with procedural memory.

Radvansky (2017:210) suggests that “mental time travel is associated with auto-noetic consciousness that is broken in auto (self) and noetic (thinking) and is therefore a knowledge of the self and is furthermore a subjective knowledge of the self”. Auto-noetic consciousness allows individuals the capacity to relive the experience of an event from their episodic memory (Radvansky, 2017:210). Corballis (2013:1) suggests a component of mental time travel is what he calls mind-wandering, or “the calling to mind of remembered past events and of imagined future ones”. It is individuals’ episodic memory that allows mind-wandering and mental time travel, “taking us into an imagined future as well as into an imagined past” (Corballis, 2013:1). Thus, mental time travel and mind wandering are constructive processes of imagined recollections.

Episodic memories are different from all other types of memory by way of the mode of presentation of the memory (Sugar & Moser, 2019:1190). What defines the memory of individuals as episodic is if they witnessed or were a part of or otherwise encountered the experience. Rowlands (2017:42) characterises episodic memory as having two distinct traits: first, mental time travel (re-experiencing events), and second, the “idea of contextual wealth as a function of the content in which the information was first attained”. He gives an example of the memory of falling out a tree on your tenth birthday, which would be detailed in experiential content, such as the feelings, perceptions, and senses of that experience (Rowlands, 2017:43). If all of the experiential content of that memory faded gradually, individuals would be left with a semantic memory that on their tenth birthday they fell out of a tree. Within their procedural memory, they would have stored the experience of falling. Thus, both episodic and procedural memory systems are often simultaneously active in remembering (Robins, 2019:480). Episodic and procedural memory are artificially divided in scholarship, so that it is possible to discuss them but in life they are not necessarily separated, similar to bodymind.

A recollection of an event normally requires a prompt or cueing. Within episodic memory, two types of episodic retrieval cues are “feature cues and context cues” (Radvansky, 2017:213). Feature cues refer to the part of the memory itself or a feature of the previous event that helps cue the memory (Radvansky, 2017:213). Context cues refer to the environment, space, or context in which the memory occurred and consider the context or specific space that cues the episodic memory (Radvansky, 2017:216). In this research, both feature and context cues are used to cue the memories that individuals explore in the teaching and learning strategy around their multiple identities. A phenomenon of episodic memories is that they contain a link to the self, which has been seen as absent from other types of memories (Klein & Nichols, 2012:680). Episodic memories are the content for personal narratives and create individuals’ “life story” (Baddeley *et al.*, 2015:137). This life story or episodic memory of individuals’ past is the focus of this research. Shaw (2016:xi) refers to episodic memory as the collection of past experiences and access of episodic memories is similar to “reliving multisensory experience”, the past into the present.

Rowlands (2017:44) poses the question, “when I episodically remember something, what is it that I remember?” He asserts that individuals first remember an episode, and second, the experiences of that episode. Episodic memories are “reliving” experiences from a moment in the past with the understanding that the episode was specifically experienced by the individual (Brewer, 1996:61). The experiences of an episode or “felt sense” is through embodiment in the world (Gendlin, 1997:23), where the multimodal bodyminded being feels, perceives, thinks, and then remembers. A felt sense “is an embodied experience of a whole situation” (Cornell & McGavin, 2021:29); a monist ontology of feeling, thinking, sensing and being in the world through the bodyminded being is the access point to a trans-ontology. Thus, Rowlands (2017:49) suggests that what makes an episodic memory distinctive is the “mode of presentation” or the way in which the episode is remembered through an experiential mode. Rubin (2006:277) argues that episodic memory is constructed from interactions between “vision, audition, olfaction, other senses, spatial imagery, language, emotion, narrative, motor output, explicit memory, and search and retrieval”. Thus, he argues that episodic and autobiographical memory are embodied as these fundamental components interact to form individual embodied memories.

The teaching and learning strategy seeks to access these lived experiences, life stories, and the multisensory experiences of participants, honouring and inviting the participants to draw from these embodied memories in the making of an autobiographical choreographic statement. To understand episodic memories and their connection to autobiographical memories, I conceptualise autobiographical memories.

5.1.4.4 Autobiographical memory

We are what we remember. (Wilson & Ross, 2003:137)

Autobiographical memory refers to memory about individual's personal history. The personal memories of experiences relevant to individuals that form their life history are autobiographical memories (Ball, 2010:12). These intricate memories are the reconstruction of fragments of experience combined with individual knowledge of the experience and knowledge of the self (Ball, 2010:12). In examining the complex and unique nature of autobiographical memories, it is important to note that research has moved from a specifically cognitive approach to include the role of "socio-cultural, personality, emotional, environmental and motivational factors" (Bluck & Habermas, 2001:135). It is within the being-in-the-world through the lived body and its embodiment, that autobiographical memories as a meshwork of lived experiences, remembering, perceptions, socio-cultural influences and subjective experiences are present. In taking cognisance of these factors, autobiographical memories provide individuals with their sense of (multiple) identities and give structure to their being-in-the-world (Radvansky, 2017:390). Autobiographical memories refer to memories important to the sense of self and establish identity (Radvansky, 2017:309). Thus, autobiographical memories are "about the person who has them" (Rowlands, 2017:35).

These memories refer to "self-relevant events" (Skowronski & Walker, 2004:560). These memories are what make individuals unique and develop their sense of 'youness' and multiple selves (Radvansky, 2017:309; Shaw, 2016:xi). Autobiographical memories are what give humans a "life story" (Radvansky, 2017:309). These life stories that humans construct into a narrative are similar to a storyteller putting together a play (Radvansky, 2017:416). Examining autobiographical memories from a functional account provides three separate purposes for this memory system: directive

(guiding future behaviour); social (creating social togetherness among individuals), and self-functions (creating and maintaining conceptualisation of self) (Mace, 2010:45).

Addis and Tippett (2008:3) state that autobiographical memory can be understood as having “personal semantic and personal episodic components”. The personal semantic can be understood as facts about individuals and the personal episodic recollections of memories about “temporally-specific events” can be understood as information about time and place (Addis & Tippett, 2008:3). Even though the correlation between the two and how much of each system contributes to individuals’ identities is not clear, what is clear is that autobiographical memories are the raw data from which multiple identities are created (Radvansky, 2017:391). This raw data of autobiographical memory that make up individuals’ identities are reflected and constructed within the bodyminded being.

Bluck and Habermas (2001:136) posit three levels of analysis through which individuals reflect on their lives and must be considered in a conceptualisation of autobiographical memory, namely “specific events, life periods and life domains, and the life story”. Research suggests the term ‘life span perspective’, which includes a broader and a fuller consideration of the entire life span and interrelated ideas about individual events (Spencer *et al.*, 2019:123). The reason for this approach to autobiographical memory is that it is constantly changing, adapting and updating as individuals continue the process of becoming and being-in-the-world.

Fivush (2011:576) discusses themes in conceptualising autobiographical memory:

- Autobiographical memory can be distinguished from episodic memory. Episodic memory is representations of past events that give information about “what, when, and where”. In contrast, autobiographical memory uses episodic systems that consist of self and experiences of past and present “along a personal timeline that defines a life”.
- Autobiographical memory is socially and culturally constructed in certain social activities.
- Autobiographical memories develop later on in life towards a life narrative.
- Autobiographical memories are for social- and selves-formation.

The above-mentioned themes in autobiographical memory are facilitated through embodiment in the world, where the bodyminded being navigates the socially and culturally constructed world. Autobiographical memories are created in and through the entire organism that interacts with the environment (Damasio, 1994:224). A “felt sense” (Gendlin, 1997:23) of a life event or experience, is an “embodied, wordless, vague ‘knowing’, out of which actions can emerge” (Cornell & McGavin, 2021:30). A felt sense is “experiencing forming itself, and it can be sensed” as the bodyminded being navigating the world, forming and shaping autobiographical memories (Cornell & McGavin, 2021:30).

Fivush (2011:576) postulates the idea of why autobiographical memories develop at all and how the intersections of memory and the multiple selves create meaning out of life. Van der Kolk (2016:175) posits that these memories are not exact illustrations of reality, but are rather stories to reflect subjective interpretations of experience. These stories that create meaning and provide life narratives are memories that give humans a sense of self.

Part of Bluck and Habermas’s (2001:136) conceptualisation of autobiographical memories is the concept of autobiographical reasoning defined as a procedure of “self-reflective thinking” or speaking about past experiences that link individuals’ lives with their sense of selves. Bluck’s (2003:113) research is centred on the idea of autobiographical memory and how and why individuals remember what they do about their past. Bluck (2003:113) examines the purpose of individuals’ remembering, reflecting, and sharing memories. The reason why an individual remembers or how clearly they remember a specific event, is related to how “personally meaningful it was and how emotional we felt about it at the time” (Van der Kolk, 2016:175). These memories resonate with individuals on a personal level, and they retain the memories as part of their multiple identities.

Bluck (2003:113) speaks about a functional approach to memory. Bluck (2003:113) explains the need for understanding why individuals remember events and experiences the way they do and calls it “autobiographical remembering” that “implicitly involves thinking about the past in the present”. How individuals understand their present is framed by their past habitual body patterns resulting from procedural memories, body memories, and experiences of trauma. Thus, autobiographical

memories are reconstructive and interpretative, and are made up of facts and inferences that give purpose and meaning to life (Radvansky, 2017:416). It is through autobiographical memories that individuals' sense of identities is formed. Autobiographical memory contributes to self-knowledge and self-narratives that combine past and present selves and create multiple identities (Addis & Tippett, 2008:56). Thus, personal memory or autobiographical memory in the context of embodied practices of remembering is intertwined with procedural memory that results in habitual body patterns, and this contributes to multiple identities (Froese & Izquierdo, 2018:16; Sutton & Williamson, 2014:315). Multiple identities invited into a shared space allow for a hybrid, mosaic epistemology and ontology that speaks to decoloniality as a "praxis of thinking" (Mignolo & Walsh, 2018b:4–5), doing and being. Multiple identities and selves, evoked through the bodyminded beings' autobiographical memories, allow for an ecology of knowledges, sensings, and feelings. This ecology is thus reliant on source or personal memories.

5.2 Source memories or personal memory

Loyd (2014:xxvii) coined the term "source memories":

[Source memories are all memories] created from your life experience, your imagination, and even the subconscious experiences and impressions inherited from many generations of ancestors and passed down to you.¹⁴⁹

Loyd (2014:xxvii) elucidates by saying that source memories are the lens through which individuals understand themselves and everything in their environment. All experience is by default filtered through source memories and determines how or what individuals think, feel, or believe due to each person's embodied experiences of individual embodiment. It is embodiment as the notion that cognition, emotions, and behaviours are grounded in conscious or unconscious sensory perceptions, experiences, and bodily states through the lived body that shapes the bodymind (see Section 4.7). This links to a decolonial pedagogy that acknowledges individual

¹⁴⁹ The study of epigenetics, or how cellular memory is passed on through DNA and post memory in relation to this research, will locate the work in the domain of psychology and falls outside this scope of study. Hirsch (2008:106) defines post memory as "a structure of inter- and trans-generational transmission of traumatic knowledge and experience" from one generation to the next.

embodied memories, lived subjective experiences and personal histories as a locus of enunciation.

Loyd (2014:xxvii) states that source memories are the same as Damasio's (2012:136) notion that at the base of all thoughts, ideas, and feelings is an image. Damasio (2012:136) states that when individuals remember or think about a lived experience, through their bodyminded being, they conjure up a "collection of images of those entities". Thus, Loyd's (2014:xxvii) idea of source memories and Damasio's (2012:136) idea of image retrieval in remembering, aligns.

Source memories originate from specific events in individual lives, individuals' imaginations, and individuals' genealogy (Strickland, 2014:xxvii). The specific events in an individual's life can be consciously or unconsciously remembered (Squire & Dede, 2015:1). Loyd (2014:xxx) further argues that individuals are born with inherited memories and are constantly interpreting the world through the lens of the inherited memories. New memories are constructed by layering one on top of another to develop strategies to maintain safety (Yu *et al.*, 2019:1). These memories motivate individual thoughts, feelings, beliefs, actions and being-in-the-world that create source memories.

Source memories are similar to what memory theorist, Shaw (2016:x) refers to as "personal memories". She discusses personal memories as being the true source of individual "you-ness", and it is through understanding personal memories that individuals can understand their life's path. Shaw (2016:xi) suggests personal memories or milestone events in individuals' lives help them consolidate their personal narrative specifically and that "memories form the bedrock of our identities". Shaw (2016:xi) posits that by examining individual memories, individuals' question the very nature of who they are or whom of their many selves they are in the bodyminds "diary – our internal Facebook timeline".

Personal lived experiences individuals have, are stored as source memories and are formed from what individuals experience through their senses (Holland & Kensinger, 2010:88). These source memories were believed to be exact recordings of the experience. However, according to the latest research, what individuals are 'recording' is not objective data from the senses but rather, it is first "filtered through the lens of

your already existing memories”, and a process of fictionalisation is involved here (Strickland, 2014:37). Fictionalisation suggests that the memory created is not exactly what occurred but instead, is filtered through a socio-cultural framework, personal lens, and mental models, and is thus interconnected with imagination, senses, and perceptions of the world. This interwoven process is what makes memories subject centred, constructed, and relevant to individuals through their personal perception of the experience.

Source memories also originate from the imagination or what Loyd (2014:43) calls individual “image makers”. Shaw (2016:xiv) states that simply by imagining something happened and “internalising information that someone suggested to us and spinning it into a part of our personal past” produces a memory of the event as something experienced. The primary premise of Shaw’s (2016:xiv) work on memory is the notion that any “memory can be forgotten, misremembered, or even be entirely fictitious”, which links back to how memory is created, stabilised, and restabilised, and thus a memory is an illusion.

5.3 The memory illusion

Our memories are constructive. They’re reconstructive. Memory works ... like a Wikipedia page in that you can go in there and change it, but so can other humans. (Loftus, 2017:11)

Shaw (2016:xii) discusses the idea that individuals are unreliable narrators of their experiences and narratives. Memories are not the accurate recordings of past experiences that people believe them to be (Shaw, 2016:xiii). Van der Kolk (2016:175) speaks about the changeable nature of memories and how individual stories change. Stories are constantly in the process of being updated and reconsidered. This process allows for decoloniality as a process of remaking and re-thinking (Prinsloo, 2016:213). In remaking and re-thinking, memories are similar to clay in that they can be shaped and reshaped when activated (Shaw, 2016:xiii) to offer different perspectives on experiences and reshaped relationally to identity and social being-in-the-world. Memories of the lived experience, as a result of embodiment in the world, emerge as ongoing, fluid and interrelated – resonating with decoloniality.

Memories that define individual identity are not direct reflections of personal experience. Memories have perceptual differences to what is experienced in reality (Shaw, 2016:56). A good example would be the perception of time. Rowlands (2017:x) suggests that memories are partly fictitious, and it is an illusion that individuals are living ‘true’ stories through time and space. Memories are subjective and relate to individuals’ perspectives at a certain time (Clayton & Wilkins, 2018:5). Individuals’ lives are filled with stories, both real and imagined, and “memories are not set-in stone”; instead, they are malleable and labile because memory is as much about “construction as it is about reconstruction” (Clayton & Wilkins, 2018:5). Clayton and Wilkins (2018:6) argue that individuals extend the boundaries of events experienced and “fill in the missing gaps” of an event, even if they did not experience it.

Contemporary theorising of memory is dominated by constructivism,¹⁵⁰ where memory is seen as the capacity to construct representations, rather than accurate recordings of past events, which explains the notion of false memories (Robins, 2019:2136). Brigard (2014:174) argues the need for a “change in the goal of memory processing”, and he proposes an episodic hypothetical thinking system where individuals have “self-referential mental simulations about what happened, may happen, and could have happened to [the] self”. The argument is that the memory system is understood as creating reconstructions of what could have happened during an event, rather than what actually occurred. Memory provides individuals with knowledge of the past and functions to create representations of an event (Bernecker & Michaelian, 2017:51).

Constructivist Michaelian’s (2015:105) view of memory is a kind of imagining and proposes the simulation theory. This specific theory on memory is relevant to the research as it conceptualises memory as being subject-centred and based on individual perception and creation. She argues that the cognitive system is dedicated to creating episodic imaginings or the simulation of possible episodes. These episodic simulations could be used to imagine a future scenario or remember the past and is

¹⁵⁰Constructivism is in opposition to essentialism. Essentialism refers to “processes of ascribing necessary characteristics to individuals and social groups. Essentialism considers such characteristics to constitute the necessary defining properties of people rather than seeing them as accidental, historical or fictional, and changeable characteristics wrought by symbolic constructions” (Kurzweily *et al.*, 2020:65). Essentialism was part of the discriminatory policies in the South African colonial and Apartheid contexts, where indigenous African people were positioned as ‘other’ (Kurzweily *et al.*, 2020:65).

an argument used to explain why memory errors occur. Autobiographical memories are not exact reflections of reality but rather, stories individuals convey to illustrate their perception of an experience (Van der Kolk, 2016:175). The inexactness of these stories links to the subject-centredness of memory where individuals' senses, perceptions, mental models, and lived experience are interwoven within memories.

Robins (2019:2146) avers that “attempts at remembering are confabulations” in some cases. Memories evolve and change, as during the memory processing system when the memory undergoes a lengthy process of integration and reinterpretation, where the experience is integrated with other life events (Van der Kolk, 2016:256). Suleiman (1999:v–xi) argues that all memory is problematic as it is a construction of the past due to mental models and synapses already present. Thus, it is not the past itself, and it is incomplete and mediated. Memory in this sense emerges as a “loose and messy network of multiple strands that continually interweave, thread, and hold the tapestry of storytelling and storymaking together” (Metta, 2017:70).

Thus, individuals' subjective interpretation of experiences is stored in their memories and later recalled as the memory of the experience (Shaw, 2016:52). An individual's recollection illustrates the idea that memories are the personal, subjective interpretation or perception of a specific event or experience. This subjective interpretation and individual perception acknowledge the role of the bodyminded being in the recalling of past experiences in an environment (Munro, 2018:1). The embodied being recalls, constructs, and stores memories through, in, and with the bodymind in a continuous process of emerging and becoming. The becoming bodymind is influenced by individual behaviours and interactions within the environment that result in habitual body memory.

5.4 Habitual body memory

What the body learns is not something it 'has' but rather something the body becomes. (Bourdieu, 1990:73)

The becoming body emerges through individual actions and behaviours shaped by habits. It is through previous actions and behaviours that these habits emerge (Crossley, 2001:93). A habit is defined as a “learned sequence of acts that have

become automatic, unconscious responses to specific cues or triggers around us” (Verplanken & Aarts, 1999:104). These learnt sequences of acts or habits, as a result of embodiment, become deeply ingrained in the bodyminded being through repetition and due to synaptic patterning in the brain. Habits are defined as a process that generates a particular behaviour (Hollingworth & Barker, 2020:5). The habit formation is initiated by the context that prompts the automatic action or pattern through the associations learnt from previous actions (Hollingworth & Barker, 2020:5).

Humans are pattern-forming beings, and habits form as a result of repeated embodied behaviours (Abbott & Wilson, 2015:58). This patterning suggests the concept of ‘patterned action’ that describes repeated actions performed in the same way. Thus, conceptualising behaviour as habitually executed or habits is at the base of patterned action (Grove *et al.*, 2014:386). However, due to their repetitive and predictable nature, habits or habitual patterning can also confine behaviour (Proctor, 2016:251). There is a “two-fold temporal structure” to habits due to their repetition and spontaneity “the habitual body simultaneously directs us towards the future and the past” (Proctor, 2016:251). This direction towards the future and the past relates to the research around habits in relation to attention, autobiographical remembering, and reasoning. Thus, habitual body memory engages past memory and experiences to inform present situations, creating individual mental models.

Casey¹⁵¹ (1984:149) suggests habitual body memory is “an active immanence of the past in the body that informs present bodily actions in an efficacious, orienting, and regular manner”. The past bodily experiences of individuals directly affect their present bodily action and orients their behaviour. The implication of this is that parts of the past are present in movement patterns and movement choices. When individuals move in the space, traces of their past embodiment and lived experiences are revealed through their bodily expression.

Individual bodily expression (or specific habitual actions that allow individuals to navigate the environment effectively) reveals a sense of agency. Habits are unique in that they are part of agency and at times are obstacles for individuals (Proctor, 2016:251). Habits allow individuals a way of perceiving, moving, and orientating

¹⁵¹ I am aware the 1984 source for Casey is dated, but in terms of habitual body memory, it is relevant to the research as Casey is the first author credited with the concept of habitual body memory.

themselves within the world (Proctor, 2016:251). In taking cognisance of personal uniqueness, it is important to acknowledge that individuals' embodied, habitual patterning emerges through subjective lived experiences (Haarhoff, 2020:65).

From a phenomenological perspective, habitual *body* memory is a “layered know-how in the lived subjective body” that is, it is continuously re-enacted and gives shape to individuals experiencing and interacting in the world (Koch *et al.*, 2012:420). Habitual body memory is in contrast to episodic memory as it does not present the past through explicit recollection but rather, re-enacts it implicitly (Fuchs, 2017:335). Habitual body memory is not seen as an inner repository where individuals withdraw memory but rather, a “dynamical disposition” that involves individuals interacting with the environment (Ramírez-Vizcaya & Froese, 2019:3). The main difference between episodic memory and habitual memory is that episodic memory represents the past, and habitual body memory acts out the past (Tewes, 2018:3).

Habitual body memory allows individuals to react within the environment. When individuals encounter a new experience, the stability of past experiences is implicitly available for them to use through their habitual body memory (Proctor, 2016:256). Thus, habits are not rigid structures and habits' plasticity allows for the possibility of change (Ramírez-Vizcaya & Froese, 2019:4). Habits are seen as part of procedural memory; for example, riding a bike is seen as a skill-based habit (Squire, 2004:173; Tewes, 2018:3). Activities such as speaking, driving, and writing are aspects of habitual body memory and procedural body memory that do not require the recollection of past learning and are established within the lived body (Magri, 2017:2). Procedural memory, as discussed in 5.1.4.1, is defined as sensorimotor habits or automatic skills (Fuchs, 2003:4). Thus, an individual's body learns and acquires habits and skill-based habits and behaviour; it is something the body becomes without conscious thought (Bourdieu, 1990:88). The becoming body emerges through individual actions and behaviours shaped by habits and do not require individuals to remember consciously.¹⁵²

When participants in this specific research remember a specific autobiographical memory, a process of retrieving the information or remembering occurs. This process

¹⁵² These individual actions and behaviours influence perception and how experiences are filtered and interpreted by the individual in the present moment and in the future.

of remembering must be conceptualised. Remembering is defined as the capacity to recall something that happened in the past (Zelizer, 1995:214). However, remembering is conceptualised as more than mere recollection but rather, as a constructive and subject-centred process. Remembering as subject-centred, can position bodyminded beings' lived experience and embodied memories as the locus of enunciation in a decolonial practice.

5.5 Remembering

Remembering requires a reinterpretation of the past in the present (Orr *et al.*, 2010:22). The past in the present links to embodied interactions in the world that influence the individual's process of remembering. Remembering and understanding the past in the present is "full-bodied, full-blooded, fully passionate process that reaches down into the visceral depths of our incarnate experience and connects us functionally to our physical-cultural world" (Johnson, 2015:1). This temporality suggests that remembering is not simply fetching something from a memory bank but rather, individuals constructing and reconstructing the meaning of the past in the process of remembering. Memories are how individuals experienced, interpreted, or perceived the event, rather than exact reflections of the event. Currently, research no longer positions remembering as a "finite activity" but instead, as a process that is constantly "unfolding, changing, and transforming" across time and space (Zelizer, 1995:218).

This process of remembering reveals how individuals are constantly transforming their recollections as they produce them; in a sense, a creative process. Remembering is conceptualised through an "enactive approach" that suggests that remembering is an interaction or activity (Froese & Izquierdo, 2018:2). The process of remembering as an interaction and activity is facilitated in and through the bodyminded self. Individuals' ability to recover memories depend on the somatic body that perceives and interprets sensations, images, and experiences of the external world, through embodiment (Orr *et al.*, 2010:49).

Memories cannot be conceptualised in isolation without considering the act of remembering (Rowlands, 2017:19). It is important to examine retrieval processes or remembering or how stored information comes to the fore (Koriat *et al.*, 2008:308).

When individuals remember a past experience, they recall the event and are aware that they have experienced it (Mahr & Csibra, 2020:428). Rowlands (2017:7) articulates that “in any memory, there is the act of remembering and the content remembered”. In the act of remembering, the act lives on even after the content of the memory has been lost (Rowlands, 2017:7). When the content of the memory is lost, the process of remembering that content does not fade but “lives on in a new mutated form” (Rowlands, 2017:12). Thus, acts of remembering remain after the content of the memory is lost. These acts of remembering play a role in the construction of multiple identities, as lived experiences are reinterpreted from the past into the present conceptions of selves.

In the process of remembering, multiple sources are used within memory (Radvansky, 2017:24). Remembering is not the “re-excitation of innumerable fixed, lifeless, and fragmentary traces. It is an imaginative reconstruction, built out of the relation of our attitude towards a whole active mass of organised past reactions or experiences” (Bartlett & Burt, 1933:213). Thus, remembering is positioned as a constructive activity where past experiences, sensations, and imagination interlink (Wagoner, 2012:1034). This constructive notion of remembering positions culture as an influence, when individuals remember (Wagoner, 2012:1035). Remembering “rather than simply cueing something internal, social others and cultural tools participate in and constitute the very process of remembering by providing the cultural framework or scaffold through which memories are constructed” (Wagoner, 2012:1035). This cultural framework through which remembering occurs situates individuals within the socio-cultural context giving them agency and acknowledging¹⁵³ the environment and culture within which they are embedded (Darling-Hammond *et al.*, 2020:97). Remembering is an active, constructive process rather than a passive one.

Remembering rather than being referred to spatially is thought of temporally, requiring consideration of individuals within the environment, interacting between past and present (Wagoner, 2012:1039). Thus, individuals engaging in voluntary (strategic) remembering actively to navigate their past experience, imagination, and culture within time and space, in order to construct a recollection. Initial scholarship on memory

¹⁵³ This cultural framework through which remembering occurs is more than often a subconscious rather than conscious process.

posited by Ebbinghaus¹⁵⁴ (1885:2) identified three basic modes of remembering, “a voluntary mode, an involuntary mode, and a non-conscious mode” (Berntsen, 2010:138). This research will focus on voluntarily recalling specific autobiographical memories. Furthermore, the research will address how individuals remember experiences from their past and how they process that information to construct their memories. Memory contains multiple systems with various functions and with various types of information (Radvansky, 2017:223). In this research, in the process of remembering, the participants use voluntary (strategic) remembering within their long-term memory system to tell or retell their ‘stories’ of the past or their subjective perception of their lived experiences. This is a strategy that can support decolonial storying through embodied memories, as the locus of enunciation (expressions of non-Western knowledges, ways of being and doing), which allows an ecology of knowing, being doing and can be referred to as loci of enunciation.

5.5.1 Voluntary (strategic) remembering

Memories present themselves either voluntarily or involuntarily. Voluntary memories are retrieved with a specific intention, whereas involuntary memories are retrieved without intent (Sanson *et al.*, 2020:141). Researchers have classified voluntary and involuntary memories based on retrieval intention and the type of strategies used to retrieve the memory (Mace, 2010:44).

Voluntary (strategic) remembering is a process of retrieving memories through a deliberate procedure (Koriat *et al.*, 2008:307). This type of remembering occurs when individuals consciously try to remember something specific from their past. Consciously remembering something from the past or embodied remembering is accumulated experiences that are actively embodied in actions. For example, in this research, when a dancer is asked to re-tell a story from their childhood, the dancer will

¹⁵⁴ The first scientific study of memory is often traced back to German psychologist, Hermann Ebbinghaus (1885:33) where he conducted various experiments on his own retaining and forgetting of new information in the series of syllables tested over 31 days (Cowan, 2008:1). His publication, *Memory: A contribution to Experiential Psychology* used himself as both experimenter and subject (Radvansky, 2017:9). Ebbinghaus (1885:33) noticed he had a “first fleeting grasp ... of the series in moments of special concentration” and that this initial grasp did not allow the recall of information later on (Cowan, 2008:1). These initial studies in memory brought to the fore the long-held belief about memory that repetition of information would result in concrete memorisation (Radvansky, 2017:9).

use voluntary strategic remembering. Voluntary strategic memory is a “top-down, conceptually driven process” where individuals use a strategy to bring the memory to the bodymind or a simple query causes the memory (Mace, 2010:48).

Individuals could use cue elaboration strategies to construct a memory in response to a cue word for an autobiographical memory task. For example, if asked: When was the last time that you went to a dance performance (Mace, 2010:49)? Individuals form an intention to retrieve the memory and actively search for the memory, which is called a “generative retrieval process” (Sanson *et al.*, 2020:141). This generative retrieval process allows individuals to search strategically for an experience called a “target memory” or “target trace” (Baddeley *et al.*, 2015:198).

It is important to understand involuntary memory (Koriat *et al.*, 2008:307) to understand voluntary remembering. Involuntary remembering is when past events come to mind without consciously thinking of them i.e., previous dance training or the use of specific dance techniques (Mace, 2010:4). Involuntary remembering and specifically intrusive memories have received attention due to the experience and effect of traumatic events on individuals (Koriat *et al.*, 2008:307). Involuntary memories can be divided into three categories: direct involuntary remembering, chained involuntary remembering, and traumatic involuntary remembering (Mace, 2010:44). Direct involuntary remembering is the most common and refers to everyday situations where cues in individuals’ environments cause memories of the past to emerge (Mace, 2010:44). Less common are chained involuntary remembering triggered by other memories, either involuntarily or voluntarily (Mace, 2010:44). Traumatic involuntary remembering¹⁵⁵ refers to memories of individuals’ traumatic experiences that recur repetitively.

This research focuses on voluntary, strategic remembering of specific lived experiences and personal, autobiographical memories or stories from the past. When individuals use voluntary, strategic remembering to construct a recollection from their autobiographical memory, one of the main memory systems they engage is their long-

¹⁵⁵ Traumatic involuntary remembering falls outside the scope of this research.

term memory system. The long-term memory system is where the remembering of autobiographical memories occur.

5.5.2 Remembering autobiographical memories

Remembering autobiographical memories is an embodied action where the past is reconstructed in the present (Sutton & Williamson, 2014:5). Autobiographical recall is for communication and action and is thus embodied. In this research through communication and action, embodied, autobiographical memories provide the loci of enunciation for decolonial storytelling of lived experiences.

Lived experiences of individuals are retrieved from their autobiographical memory, which is a comparatively slow process. This slow retrieval is caused because memories are created from an “underlying knowledge base and are constructed in consciousness” (Conway & Loveday, 2010:56). Autobiographical memory is a “pattern of activation in the knowledge structures” in long-term memory (Conway & Loveday, 2010:56). These knowledge structures can be specific “sensory-perceptual-affective-conceptual experience-near” representations or “abstract representations of individual experiences, histories, and the context of individual experiences” (Conway & Loveday, 2010:56).

This knowledge base regarding retrieval models and the working self is referred to as the self-memory system (SMS). The SMS consists of the various memory systems coordinated in the process of constructing a specific autobiographical memory (Haque & Conway, 2001:530). The SMS works to facilitate autobiographical recall that is embodied and used for action and communication within the environment (Sutton & Williamson, 2014:3). Remembering autobiographical memories allows for sharing and renegotiating experiences, as individuals navigate environments through and with the bodyminded being.

The body is a conduit of autobiographical memory (Sutton & Williamson, 2014:4). When individuals remember a past experience or specifically an embodied memory, there is an interplay between personal memory, embodied habits, embodied actions and skills. Thus, remembering in itself is an embodied skill (Sutton & Williamson, 2014:2). As phenomenology is the theoretical framework of the research, the

phenomenological model of skill acquisition suggests a form of intuition in the lived experience that cannot be explained through the classical information processing approach. This classical perspective argues that learning about the environment follows from converting information received through the senses into mental representations processed at a cognitive level (Purser, 2018:318). This framework suggests that the brain is akin to a computer¹⁵⁶ and that individuals “learn and perform motor skills through a series of rules or specific commands” (Purser, 2018:318). The phenomenological model of skill acquisition suggests learning new skills involves the bodyminded being and the entire “kinaesthetic (re)configuration of the body”, thus the bodymind in action (Tewes, 2018:7). These skills become embodied in body memory. Thus, in remembering, autobiographical memory is intertwined with habits, skills, tacit body knowledge, and specifically body memory.

5.6 Body memory

Body memory results from embodiment and the relationship between the bodyminded being and the environment that emerges out of past experiences and interactions (Froese & Izquierdo, 2018:1). Body memory is a theory that the body stores memories (Koch *et al.*, 2012:9). There is the possibility of a “subjective bodily experience of time as a form of body memory” (Alarcón Dávila, 2012:105). This embodied time illustrates that through individual embodied experience in the world, specific events, experiences, situations, and actions are stored within body memory.

The term ‘body memory’ can be defined as “all the implicit knowledge, capacities and dispositions that structure and guide our everyday being-in-the-world” (Koch *et al.*, 2013:82). The knowledge that the lived body acquires through experiences is stored within the embodied being through a process of embodiment, resulting in bodymindedness. The majority of past experiences remain implicit and tacit (Froese & Izquierdo, 2018:1). This implicit memory is constructed through past interactions in the world and interactions with others. Implicit memory allows individuals to act appropriately in the world without being conscious of how they are able to do so

¹⁵⁶ The mind as a computer is simply a metaphor and in no way do I define the mind as instrument. The complexity of bodyminded beings is superior to any instrumental construct.

(Sutton & Williamson, 2014:2). This non-conscious action is referred to as body memory as it is formed through repeated embodied interactions in which individuals acquire skills, habits, and experiences that guide behaviour¹⁵⁷ (Froese & Izquierdo, 2018:2).

Body memory does not display the past. Instead, body memory reveals the past through embodied behaviours (Fuchs, 2012:19). The interdisciplinary nature of body memory includes “situated and intersubjective embeddedness in the environment” through an embodied way of being (Koch *et al.*, 2013:91). Body memory is “the embodied information storage function of the body”, and more specifically, how the body remembers the past in the present (Pylvänäinen, 2012:289). Body memory is complex because individuals sense and perceive the world through their bodies’ subjectively (Simpkins & Myers-Coffman, 2017:191). Fuchs (2001:324) argues that body memory is connected to implicit and explicit memory. Implicit knowing refers to ‘knowing how’ and explicit knowing refers to ‘knowing that’. Implicit knowing is tacit knowledge where individuals intuitively know how to do a certain activity or recognise a face but cannot articulate how they ‘know’ this information (Polanyi, 1969:144). The body “feels, knows, and remembers” (Panhofer, 2017:2). Body memory is a relevant concept integrated with the bodymind’s knowledge to achieve a sense of well-being and facilitates how individuals navigate the world (Panhofer, 2017:2).

Fuchs (2003:2) suggests five types of body memory that form part of individual, implicit body memory: procedural, situational, intercorporeal, incorporative, and traumatic memory.¹⁵⁸ The commonality in all these body memories is that they provide the means through which all past experiences implicitly shape individuals’ present sensorimotor interactions (Froese & Izquierdo, 2018:2).

Procedural body memory, as discussed in 5.1.4.1 includes habits that are stored in the body through repetition, such as impressive handling of instruments (Panhofer, 2017:4). Luria (1973:32) refers to these “patterns of perception” or memories as “kinetic melodies” where individuals can execute an action without constantly thinking

¹⁵⁷ For example, behaviour may be guided by a specific dance style or use of technique based on training or placing oneself in relation to the other due to socio-cultural conditioning.

¹⁵⁸ Fuchs’s (2003:2) offering demonstrates the complexities found within theories on memories as mentioned at the start of the chapter.

about how they are able to do it. The idea of kinetic melodies brings the idea of music and musical phrasing to bodily movements, such as walking, cooking, and driving. These activities consist of sensorimotor and kinaesthetic abilities revealed through patterned sequences of movement, habits, and skilful interactions with instruments that reveal patterns of perception (Froese & Izquierdo, 2018:5).

Situational memory aids individuals in becoming familiar with recurrent situations or locations in space and includes physical, sensory, and environmental perception (Panhofer, 2017:4). Becoming familiar with recurrent situations refers to experience, which is practical knowledge (Fuchs, 2003:4). Sheets-Johnstone (2009:1) calls situational memory “thinking in movement” where experience is based on the lived interaction of the body within the environment and within a specific socio-cultural context (Panhofer, 2017:5).

Intercorporeal memory refers to knowledge between bodies and learning in and through the body located within the environment (Panhofer, 2017:5). Non-verbal encounters between bodies result in “implicit relational knowing” of how individuals interact with one another to have fun, show pleasure or get attention, amongst other things (Fuchs, 2003:5). The non-verbal encounters play a role in shaping personality (Fuchs, 2003:5). Bodies form an extract of the “past history of experiences with others stored in intercorporeal memory” (Fuchs, 2003:5). This form of body memory allows individuals a bodily knowing of how to interact with others and what is socially appropriate within a certain context (Fuchs, 2003:5).

Incorporative memory refers to how physical attributes, postures, gestures, and ways of acting are incorporated into a movement vocabulary (Panhofer, 2017:5). Ways of being are incorporated and shape individual bodies through life experiences, schooling, and society (Fuchs, 2003:6). Fuchs (2003:6) refers to this as “body-for-others”, where the bodymind is shaped through culture and society and reflects upbringing, culture, and experiences. This references the coloniality of being, where specific ways of being, knowing, and acting were imposed on individuals to perpetuate a particular Western ideology. When individuals move or dance in time and space, this body memory is revealed through movement choices and reveals past training and an individual’s “moving identity” (Roche, 2011:105).

Traumatic memory refers to repressed memories that are too difficult to deal with as a result of trauma (Panhofer, 2017:6). A traumatic event causes a withdrawal from conscious recollection but remains in the memory of the body (Fuchs, 2003:6). These traumatic memories leave “kinaesthetic marks” on the body that last longer than the trauma itself (Fuchs, 2003:6). As body memory is intertwined with personal memory, procedural memory, and habitual body memory, these traumatic memories are integrated into the bodyminded being and affect individuals’ lived experience. Body memory can be seen as the container of an individual’s life history and “whole being-in-the-world”, through embodiment (Fuchs, 2013:20).

This links to Merleau-Ponty’s conceptualisation of individuals as being-in-the-world, where he suggests it is in/through and with bodies that individuals exist in the world (see Section 4.7) (Murray, 1972:147). Thus, body memory is a bodyminded process where the embodied being navigates the world in a totality of sensing, perceiving, imagining, and remembering through and with the body. As a result of body memory, the body is a “historically formed body” where past experiences have left traces on, in and through the body (Fuchs, 2012:20). An individual’s body is present in all situations and brings its unique past into the present as a “procedural field of possibilities” (Fuchs, 2012:20). It can be argued that the body is affected by external forces and shaped by the environment and socio-cultural and political forces in its performativity (Wehrle, 2020a:126). Individuals find themselves interwoven with implicit bodily recollections, sensations, and feelings in each individual perception and situation. In this research, in the process of remembering, the participants use voluntary (strategic) remembering within their long-term memory system to retell their ‘stories’ of the past or their perception of their lived experiences. Decolonial storying as method of choreographic composition is facilitated and activated in phases and mobilised from the decolonial strategies that inform my pedagogical approach that I discussed in Chapter 2. In this research, I validate the bodyminded being as the locus of enunciation, where embodied memories emerge as a strategy for decolonial choreography.

5.7 Embodied memories

Memory can be conceptualised as embodied; this suggests that memory is not stored somewhere in the brain, but rather that memory includes the totality of the embodied

subjects' dispositions, senses, experiences and perceptions that enable individuals to react to present situations based on past experiences (Koch *et al.*, 2012:2). Thus, memory is a bodyminded presence influencing, shaping, and being shaped by the bodymind. Defining the term 'embodied memories' is a complex venture that requires acknowledging an embodied way of being, as discussed in Chapter 4 and 5 (Barbour, 2011; Carroll, 2011a; Maiese, 2011). Embodied memory is "firmly embedded in complex and idiosyncratic cultural settings, with unique social and historical backgrounds and norms" (Sutton & Williamson, 2014:1). Embodied memory takes into consideration the embodied nature of individual existence in the world, acknowledging socio-cultural influences (Sutton & Williamson, 2014:1).

The concept of embodied memories is constructed from the various ways memories, body memory, procedural memory, habitual body memory, stories, lived experience and identities, converge and interlink to create the concept of embodied memories. The stories individuals tell about their past are central to their identities and directly inform their perceptions and self-performance (Winter, 2021:11). These stories individuals tell, or their construction and perception of past events are based on their personal memory, experiences, body memory, tacit body knowledge, and habitual body memory. The process of the lived experience in and through the bodied being in the environment allows for memories to be stored in and through the multimodal bodymind (Munro, 2018:1).

Experiences of embodied remembering (memory) are common to individuals where the bodyminded being re-experiences events in and through the body (Sutton & Williamson, 2014:1). Past experiences can be recalled implicitly through the bodyminded being in action (Sutton & Williamson, 2014:1). Accumulated experiences or individuals' body memory, such as remembering how to dance or cook, are "actively embodied in actions" and form part of their procedural body memory (Sutton & Williamson, 2014:1). These embodied actions belong to individuals and can be referred to as habitual forms of body memory.

However, it is not possible to limit embodied memories to either the "realm of meaning and conceptualisation or in contrast to embodied skills and habits alone" (Sutton & Williamson, 2014:2). When individuals engage in autobiographical recall, and embodied memories, it is for action, communication and being-in-the-world (Sutton &

Williamson, 2014:4). Thus, reflection on personal narratives and planning future action, individuals engage in embodied memories in social and material settings (Sutton & Williamson, 2014:4).

Memories are not passive abstract items stored in the brain, as mentioned previously, and are intertwined and interconnected due to their emergence from subjective sensory experiences and perception, in and through sensorimotor experience (Iani, 2019:1763; Radvansky, 2017:5). Memory is embodied due to events stored in individual memory, through their sensorimotor information in and through the bodymind. This then illustrates the somatic nature of memory (Iani, 2019:1762). Individual autobiographical memory houses the “social cartography of the self” (social cartography of selves) or the mapping of individuals into the world through storying (Goodson, 1995:4). Individuals are shaped by the self-telling of their narratives that create their perception and organise their memory into “events” of their lives narrative (Bruner, 2004:694).

These events of their lives are important as individuals are able to construct or contribute to their own narratives, giving them a sense of agency in their process of becoming. Individuals are the only living beings who can think about thinking, determine causality, and have feelings, due to the subjective experiences of their emotions. As such, individuals subconsciously (due to their mental models), choose what is important in their experience and thus, what becomes constructed due to their own filters based on their lived experiences. Individuals become who or whom of their multiple selves they are by perpetually reiterating and citing conventionally determined acts and stories that become normalised, internalised, and an expression of selves. The bodyminded being is the site of acting and uttering, storytelling – the space of becoming and performativity.

Embodied memory is the bodymind that “understands, that acquires and enacts meaning, is the body that remembers” (Fisher, 2011:98). Fisher (2011:103) discusses embodied memory by using the English phrase “play by heart” in terms of playing a piece of music on the piano to acknowledge the somatic aspect in the process of remembering – embodied memories. If individuals can “play something by heart”, the meaning is that it is embodied or is part of their body memory, and thus a part of their sense of selves.

In discussing embodied memories, long-term memory, specifically episodic memory and autobiographical memory, is connected to bodyminded experiences in the world (Wilson, 2002:633). Autobiographical memories are records of “spatiotemporally localised events, as experienced by the rememberer” (Wilson, 2002:633). When recalling an autobiographical memory, it has the quality of “reliving” that includes “visual, kinaesthetic, and spatial impressions” (Wilson, 2002:633). This reliving of an experience is in and through embodied memories.

Embodied memories construct the landscape of the bodyminded being, with its stories, lived experiences, multiple identities, senses and perceptions, habitual body memory, autobiographical memory and body memory, weaving together to create a meshwork. This interlaced structure or tapestry with fluid and dynamic connectivities considers every individual as part of a moving, becoming world where they have their own “lived duration or a trail of movement of growth” (Muto, 2016:37). To tap into the bodyminded being’s stories, memories, identities, perceptions, knowings, feelings and beliefs, is to discover embodied memories leading to individual decolonial storying. Tapping into the bodyminded being’s stories links to decolonial practices and strategies (see Section 3.2.), such as Zavala’s (2016:2) counter/storytelling, healing and reclaiming.

The visual frameworks below show how I view the relationality of the various concepts of embodied memory discussed thus far:

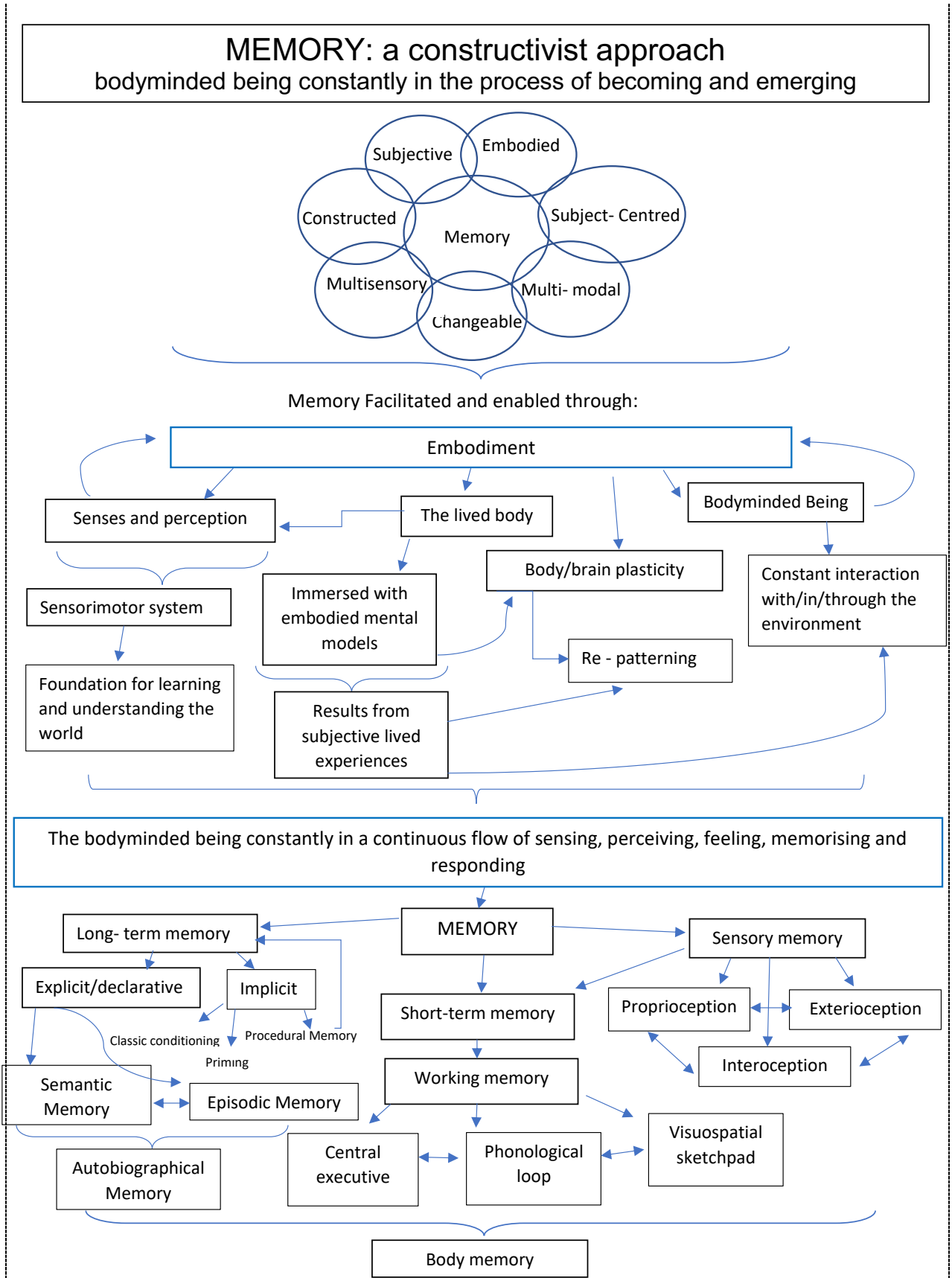


Figure 5.1: Framework of memory

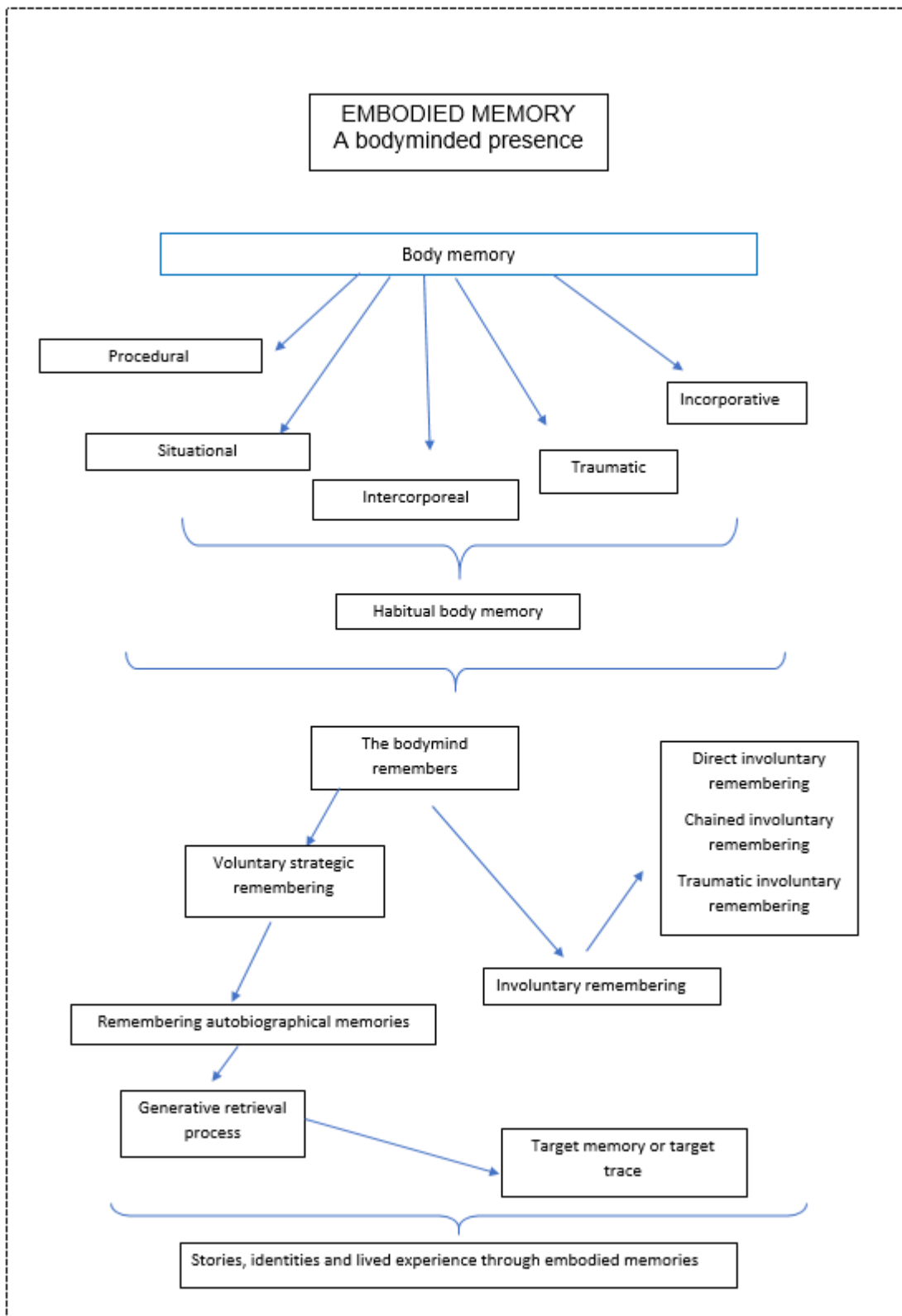


Figure 5.2: Framework of embodied memory

The visual frameworks above provide the lens for the ‘how to’ of the choreographic teaching and learning strategy in Chapter 6. Thus far within the research, Chapter 2 provided a theoretical framework or a conceptualisation of the theoretical underpinning for creating an approach or a teaching and learning strategy – a decolonial pedagogy grounded in decolonial thought. Chapter 3 revealed decolonial storying as a method for movement creation, which can be activated and mobilised as an option, in choreographic composition. Chapter 4 suggested the bodyminded being in the environment, navigating the world through the sensorimotor system: sensing, perceiving and experiencing, through a monist ontology. It explored the body/mind and brain and how embodiment, *body/brain* plasticity, and the lived *body* is the foundation for memory, and that can be expressed through decolonial storying. Chapter 5 provided a detailed understanding of memory to create one of the foundations of the teaching and learning strategy in choreographic composition. It explored body memory, and habitual body memory into a conceptualisation of embodied memories. In Chapter 6, I provide the ‘how to’ of my decolonial teaching and learning strategy for choreographic composition, where embodied memories and subjective lived experiences are part of the loci of enunciation towards an ecology and plurality of knowledges and ontologies, that move towards a trans-ontology.

CHAPTER 6: RECALLING TO (RE)MOVING

6.1 Prepare

This chapter maps the preparation towards the choreographic process from recalling to (re)moving. The preparation or the meandering path towards the choreographic process reveals the strategies for decolonisation. These decolonial strategies facilitate a decolonial pedagogy which reveals strands that interweave, creating conceptual nodes. These conceptual nodes provide the methods or the 'how to' of my decolonial choreographic practice. The methods in the choreographic process allow for a decolonial choreographic methodology which facilitates a trans-ontology. The conceptual nodes that the decolonial pedagogy (the approach to teaching) is based on moves in my research towards a decolonial choreographic compositional methodology.

The chapter further sets out the choreographic process of decolonial storying through embodied memories. It reveals the specific processes the participants engage in during the choreographic process to explore the pedagogy, methodology, and method. The chapter reveals the 'how to' of the decolonial teaching and learning strategy for choreographic composition. In addition, it draws together, from the previous chapters and research, the conceptual frameworks, nodes, strategies, methodologies, pedagogy and principles on which the decolonial teaching and learning strategy is based.

The aim of this chapter is to provide the 'how to', to re-imagine, re-think and re-model current practices where I teach, as well as my own teaching practice, towards a decolonial teaching and learning strategy within a choreographic compositional context. The chapter explores and illustrates how autobiographical, embodied memories might be used within the choreographic context towards the creation of a choreography. It examines specific choreographic compositional devices that are used in the process by sourcing embodied memories for movement creation towards creating the teaching and learning strategy, through decolonial storying. Decolonial storying as the main method, argued in Chapter 3, is an on-going, process driven, and multi-directional process.

This chapter further reveals, as discussed in Chapter 1, my conceptualisation of choreographic composition as meshwork. This meshwork shares intersections and interrelations with a decolonial pedagogy and decoloniality as a praxis, allowing “new strategies of action” through the teaching and learning strategy (Mignolo & Walsh, 2018b:27). The chapter stories the meshwork of each choreographic process with its aims, activities, materials, phases in decolonisation, decolonial strategies, motivations and catalysts for counter hegemonic thought.

To channel the research, the main argument is as follows: strategies for decolonisation facilitate a decolonial pedagogy. A decolonial pedagogy reveals strands that interweave, thus creating conceptual nodes which provide the methods or the ‘how to’ of my decolonial choreographic practice. The methods in the choreographic process allow for a decolonial choreographic methodology which facilitates a trans-ontology. The concept map below illustrates my argument:

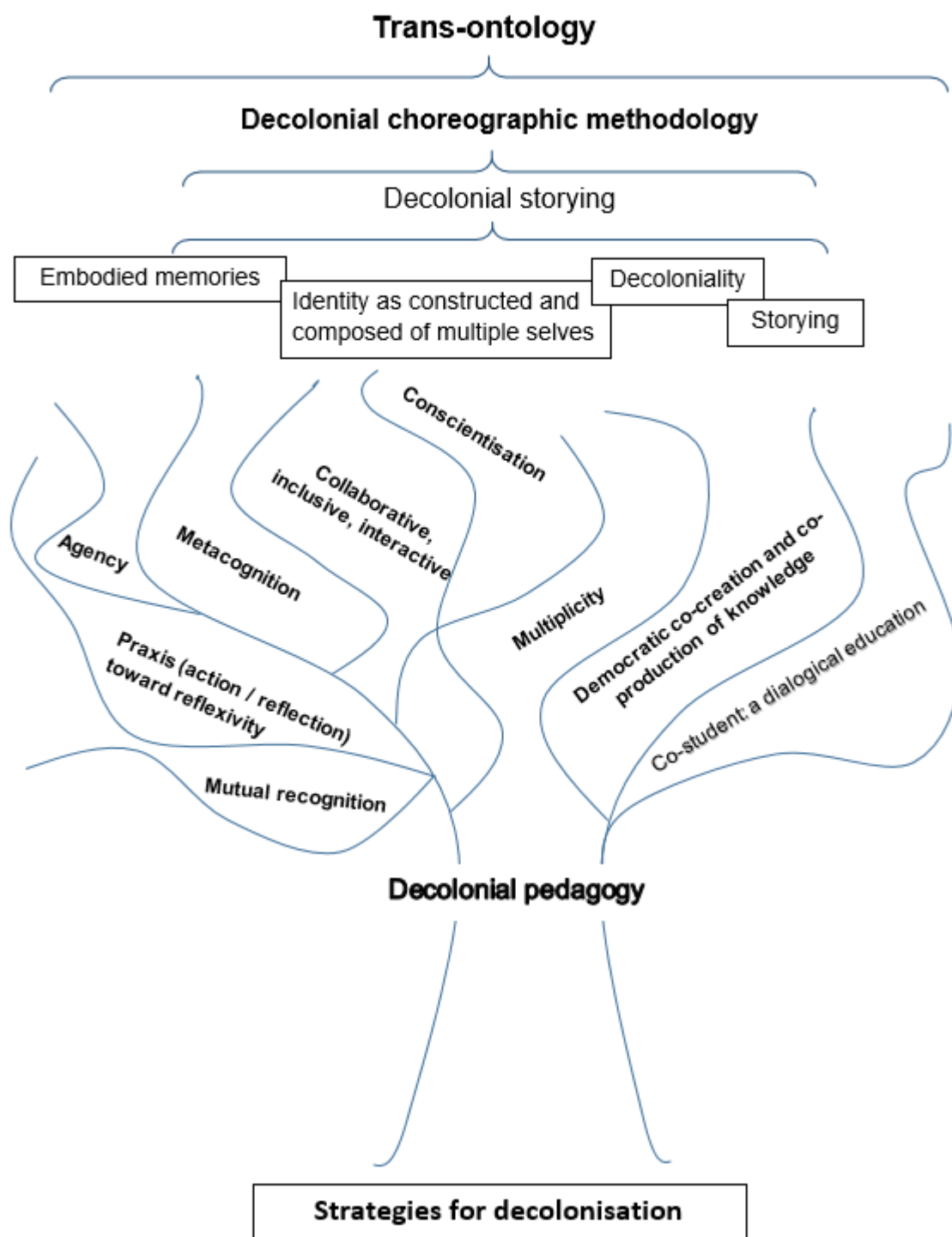


Figure 6.1: Concept map of my argument

Strategies for decolonisation facilitate a decolonial pedagogy, as discussed in Chapter 2 and 3. A decolonial pedagogy reveals interweaving, connected strands that become characteristic of my choreographic methodology.

6.1.1 Strands of the decolonial teaching and learning strategy

A strand of a decolonial pedagogy is “mutual recognition”, where the pedagogy emphasises a holistic approach (see Section 2.5.2) (hooks, 1994:13). This mutual recognition and holistic approach allow inclusivity, belonging, multiplicity, and reflexivity. The latter suggests a strand of a decolonial pedagogy of praxis (action/reflection) which allows conscientisation (see Section 2.5.2). This praxis positions the individual, through action and reflection, as the location of knowing, being-doing (the loci of enunciation).

Thus, a strand of the decolonial strategy is that processes are student-centred, interactive, and collaborative, as part of a decolonial pedagogy (see Section 2.5.2) (Fujino *et al.*, 2018:72). This strand facilitates a process of “collective, collaborative co-creation” which encourages the disruption of the hegemonic ways of acquiring knowledge in higher education (Fujino *et al.*, 2018:72). This disruption or delinking, through border thinking, challenges the coloniality of power, being and knowledge and offers alternative ways towards epistemic justice and ontological positioning (see Section 2.5), navigating loci of enunciation.

This loci of enunciation (embodied memories) emphasises the “sensual and imaginative” in education, over the cognitive, where personal experiences and intuitive knowledge is centred, as part of an embodied approach¹⁵⁹ (see Section 4.7) (Fujino *et al.*, 2018:73). This strand and emphasis on the sensual and an embodied approach, challenges Western, Eurocentric knowledge systems to move towards border thinking and epistemological disobedience, towards trans-ontology.

As a trans-ontology the teaching and learning strategy moves away from Freire’s (2005:72) “banking system” of education towards a space where everyone is both teacher and learner (see Section 2.5.2). This facilitates the strand of co-creation and a co-production of knowledge. A co-creation and co-production of knowledge allows a decolonial strand of metacognition in the teaching and learning strategy. This

¹⁵⁹ Acknowledgment must be noted that much of dance training is extra cognitive, decolonial or not; however, this research actively employs these strategies.

dismantles power structures inherent in the higher education teaching and learning space in South Africa that further coloniality.

Everyone as both teacher and learner facilitates agency as a strand in teaching and learning and democratises the relationship between choreographer and dancer in this research (Tuuli, 2016:5). This creates collaboration and a meshwork, which references a decolonial pedagogy (see Section 2.5.2). The teaching and learning strategy recognises the “intersubjective/intercorporeal relationship of dance-making between the dancer and the choreographer” (Gardner, 2007:51).

This relational and intercorporeal multimodal relationship or alternative way of seeing, being, knowing and doing, corresponds to a decolonial pedagogy. The decolonial pedagogy moves to a pedagogy of with-ness and positions a decolonial future where “more embodied, fluid, storied, and vibrant ways of being, knowing and sensing the world” are centred, through choreographic compositional practice (see Section 2.5.2) (George & Wiebe, 2020:498). It attempts to position individuals, within the educational context, as “subjects of their own destiny that are able to re-invent the past and envision their own future” (Mudimbe, 1985:216). In positioning individuals as “subjects of their own destiny”, individuals can navigate their being-in-the-world, through a trans-ontology within choreographic composition, which resonates with decoloniality. A trans-ontology within choreographic composition I argue, is facilitated through a specific lens or way of conceptualising and facilitating choreographic composition as a meshwork.

These strands, mentioned above, create the conceptual nodes which provide the methods or the ‘how to’ of my decolonial choreographic practice.

6.1.2 The conceptual nodes on which the decolonial pedagogy or teaching and learning strategy is based.

In constructing the decolonial teaching and learning strategy, I draw on conceptual nodes that I explored in Chapters 2, 3, 4, and 5. These conceptual nodes interweave and reveal the methods in the choreographic process towards a decolonial choreographic methodology. They create possibilities for developing a decolonial choreographic methodology, as options to finding alternative ways of engaging in/with the world – ontologically, epistemologically, culturally and philosophically.

- **Embodied memory as a conceptual node:** acknowledging memory as embodied, which includes the totality of the embodied subject's dispositions, senses, experiences and perceptions that enable individuals to react to present situations based on past experiences (Koch *et al.*, 2012:2). The concept of embodied memories is constructed from the various ways memories, body memory, procedural memory, habitual body memory, stories, and identities converge and interlink. Embodiment views the bodyminded being as embodied in a socially and culturally situated process in a dynamic environment with a network of connections. Acknowledging the embodied, multimodal, bodyminded being is embedded in the environment and perceives, interacts and is formed through the physical and social environment (Brown, 2017:864).
- **Decoloniality as a conceptual node and storying as a conceptual node creating decolonial storying:** facilitates individuals' processes of becoming as it is "subjective, emotional and embodied" (Donelson, 2018:73). Storying is embodied as the story emerges and communicates through, in, and with the bodyminded being. Decolonial storying is a method or a form of activism against the historically dominant locus of enunciation (Donelson, 2018:74). The stories individuals tell about their past as central to their multiple identities and directly informing their perceptions and self-performance, are acknowledged (Winter, 2021:11). Stories individuals tell or their construction and perception of past events are based on their personal memory, mental models, lived experience, body memory, tacit body knowledge, and habitual body memory. Exploring the 'lived experience' in and through the bodyminded being in the environment

allows for memories to be stored in and through the multimodal bodymind (Munro, 2018:1).

- **Identity as a construction as a conceptual node:** understanding the subjective process of sense-making and how individuals come to understand themselves in the world (McLean, 2016:3). Identity is recognised as constructed through narrative: where individual multiple “selves” are brought into existence through acts of reflection and imagination (McLean, 2016:4). Identity is composed of multiple selves and is an open-ended, hybrid process and a narrative engagement with the world (Raggatt, 2007:18).

These conceptual nodes cluster together to give my particular methodology and also the method of decolonial storying. The conceptual nodes acknowledge that embodiment in the world reveals the subjective lived experience which generates embodied memories. Embodied memories are used as source for movement creation through decolonial storying in the choreographic process. Embodied memories reveal multiple identities as constructed through narrative and expressed in the choreographic process.

The conceptual nodes in this research provide the methods or the ‘how to’ of my decolonial choreographic practice. These methods allow for a decolonial choreographic methodology.

6.1.3 Decolonial choreographic compositional methodology

A decolonial choreographic compositional methodology emerges in intricate contexts of “practice, participation and agency...and reflections on practices and framed pathways for self-discovery” (Mabingo *et al.*, 2020:148). The strategies for decolonisation are used as options (or the base) to finding an alternative way of engaging in the world, ontologically, epistemologically, culturally and philosophically. Strategies provide options, not solutions, for border thinking, which enable epistemic disobedience and a trans-ontology, rather than providing a prescriptive universal formula. Delinking, through border thinking allows for alternative ways to generate knowledge, a new loci of enunciation where the bodyminded being and the lived experience is the focus, through decolonial storying.

Decolonial storying as method is used in my teaching and learning strategy, where individuals' processes of becoming are facilitated, as storying is embodied and emerges and communicates through, in, and with the bodyminded being. Through decolonial storying of the individuals' embodied memories, the totality of the embodied subjects' dispositions, senses, experiences and perceptions are navigated in the choreographic context (Koch *et al.*, 2012:2).

The locus of enunciation (Eurocentric modernity) is destabilised in the choreographic compositional context through conceptualising choreography as a meshwork. Loci of enunciation are another option, not another locus, as they are process-based, collaborative, reflective, pluriversal, hybrid, embodied, multi-directional, and spaces for new strategies of action. The loci of enunciation emerge where memories, body memory, procedural memory, habitual body memory, stories, and identities converge and interlink to provide the stimulus for the choreographic work. Engaging the stories individuals tell about their past link to their multiple identities (Winter, 2021:11). These stories individuals tell, or their construction and perception of past events are based on their personal memory, experience, body memory, tacit body knowledge, and habitual body memory. Thus, as they create these stories (or dance these stories) and identities, a subjective process of sense-making is facilitated of how the individuals come to understand themselves in the world: identities as hybrid, multiple and constructed (McLean, 2016:3).

Individuals' subjective process of sense-making is through decolonial storying of their embodied memories from recalling to (re)moving.

6.1.4 Applying decolonial storying through embodied memories in the choreographic process

The choreographic process within this research examines individual autobiographical, embodied memories. Autobiographical memories are the personal memories of experiences that are relevant to an individual (Ball, 2010:12). As discussed in Chapter 5, these intricate memories are the reconstruction of fragments of experience combined with individual knowledge of the experience and knowledge of selves (Ball, 2010:12). It is important to take cognisance of the role of socio-cultural influences

within autobiographical memories and individual mental models (Bluck & Habermas, 2001:135).

The autobiographical and thus, embodied memories explored in the choreographic process are “self-relevant events” and hold personal meaning for the participants, developing their sense of ‘you-ness’ or becoming (Radvansky, 2017:309; Shaw, 2016:xi; Skowronski & Walker, 2004:560). Through the choreographic process, individuals ‘tune’ into these embodied memories and navigate ways to explore them through movement: recalling to (re)moving. In moving these embodied memories, they navigate the multimodal bodyminded being in time and space and engage in a re-reflection process of past in the present. Thus, personal experiences and past are lived time expressed, re-navigated and re-articulated through storying of personal semantic and episodic components of autobiographical memories (see Section 5.1.4.4).

The choreographic process looks at “personal semantic and personal episodic components” of autobiographical memories (Addis & Tippett, 2008:3). The personal semantic as facts about individuals and the personal episodic as recollections of memories about “temporally-specific events” as information about time and place (Addis & Tippett, 2008:3). It is very important to remember that these memories are not exact illustrations of reality but rather, are stories to reflect subjective interpretations of lived experience (Van der Kolk, 2016:175).

Within the choreographic process the individual goes through the process of autobiographical reasoning which is defined as a procedure of “self-reflective thinking” or speaking about past experiences that link individuals’ lives with a sense of self or selves (Bluck & Habermas, 2001:136). Within the choreographic process, the autobiographical memories the individuals choose to explore reveals how personally meaningful they are within their being-in-the-world.

The participant goes through the process of “autobiographical remembering” that “implicitly involves thinking about the past in the present” (Bluck, 2003:113). How individuals understand their present is framed by their past habitual body patterns, resulting from procedural memories, body memories, and experiences of trauma. Thus, the autobiographical memories explored are reconstructive and interpretative,

and are made up of facts and inferences that give purpose and meaning to their lives (Radvansky, 2017:416). The individuals respond instinctively to the choreographic task at hand and in the moment, thus engaging embodied memories.

Embodiment in the world allows for the lived experience and personal experience that create embodied and autobiographical memories. In recalling autobiographical memories and retelling them, individuals tell stories of past experiences that add to, or confirm subject or identity formation. It is through autobiographical memories that individuals' sense of multiple identities is formed. Autobiographical memory contributes to self-knowledge and self-narratives that combine past and present selves and create multiple identities (Addis & Tippett, 2004:56). Multiple identities of past and present selves create a hybridity where multiple cultures and identities collude (see Section 2.5.2). Thus, personal memory or autobiographical memory in the context of embodied practices of remembering is intertwined with procedural body memory that results in habitual body patterns, and this contributes to individual hybrid, multiple identities (Froese & Izquierdo, 2018:16; Sutton & Williamson, 2014:315).

As embodied practices of remembering include habitual body patterns and habitual body memory, it is for this reason that the choreographic process explores habitual body patterns and ways of moving. The choreographic process emerges as an uncovering and re-discovery process where sensations, feelings, and remembering are intertwined.

I propose that what you do and how you are works cyclically to what you know and... this... invites a surfacing or an unravelling of stories that may never have seen the light of day, like small translucent creatures that have lived their lives under the stones. (Rickets, 2011:28)

Through accessing individuals' lived experiences and embodied memories, these stories emerge and become source material for the choreographic compositional works, expressed through movement. Finestone (2002:118) suggests:

[i]mprovised responses to a given source can provide the catalyst for unleashing unconscious responses to material that emerge through a dreamlike logic...Graphs or fragments of memory are released that can be

shaped and played with by the choreographer to create compelling images of the body and its relation to narrative, identity and history.

This “surfacing and unravelling of stories” (Rickets, 2011:28) through “fragments of memory” (Finestone, 2002:118) situates the choreographic process as the loci of enunciation, where perceptions of the lived experience and individuals’ histories and memories emerge for choreographic movement creation.

The preparation towards the practice in the choreographic process is delineated above and to further expand on the research, this chapter sets out to map in detail, the choreographic process and the specific processes the participants engage in through decolonial storying. It is important to acknowledge that dance educators, or specifically within this research choreographic collaborators, need to provide opportunities for students to find personal meaning and relevance in/to/with the content that they engage with towards a decolonial practice (Mantillake, 2022:4). The choreographic process emerges as a space where each individual’s ‘right to be’ is acknowledged and validated through a process of discovery, recovery, and the restorying of their own lived experience; their embodied memories through decolonial storying as they recall to (re)move.

6.2 The choreographic process of this study

I contextualise and story the choreographic process in the following sections, where I invite all the memories into the space, ensuring all are present. I reveal how the embodied memories are shaped into a choreographic practice towards performance. Individuals or dancers, within this research, engage with the choreographic process with their own histories, memories and lived experiences that are “written on the embodied self” and embedded in the bodyminded being (Loots, 2016:380). This complex, embodied, individual, bodyminded being, with a unique history, memory, perception, socio-cultural lens and identities, in the process of becoming, is the space and stimulus of storying, specifically decolonial storying (Budgeon, 2003:50; Loots, 2016:380). The storying of embodied memories through movement and dance facilitates a space for centring the multiple ‘selves’ through a decolonial practice.

This decolonial choreographic process uses compositional devices to access embodied memories. These compositional devices function as ways to inspire, create and generate movement material that is based on strategies for decolonisation (Alaoui *et al.*, 2014:3). Choreographic compositional devices are the catalysts and incitation for movement creation and can include, amongst other things, auditory, visual, ideational, tactile or kinaesthetic stimulus (Smith-Autard, 2010:29). The way in which the compositional devices unfold in the choreographic process is designed in an intuitive way from my own lived experience, perception, memories, movement identities, and research, presented thus far. The choreographic process and compositional devices are not fixed, and the process is open to unfold in a fluid way, allowing shifts, ruminations, re-ordering, re-forming and (re)moving.

Through each of the compositional devices, discussed below, the individual generates fragments and traces of movements, movement phrases, or motifs. A specific movement motif or trace of movement (fragments of memory) is created in the choreographic process, for each of the choreographic composition devices. Within the motif a theme or memoryscape, an idea, or a musing might be created. However, creating a movement motif is a generic compositional tool used in the creation of choreography; so how will the process ensure that the individuals are using the task at hand? Each compositional device is situated in a theoretical framework and is an invitation, a longing, and a sketchpad for the unravelling of stories into the space. It is not guaranteed or compulsory that the individual will, in each task, access what is required of them, but the space for exploration and a process of becoming is open to them. The compositional devices could allow the individual to use autobiographical, embodied memories and navigate a way into movement motifs, memoryscapes, traces and fragments of memory in a process of becoming and emerging.

I examine how the choreographic process starts, as well as how a safe space is navigated throughout the process for the participants. Each choreographic process is broken down into four parts: Part 1: to move; Part 2: to draw, to paint, to write, to motif; Part 3: to create; Part 4: to consider... to possibly emerge. The inspiration for the division, into specific parts, is based on Olsen's (2014:1) *The place of dance*. Olsen's (2014:1) explorations examine a somatic approach to dance making and facilitation, where she uses the bodyminded being's feelings and sensation as source. Olsen

(2014:1) does not work with autobiographical memory directly but rather, a somatic, body-based exploration for movement and exploration.

Each exploration within my choreographic process has a specific theme associated with the exploration that allows for the process of accessing embodied, autobiographical memories as source or stimulus for movement creation. The specific theme in each process is explored through the four parts. My choreographic process draws inspiration from Olsen's (2014:1) *The place of dance*; Laenui's (2000:152) five phases in the process of decolonisation; Snowber's (2016:1) *Writing, living and being through the body*; Green's (2010:1) *Choreography from within*, as well as the theoretical frameworks of Chapters 2, 3, 4, and 5 of the research. These inspirations weave together to create a tapestry and meshwork of strategies and processes that facilitate the decolonial choreographic methodology. Further inspirations for the process emerge from my own embodied lived experiences and moving identities, which include my process of becoming in relationship to dance, embodiment, memories, movement, and my bodyminded being-in-the-world.

In this study, the choreographic process happened over eight intensive days through a workshopped and collaborative process with 13 participants. The dates for the choreographic process were 1 July to 8 July 2022. Even though a structure for the choreographic process is laid out in this chapter, there was space for the process to unfold intuitively, depending on what the participants brought to the process and how it unfolded. The choreographic process focuses on accessing embodied and specifically, autobiographical memories as source for decolonial storying in the choreographic compositional context. Participants use autobiographical memories as stimuli for the creation of movement material for their choreographic solo works.

To ensure the space is suitable for the choreographic process, specific elements are included in the space to facilitate a safe, interactive, and supportive environment. A safe space where reflection happens for the participants is important in meaning-making and processing the lived experience (Morris, 2020:1068). As individuals reflect on their personal autobiographical memories and experiences a "metacognitive awareness of self is gained" (Morris, 2020:1068). This awareness of selves is facilitated through reflection, where reflection plays a vital role in the learning environment and in higher education (Chang, 2019:95). Research that uses embodied

inquiry as methodology, and specifically explores the lived experience, needs to ensure that participants can reflect on their embodied experiences and are given the space and processes for reflection (Leigh & Brown, 2021:37). To ensure that reflection is part of the choreographic process, various elements are included in the space.

Various spaces or stations are set up in the space, where participants can go for reflection, support, or engagement whenever they feel they need to. One area has a water, washing and cleansing space, where buckets of water are placed for participants to engage with. This space allows participants to go to it during the process, if at any stage they feel overwhelmed or would like time to wash any part of themselves. Another area is a painting station, where large pieces of paper are placed with a variety of paint colours, where they can paint when they feel the necessity to do so. An important space is a time-out or relaxing space with couches and blankets, where they can rest and recuperate at any time in the process. These stations allow the participants an environment that supports their explorations into embodied, autobiographical memories in facilitating choreographic composition. If at any point in the process the participants felt overwhelmed, the psychologist was on the Arts Campus and available for consultations to assist participants.

6.3 The practical process of decolonial storytelling in accessing embodied memories to facilitate choreographic composition

6.3.1 Starting the process of discovery

The choreographic process of discovery, deconstruction, recovery, restorying, and decolonial storytelling, needs to acknowledge the idea of ‘messiness’. This idea of messiness refers to the way in which information unfolds, is discovered, is articulated and explored. Harford (2016:13) argues that individuals often prefer or select the “tidy-minded” approach, regarding creative exploration, in an attempt to create order structure, and product. This tidiness temptation that individuals are drawn to, often excludes the benefits of the messy, “the untidy, unquantified, uncoordinated, improvised, imperfect, incoherent, crude, cluttered, random, ambiguous, vague, difficult, diverse or even dirty” (Harford, 2016:14). Through acknowledging and celebrating the ‘messiness’ in the choreographic process, the vague, the imperfect

and the improvised can allow embodied memories that are generated the space to emerge as, in embracing a degree of mess, more opportunities are provided for choreographic exploration.

The idea of messiness is also a way to describe the methods of embodied inquiry, where projects are structured by “keeping processes messy, personal and liquid precisely to resist the normative impulse for cleanliness brought about by disciplining knowledge” (Campbell & Farrier, 2015:83-85) that references coloniality. The embodied, subjective lived experiences of the participants in the choreographic process, allows for this messy mode of practice to unfold (Campbell & Farrier, 2015:87).

This ‘messy’ process allows each individual the space and freedom to find their own way, journey or discovery in unravelling their stories. The process does not provide a prescriptive formula but rather a meandering path to facilitate the process. The individual enters into a space of “uncertain writing of walking, making, witnessing, thinking, cruising around and around again” (Joy, 2015:31). The process navigates a rediscovery and recovery decolonial strategy of revealing individual personal histories within the multimodal bodyminded being (Laenui, 2000:152) Through this process the individual rediscovers, re-engages, re-imagines and revisits their own history, culture, language, and identities, thus recentring themselves (Chilisa, 2012:15).

Through movement, excavating, discussion, drawing, painting, reflecting, with-ness and conviviality, this process enables individuals to define in their own way, what is meaningful to them, in their process of becoming. Thus, individuals create their own frameworks regarding what can be recovered and how what is recovered is articulated through their own frame of reference, specifically movement (Laenui, 2000:152). This is an entry point into moving inwards towards understanding their sense of ‘selves’ and lived experiences. The multimodal bodyminded being locates us, through movement, as individuals move to feel themselves in relation to being-in-the-world (Olsen, 2014:3). This is the starting point for an embodied knowledge that lies waiting to be discovered and provides the possibility for “deeper dialogue with how one traverses one’s own relationship with their history or herstory” (Snowber, 2020:69).

In order to explore decolonial storying of autobiographical, embodied memories within a choreographic context, I needed to establish a safe space for, and between, the participants.

6.3.2 Creating a safe space for the choreographic process

Explorations into embodied memories is a personal and in-depth process. The process of accessing embodied and autobiographical memories can leave the participants feeling vulnerable, as emotions will emerge through the process. The process needs to establish a safe environment where individuals can openly communicate, share personal stories and memories, and reflect collectively. The individuals need to feel that they are supported and can trust one another, within the choreographic process. Sharing lived experiences, perceptions, viewpoints and ideas, helps to create a just community and a safe space (Schmid, 2019:265). An agreement needs to be established within the group that personal experiences and memories that individuals share, need to be received and acknowledged by the group. This creates a sense of inclusivity and belonging in the choreographic process.

An important consideration in the choreographic process is that it is not a form of therapy. The choreographic process differs from therapy as remembering autobiographical memories is not done as a form of healing but rather, as inspiration and a source for movement creation in choreographic composition. In a therapeutic context, memory work is used to help patients retrieve repressed or traumatic memories through hypnosis and guided imagery (Lynn *et al.*, 2008:283). When a patient is experiencing trauma-based symptoms arising from past events, the healing of memories is used as an intervention in a psychological context (Garzon, 2002:42). The context, intention and scope of this research does not include any form of healing or therapy.

The first step in the choreographic process is developing trust and a sense of community within the group. The choreographic process begins with various physical trust exercises that help each participant to feel that they are entering into a safe space, where they can trust one another. The exercises that follow in this section are done at the beginning of the process, and not before each exploration, to establish trust within the group. The group starts by standing close together and whoever feels

ready starts to fall into the group; the group then supports this person and lifts them up securely and transports them through the space. Each participant gets a chance to be supported and is literally carried through the space by the group. A further exploration is a circle of trust, where the participants stand shoulder to shoulder and one person stands in the centre of the circle with their eyes closed (Reeve, 2011:126). The participants on the outside of the circle put their arms out in front of them to prepare to support the weight of the person in the centre, as they shift on and off their own weight as they fall back and forward into the group. Each participant has a chance to be the person in the centre, where the group supports their weight as they shift them from person to person. After the exploration, the group discusses how this felt and what sensations emerged within their bodyminded being.



Figure 6.2: Supporting one another through the space¹⁶⁰

¹⁶⁰ Participants gave written permission for all photos to be used from the choreographic process and from the performance of memoryscapes.

A dance improvisation called “Get Knotted” is explored next with the participants, where they all form a large circle (Reeve, 2011:21). The participants all face the centre of the circle and hold hands, and keeping their hands held, they attempt to make a knot by moving over, under and through the arms of other participants. The participants move to continuously complicate the knot of their bodies amongst one another. Then to untie the knot they attempt to reverse their actions and see if they can come back to holding hands in a circle. To develop the idea, the participants stand shoulder to shoulder with their eyes closed; they stretch out their arms and cross them and connect with the hands of two other people in the group. The participants open their eyes to see where they are and, as a group, try to unravel themselves without talking. The exercise “Get knotted” can facilitate a sense of ensemble and helps the group to work as a collective.



Figure 6.3: Images from the improvisation “Get knotted”

After the above-mentioned exercises, a discussion, reflection, and rumination are navigated around the idea of a safe space, where the participants can trust one another. Each individual needs to articulate how they understand the term and what meaning it has for them. A discussion can occur around what some of the conditions are, around creating a safe space within the choreographic process. As a group, a contract is drawn up concerning what constitutes a safe space and how each individual will be a part of the process towards creating a safe, respectful, and supportive environment. This contract will lay the foundations for a shared, open, and safe environment for the individuals to share their lived experiences, embodied memories and stories within the group and through the choreographic process.

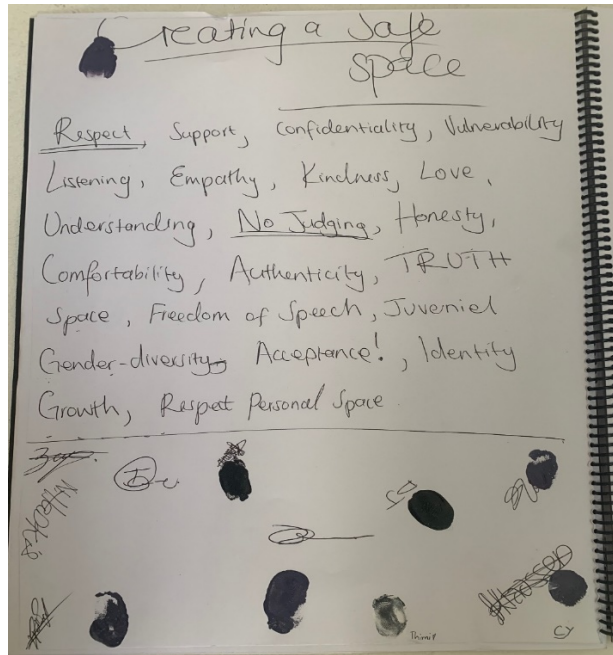


Figure 6.4: The contract that was drawn up for creating a safe space

In maintaining a safe space, the idea of de-roling or creating distance from an experience of immersion is used as a practice in-between each exploration throughout the choreographic process. Ihidero (2020:91) suggests de-roling is often associated with acting and provides a set of activities that helps individuals ‘let go’ of the emotions associated with playing a specific character or role. In exploring embodied memories, emotions and challenging feelings for individuals, may arise and de-roling provides a way to acknowledge and contain a sense of being overwhelmed in the moment. Stafford (2005:40) suggests that de-roling provides a space to “discharge emotion” and helps in assisting the individual to come back to the here and now. A technique from Susana Bloch’s *Alba Emoting* “stepping out” is used to assist the participants after each exploration in de-roling.¹⁶¹ According to Bloch (1993:128) “stepping out” consists of “ending each emotional reproduction by at least three slow, regular, and deep fully breathing cycles, followed by a total relaxation of the facial muscles and a change in posture”. The purpose of this technique is to bring the individual back to their personal “neutrality”. After each of the explorations, I will facilitate a process of “stepping out” with participants.

¹⁶¹ I draw from published scholarship on Bloch and I did not teach the effector patterns in totality. I recognise that an individual must be certified to be able to teach the approach in totality.

Another technique used to bring individuals back into the present moment or to ground themselves out of the past and their specific memories, is to notice the individual body and tune into the senses. Howland and Bauer-Wu (2015:12) suggest that mindfulness-based interventions provide the capacity to intentionally bringing awareness to “present-moment experiences”, through engaging the senses. They suggest firstly, engaging mindful breathing which activates the parasympathetic nervous system, which results in the “relaxation response” (Howland & Bauer-Wu, 2016:13). Secondly, tuning into the individual body by paying attention to the physical sensations of the feet and how they rest against the floor is suggested, and thirdly, using movement, specifically gentle stretches, where the individual pays attention to the interplay of the muscles, sensations and bones, which provides the sense of feeling grounded (Howland & Bauer-Wu, 2016:13). The above-mentioned de-roling techniques will be used after each exploration within the choreographic process, to facilitate safe explorations.

Within the choreographic process there are twelve processes that the participants go through, from recalling to (re)moving. Each choreographic process described below starts with a narrative trajectory, which moves into Part 1: to move; Part 2: to draw, to paint, to write, to motif, to create; Part 3: to create; Part 4: to consider... to possibly emerge. After each process a table is provided that stories the meshwork of each choreographic process with its aims, activities, materials, phases in decolonisation, decolonial strategies, motivations and catalysts for counter hegemonic thought.

6.4 Process 1: Naming me

My initial compositional device is based on Smith’s (1999:142) strategies for decolonisation, specifically unravelling and reconstruction. Through the process of unravelling and reconstruction individuals question, re-embody, re-look and examine their being in the world, their ontology. Names and naming form a part of individuals’ identities and play a role in their ontology; as Hendrick (2015:s.p) argues, your name is an important factor in developing your sense of selves. Process 1, is *Naming me*, where the individual navigates the stories, meaning and significance of their name and their feelings around it. This invites the individual into navigating their multiple identities and what part their name plays within their concept of selves, within a socio-cultural context. This compositional device links to autobiographical reasoning, where the

individual goes through the process of “self-reflective thinking” about their sense of selves in relation to being-in-the-world (Bluck & Habermas, 2001:113). This is the process of perceiving their name in and through the multimodal, bodyminded being, from past into the present.

Naming is an important identification with the past and situates individuals’ identity in the present (Aldermans, 2016:198). When an individual is born, they are given an identity through their name, which differentiates them from others. There is a link between naming and identity, and the starting point of the process is re-discovering and unravelling the story of individual names. This exercise draws inspiration from Brodhead Smith’s (2009:60) research concerning telling personal stories through performance, as well as, as mentioned above, Smith’s (1999:142) strategy for the decolonisation of unravelling and reconstruction. Brodhead Smith (2009:60) argues that stories allow individuals to celebrate themselves and to explore personal and cultural experiences from the past in the present (Brodhead Smith, 2009:60).

Names are an important part of building a community and identities. Taswell (2021:2) states that the act of naming or using one’s name is the basis of an individual’s sense of identity and belonging. Within the South African context, individual names are part of identities, family histories, and cultural context. Makhubedu (2009:4) asserts that within an indigenous African context, there is a history that is embodied within a name and particular personality traits are embodied. The naming of children is significant culturally within an African context, as names carry with them a predetermined sense of being-in-the-world. Among the Basotho and Xhosa people, the main focus on naming is the meaning of the name and how that contributes to an individual’s personality and how it plays a role in their being-in-the-world (Makhubedu, 2009:5).

6.4.1 To move

3 hours

Find yourself a partner to work with and move to a space where you feel comfortable. Start to think about your name and share with your partner how you got your name, who named you, what your name means, and most importantly how you feel about

your name. Think about what your name says about your culture, and what significance it holds for your heritage within the South African context.

After discussing both your names, find a space on your own. Begin to dance or move the story of your name. Use how you feel about your name as the starting point for movement. You can use your name as text, if you feel comfortable. Begin to embody the story of your name through movement. When you feel ready, move back to your partner and show each other the 'dance' of your name. When observing your partner's 'dance' and listening to your partner speak about their name, remember as much as you can. Discuss any ideas, feelings, and sensations that emerge.

Now join the whole group and create a circle. The one person dances the story of their name while the other partner recalls and speaks about that person's name and their feelings around their name. Each person in the group gets a chance to show their 'name movement phrase'. As a group, find a way to combine all the 'name movement phrases' into an ensemble dance; perhaps you and your partner could dance your phrases simultaneously, then cross fade into the next group, creating an ensemble of all the name phrases. This allows for a sense of community and ensemble within the group. As a group discuss, reflect and ruminate on the ideas about names and identity and what the importance is of names for each individual. Discuss ideas around the cultural significance of names within the South African context.

6.4.2 To draw, to paint, to write, to motif, to create

30 minutes

Begin:

- How do you feel about your name?
- Does your name have a specific cultural context or reference?
- Who named you and what is the significance of this?
- Reflect on your name and in what way it plays a role in who you are today.
- Consider the idea, that if you had a different name, would that impact who or whom of the many selves you are today?

6.4.3 To create

2 hours

Generate a movement phrase that embodies your feelings about your name and your cultural identity reflected through your name. What is the ‘dance’ of your name? Find a movement language that feels appropriate to embody your name and feelings around it. Let your lived experience and how you perceive your name and its meaning be embodied in movement. Allow the movement of the body, the “cellular landscape of skin, bone, tissues and gestures” reveal for yourself the significance of your name for your individual identity (Snowber, 2020:69).

6.4.4 To consider... to emerge possibly

This process of unravelling individuals’ names and their significance for a sense of selves, could allow a process of re-centring ontology in the world. Performing or, in this research ‘dancing’ these stories, can give individuals a voice and provide a means for self-expression and re-reflection.



Figure 6.5: Participants storying their names

Table of Process 1

Aims of the process	Activities of the process	Materials of the process	Phases in the process of decolonisation	Drawing from decolonial strategies	Motivations	Catalysts for counter hegemonic thought: a praxis of thinking
To determine the link between an individual's name and their sense of identity/ identities.	Share with a partner how you got your name, who named you, what your name means, and how you feel about your name.	Choreographic journal	Laenui's (2000:152) phase for decolonisation of rediscovery and recovery.	Smith's (1999:142) strategy for decolonisation of unravelling and reconstruction.	Naming is an important identification with the past and situates individual's identity in the present (Aldermans, 2016:198).	Mutuality through sharing of feelings, memories and ideas of individual names, an intersubjectivity.
Celebrate and rediscover the story of individual names.	Discuss with your partner what your name says about your culture, within the South African context.	Large two-metre painting sheet per participant		The decolonial practice of how everyone's right 'to be' is acknowledged and invited.	Coloniality ruptures a sense of personhood and identity.	Relationality or being in relationship through sharing memories, ideas and feelings about names and how they relate to culture.
Examine the history and cultural significance that is embodied within a name.	Dance or move the story of your name.	Paint, paint brushes and sponges		Strategy of Chilisa <i>et al.</i> (2012:14) for decolonisation of individuals speaking or dancing from their frame of reference.	The process of re-examining individual names attempts to navigate these ruptures.	Interdependency or depending on each other, as each partner had to relay the information around the other person's name.
Re-examine how the individual came to be named.	Dance the story of your name for your partner and witness their dance.				Memories around individuals' names are autobiographical memories that have significance for the individual's life history.	This puts ownership on the partner to express the ideas their partner had shared, with the group.
	Dance the story of your name for the group, while your partner discusses what you told them about your name.					
	Combine all name dances into an ensemble dance.					
	Reflect on the process through writing, painting, or creating.					
	Generate a movement motif entitled: Naming me.					

6.5 Process 2: Inviting the presence of your personal history into the room

The next compositional device, Process 2, is based on the strategy of Chilisa *et al.* (2012:14) for decolonisation: communicating from one's own frame of reference. Process 2 is *inviting the presence of your personal history into the room* or specifically starting with habitual movement choices towards revealing one's "moving identity" (Roche, 2011:105) or in this research, moving identities. Through exploring how the individual bodyminded being prefers to move or their habitual movement patterns, a way into embodied memories, personal history, perceptions, and lived experiences, is explored. Accessing habitual movement choices and patterns is brought into consciousness and choreographic embodiment through a process of exploration, reflection, and re-examining. The body is in a process of 'remembering' what it has 'forgotten' to remember, unconscious to conscious exploration.

6.5.1 To move: embodiment of self/ habitual home base

3 hours

Begin by moving your bodyminded being in time, weight, space and flow. The movement exploration can be from an inner or outer impulse, or perhaps how you are feeling today. Feel free to move for an extended period of time and see if a habitual home base or certain qualities in movement tend to reveal themselves. Let yourself sense and feel if there are any patterns or specific ways of moving that seem familiar to you, or perhaps where you feel comfortable. Notice these patterns, movement choices, body actions, effort qualities, spatial affinities, and how your body orientates itself through movement. Find stillness and reflect on any familiar elements in your use of time, weight, space and flow. Start moving again with what is familiar to your bodyminded being: your unique patterns of movement or habitual home base. Navigate your preferences in movement language, your movement heritage, and your own "moving identity" (Roche, 2011:105).

Begin moving:

- Sense and feel what choices feel comfortable: your unique sense of body, effort, time and space.
- Sense what types of dynamics you feel drawn towards.
- Notice signature movements or specific movement patterns that emerge.
- Open yourself to moments of feeling your inner world.
- Notice what types of feelings, sensations and thoughts emerge as you move.
- Acknowledge the choices of movement language you tend towards.
- Look at the habitual movement patterns that are revealed to you.
- Move towards your personal embodiment of self.

6.5.2 To draw, to paint, to write, to motif, to create: personal history

30 minutes

Begin reflecting in whichever mode you feel comfortable in:

- What emerged for you from the exploration?
- What were the signature movement patterns or habitual ways of moving that emerged? Can you create a picture reflecting these ideas?
- What thoughts, if any, did you have?
- What does your movement reveal about yourself?
- Who are you in movement?
- What stories did your body tell?
- What memories, if any, came to mind?

6.5.3 To create

2 hours

Generate a movement phrase that reveals your embodiment of self from the above exploration. Consider your moving identities, comfort zones and what movement choices you tend to gravitate towards. Does this comfort zone reveal anything about your identity? Do your movements, gestures, or tendencies reveal anything around

your personal lived experience? Create a phrase that reveals your personal uniqueness and lived experience, towards your “moving identity”. Perform your movement phrase for the group and let others reflect on their perception of your movement preferences and comfort zones, and if they are reflected in your movement phrase. Consider that perhaps you simply moved instinctively, without delving deeper into your movement preferences and stories of/in and on the body. Take up Martin’s (2005:59) idea of “dance as a continuing site of self-recognition” and a way into the embodied self “as a site of meaning-making and, indeed, storytelling” (Loots, 2016:377).

6.5.4 To consider... to emerge possibly

When individuals move in time and space, they reveal their lived experiences, identity, personality, mental models, procedural body memory, habitual patterning, and habitual body memory. Through consciously moving and navigating familiar movement patterns, the individual starts to find awareness and reflections in the moments. Individual movements, gestures, and choices reveal experiences, body memory, and sense of selves. The bodyminded being moving in time and space is interwoven with past experiences and tacit body knowledge, and in a sense, individuals’ personal ‘histories’ are revealed.

Embodiment of self/selves:

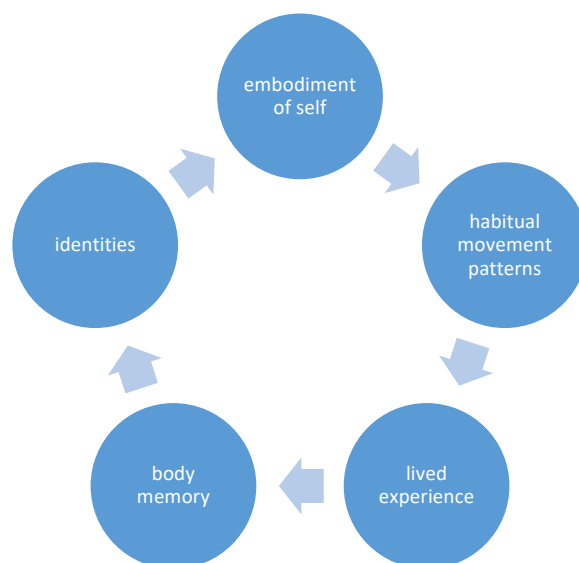




Figure 6.6: A participant exploring his habitual home base

Table of Process 2

Aims of the process	Activities of the process	Materials of the process	Phases in the process of decolonisation	Drawing from decolonial strategies	Motivations	Catalysts for counter hegemonic thought: a praxis of thinking
To determine habitual home base or embodiment of self through movement.	Improvise for an extended period of time to notice your unique sense of Body, Effort, Space and Shape.	Choreographic journal	Laenui's (2000:152) phase for decolonisation of rediscovery and recovery.	The decolonial practice of how everyone's right to be is acknowledged and invited.	When individuals move in time and space, they reveal their lived experiences, identities and procedural body memory.	Mutuality through sharing of feelings, memories and ideas of individual moving identity and embodiment of self, an intersubjectivity.
Discover any patterns or preferences in an individual's movement language.	Move to reveal signature movements or specific movement patterns that emerge.	Large two-metre painting sheet per participant		Smith's (1999:142) strategy of unravelling and reconstruction.	Individual movement reveals habitual patterning and habitual body memory.	Holism through an intimate interconnection of multiple identities in and through individual moving identities and embodiment of self.
Examine familiar movement choices.	Reflect on the process through writing, painting, or creating.	Paint, paint brushes and sponges		Strategy of Chilisa <i>et al.</i> (2012:14) for decolonisation of individuals speaking or dancing from their frame of reference.	The bodyminded being moving in time and space is interwoven with past experiences and the individual's personal histories are revealed.	Multiplicity through various interlinking of lived experiences in and through an individual's moving identity.
To determine your preferences in movement language, a movement heritage, a moving identity.	Generate a movement motif entitled: Embodiment of self.			Chawla's (2018:116) strategy for decolonisation that acknowledges all identities are hybrid.		Relationality through various intertwining's of various moving identities.
				Smith's (1999:142) idea of history as a decolonial strategy.		

6.6 Process 3: Dancing my story, writing through my body

Process 3 is based on Gallien's (2020:43) decolonial strategy of redefining knowledge from an embodied perspective. The compositional device is *dancing my story, writing through the body*. Snowber's (2016:52) *Bodypsalm* is used as source and inspiration to suggest feelings and sensations in the bodyminded being to inspire movement material. The individual processes the texture, sound, and feelings that the text evokes, and then embodies it into movement, revealing their unique movement traces and fragments of memories. This may create a sense of connection for the individual between inner and outer spaces of the bodyminded being, as *Bodypsalm* suggests "your body wants a voice" (Snowber, 2016:52). The voicings of the bodyminded being emerge as "writing, living and being through the body" (Snowber, 2016:1).

6.6.1 To move

3 hours

Start with movement initiated from your inner impulse or from how you are feeling. Let bodily sensations facilitate the movement. Let your breath lead you.

*Call back your body to the page
the pulse, breath and passion
residing in your cells
sitting on your skin
waiting to come forth
from pores to words
know each sensation
is syllables of the belly
even agitation is a comma
each heartbeat is the rhythm
yearning to articulate
through the muscles of your fingers
let physicality take you
to the studio within
where stories are ancient and primal
and love them all into being
here lie the hymns of your body
pronouncing themselves
to respect each flutter and fragrance
of your senses
this is more than common sense
but body sense
the paints for your canvas
notes for your song
movements for your dance
bold creation awaits
you are your body
and your body wants a voice*

Bodypsalm for writing from the body (Snowber, 2016:52).

Begin moving while listening to the poem and let the words inspire your movement:
“Text as texture: woven structure” (Üßig, 2018:21).

6.6.2 To draw, to paint, to write, to motif, to create: storying your dance

30 minutes

Begin writing:

- Why do you dance?
- What memories, if any, came to mind?
- What did your bodyminded being reveal to you?
- What stories emerged from the body?
- Why do you want to choreograph?
- What are your views of what you normally make works about?
- What is your dance history? Give yourself time to collect memories.

6.6.3 To create

2 hours

Generate a movement phrase that embodies the poem above, or writing from the body. Look for sensations, memories, perceptions, and feelings that the poem inspires within you.

6.6.4 To consider... to emerge possibly

- A timeline of your dance history, stories, training, techniques.
- Ancestors, cultural and religious influences that play a role in your bodyminded being and lived experience.
- People, places, or experiences that have influenced who you are today.
- Anything else that comes to mind...let your body speak and tell its unique story.

Writing from the body allows for reflection on the lived experience and embodied memories: “breath beckons to come into your words...pulsing into a place where a rhythm of blood and bone can be transformed to ink” (Snowber, 2016:41).



Figure 6.7: A participant exploring Bodypsalm

Table of Process 3

Aims of the process	Activities of the process	Materials of the process	Phases in the process of decolonisation	Drawing from decolonial strategies	Motivations	Catalysts for counter hegemonic thought: a praxis of thinking
To discover movement from an inner impulse and bodily sensations.	Improvising and moving while listening to the poem Bodypsalm.	Choreographic journal	Laenui's (2000:152) phase for decolonisation of rediscovery and recovery.	The decolonial practice of how everyone's 'right to be' is acknowledged and invited.	Writing from the body allows for reflections on the lived experience and embodied memories.	Holism through an intimate interconnection of multiple sensations, thinkings and feelings in/through/with the bodyminded being. A decolonial otherwise of "thinking, sensing, believing, doing and living" (Mignolo & Walsh, 2018b:4).
To discover movement that the poem Bodypsalm evokes in the bodyminded being.	Reflect on the process through writing, painting, or creating.	Large two-metre painting sheet per participant		Zavala's (2016:2) counter/storytelling as a decolonial strategy.	Text is used as source and inspiration for feelings and sensations in the bodyminded being, a feeling, and thinking.	Multiplicity through the interconnectedness of text, moving, being, sensing, and perceiving.
To explore writing from the body, embodied memories and stories that emerge from the body.	Generate a movement motif that embodies the poem of writing from your body.	Paint, paint brushes and sponges		Gallien's (2020:43) decolonial strategy of redefining knowledge from an embodied perspective.	The individual processes, the texture, sound, and feelings the text inspires and translates into movement through the bodyminded being.	Relationality through pluriversal modes of being, sensing and moving.
				Strategy of Chilisa <i>et al.</i> (2012:14) for decolonisation of individuals speaking or dancing from their frame of reference.		

6.7 Process 4.1: Myself as dream

Process 4 is based on Laenui's (2000:152) phase in the process of decolonisation, specifically *dreaming*, and is divided into three parts. The first, dreaming process is called *myself as dream*, which allows the individual to navigate into their own language and culture, and what significance this has for the individual's sense of multiple selves. These compositional tools allow for the focusing on the multiple, hybrid self in the choreographic context, where self-reflective thinking and autobiographical reasoning are navigated, through thinking and moving.

Let yourself dive deeper into your own language and culture: "the body as the existential ground of culture" (Csordas, 1990:5). The body is a living depiction of culture and social beliefs (Cancienne & Snowber, 2003). Exploring the bodyminded being as source allows for insights into individual culture and social beliefs.

6.7.1 To move

3 hours

Start by lying on your back with your eyes closed. Begin to describe out loud, in your own language the feelings and sensations in your body, my eyes feel, my spine feels, my feet suggest, my heart says. Lie with these sensations for some time. Consider what the body parts would express if they had a voice, my kidney speaks of, my stomach wants to. Begin moving from the perspectives of your body parts.

Now consider the bodyminded being as a whole, what does it say? What are some of the stories and memories that reside on your skin? Start to vocalise these memories and stories of your skin. Let your embodied memories speak through the body in movement, while speaking your own language. Articulate your gender in words: I am a female, consider race, nationality, and culture, I am a black, Zulu, female, who is South African. Keep repeating these identity markers and see how the body responds in movement. How do you perceive yourself in the world? What is a defining feature for you around your identity? Keep moving and speaking and let the exploration take you further into movement.

6.7.2 To draw, to paint, to motif, to create

30 minutes

Begin writing:

- What emerged for you from the exploration?
- What did your bodyminded being suggest?
- What memories emerge for you?
- How did speaking and moving simultaneously feel?
- What did your body reveal to you?
- How does your body feel?
- Consider your gender, race, culture, ethnicity, sexuality and how you perceive yourself in the world.

6.7.3 To create

2 hours

Generate a movement phrase or solo expression of your stories and memories that emerged. Use your own language as text, while the body moves. Move from the various sensations you experienced: sensation to expression. Examine within your solo phrase your positionality in the world, your identities. Look at gender, culture, sexuality, language, and nationality as starting points.

6.7.4 To consider... to emerge possibly

In the process of dreaming, the individual allows their own language, culture, and feelings to be expressed through the bodyminded being. This allows other ways of seeing, being and doing. Moving from sensations in the body, allows for sensations in the body created by the movement. Buckwalter (2010:27) argues that this allows a sensory dialogue to flow with a logical stream and builds a kinaesthetic logic. Through using the individuals' own language, a sense of connection is established with the movement and words that could allow possible rearticulations and reflections of feelings and experiences. The storytelling of the body parts and total bodyminded

being could function as a method of reconnecting with oneself and moving from the inner impulse. Looking at how an individual defines themselves in the world, in terms of gender, race, culture, sexuality and language, could provide a starting point for an exploration into 'who' they consider themselves to be in the world. Highwater (2011:33) defines culture as “a package of beliefs which every child learns and which has been culturally determined long in advance of [their] birth”.

Myself as dream:

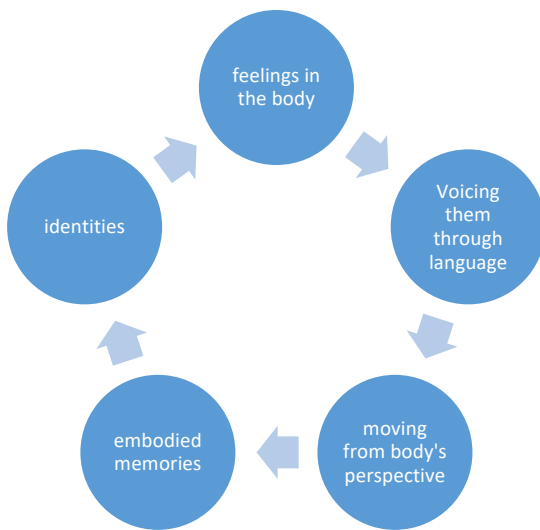


Figure 6.8: A participant exploring myself as dream

Table of Process 4.1

Aims of the process	Activities of the process	Materials of the process	Phases in the process of decolonisation	Drawing from decolonial strategies	Motivations	Catalysts for counter hegemonic thought: a praxis of thinking
To celebrate individuals' language and culture.	Describing in your own language the sensations in the body, the various body parts, and what they say.	Choreographic journal	Laenui's (2000:152) phase for decolonisation of dreaming.	The decolonial practice of how everyone's right to be is acknowledged and invited.	In the process of dreaming, the individual allows their own language, culture and feelings to be expressed.	Multiplicity through acknowledging various languages, cultures and identities.
Examine the body as a living depiction of culture and social beliefs.	Articulating through movement and words your gender, culture, sexuality, race, and nationality.	Large two-metre painting sheet per participant		Smith's (1999:142) strategy for decolonisation of language.	Through examining individual positionality, a sense of multiple and hybrid identities is considered.	Relationality through the interconnection of language, culture, ontology and how embodiment in the world facilitates this.
Examining individual positionality.	Moving and describing the stories and memories that reside on and in your skin.	Paint, paint brushes and sponges		Zavala's (2016:2) strategy for decolonisation of reclaiming.	Considering race, culture and nationality, allows for memories to emerge around individuals being- in- the world.	Holism as an intimate interconnection of language, culture, subjective lived experiences and being-in-the-world.
Explore the bodyminded being as source for insights into individual culture and beliefs.	Reflect on the process through writing, painting, or creating.			Gallien's (2020:43) decolonial strategy of redefining knowledge from an embodied perspective.		
	Generate a movement phrase of your stories and memories that emerged.			Strategy of Chilisa <i>et al.</i> (2012:14) for decolonisation of individuals speaking or dancing from their frame of reference.		

6.8 Process 4.2: Diving into dreams

The next dreaming process is called *diving into dreams* and goes deeper into the individual's culture and specific cultural practices that have meaning for the individual. The idea is to revisit a specific autobiographical memory from the perspective of individual culture in order to allow reflections on how culture shapes their being-in-the-world (Cancienne & Snowber, 2003:244). Diving deeper into your own culture and cultural practices, re-examining specific cultural practices that have meaning for the individual should occur.

6.8.1 To move

3 hours

Begin to recall a specific autobiographical memory from your past. Think specifically about your culture...what does it mean to you? Recall a specific cultural practice that meant something to you in your life. Perhaps it was a ritual or ceremony that played a part in who you are today? It could be a coming-of-age ritual, a wedding, a funeral, a favourite family tradition, or some kind of rite of passage. Begin to feel and sense yourself in that memory...what are the sensations, feelings, smells, and overall picture of that memory?

Begin to move with that memory in the bodymind...allow your recollections to come through your body and into movement...open up to the past flowing into the present...

6.8.2 To draw, to paint, to write, to motif, to create

30 minutes

Begin writing:

- What are your feelings, thoughts, and musings around your specific memory?
- What does your culture mean to who you are?
- What did your bodyminded being suggest?
- How does your culture shape who you are today?
- What do you understand as culture?

- How much of your culture has influenced who you are today?

6.8.3 To create

2 hours

Generate a movement phrase that embodies your specific memory concerning your culture and what it means to you. How much is your culture a part of who you are? Consider the memory of the cultural practice you choose to explore and let it influence your movement phrase.

6.8.4 To consider... to emerge possibly

Remembering past experiences allows the embodiment of those feelings in the present moment. Looking at a specific autobiographical memory from the perspective of the individual's culture could allow for reflections and articulations on themselves and how culture shapes their lived experiences in the world (Cancienne & Snowber, 2003). Examining what culture means to an individual allows them access and a space for reflective thinking into the influence of culture on 'who' they are becoming.



Figure 6.9: A participant diving into dreams

Table of Process 4.2

Aims of the process	Activities of the process	Materials of the process	Phases in the process of decolonisation	Drawing from decolonial strategies	Motivations	Catalysts for counter hegemonic thought: a praxis of thinking
To examine individual cultural practices that have meaning for the individual.	Recalling a specific cultural practice that played a part in who the individual is today: a ritual, ceremony or a rite of passage.	Choreographic journal	Laenui's (2000:152) phase for decolonisation of dreaming.	The decolonial practice of how everyone's right to be is acknowledged and invited.	Looking at specific autobiographical memory of a cultural practice could allow reflections on how culture shapes individual identities.	Multiplicity through acknowledging various socio-cultural practices as meaningful in individuals' lived experiences.
Examine specific autobiographical memories about a specific cultural practice.	Moving with the memory in the bodyminded being.	Large two-metre painting sheet per participant		Zavala's (2016:2) strategy for decolonisation of reclaiming and counter/storytelling.	Examining what culture means to an individual allows reflective thinking into 'who' they are becoming.	Relationality through the interconnection of cultural practices, identities, and ontology.
	Reflect on the process through writing, painting, or creating.	Paint, paint brushes and sponges		Gallien's (2020:43) decolonial strategy of redefining knowledge from an embodied perspective.	Self-reflective thinking and autobiographical reasoning are navigated through thinking and moving.	Holism as an intimate interconnection of language, culture, subjective lived experiences and being-in-the-world.
	Generate a movement phrase around the specific cultural practice.			Strategy of Chilisa <i>et al.</i> (2012:14) for decolonisation of individuals speaking or dancing from their frame of reference.		

6.9 Process 4.3: Deep in dreams

The next dreaming process is called *deep in dreams* and goes deeper into memories of the place where the individual grew up. Reflecting on where the individual grew up could allow access to important autobiographical memories. Diving deeper into your memories, through using the place where you grew up as source material for movement is crucial.

6.9.1 To move

3 hours

Begin standing with your eyes closed. Start to recall a specific autobiographical memory about the place where you grew up. Think about the house where you grew up. What are the feelings, sensations, smells, and structures of your house? Visualise yourself in that house and map the topography of the space. Think about the colours within the space...what are the sounds of the space? Is there a specific room in the house that leads you to a specific memory? Are there certain spaces that have different feelings or sensations for you? Travel through your home, bringing the past experiences into your mind. Is there a particular memory that stands out for you in relation to your home? What is the overall feeling of your home where you grew up?

While recalling fragments, visuals, smells and sensations from the place where you grew up, start to move your experience. Let the feelings, memories and sensations lead you into movement. Perhaps you are working with a specific autobiographical memory that links to your home or it could be the general feelings, sensations, and perceptions of your home and what it means to you.

6.9.2 To draw, to paint, to write, to motif, to create

30 minutes

Begin writing:

- How did the home where you grew up influence who you are today?
- What were your feelings and sensations when recalling your home?

- What initiated the movement for you?
- Is there an overall colour that comes to mind?
- Describe in words your experience of your home and how it has played a role in who you are today.
- If you had grown up in another home, would this have affected who you are today?

6.9.3 To create

2 hours

Generate a movement phrase that embodies your specific memories concerning your home and what it means to you. Perhaps it is an overall experience of home or something specific within the memory of your home and where you grew up. Find a way to embody your feelings, sensations, perceptions, and memories concerning your home into a movement language.

6.9.4 To consider... to emerge possibly

Remembering the place where an individual grew up could allow specific autobiographical memories to emerge. A way into 'knowing' individual history is to understand it "through place: a childhood home" (Morrissey, 2012:192). The notion that there is a correlation between place and an individual's identity is prevalent in contemporary culture. Heidegger (2010:155) suggests the "concept of human existence as 'being-in-the-world'", which links to the individual's surroundings. The interconnection of place and identity is clear for Malpas (1999:180) who argues that "one recalls, not just the person, but person and place, and both as part of the same image, part of a single remembrance". The past or lived experience cannot be devoid of place, as it is deeply interwoven.

Particular places enter our self-conception and self-identity inasmuch as it is only in, and through our grasp of, the places in which we are situated that we can encounter objects, other persons or, indeed, ourselves (Malpas, 1999:177).

Through navigating an individual's home and what memories emerge, a journey could begin towards the individual's understanding of self.

Table of Process 4.3

Aims of the process	Activities of the process	Materials of the process	Phases in the process of decolonisation	Drawing from decolonial strategies	Motivations	Catalysts for counter hegemonic thought: a praxis of thinking
To discover memories about the place where individuals grew up.	Recalling a specific autobiographical memory about the place where the individual grew up.	Choreographic journal	Laenui's (2000:152) phase for decolonisation of dreaming.	The decolonial practice of how everyone's right to be is acknowledged and invited.	A way into 'knowing' individual history is to know it through place: a childhood home (Morrissey, 2012:192).	Multiplicity through acknowledging various feelings and thinkings around the idea of home.
Rediscover the influence of the place where you grew up and how it has had an impact on who or whom of the many selves they are today.	Moving with the memory in the bodyminded being.	Large two-metre painting sheet per participant		Smith's (1999:142) strategy for decolonisation of history.	The past or lived experience cannot be devoid of place, as it is deeply interwoven.	Relationality through the interconnection of various people and the notion of home.
	Reflect on the process through writing, painting, or creating.	Paint, paint brushes and sponges		Gallien's (2020:43) decolonial strategy of redefining knowledge from an embodied perspective.		Holism as an intimate interconnection of language, culture, home and subjective lived experiences and being-in-the-world.
	Generate a movement phrase around the place where you grew up.			Strategy of Chilisa <i>et al.</i> (2012:14) for decolonisation of individuals speaking or dancing from their frame of reference.		

6.10 Process 5: Sensing you, shaping me

Process 5 is *sensing you, shaping me* which is based on moving from sense memory and Gallien's (2020:43) decolonial strategy of redefining knowledge from an embodied perspective. Individuals perceive the world subjectively through their senses and sensorimotor systems, and that information is interpreted as their perception of the world. The "memory of knowledge lies in your senses" and these nuances of knowing are embodied (Snowber, 2016:8). How individuals perceive, feel, and think is related to who they are or their personal identities (Fuchs, 2020:2). Using sense memory as a compositional device for movement, is a way to tap into the 'knowing body' that interprets, senses, and understands (Marlin-Bennett, 2013:601). This 'knowing body' becomes the source and inspiration for the movement material. Moving from a sense memory source allows redefining knowledge from an embodied perspective (Gallien, 2020:43). This process is inspired by Nagrin's (2001:237) choreographic workbook and how through accessing sense memory an embodied perspective is navigated.

6.10.1 To move

3 hours

Start with sanitising your hands. Find a partner with whom you feel comfortable working. Begin with both of you seated and facing each other with your eyes closed. Breathe together and begin by finding openness and space within your bodyminded being to receive sensory information. Begin by simultaneously touching each other's faces, feeling the texture of the skin, the bones, and muscles. Sense and feel the other person's face with the experience of their skin. Study the face to experience it but also, with the intention of remembering it. When you feel you have the memory of the face, remove your hands from the person's face. Turn away from the person and, still with your eyes closed, trace the person's face in the air and recall as much information as you can. When you feel ready, return to facing your partner with your eyes closed. Repeat the experience of touching their face with your eyes closed and fill in any information you felt you did not remember.

When you are ready, find a space on your own and begin moving the experience of their face. Work from the sensations you felt and traverse the space, mapping your sensory experience of their face through movement. When you feel ready, come back, and show your phrase to your partner. Have a discussion about what it is you experienced and how you translated it into movement.

Create a duet with both your unique interpretations of each other's faces and stories of the skin. Let the two phrases intertwine and connect to each other.

6.10.2 To draw, to paint, to write, to motif, to create:

30 minutes

Begin writing:

- What was your sensory experience of your partner's face?
- What did the textures and feeling of the skin allow you to feel or sense?
- How did you create movement from the experience?
- What was it like to see someone else's interpretation of your face?
- Did seeing someone else create movement around your skin, make you see yourself any differently?

6.10.3 To create

2 hours

- Repeat the above process by closing your eyes and experiencing your own face and skin. Generate a movement phrase that embodies your specific sensations of your own face and what they mean to you. Perhaps it is an overall experience of your face, or what your face brings to mind. What stories are embodied in your face? What memories reside there?

6.10.4 To consider... to emerge possibly

Individuals are conceptualised as bodyminded beings in the environment, navigating the world through their sensorimotor system. Using sense memory as the stimulus for movement material, allows awareness into the way individuals navigate being-in-the-

world. Individuals perceive the world subjectively through their senses, and that becomes their subjective interpretation and perception of the world.

Tapping into the sensation of touch in the exploration, allows the individual to navigate information from tactile stimulus to movement. Smith-Autard (2010:31). suggests that tactile stimulation often produces a kinaesthetic response, which could allow another possibility for movement generation and creativity. This links to the idea of inner to outer, where the stimulus is sensed on the inner and generated into movement. Finding new compositional tools to generate movement material could allow for an alternative way into movement generation.



Figure 6.10: Participants exploring sensing you, shaping me

Table of Process 5

Aims of the process	Activities of the process	Materials of the process	Phases in the process of decolonisation	Drawing from decolonial strategies	Motivations	Catalysts for counter hegemonic thought: a praxis of thinking
To discover moving from a sense memory source.	With a partner, start by touching each other's faces.	Choreographic journal	Laenui's (2000:152) phase of rediscovery and recovery.	The decolonial practice of how everyone's right to be is acknowledged and invited.	Individuals navigate the world through their sensorimotor system.	Multiplicity through acknowledging various feelings, thinkings and sensations around sensing another being's face.
Explore the sensation of touch as a tactile stimulus for movement.	With the tactile memory in 'mind', trace the person's face in the space around you.	Large two-metre painting sheet per participant		Gallien's (2020:43) decolonial strategy of redefining knowledge from an embodied perspective.	Individuals perceive the world subjectively through their sense, and that is interpreted as their perception.	Relationality through the interconnection with each other as they sensed and felt each other's face.
	Moving with the memory in the bodyminded being.	Paint, paint brushes and sponges		Strategy of Chilisa <i>et al.</i> (2012:14) for decolonisation of individuals speaking or dancing from their frame of reference.	Sensing plays an important role in being-in-the-world.	Holism as an intimate interconnection of textures of the skin, individual sensations of the other person's face, and subjective lived experiences of touching another person's face.
	Create a duet with both unique interpretations of each other's face and stories of the skin.				Sensation creates a connection between the inner and outer worlds.	.
	Repeat the process experiencing your own face.					
	Generate a movement phrase that embodies your sensations of your face.					

6.11 Process 6: Snapshot memories

Process 6 is based on Gallien's (2020:43) decolonial strategy of redefining knowledge from an embodied perspective and is called *snapshot memories*, which uses a kinaesthetic stimulus as access into memory. The individual recalls a memory that has a specific kinaesthetic or movement component as a starting point. This could allow the individual a specific retrieval cue from the aspect of movement into recalling the specific memory. The bodyminded being is not static but constantly "changing, flowing, leaking, recovering; the one constant is that bodies are always moving" (Snowber, 2016:70). The breathing body is a moving, making, sensing, and shaping of being as it experiences information, an embodied perspective. This exercise draws inspiration from Buckwalter's (2010:14) explorations in improvisation.

Identify a specific autobiographical memory that has stayed with you due to some aspect of movement. Perhaps a defining feature of this memory is the amount or lack thereof, of movement or mobility in the memory. Think back to an embodied memory that is highlighted, due to a tremendous amount of movement. Perhaps it was a memory of you doing something physical that has some meaning for you. It could be a memory of you dancing in a production that had significance in who you are today? What traces of this memory are embodied on your skin?

6.11.1 To move

2 hours

Begin standing with your eyes closed. Start to recall a snapshot of that memory or more specifically, an image of that memory. Try not to engage with the linear story of that memory but rather, on a specific image of that memory...a snapshot of the memory. Use that snapshot as the inspiration to move...let the image permeate your body and begin to express it through movement. How can you move from an image of the memory into movement? Is your memory of the movement in and through your body?

6.11.2 To draw, to paint, to write, to motif, to create

30 minutes

Begin writing:

- Why did you choose the specific autobiographical memory?
- What was the story behind the memory you chose?
- Were you able to move from the image of that memory and create movement from it?
- How did using a visual image of a memory move you into movement?
- Did you take some of the lines and shapes from the visual movement as inspiration?

6.11.3 To create

60 minutes

Generate a movement phrase that embodies your specific memory snapshot and what it means to you. Have a clear visual image of that memory to work from. Use the lines, shapes, and textures as inspiration for the movement. Think about the significance of this memory and what it says about who you are today. Does this memory have significance in your dance and movement life?

6.11.4 To consider... to emerge possibly

A visual snapshot of a memory provides a visual stimulus to work with for movement generation. However, the visual memory snapshot arose from a kinaesthetic or movement based, lived experience and memory. The embodied memory was memorable to the individual due to the kinaesthetic qualities within it. When the individual moves from the movement memory snapshot, their kinaesthetic memory is activated. Fuchs (2003:2) suggests “for when I am dancing, the rhythmic movements are released by my body without a need to make them deliberately – and yet I am guiding my movements according to the gesture and rhythm that I feel”. Thus, the dynamics of movement are felt as they emerge, they are felt kinaesthetically (Sheets-Johnstone, 2007:45). The individual’s kinaesthetic sense modality is always present.

It is the sense of movement or our body-in-motion that is continuously present (Sheets-Johnstone, 2007:45). When recalling an autobiographical memory, it has the quality of 'reliving' that includes "visual, kinaesthetic, and spatial impressions" (Wilson, 2002:633). This 'reliving' of an experience is in and through embodied memories.



Figure 6.11: Participants exploring snapshot memories

Table of Process 6

Aims of the process	Activities of the process	Materials of the process	Phases in the process of decolonisation	Drawing from decolonial strategies	Motivations	Catalysts for counter hegemonic thought: a praxis of thinking
To discover an autobiographical memory that has stayed with you, due to some aspect of movement.	Start to recall a snapshot of the memory you have selected; a specific image of the memory.	Choreographic journal	Laenui's (2000:152) phase of rediscovery and recovery.	The decolonial practice of how everyone's right to be is acknowledged and invited.	The visual memory snapshot arose from a kinaesthetic movement.	Multiplicity as recalling a visual snapshot memory and interpreting that through movement.
To recall an embodied memory that has a defining feature of movement or lack thereof.	Moving with the image of the memory in the bodyminded being.	Large two-metre painting sheet per participant		Gallien's (2020:43) decolonial strategy of redefining knowledge from an embodied perspective.	This task uses both visual and muscle memory.	Holism as the strategy engaging multimodal bodymindedness through visualising and then moving the image.
		Paint, paint brushes and sponges		Strategy of Chilisa <i>et al.</i> (2012:14) for decolonisation of individuals speaking or dancing from their frame of reference.	When the individual moves from the memory snapshot, their kinaesthetic memory is activated.	

6.12 Process 7: Sensing, shaping, selving

Process 7, is *sensing, shaping, selving*, which is where the individual selects the specific autobiographical memory or the memoryscape (a combination or scape of memories and traces) that forms the tapestry and body logic of their autobiographical solo. The individual creates, re-makes, re(moves), refines and re-bodies their movement motifs and memoryscapes for their autobiographical solo.

Thinking back to all of the explorations thus far, decide on a specific memory that you explored that was the most significant for you. Perhaps the explorations thus far have led you to a new memory or the reconfiguration of a memory. Think about autobiographical memories that are important to who you are today. You might also decide that it is a collection of memories around a specific experience you had, that had an impact on your life. Decide on how you will navigate the memory you will use to generate your five-minute, autobiographical solo. Journal on this memory. What are the specific images, sounds, sensations, and feelings that come to mind? Thinking about the memory, is there a specific colour that defines this memory? Think about the auditory, visual, kinaesthetic, and tactile qualities of your specific memory.

6.12.1 To move

3 hours

Begin standing with your eyes closed. Start to recall the memory and see where the movement leads you. Follow the inner impulses that emerge by recalling your autobiographical memory. Move...recall...reflect...sense...feel...remember...move. Use improvisation as a tool to find ways to move into your memory...memory to movement. Feel the sensing, pulsing, and breathing body as it unfolds as the experience of information.

6.12.2 To draw, to paint, to write, to motif, to create

30 minutes

Begin writing:

- Why did you choose the specific autobiographical memory?
- What is the significance of this memory in your life?
- What was the story behind the memory you chose?
- In re-remembering this memory in the present, has it changed how you perceive the memory?
- Draw a visual representation of this memory for yourself; perhaps it is an abstract self-portrait of who you believe you are, as a result of this memory of your 'lived' experience?

6.12.3 To create:

2 hours

Generate a movement phrase that embodies your specific memory and what it means to you. Think about the significance of this memory and what it says about who you are today. Keep improvising around your autobiographical memory and find the movement language that feels right for you. Begin to generate the movement motif for your autobiographical solo work.

6.12.4 To consider... to emerge possibly

When the individual engages with the lived experience or the embodied memory of that experience, they can relook through “trial and error, recognise, rehearse, redefine, re-create and reflect on themes, patterns, combinations and relationships” (Barbour, 2011:97). This self-reflexive process allows the individual space to reflect on their embodied memories and how they have meaning in their lives.

Through using improvisation, as a compositional tool, with the specific embodied memory it could cultivate “an embodied presence that is fresh, prepared, attentive, lively, receptive, responsive” (Kloppenber, 2010:199). This promotes sensing, feeling

and perceiving of the lived experience and embodied memory, in the present. This recalling, remembering and re-sensing is fundamental to embodied memories, as the individual reveals their own perceptions of the embodied memory. The individual reveals their own mental models and the lens through which they see their embodied memory.



Figure 6.12: Participants exploring sensing, shaping, selving

Table of Process 7

Aims of the process	Activities of the process	Materials of the process	Phases in the process of decolonisation	Drawing from decolonial strategies	Motivations	Catalysts for counter hegemonic thought: a praxis of thinking
To discover the specific autobiographical memory or memoryscapes your solo will explore.	Recalling the specific memory or the memoryscape you will use for your solo.	Choreographic journal	Laenui's (2000:152) phases of commitment and action.	The decolonial practice of how everyone's right 'to be' is acknowledged and invited.	The individual can re-make, re-think, redefine and re-create their lived experience and embodied memories into a choreographic solo.	Holism as the embodied memories are an interrelated meshwork of subjective, lived experiences and being-in-the-world.
To celebrate how these memoryscapes or a specific memory has significance for your multiple identities and being-in-the-world.	Journal on your approach to your embodied memory solo.	Large two-metre painting sheet per participant		Zavala's (2016:2) strategy of healing where the individual is positioned within their world.	This re-calling, remembering and re-sensing reveals individuals' perceptions of their memories and how they have constructed their memories as a subjective interpretation of their lived experience.	Multiplicity as multiple identities, stories and lived experiences co-exist in embodied memories.
	Moving with the memory in the bodyminded being.	Paint, paint brushes and sponges		Gallien's (2020:43) decolonial strategy of redefining knowledge from an embodied perspective.		
	Create the movement motif or parts of the solo.			Strategy of Chilisa <i>et al.</i> (2012:14) for decolonisation of individuals speaking or dancing from their frame of reference.		

6.13 Process 8: Moving memories, manifesting me

Process 8, which is called *moving memories: manifesting me*, is where the memoryscape is further developed. The individual, through improvisation, re-working and re-reflection on the autobiographical memory, develops their bodyminded choreographic memoryscape. The compositional device of verbally articulating the memory, while moving the motif is explored, as the body is called back to the page, to the “studio within where the stories are ancient” (Snowber, 2016:52). The compositional device of repetition is explored as movements and memories are reiterated, stuttered and “travel(s) in the realm of re-searching our own lives, knowledge, passions and practice” (Snowber, 2016:54). This allows for re-articulations, re-reflections, and re-rememberings within the memoryscape solo, which facilitates the development of the concept of the solo.

This process is about developing the movement motif and reinterpreting and reforming the embodied memory into your chosen movement language. Revisit your movement motif that you created in Process 7. This is the foundation of your autobiographical solo. Explore possible re-organisations, re-reflections and recreations of the movement material. Give yourself the time and space to recall and re-explore the embodied memory. Perhaps something has shifted...allow the shift.

6.13.1 To move

2 hours

Start to recall your specific autobiographical memory and the movement motif you created. Begin to articulate your memory verbally; this could be your own language or sounds, as you move your motif. Interweave the text and movement motif and see if this provides any other perspectives or ideas for your solo. The motif is an organising device that motivates the solo. Connect to your body and where this autobiographical memory resides; the body has a language of its own... “the body calls to you continuously, the body wants its subtle notes and bold proclamations to be listened to” (Snowber, 2016:xiii). Let your bodyminded being be the map for your own pilgrimage back to the autobiographical memory that resides within and through you, and feel

viscerally the waves of movement and subtle sensations flowing through you (Snowber, 2016:3).

6.13.2 To draw, to paint, to write, to motif, to create

30 minutes

Begin writing:

- What does this autobiographical memory say about you?
- Begin to just write about whatever comes to mind, free-flow writing.
- In re-calling this autobiographical memory, has anything changed in the way you remember it?

6.13.3 To create

1 hour

Revisit your movement motif and develop the phrase after the above exploration. Furthermore, use the choreographic device of repetition to further develop the phrase. The idea of repetition suggests that the material is manipulated to restate, reinforce, re-echo, recapitulate, revise, recall, and reiterate (Smith-Autard, 2010:46). The use of repetition will allow a range of developments and variations of the motif. Smith-Autard (2010:47) suggests repetition through development and variation by: action, quality, space, and relationship.

ACTION <ul style="list-style-type: none"> • Same again or on other side • Use of different body parts • Addition of actions • Variation of body flow • Subtraction of action • Symmetric or asymmetric 	QUALITY <ul style="list-style-type: none"> • Same again • Speed change • Weight variation • Time-weight variation • Flow variation • Contrasting qualities
SPACE <ul style="list-style-type: none"> • Same space pattern • Variation of size, levels, extensions, directions, pathways • Body shape, lines in space 	RELATIONSHIP <ul style="list-style-type: none"> • Variation of relationship through changing the juxtaposition of movements within the motif

Smith-Autard (2010:47) diagram for repetition

6.13.4 To consider... to emerge possibly

The way in which components or movements are arranged in the motif produces the form of the solo.

Art expression, like form created by a shifting kaleidoscope, is forever changing, forever new. The myriad of geometric designs that one sees in the kaleidoscope are all made from the same elements, variously shaped pieces of coloured glass but as the relationships of these coloured objects to each other are changed, new forms ensue. (Hayes, 1955:1)

Re-looking at the structure of the original motif allows new relationships and ideas to emerge. Using repetition admits a range of developments and variations of the motif to emerge (Smith-Autard, 2010:47). This reflection on/in/through the embodied memory through relooking and repeating allows further discoveries, as the movement language develops. Further development of the autobiographical solo could occur through integrating text with the movement motif. The individual verbally articulates the embodied memory as they move the motif, thus connecting the total bodyminded being. Snowber (2016:8) suggests that “what you know you still know, it just needs to be re/membered, re/bodied back to being”. Through re-calling the embodied memory verbally, awareness is brought to how the individual articulates and perceives the memory.

Moving memories, manifesting me:

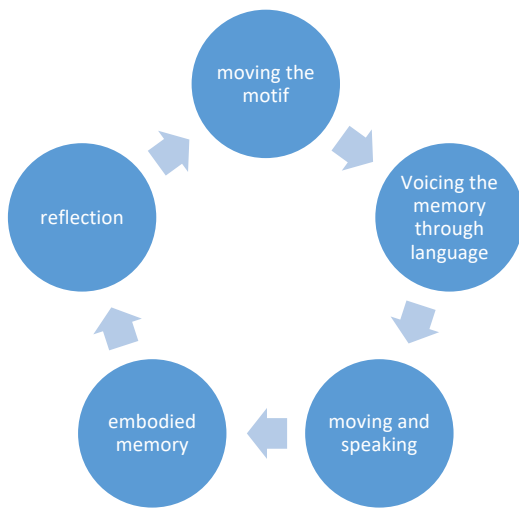


Figure 6.13: A participant exploring moving memories, manifesting me

Table of Process 8

Aims of the process	Activities of the process	Materials of the process	Phases in the process of decolonisation	Drawing from decolonial strategies	Motivations	Catalysts for counter hegemonic thought: a praxis of thinking
To revisit your autobiographical solo and movement motif.	Recall the specific memory or the memoryscape you will use for your solo.	Choreographic journal	Laenui's (2000:152) phase of commitment and action.	The decolonial practice of how everyone's right to be is acknowledged and invited.	Re-examining the structure of the solo allows new relationships and ideas to emerge.	Relationality and in relationship through the intertwining of the inner and outer, embodied memories, and subjective lived experiences.
To explore possible re-organisations, re-reflections and re-creations of the movement material.	Articulating the memory verbally or through sounds.	Large two-metre painting sheet per participant		Gallien's (2020:43) decolonial strategy of redefining knowledge from an embodied perspective.	Using repetition allows for a range of developments and variations of the solo.	Holism as embodied memories are an interrelated meshwork of subjective lived experiences and being-in-the-world.
	Journal your approach to your embodied memory solo.	Paint, paint brushes and sponges		Strategy of Chilisa <i>et al.</i> (2012:14) for decolonisation of individuals speaking or dancing from their frame of reference.		Multiplicity through various interlinking of embodied memories, lived experiences, stories, and multiple identities.
	Revisit your motif through the choreographic device of repetition.					Interdependency through the subjective lived experience as expressed through moving the solo.
	Move with the memory in the bodyminded being.					

6.14 Process 9: Witnessing you, reflecting me

Process 9, is called *witnessing you, reflecting me*, which could facilitate further development and a shift in perspective, through dancing a partner's embodied memory. There is the witnessing of another person's autobiographical solo and improvising the solo for the individual, so new perspectives, reflections, and shifts can occur. This links with both Bhabha (1994) and Soja (1996:5) who suggest the idea of a third space, which offers the development of new knowledge through active interactions, musings and reflections amongst participants. Soja (1996:5) suggests that the third space is "a space of extraordinary openness, a place of critical exchange where the geographical imagination can be expanded to encompass a multiplicity of perspectives". This allows the individual the space to reflect and consider various perspectives or the loci of enunciation towards creating a sense of form and shape for their memoryscape.

6.14.1 To move

2 hours

Find a partner to work with. One partner dances their motif phrase from their embodied memory and the other witnesses. Keep repeating the motif, while the other person witnesses your story. The watcher, then improvises as if they were the first person, reflecting specific movements, rhythms, qualities, tones, and re-interpretations. Discover your partner's perception of your movement motif and the story that emerges through their body in movement. Change roles and witness your partner's movement motif. When you have both had a chance to see each other's interpretation of your motif of your embodied memory, find a place to work on your own. Reflect on how your partner perceived your movement motif and the embodied memory. Let your motif shift and develop.

6.14.2 To write

30 minutes

Begin writing:

- Was there any difference in how your partner perceived your movement motif?
- What was the experience of watching them move their perception of your motif?
- Did their interpretation allow you to see something in another way?

6.14.3 To create

60 minutes

Re-work, reflect, and develop your choreographic solo exploration, through continuously coming back to the autobiographical memory as source. Consider how your partner interpreted your movement motif from your autobiographical memory and explore any possible shifts.

6.14.4 To consider... to emerge possibly

The idea of a witness emerges in this exploration; one who is concerned with “actively watching to see the mover’s actions” (Hess, 2018:11). Witnessing requires that the individual makes the choice to observe the other with a specific intention (Hess, 2018:17). The witness pays attention by being “deeply observant” (Musicant, 2001:25). In being deeply observant, the witness enters into multiple relationships at once – “a relationship with the other person; a relationship with their own body in the present moment; and a relationship with their own assumptions, expectations, and experiences” (Hess, 2018:17). Thus, the witness brings their total bodyminded being and attention to the mover. Thereafter, the witness then dances their perception and interpretation of the autobiographical memory and movement language back to the mover. A space could emerge for new perspectives or possibilities. Dancers are involved in the “oscillations between kinaesthetic perceptions, self-awareness, interactions with others and dance content (images, issues, concepts and ideas)” and thus, individuals “evaluate, re-evaluate, confront and reconstruct self” (Ashley, 2014:4).



Figure 6.14: Participants exploring witnessing you, reflecting me

Table of Process 9

Aims of the process	Activities of the process	Materials of the process	Phases in the process of decolonisation	Drawing from decolonial strategies	Motivations	Catalysts for counter hegemonic thought: a praxis of thinking
To witness a partner's solo and reflect it back to them through your bodyminded being.	Find a partner to work with and witness their solo.	Choreographic journal	Laenui's (2000:152) phase of rediscovery and recovery.	The decolonial practice of how everyone's right 'to be' is acknowledged and invited.	The idea of witnessing another individual's solo could allow for possible reconfigurations and a different perspective.	Interdependency as individuals witness each other's solo.
To explore possible re-organisations, re-reflections and re-creations of the movement material.	The watcher then shares their perception, through movement, of your solo.	Large two-metre painting sheet per participant	Laenui's (2000:152) phase of commitment and action.	Gallien's (2020:43) decolonial strategy of redefining knowledge from an embodied perspective.	The witness in relationship to the other person, their own body and their assumptions and experiences.	Multiplicity through sharing each other's perceptions and interpretations of each other's solo.
	Journal on how they perceived your solo.	Paint, paint brushes and sponges		Strategy of Chilisa <i>et al.</i> (2012:14) for decolonisation of individuals' speaking or dancing from their frame of reference.		Relationality as each person's perceptions and interpretations of each other.
	Revisit your solo for further developments.					

6.15 Process 10: Shaping space in time

Process 10 is called *shaping space in time*, which considers the form and shape of the choreography. The individual looks at how the solo is structured and designed, considering their unique beginning, middle, and end, and their own body logic embodied in their memoryscape. This does not suggest that a sense of linearity is implied or suggested but rather, the individual navigates their personal sense of how intuitively, to them, the structure is created. The form and structure of the solo is dependent on how the individual is using their autobiographical memories; perhaps it is a memoryscape of all the memories explored through the entire process or one specific embodied memory.

Now that your autobiographical solo has developed significantly, start to consider the form and shape of the solo. How the composition is arranged creates the form of the solo. Start to consider the shape and structure of your solo. Think about how the embodied memory that is communicated is embodied in the form. You need to consider how the movement is placed into a constructional frame which gives the autobiographical solo its form and meaning (Smith-Autard, 2010:42).

6.15.1 To move:

2 hours

As the composer, you are creating a design in time (Smith-Autard, 2010:46). Consider if your solo starts with a dynamic, explosive beginning and slowly concludes, or perhaps builds up to the climax in the middle and has a calm ending. Begin to structure your solo into a rhythmic pattern. Are there different sections to your solo, or one continuous section? How is your story of your memory reflected in the form of your solo?

6.15.2 To draw, to paint, to write, to motif, to create

30 minutes

Begin writing:

- What is the form of your solo?
- What is the design in time?
- What is the rhythmic pattern of your solo and how does this best reveal the story of your memory?
- How is your solo phrased? Consider the phrasing that you want in your solo.

6.15.3 To create

60 minutes

Begin to create the form of your solo and work with the overall shape and form of the choreography.

6.15.4 To consider... to emerge possibly

The form of the choreography can be defined as “the result of unifying diverse elements whereby they achieve collectively an aesthetic vitality which except by this association they would not possess. The whole thus becomes greater than the sum of its parts. The unifying process by which form is attained is known as composition” (Martin, 1993:35). There is more to the solo than simply arranging movements. It needs to have a “form, an overall shape, system, unity, mould or mode of being” (Smith-Autard, 2010:42). The individual considers the overall shape of their choreographic solo and how the autobiographical memory unfolds in time and space.



Figure 6.15: A participant shaping time in space

Table of Process 10

Aims of the process	Activities of the process	Materials of the process	Phases in the process of decolonisation	Drawing from decolonial strategies	Motivations	Catalysts for counter hegemonic thought: a praxis of thinking
To explore further developments to the solo in considering the form and shape of the solo.	Consider your solo in relation to space and time.	Choreographic journal	Laenui's (2000:152) phase of rediscovery and recovery.	The decolonial practice of how everyone's right to be is acknowledged and invited.	The unifying process of putting the solo into a structured form is part of the composition process.	Holism as the form and shape of the solo is considered as part of the autobiographical solo.
To explore possible re-organisations, re-reflections and re-creations of the movement material.	Explore the rhythmic pattern or phrasing of your solo.	Large two-metre painting sheet per participant	Laenui's (2000:152) phase of commitment and action.	Gallien's (2020:43) decolonial strategy of redefining knowledge from an embodied perspective.	The solo needs to have an overall shape and form.	Relationality as possible re-organisations and relationships are considered.
	Journal on how your solo is developing.	Paint, paint brushes and sponges		Strategy of Chilisa <i>et al.</i> (2012:14) for decolonisation of individuals' speaking or dancing from their frame of reference.		Multiplicity as the solo is revisited for further layers.
	Revisit your solo for further developments.					

6.16 Process 11: Choosing self

Process 11 is called *choosing self*, which allows the individual to make choices about sound, scenic devices and any other elements for the solo. This is the process where the individual can look to their specific choreographic solo expression and see what other elements can be added. Throughout the process and after each compositional task, the individual has space for reflection, musings, and re-articulations. The reflective process can take the form of drawing, painting, writing, motifing, discussing or creating. The tools used for reflection in the choreographic process allow the individual the space to reflect on themselves, their choreographic practice, and the process as a whole. Leijen *et al.* (2009:315) suggest that reflection in the choreographic process explores individual agency, their exploration process, and the knowledge and skills related to choreography. The process of reflection involves “questioning existing assumptions, values, and perspectives that underlie people’s actions, decisions and judgements” (Leijen *et al.*, 2009:315–316). Through questioning and reflection on individuals’ lived experience, the past is situated and re-reflected in the present moment.

Now that your autobiographical solo has developed significantly in concept, shape and form, begin to make choreographic choices. Consider the solo as a whole and what the “aesthetic glue” (Chappell, 2008:169) is that holds the solo together. Consider the solo as a reflection and interpretation of your autobiographical memory.

6.16.1 To move

2 hours

Find a partner to work with and perform your autobiographical solo for your partner. Have a discussion on sound, scenic devices or any other elements that would complement your solo. What elements can be added to the solo to bring your embodied memory to life? Consider how your partner perceives your choreographic solo in relation to your autobiographical memory. Examine how, if in any way, your autobiographical memory has shifted or has changed within the choreographic solo.

6.16.2 To draw, to paint, to write, to motif, to create

30 minutes

Begin writing:

- What is the type of sound you feel your solo needs?
- Is there a specific musical instrument that you feel embodies your autobiographical memory?
- Are there any scenic devices you could use in your solo?
- With what is the space surrounding your solo filled, if anything?
- How does your solo reflect your autobiographical memory?

6.16.3 To create

2 hours

After discussing and reflecting with a partner, continue working with your solo adding in any scenic devices you feel could enhance the autobiographical memory. Work closely with the music you have chosen for your solo, if you have not done this already.

6.16.4 To consider... to emerge possibly

The individual at this stage of the process goes through “thinking, perceiving and forming” as they start to make choreographic choices, where thought and action are intertwined (Ashley, 2014:6). The individuals apply their subjective thoughts, feelings, memories, and ideas when making specific choreographic choices. Through performing their solo for a partner they embody the performance; Smith (2020:26) avers that an individual, through embodied performance, acquires knowledge “through their whole body-self”. In choreographing and making specific choreographic choices in the process, the individuals can reflect on their lived experiences and their specific autobiographical memories. The specific types of choreographic choices the individual makes, in relation to their autobiographical memory, reveal their perceptions and interpretations of their memory through movement.



Figure 6.16: A participant choosing self

Table of Process 11

Aims of the process	Activities of the process	Materials of the process	Phases in the process of decolonisation	Drawing from decolonial strategies	Motivations	Catalysts for counter hegemonic thought: a praxis of thinking
To explore the aesthetic glue that holds the solo together.	Find a partner to work with and perform your autobiographical solo for your partner.	Choreographic journal	Laenui's (2000:152) phase of commitment and action.	The decolonial practice of how everyone's right 'to be' is acknowledged and invited.	There is a "thinking, perceiving and forming" that occurs during the process (Ashley, 2014:6).	Interdependency as individuals perform their solos for each other.
To explore possible re-organisations, re-reflections and re-creations of the movement material.	Discuss the sound, scenic devices, and any other elements you feel could complement your solo.	Large two-metre painting sheet per participant	Laenui's (2000:152) phase of rediscovery and recovery.	Gallien's (2020:43) decolonial strategy of redefining knowledge from an embodied perspective.	The participants consider their autobiographical solo in relation to their 'selves.'	Relationality as participants discuss their solos with each other.
	Journal on how your solo is developing	Paint, paint brushes and sponges		Strategy of Chilisa <i>et al.</i> (2012:14) for decolonisation of individuals' speaking or dancing from their frame of reference.		Multiplicity through the interconnectedness of various perceptions and interpretations.
	Revisit your solo for further developments, including the soundscape, as well as any scenic devices.					Holism as the autobiographical solo is in intimate interconnection.

6.17 Process 12: Shifting, shaping, making

Process 12, is called *shifting, shaping, making*, which is the process of combining all the autobiographical solos into a group work. The individuals are part of the structuring and forming phases, where they find solutions to creating a full-length work called *Memoryscapes*. A sense of collective reflecting, re-thinking, and re-articulating their autobiographical solos into a group work is facilitated through a collaborative and participatory process that gives each individual value and facilitates their agency in the process. As a collective, a process of shifting, shaping, and making allows relationships to be created and a landscape emerges, a memoryscape.

Each person performs their autobiographical solo for the group. While each person is performing their solo, respond through either drawing, writing or painting your interpretation of their solo. Open yourself to the kinaesthetic response their solo inspires within you. Take time to digest their embodied choreographic solo. Discuss common threads, impressions, insights and the overall tone of the solos. Discover what the similarities and differences are between all the autobiographical solos. Consider how all the solos would fit into a full-length work. Does a narrative emerge through all the solos? Consider how your choreographic solo is interwoven amongst the other solos.

6.17.1 To move

2 hours

Begin by using improvisation as a way to combine all the solos. All stand in a circle, and when you feel the time is right, perform your solo. Intuitively sense and feel the logical progression from one solo into the next. Perhaps some of the solos happen concurrently?

6.17.2 To draw, to paint, to motif, to write, to create

30 minutes

Begin writing:

- What was your overall experience of linking all the solos?
- How did your solo feel in relation to other solos?
- What emerged for you in the exploration?

6.17.3 To create

60 minutes

Choose a partner to work with, someone who resonated in some way with your autobiographical solo. It could be that there were similarities in the solos or alternatively, the principle of contrast. Work together to integrate both your solos into a choreographic statement. Perhaps the solos occur concurrently or there is a way to interlink them. Improvise a way for the solos to be in relation to each other in some kind of choreographic statement.

6.17.4 To consider... to emerge possibly

The task of getting individuals to combine or move their autobiographical solos in relation to the whole group could allow for further reflections, as well as a space to engage with one another. Engaging with others in relationship to individual embodied memories, allows for collaboration and a sense of being a collective. Dance emerges as bidirectional, where the individual lived experience is revealed and exchanged (Erickson, 2019:3). Through performing the individual choreographic solo dance, a way of knowing, sharing, speaking and listening emerges, where the process allows individuals to ruminate, question, re-navigate, re-discover, and re-articulate their past lived experiences and embodied memories in the present.



Figure 6.17: Participants exploring their solos in relation to the group

Table of Process 12

Aims of the process	Activities of the process	Materials of the process	Phases in the process of decolonisation	Drawing from decolonial strategies	Motivations	Catalysts for counter hegemonic thought: a praxis of thinking
To explore how all the solos can form a full-length work: <i>Memoryscapes</i> .	Each person performs their solo and the group responds visually, verbally or through drawing.	Choreographic journal	Laenui's (2000:152) phase of commitment and action.	The decolonial practice of how everyone's right to be is acknowledged and invited.	A sense of collaboration is facilitated through the process of combining all the solos together.	Relationality as the solos are performed as a collective and in relationship to one another.
To improvise the combining of all the solos into a group performance.	Discuss the similarities and differences between all the solos.	Large two-metre painting sheet per participant	Laenui's (2000:152) phase of rediscovery and recovery.	Gallien's (2020:43) decolonial strategy of redefining knowledge from an embodied perspective.	Dance emerges as bidirectional where the individual, lived experience is shared and exchanged (Erikson, 2019:3).	Multiplicity through all the multiple layers of various perceptions, embodied memories and subjective, lived experiences.
	Consider how your solo is positioned in relation to the other solos.	Paint, paint brushes and sponges		Strategy of Chilisa <i>et al.</i> (2012:14) for decolonisation of individuals' speaking or dancing from their frame of reference.		Holism as all 13 solos begin to exist as part of one another's stories, mosaic epistemologies and pluriversal expressions.
	Improvise as a way to combine the solos.					Interdependency as each of the solos depend on one another.

The twelve processes in the choreographic exploration provide the space for the loci of enunciation of individual autobiographical, embodied memories. Each of the processes is based on specific decolonial strategies that facilitate a decolonial pedagogy. A decolonial pedagogy reveals strands that interweave, that create the conceptual nodes of this research: embodied memory as a conceptual node, decoloniality as a conceptual node, storying as a conceptual node, and identity as a construction as a conceptual node. These nodes cluster together to give my particular methodology and also the method of decolonial storying. The methods of the choreographic process allow for a decolonial choreographic methodology. The space emerges for exploration, reflexivity, collaboration, 'with-ness', conviviality, border thinking, new knowledge generation, a dialogical education, and a trans-ontology.

CHAPTER 7: REFLECTING/ PROCESS TO PERFORMANCE

7.1 Aims

The aim of this chapter is to reflect on the eight-day long, choreographic process towards creating a choreographic work that uses embodied memories by means of decolonial storytelling. Chapter 7 refers to and intertwines with Chapter 6 that maps the preparation towards the choreographic process. This chapter emerges as a reflection on how the choreographic composition played out. As discussed in Chapters 3, 4, and 5, embodied memories construct the landscape of the bodyminded being, with its stories, lived experiences, multiple identities, senses and perceptions, habitual body memory, autobiographical memory, and body memory, all weaving together to create a meshwork. This meshwork, this intertwined structure, with its dynamic connections considers every individual as part of a moving, 'becoming' world (Muto, 2016:37). The choreographic process delves into these embodied memories and allows them to be danced as a decolonial storytelling of individuals' subjective being-in-the-world.

The chapter discusses the choreographic composition of individual, autobiographical solos and their integration into the full-length work entitled *Memoryscapes* (2022). In addition, this chapter offers a critical reflection and mosaic meshwork of the choreographic process by engaging with the participants' images, paintings, drawings, writings, ruminations and pictures of their personal memoryscapes. I include a reflexive table of each choreographic process that draws together my reflections on the process, as well as examples of reflexive responses from the participants.

It is important to acknowledge that this reflection is my subjective interpretation of the process; my lens, mental models, lived experiences and socio-cultural perspective that is reflective of my positionality. The decision to choose what is important or on what to reflect is drawn from Chapters 1, 2, 3, 4, 5, and 6; my interpretation of the participants' subjective, lived experiences as expressed in/through their embodied memories. The reflexive tables in this chapter are my process of mapping the stories that emerged in relation to the embodied, autobiographical memories explored by the participants. These stories that emerged in the choreographic process as participants recalled to (re)move, became the narrative of the production *Memoryscapes*.

It is important to acknowledge that my ‘voice’ could have dominated at times during the choreographic process, even though this was not my intention. The students who were part of the choreographic process do see me as their lecturer, which does suggest an implied, traditional hierarchy. This implied, traditional hierarchy is something I aimed to navigate through focusing on a dialogical approach in the workshop (see Section 2.5.1 and 2.5.2), and I remained aware of this hierarchy during the choreographic process.

The participants used their choreographic journals as a way of reflecting during and on the process. They were offered the choice of either writing, drawing, painting or moving their reflections, as this allows a counter/storytelling of their lived experiences, one of Zavala’s (2016:2) strategies of a decolonial educational practice. These reflections allowed individuals to rediscover, re-process, (re)move and re-create their lived experience (Leigh & Brown, 2021:23).

At the beginning of the choreographic process, as part of reflection, the participants were each provided with a large two-metre canvas where they were able to paint and draw during the choreographic process. Participants processed and used various ways to express themselves after exploring their autobiographical, embodied memories. The majority of participants preferred to paint their reflections, rather than processing through language and words. The participants found various ways to express themselves, more particularly in colours, painting, and images which reflect a deeply personal, idiosyncratic engagement with their lived experience, life stories and embodied memories. Perhaps a “felt sense” of their embodied memories, which Cornell and McGavin (2021:30) suggest, can create new understandings or pluriversal ways of knowing and sensing what happened in memory. This “felt sense” inspired their movement material, paintings and their moving stories. A “felt sense” is the “embodied, wordless, vague ‘knowing’, out of which actions can emerge” (Cornell & McGavin, 2021:30).

Participants also reflected verbally after each process. In terms of the participants’ verbal reflections and language, I encouraged them to speak in their first language (L1)¹⁶² during their explorations and reflections. Most of the time they chose to speak

¹⁶² L1 refers to the first-acquired language of an individual (Kuzmina *et al.*, 2019:2).

in English, rather than in their own languages. As the group was multi-cultural and multi-lingual, English is the shared common language and the language of instruction at the institution where they study. For one of the Black African participants their home language is English. The use of English could also be attributed to the fact that I speak English and facilitated the choreographic process in English. From the participants' perspective they could have also used English as a form of respect to ensure everyone could understand one another. However, during the choreographic processes, I provided the space for individuals to explore in their L1 and reflect in their language of choice. This was a conscious choice to invite individuals to reflect on their subjective being-in-world, expressed in L1; a decolonial storytelling.

Individuals reflected on their subjective being-in-the-world, in the choreographic process, through multimodal ways as mentioned above. This multimodality allows a "thinking bodily practice" (Bannerman, 2010:474) and "felt sense" (Cornell & McGavin, 2021:30) in the choreographic process.

7.1.1 My writing and reflecting on the choreographic process

Writing about the choreographic process of *Memoryscapes* is informed by both somatic and cognitive considerations "which arise from a thinking bodily practice" (Bannerman, 2010:474). A thinking bodily practice allows a feeling of ideas and a thinking about feelings that is intertwined in the bodyminded being (Murray & Keefe, 2016:9). This thinking bodily practice illumines the landscape of the bodyminded beings' 'memoryscapes' as expressed in and through movement. The reflection reveals how the individuals have constructed their embodied memories as a subjective perception of their experience, seen through my lens and revealed through a plurality of decolonial storytelling. This references memory as subjective, constructed, subject-centred, and a multimodal process. The embodied memories of, through and within the bodyminds of participants become the loci of enunciation, where knowledge and being-doing are based in mosaic epistemologies; border-thinking; subjective lived experiences; de-linking, and multiple identities: a narrative ecology of selves that might all foster trans-ontology (see Section 2.5).



Figure 7.1: The opening section of *memoriescapes*: the memories of the bodyminded being are evoked and called into being.



Figure 7.2: The small pin-spot light shines upwards to reveal the stories of the skin¹⁶³

Each choreographic process in my decolonial methodology is revealed below. The critical reflection on each process follows the following process: it starts with a narrative reflection, into a reflective table of my reflections, and examples of

¹⁶³ This was a decision that I made for the aesthetic of the show. I decided to place 4 small pin spotlights on the corner of the platform to shine in a beam of light to reveal the landscape of the bodyminded being.

participants' reflexive responses into an elucidation of ideas, into images, painting and drawings of the process, into a further elucidation; and then, into a concluding meshwork of the process. These reflections must be read in relation to the description of each process in Chapter 6. This allows for a layered interpretation, a meshwork and reflection of each process in the choreographic exploration. A meshwork provides a fluid entanglement of multiple concepts that interweave (Muto, 2016:39).

7.1.2 My musings on the choreographic processes

7.2 Process 1: *Naming me* as a potential decolonial choreographic process

This was the first task of the choreographic process (see process description in 6.4), and I perceived a sense of excitement, trepidation and energy filling the room. The 13 participants were aware that this choreographic process would be an in-depth and sometimes challenging process of rediscovering and recovering autobiographical memories relating to who or whom of their many selves they are in the world. It would be a discovery of what memory theorist Shaw (2016:xi) refers to as individual “you-ness”; a rediscovery and recovery process of unravelling individual perceptions, socio-cultural contexts and subjective lived experiences (Chilisa, 2012:17).

In the initial task *Naming me*, many conversations, musings and discussions occurred. A sense of conviviality emerged where different histories and multiple cultures existed in the space (Hemer *et al.*, 2020:2). Each participant listened attentively to the ideas, stories, memories and feelings the other person expressed around their name. A “with-ness” amongst the participants, where multiple voices and individuals' lived experiences were shared (Hogg *et al.*, 2021:15–16).

Individuals started to embody their ideas around their names, movements flowed in/through and on their bodies. I observed bursts of quick, indirect, bound¹⁶⁴ gestures and swirls that moved the bodyminded beings through space and time. For me, this

¹⁶⁴ I am in the process of becoming a certified movement analyst (CMA) and qualify in 2023. The description on the Laban/ Bartenieff website states that a “CMA is a skilled movement professional trained and certified by the Laban/Bartenieff Institute of Movement Studies (LIMS®). A CMA has a highly refined understanding of the patterns of movement through the LMA lenses of Body, Effort, Shape and Space”. In my reflection on the choreographic processes, I do use Laban/Bartenieff-based descriptors when necessary. In this example I am referring to quick time, indirect space and bound flow.

evoked a feeling of nostalgia and remembrance, a quality or feeling of mystery, an excitement. I noticed movements with arc-like trajectories and swirls of their arms and torso as participants traversed the space. Sounds of individual names echoed in the space as they spoke their names into being, as they moved. Movement and text intertwined; the bodyminded being telling stories from their lived experiences, their “social cultural intersubjective field” (Carroll, 2011b:254). Individuals moving, sensing, and perceiving around their names within the present, fleeting moment. Embodied data emerged as “unconscious information brought to consciousness by attending to oneself in the present moment” (Tantia, 2021:40) through exploring their names.

Table of reflections on Process 1

Naming me

My reflections	Examples of reflexive responses from the participants ¹⁶⁵
The participant found investigating their name helped them consider who or whom of their many selves they were that day and why. Identity was seen as multiple, hybrid and an ongoing process of becoming (Brenner <i>et al.</i> , 2021:56).	Participant 2: "I always go to my name, anytime I want to remind myself who I am or where I come from. I am my name. I have many parts that make me who I am and that is in my name."
Using names as source for movement in choreographic composition gave an entry point or a feature cue in memory into thinking about their positionality (identity as positioning). Their name provided access or a retrieval cue to significant memories in their lived experience. Identity emerged as (co)production.	Participant 2: "The sound of my name reminds me of my father. My father was the foundation of our home. My name is with my father."
The participant considered the impact of their names and associated it with their multiple, hybrid identities. Their name emerged as central to their ontology and being-in-the-world.	Participant 6: "My name is the foundation on which my life is built. I have followed my name as a direction to live by. My name shows me I am many things at once."
The participant was able to use their name as source material to create a movement phrase with ease. Individual names evoked a variety of feelings, sensations and emotions in the choreographic context.	Participant 9: "A name given to a girl by her father because of her past, her present and her future. A name so powerful, full of joy. I remember my grandmother her warmth and love. My name defines who I am today, joy, hope, love all inside of me."
The participant considered if there was a connection between their name and the way they moved, a "rethinking of thinking" (Ndlovu-Gatsheni, 2017:61).	Participant 5: "Why is this the movement that comes from my name? Many thoughts and memories triggered from my name. Does my name effect how I move? What if my name was different?"
The participant found a connection between their culture and their name. A "narrative ecology of selves" and a "co-authored self" where the socio-cultural context and stories told by others is intertwined in being-in-the-world (McLean, 2016:5).	Participant 7: "My name is a blessing, with the strength to accomplish all I can. My name is part of my cultural heritage."
Names as part of the bodyminded being and participant's ontology in the world.	Participant 3: "My name is engraved and mapped into my body. My name is in/on and under my skin...it is me."
Names were associated with a sense of belonging and community. The social cartography of the 'self with others' (Goodson, 1995:4), or the co-authored self (McLean, 2016:5).	Participant 7: "My name tells me where I belong, and how to view the world. My name shows me who is my community."

¹⁶⁵ These creative reflections allowed a deeper understanding of each process and may serve as impulses for a new work with the same group or other groups.

Autobiographical, embodied memories emerged from recalling to (re)moving; the bodyminded being remembering what it had forgotten to remember; the body remembering the past in the present (Pylvänäinen, 2012:289). The bodyminded being “self-storying” (Chawla, 2018:116–117) the lived experiences from individual names through dancing its world. Multiple identities were articulated as seen in the table above by Participant 2, 6, 7 and 9. Multiple identities reflected in the space as the bodyminded being opened to becoming, through decolonial storying (Donelson, 2018:65).

After moving and creating a trace of movement through a motif, everyone re-joined as a group and ideas emerged around memories, feelings, and stories about individuals’ names. A “narrative ecology of selves” emerged where personal past experiences and the stories individuals constructed from them, shaped their identity or how they saw themselves (McLean, 2016:2).

Participants moved on to their individual two-metre painting sheets and images emerged of hands, feet, faces and a body flexed, enclosed around itself with question marks. Some people spoke about how their names were connected to who they were, while others expressed ideas about not knowing who they were or where they were going. There was a sense of praxis (action/reflection) and critical thinking through collaboration (Bacquet, 2021:16), as individuals shared their ruminations, discoveries, and embodied memories. Their embodied engagement in collaboration with one another around their names, facilitated a process of reflection on action (as seen in the table above). Participants became active co-creators of knowledge (Mabingo, 2019:50) of their storied selves, through recalling, (re)moving, images, paintings and drawings.

7.2.1 Images, paintings and drawings of *Naming me*

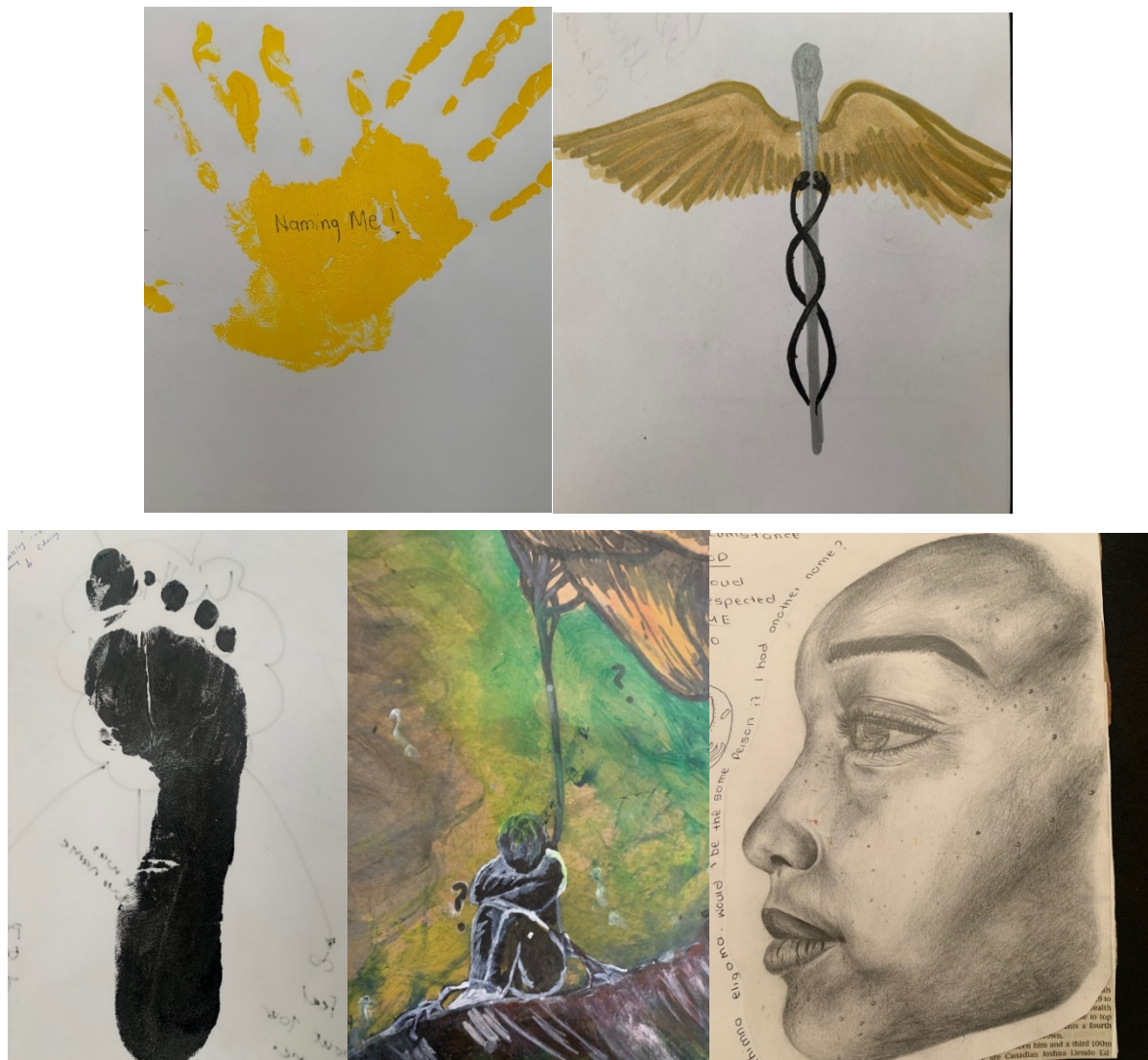


Figure 7.3: Collage of *Naming me*

My reflections on the images¹⁶⁶

Who am I? ...ontology...Where am I
going?...Imprints...Fingers...Hands...Fingerprints...Uniqueness...Feet...Toes...
Footprint?...Markings...A thread...Experiences of

¹⁶⁶ Throughout the chapter, I write reflections on the images that the participants painted and drew. These reflections were written after the choreographic process, when I reflected and revisited the participants' journals and large two-metre sheets for this chapter. These reflections on the images have provided me with musings that have inspired a future choreographic work.

me...Face...Nose...Musings...Spirals...Wings...Life histories...Identities...Flexion...Arms
crossed...Individual...words...lips...How am I connected in the world?...Question
mark?...palimpsest...What is my footprint in the world? How am I seen in the world?
My hands tell my story...my name is in my body.

The process of *Naming me* provided a decolonial strategy to generate movement material for the participants, as it drew inspiration from individuals' names which positioned each individual as the loci of enunciation for creation. Participants navigated through a process of "drawing on their own localised knowledge" and their understanding of being-in-the-world (Loots, 2017:9).

The link between identities and naming emerged in the process as participants unravelled and temporarily¹⁶⁷ in the process (re)constructed who they were based on their individual names (see Participant 2, 3, 6, 7, and 9 in the table above). Participants considered their names, who named them and the cultural significance of their names. This references identity as an interplay of "definitions of self, and definitions that we acquire through reflexive exchange with others" (Elliott, 2019:101). Stories emerged in the process around individual names, family history, cultural contexts, and the history embodied in the individuals' names. The participants revealed how, within their names, there was a predetermined sense of being in the world and (dis)connection to others, whether this was a direction to live by or a specific personality trait that their name suggested (see Participant 2, 6, and 7 in the table of Process 1 above).

Exploring each individual's name made the participants feel that they themselves were the loci of enunciation, the space from which to speak their multiple ideas, and memories and stories around their names. Participant 4 suggested "It is so refreshing that this process is about me; we don't normally work with our own names. It feels good to think about who I am". They expressed a sense of personal investment in the process, where a variety of movement phrases and traces of ideas emerged through movement. Participant 10 suggested "I have never made movements about me; it keeps me involved in the process. Why can't all our learning be like this?"

¹⁶⁷ This research does not trace the long-term impact of (re)constructing a sense of self in the process, thus, I cannot make assumptions based on this.

Using *Naming me* as a choreographic process to generate movement material was an effective strategy as it allowed a way into movement for the participants that was directly related to who they are, their identities, and cultural context within the given moment. The social cartography of the self with others (Goodson, 1995:4) and the “co-authored self” (McLean, 2016:5) emerged in the choreographic process, in and through their names. Individual embodied memories around their names revealed an ecology of knowledges; being-doings; subjective lived experiences, and a decolonial storying of their multiple identities. Sugiharto (2022:1) argues that an “ecology of knowledges” emerges when individuals create their own frameworks for rediscovery and recovery, where various thinkings co-exist. As Participant 2 stated “I have many parts that make me who I am and that is in my name”.

7.2.2 *Naming me* as meshwork

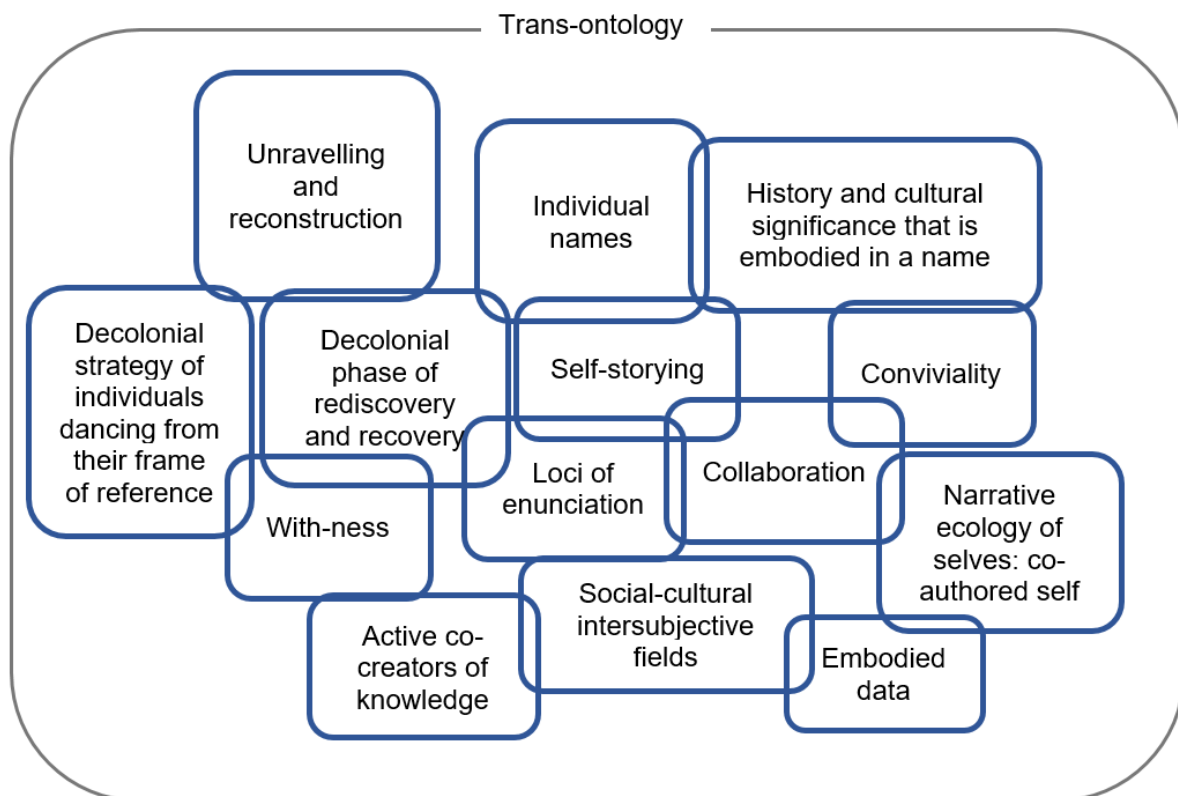


Figure 7.4: Topography of *Naming me*

Naming me positioned names as the choreographic device (method) towards an exploration for generating movement for the choreographic process. Participants unravelled their individual names, and historical and cultural significance that was

embodied in their names. The participants collaborated with one another creating a space for conviviality and with-ness, a social-cultural intersubjective field. Cooper-White (2014:882) suggests that an intersubjectivity is an “interchange of thoughts and feelings” between two people. Using individual names as source for movement creation positioned individuals as the loci of enunciation, where they became active co-creators of knowledge of their own embodied data. Individuals engaged in a process of self-storying their names in a narrative ecology of selves, a co-authored self.

7.3 Process 2: *Inviting your personal history into the room as a potential decolonial choreographic process*

In Process 2 participants began moving, sensing and perceiving for an extended period of time, as they tuned into their feelings (see process description in 6.5). Tantia (2021:43) opines that “when bringing attention to one’s body, experience is in the present moment”. Participants attended to their bodyminded being in the present moment, trying to sense their preferences in movement. For me, time became extended as movements progressed slowly. From my perspective, there was a sense of expansion into the space as the bodyminded beings moved to discover their patterns. I observed patterns of actions or signature movements, a “social cartography of selves” (Goodson, 1995:4), as patterns of movements or habitual ways of moving, started to be revealed.

Movements were habitually executed through the individual’s unique, repeated use of time, weight, space, and flow.¹⁶⁸ Habitual body memory occurred as an implicit re-enactment of the past in the present, as they moved through space (Fuchs, 2017:335). At times, I observed participants ‘still’ and contemplative, perhaps a rethinking of their movement preferences. I observed a “layered know-how” (Koch *et al.*, 2012:420) as participants effortlessly gave shape to movements in time and space, enacting the

¹⁶⁸ In LMA the category of Effort (how individuals move) is an exploration of the “dynamic qualities that express the individual’s inner attitude” in relation to the four motion factors of time, weight, space and flow (Fernandes, 2015:143). Fernandes (2015:143) asserts that “these motion factors oscillate in gradations between two polarities in each factor with a total of eight effort qualities”.

past into the present. I perceived individuals revealing their preferences in movement patterns and heritage towards expressing a “moving identity”¹⁶⁹ (Roche, 2011:105).

¹⁶⁹ It is important to acknowledge that a moving identity is not a fixed entity but rather, a continuous evolving, fluid and dynamic process.

Table of reflections on Process 2

My reflections	Examples of reflexive responses from the participants
<p>The body remembering what it has forgotten to remember. There was a sense of moving, which triggered a memory, and that memory enabled more movement. Embodied memory is the bodyminded being that “understands, that acquires and enacts meaning, is the <i>body</i> that remembers” (Fisher, 2011:98).</p>	<p>Participant 1: "Tapping into improvisation...what is forgotten triggers one memory into another".</p>
<p>The participant is used to improvising for short periods, so this task was challenging as they had to move for an extended time. Challenging individuals' preferences facilitates the 'messy' approach where the “vague, difficult, and diverse” are facilitated (Harford, 2016:13).</p>	<p>Participant 13: "I do not enjoy improvisation...makes me wonder how I can be a dancer? I crave perfection.... I just do the same movements over and over."</p>
<p>The participant found it difficult to analyse her own preferences in movement. Finding something difficult can facilitate metacognition and a dialogical education in the choreographic context, as individuals question why they think or feel the way they do.</p>	<p>Participant 6: "I feel more confused after the process than when I started...I could not stop thinking and just move".</p>
<p>Considering why individuals move the way they move was challenging as it meant questioning their ontology, which facilitates agency, metacognition and praxis (action/reflection) as part of a decolonial pedagogy.</p>	<p>Participant 2: "This process was very challenging because I don't know why I move the way I do?"</p>
<p>This participant found the process fluid and moving for an extended time brought embodied memories in and through the bodyminded being.</p>	<p>Participant 2: "Traces of my body, traces of my past...constantly moving, rushing to the next step, no time for self".</p>
<p>Inviting the presence of individuals' personal history into the room revealed painful memories and lived experiences that had caused them conflict.</p>	<p>Participant 11: "My body remembers scars, pain and bruises. I remember saying to my sister everything is ok, you will be ok, you are safe."</p>
<p>Some participants were able to express specific effort qualities in their movement language.</p>	<p>Participant 3: "I move with bound flow and sustained time with clear emphasis on floor work".</p>
<p>Moving for an extended period of time allowed the bodyminded being to express feelings, sensations and memories in the moment: recalling to (re)moving.</p>	<p>Participant 9: "Today I experienced pain, a sense of loss, a sense of bordering myself from pain. Moving brought memories to the surface. I remember the lonely and outcast feeling of my family."</p>
<p>The sound of the music influenced her exploration and led her movements to explore what she perceived as the memory of the music.</p>	<p>Participant 4: "I tried to put my influence in it. I am influenced by the music. So, it ended up being inviting the memory of the music. Then I subconsciously linked that with my memories; the music mixed with my memories."</p>

Participants moved on to their individual two-metre painting sheets and images emerged of bodies, heads, and landscapes amongst other things. Some participants spoke about it being difficult to improvise and move for such an extended period of time as this is not something familiar within their training. I sensed participants had mixed feelings, as others found it effortless and how moving triggered a memory which then triggered another memory: an embodied continuous, ongoing process of remembering and becoming (Sutton & Williamson, 2014:3). Each participant created a movement motif that they felt was their embodiment of self. The participants showed their movement phrases to the group and various discussions occurred around what a moving identity was; how movements were retained in the body, and how these movements spoke to individuals' being in the world. A sense of conviviality and “withness” emerged through discussion, reflection and collaboration (Hogg *et al.*, 2021:15–16). Participant 3 commented “My moving identity is how my body moves; it moves in a classical way with gestures. This movement shows my past training and I suppose where I have been”.

Exploring individuals' moving identity and preferences in movement, allowed them to question why they move in the way they do, a praxis (action/reflection); a reflection on action which allows agency and metacognition for the individual. Participants explored what the specific movement language they preferred to use, said about their identities and personalities, a “rethinking of thinking” (Ndlovu-Gatsheni, 2017:61). Some of the participants were left with questions and ruminations about their movement patterns and preferences, and this created debate on why they used a specific movement language.

Many of the participants were aware of their formal training in movement styles and genres and Process 2 helped them identify specific, codified techniques of, through and within their body memory and procedural memory (Froese & Izquierdo, 2018:1). These codified techniques could have hindered expressions of their personal identity and movement in the process. Participant 13 averred that “ballet is my movement language; most of my movements look like ballet”. The codified techniques of, through and within the bodyminds were assimilated into their procedural memory and personal movement language, thus becoming a part of their movement identity (Roche, 2011:105). This could suggest why Participant 13 found the improvisation task difficult,

as she felt she has access only to certain types of movement (see reflection in the table above). Participant 6 stated “I don’t want to move like I always do; I really need to challenge the way I always move; it is difficult. I want my solo to show a different side of me moving differently”. Exploring her habitual home base facilitated a “rethinking of thinking” (Ndlovu-Gatsheni, 2017:61) that allowed her to consider how she could move that would challenge her movement patterns.

7.3.1 Images, paintings and drawings of *Inviting your personal history into the room*

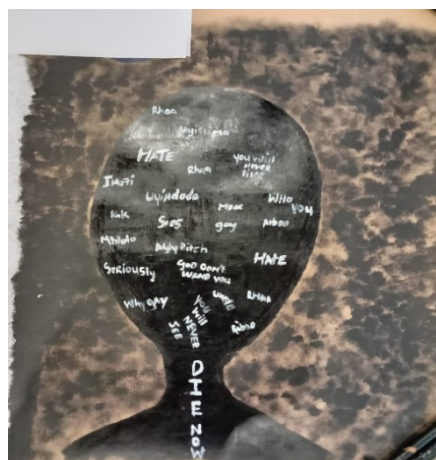
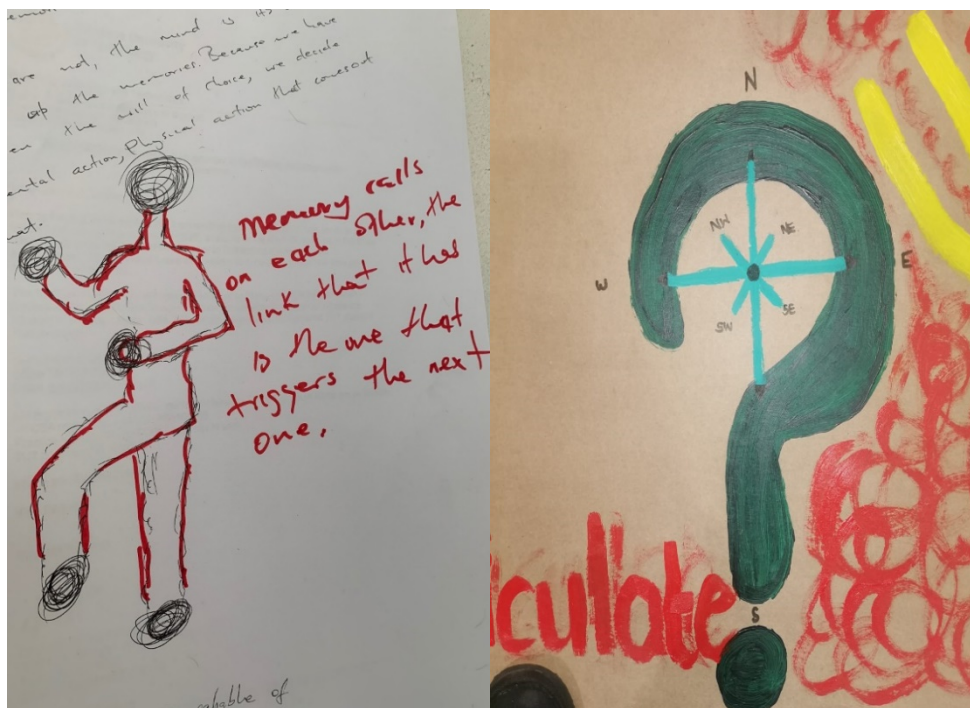




Figure 7.5: Collage of *Inviting your personal history into the room*

My reflections on the images

Arc-like pathways ...bodyminded being as fluid, interrelated field of possibility...questioning directions...what is my compass? Which way?...spirals...inside my head...discrimination...Why am I who I am?...my sexuality defines me...memory as a scaffolding...the tree of life...water moves through me...a landscape of my memories, embodied in me...I am connected to the land I inhabit...dunes of lived experiences...another way of being...unbearable weight of being... cartography...a map of my body...the body remembers what it has forgotten to remember.

I observed how identifying patterns and preferences in their movement language activated memories related to their life histories. Participant 1 articulated how moving in time and space allowed feelings to emerge, and these feelings led to autobiographical memories. Participant 1 suggested that as a memory surfaced from his past, it led to another memory and feeling. I observed a continuous cycle of feeling, remembering, and moving: the movement became the space for embodied memories to emerge; the body remembering what it had forgotten to remember through improvisation. His autobiographical memories emerged as an embodied action where the past is reconstructed in the present (Sutton & Williamson, 2014:5).

Improvisation as a process in choreographic compositional pedagogy, method, and methodology allows the unravelling of stories and memories. Praeg (2019:88–89)

postulates that the practice of improvisation as a method allows the excavation of bodily memory, where choreography via an “improvised process can become a rich site for the meeting of collective and personal histories”. This collective inter-being references a decolonial practice (Bacquet, 2021:16). Through improvisation, depending on how it is facilitated, embodied memories are surfaced and storied. Exploring moving identity or an embodiment of self relates to Smith’s (1999:142) idea of history as a decolonial strategy; the re-examining of the past to inform the present.

7.3.2 *Inviting the presence of your personal history into the room as meshwork*

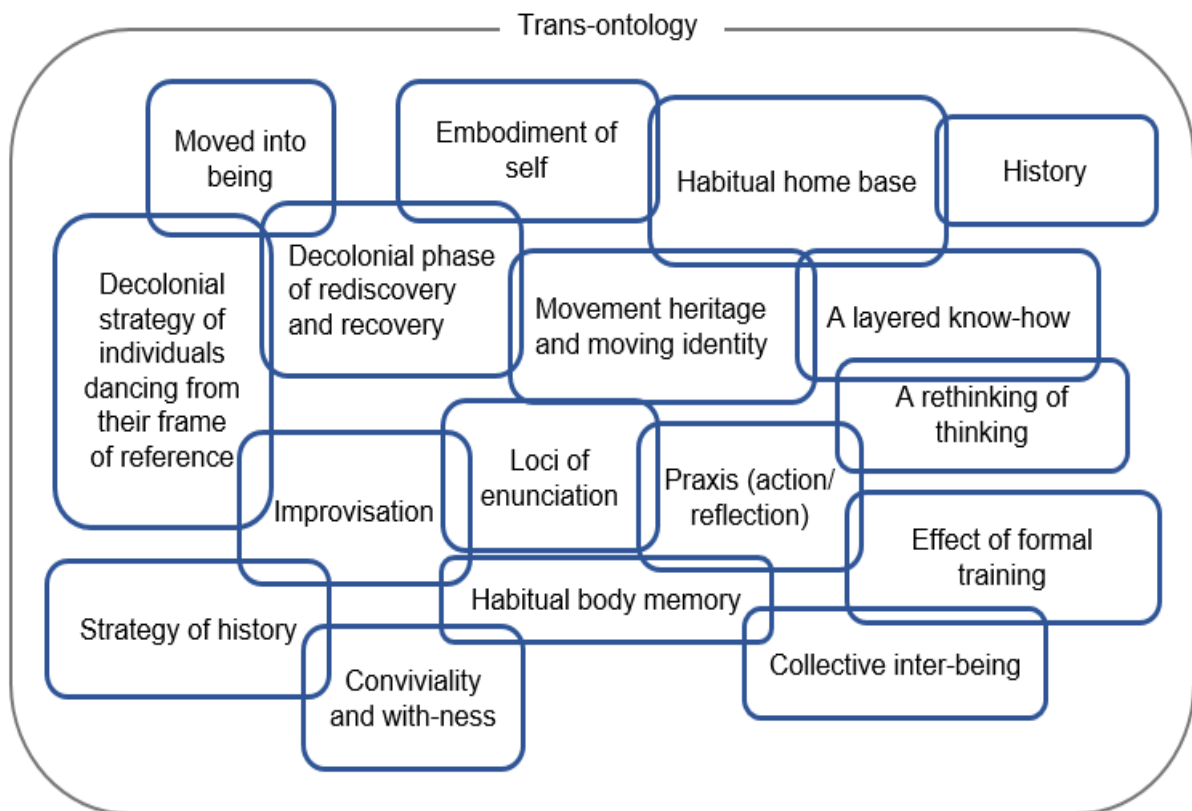


Figure 7.6: Topography of *Inviting the presence of your personal history into the room*

Inviting the presence of your personal history into the room positioned movement, identity, and heritage as the choreographic device (method) towards an exploration in generating movement in the choreographic process. Participants uncovered, rediscovered, and recovered their moving identity, habitual body memory and the habitual home base of their bodyminded beings. The participants’ preferences in

movement facilitated a “rethinking of thinking” (Ndlovu-Gatsheni, 2017:61) about what movements were imposed on their body as codified techniques or the effect of formal training. When individuals explored their preferences in movement through improvisation, a layered know-how emerged in the space. A collective inter-being was facilitated through many personal histories occurring in the space, which allowed a praxis of action and reflection.

7.4 Process 3: *Dancing my story, writing through my body as a potential decolonial choreographic process*

I perceived a pulse, breath, and hymns of the bodyminded being coming to life as the participants moved to the sounds and textures of the words, their embodied perspectives (see process description in 6.6). Embodied perspectives are a form of “embodied data...living sources of knowledge” that allow personal information and memories of, through and within the bodyminds (Tantia, 2021:40). Stories, embodied memories, and multiple lived experiences intermeshed in the space as participants responded through movement, revealing feelings and sensations to the poem. The words of the poem provided the generative retrieval cues for embodied memories (Sanson *et al.*, 2020:141). The individual hears the words of the poem and perceives them in/through/with the bodyminded being, moving them into being as a subjective construction in motion (Zhang, 2019:3).

I observed punctuated gestures and an interplay between direct and indirect¹⁷⁰ movements, as words were internalised into movements. I experienced movements with quick agitations and free flow as participants responded to *Bodypsalm* and translated it into movement exclamations. The participants were ‘writing’ from the bodyminded being that perceives and interprets sensations (Simpkins & Myers-Coffman, 2017:191).

I perceived a sense of unpredictability in the participants as they waited for the next words to be spoken into being; their bodyminded beings poised to respond through gestures and movements. Snowber (2016:51) articulates that “if we let ourselves not be censored, and fall into our own gravity, and just write and dance, the page and floor

¹⁷⁰ This refers to a direct and indirect use of space, within the category of Effort.

will hold the capacity to let each stage of life, no matter how convoluted, to let what has no words, be given voice”. For me, the participants were allowing their voice, their subjective lived experiences to facilitate a connection between inner and outer.¹⁷¹

Participant 3 revealed the inner and outer connection and suggested that “the words made me move from my inner feelings...how cool is the idea of hymns of your body...like a religion of yourself speaking out”. Studd and Cox (2013:23) state that “all our senses, filtered through our perceptions, are bridges between our inner and outer world”. This embodied connection between inner and outer, references a monist ontology where a multimodal relationship exists between body, mind and brain (Munro, 2018:6) (see Section 4.4).

¹⁷¹ Laban/Bartenieff Movement Studies (LBMS) identifies four themes: function/expression; stability/mobility; exertion/ recuperation, and inner-outer (Studd & Cox, 2013:19).

Table of reflections on Process 3

My reflections	Examples of reflexive responses from the participants
<p>The participant found the process of moving from the text into movement very accessible. The words of the poem allowed feelings in the bodyminded being and a feeling of the world, an intersubjectivity (Csordas, 1994:139).</p>	<p>Participant 3: "I move easily to words...they remind me of memories and the memory reminds me of my reaction. The words allowed me to go deeper into me."</p>
<p>The idea of scars emerging as a response to the poem. Scars as marks on the individual's body that has stored a subjective, lived experience. Burnett and Holmes (2001:21) suggest that "scars of the body are sites of the struggle between making sense of what is real or mythic in one's past and indeed one's present. To remember a scar, and the process by which it was gained, is to interpret selectively one's actions, relationships and emotions."</p>	<p>Participant 7: "Scars are memories, they might define what you have passed through. My past in the now."</p>
<p>The movement material he generated was not mimetic of the text but rather, it allowed him access to feelings around the text. The skin "re-members, both literally in its material surface and metaphorically in resignifying on this surface, not only race, sex and age, but the quite detailed specificities of life histories" (Prosser, 2003:52).</p>	<p>Participant 8: "Wrinkles for the worries on my face...call back my body to the page. My skin shows my past; what I have experienced."</p>
<p>Specific words triggered autobiographical memories for individuals that related to their subjective, lived experiences. The words of the poem functioned as generative retrieval cues for embodied memories (Sanson <i>et al.</i>, 2020:141).</p>	<p>Participant 12: "I remember falling off my bike and a man offered to help me get back home...my scars come from an injury. It is easy to move to words...they inspire me."</p>
<p>The poem allowed a sense of inner and outer connection for the individual; a storying of subjective experiences of pain.</p>	<p>Participant 11: "I breathe sentences of hurt...words of pain from my past. The words moved me."</p>
<p>Moving in response to words allows a connection with the lived experiences that affected individuals' bodies; the bodyminded being as dancing its past.</p>	<p>Participant 5: "My body in poetry...scars and birth marks...my legs and face".</p>
<p>In the moment of hearing the words of the poem, the bodies responded instinctively to them. Individuals reflected on the movement that was created, allowing a metacognition of how and why they moved in the way they did. They showed multiple selves in time and space; a social cartography of the "self with others" (Goodson, 1995:4).</p>	<p>Participant 1: "How have we experienced the words, used them on us...our body. The different words have a different meaning for each one of us. The meanings drawn from the memories, the first time you heard that word. When you hear it again that memory, that memory is based on the word itself. The poem did that."</p>
<p>This participant found it easier to improvise with the text, as they had a structure to hold onto. This reflects individual's training within the context in which they learn, where they prefer a structured approach to explorations.</p>	<p>Participant 6: "The poem gave me direction, a structure to work from...it was interesting to see the various interpretations".</p>

Participants moved on to their individual two-metre painting sheets, and images emerged of various body parts. Participants spoke of feeling inspired, through their bodyminded being, to move from and with the poem, a relationality (see Participant 1, 3 and 12 in table above). An extended period of time was spent by each participant to create a movement motif that they felt was an embodiment of the poem or any memories that had emerged for them. I observed vibratory phrasing¹⁷² in some of the participants' motifs and a strong gestural language emerging. Mc Neil (1992:1) avers that gestures "reveal the idiosyncratic imagery of thought", a connection between inner and outer in time and space. There was a similarity in the duration of each of the participant's movements that linked to the length of each sentence. From my perception, the movement motifs were fragments of embodied memories and revealed stories of the bodyminded beings, a "historically formed body" where past experiences have left traces on, in and through the body (Fuchs, 2012:20). These stories, towards decolonial storying, became a part of the individual's lived experience in the present moment.

¹⁷² Effort phrasing is defined by Fernandes (2015:176) as combinations of effort qualities that "are organised in sequences of rhythmic emphasis, in fluctuations of exertion and recuperation of tensions of the body in movement". Vibratory phrasing has the quality of vibrating, shaking and oscillating.

7.4.1 Images, paintings and drawings of *Dancing my story, writing through the body*

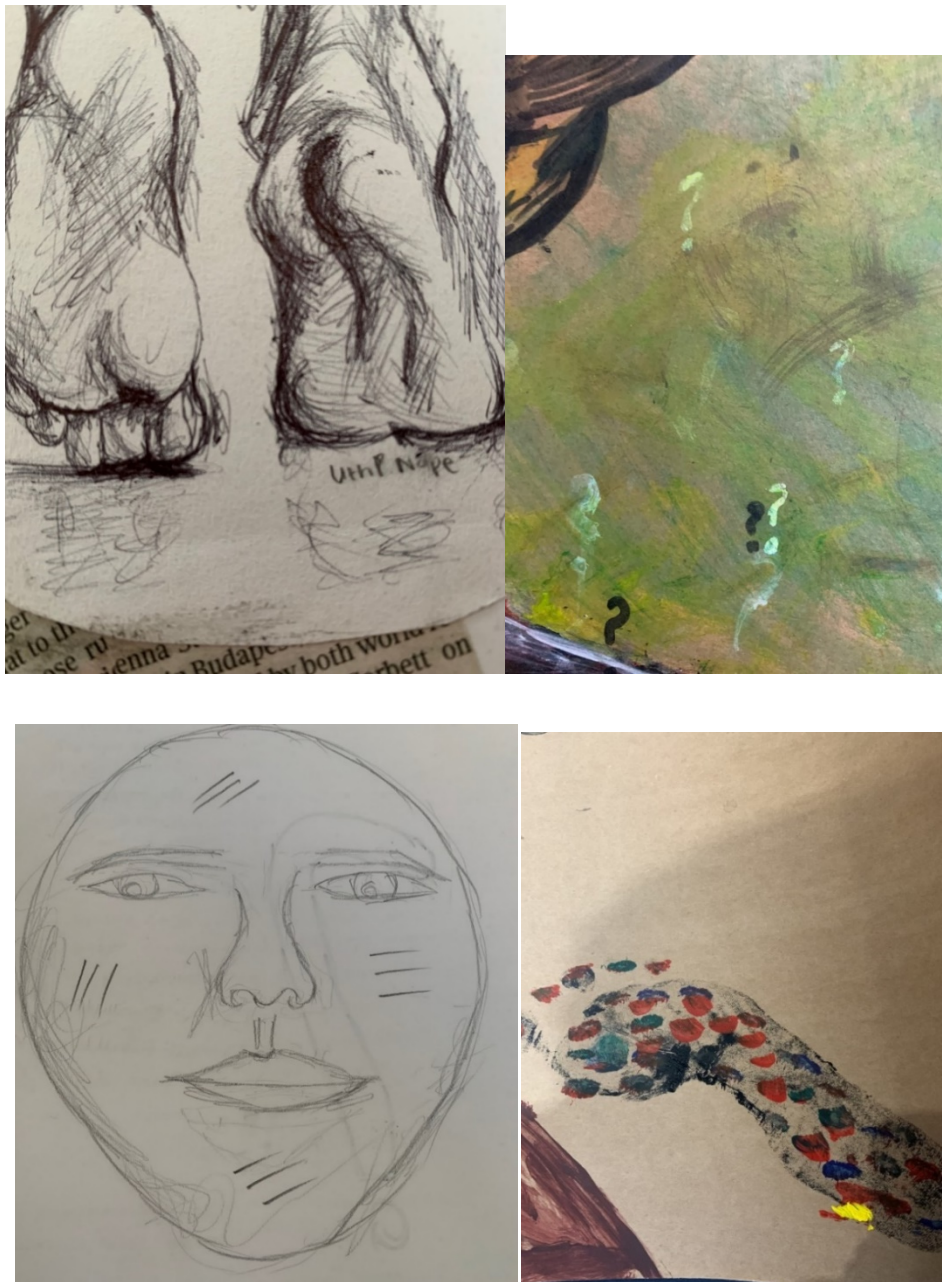


Figure 7.7: Collage of *Dancing my story, writing through the body*

My reflections on the images

Feet threading my journey...my feet loaded with sensory nerves...mapped in the brain...my toes feel the earth beneath me...harmony with the world...my arch aches experiences into being...questioning me?...my face feels me...my scars define me...memoirs of being...my feet as a mosaic of colours and me...shadows of the

past...my eyes...me and my history is part of what I see...subjective seeing...my vision connects my past with the future as it reveals the present...embrace mystery.

Snowber's (2016:52) *Bodypsalm* was an effective strategy for movement invention as the participants moved from the sounds, textures and feelings of the words into movement. From my perspective, individuals responded with a tacit knowledge where procedural body memory and habitual body memory were interwoven (Tewes, 2018:3). Participants found the poem gave them access into movement as they had a structure to work from; a device to move from outer towards inner and vice versa (see Participant 1, 6 and 11 in table above). The participants preferred a structured improvisation as they felt they knew what was expected of them. Participant 6 stated that "when we improvise with a structure it is much easier". They discussed what "calling back your body to the page" meant to each of them. *Bodypsalm* created debate on what memories reside in their cells, skin and bodyminded being as they moved into an inner landscape (Snowber, 2016:52).

7.4.2 *Dancing my story, writing through the body as meshwork*

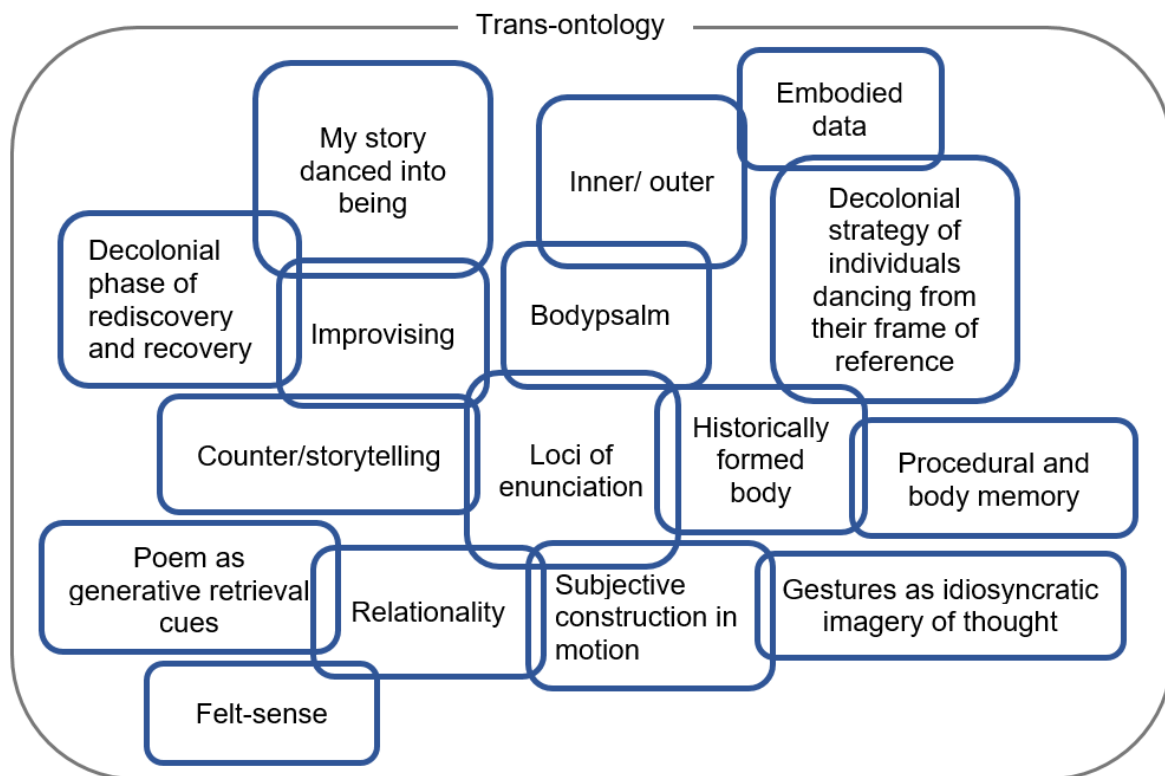


Figure 7.8: Topography of *Dancing my story, writing through the body*

Dancing my story, writing through the body used *Bodypsalm* as the choreographic device (method) towards an exploration into generating movement in the choreographic process. Participants rediscovered and recovered movements and embodied data, a counter/storytelling (Zavala, 2016:2) from an inner impulse. The participants improvised as they moved the poem (inner towards outer), a “felt sense” (Cornell & McGavin, 2021:30). A subjective, embedded, and embodied response emerged as individuals danced their story into being. As participants moved in time and space, a historically formed body emerges that is intertwined with procedural memory and body memory, where gestures are revealed as idiosyncratic images of thought. The poem functioned as a generative retrieval cue allowing individuals to create their subjective, relational construction in motion.

7.5 Process 4, Part 1: *Myself as dream* as a potential decolonial choreographic process

I heard a cacophony of voices and movements in the space as participants spoke and moved. “I am a Black, Zulu, gay man, I am a straight, Xhosa female”. Identity markers¹⁷³ or how participants saw themselves was repeated aloud as they moved through the space (see process description in 6.7). I perceived a sense of individuals trying to make ‘sense’ of what these identity markers meant for their being-in-the-world, a “rethinking of thinking” (Ndlovu-Gatsheni, 2017:61). From my perception, their bodyminded beings were letting the feelings and sensation of these identity markers resonate through their bodyminded beings. It seemed to me, as if there were a sense of musing and dreaming as they navigated these identity markers through/in and with their bodyminded beings. In my body a sense of dreaming was felt; a sense of “living pieces of unfinished processes” (Ellis, 2014:166) or a sense of incompleteness, as I watched participants trying to process their identity markers.

I observed feet stamping, quick grounded movements with circular pathways of the arms in the movement material, a dreaming, an unravelling of their lived experience, stories and memories that reside on their skin. Some of the participants had a sense

¹⁷³ Identity markers refer to race, ethnicity, language, gender, age, religion, socioeconomic class, education, marital status amongst other characteristics (Dixson & Rousseau Anderson, 2018:122). Identity markers have been used to define human groups and who ‘can’ belong and who does ‘not’ belong, furthering dualist perceptions and coloniality. Within this context, identity markers are used as a way for the participants to express who they think they are.

of moving forward and then backwards as they pierced the space. A remembering and using the past in the present occurred, as participants “reached down into the visceral depths of incarnate experience...that connects us functionally to our physical-cultural world” (Johnson, 2015:1). The participants felt their bodies as a way of feeling their socio-cultural world (Csordas, 1994:139), a dreaming and succession of feelings, images, sensations and emotions.

Table of reflections on Process 4, Part 1

My reflections	Examples of reflexive responses from the participants
<p>The participant found it restorative to go back to his own language, culture and race. The participant used self-reflective thinking about what race and culture meant to his bodyminded being and how it was embodied within his lived experience (Bluck & Habermas, 2001:136). The lived experience was testimony to individual socio-cultural perspectives and interpretations of being-in-the-world.</p>	<p>Participant 1: "A feeling evokes as you move, and that movement triggers another memory aligned with the feeling. My culture, being Black and the language I speak brings me home to my body, it's uplifting."</p>
<p>Feelings, sensations, and memories emerged in specific body parts. This allowed the participant another perspective on where memories reside in the bodyminded being.</p>	<p>Participant 13: "My feet remember someone to hold them. I remember my feet, the feeling of travelling a long way."</p>
<p>Memories of a specific person were associated with a specific part of the body.</p>	<p>Participant5: "My spine remembers heaviness...you".</p>
<p>The feeling of being 'free' to exist and be in the individual bodyminded being, created self-reflective thinking around generations before them and how they had got to this point in their lives.</p>	<p>Participant 2: "I have been paid for...I am the dream of slaves. I am a free, Black, Xhosa woman."</p>
<p>Feelings, emotions, and memories were associated with specific organs.</p>	<p>Participant 4: "My heart remembers the pain and love of my memories. "I remember thinking I hate it when you scream."</p>
<p>The eyes held memories of all that had been seen throughout his life and what memories had remained.</p>	<p>Participant 8: " My eyes feel the sandy irritation of the time gone by, which remains in the memory of me".</p>
<p>A traumatic experience of seeing someone that has died, has been stored in the eyes.</p>	<p>Participant 7: "My eyes remember death. I remember being called stubborn and a gay. I am gay and free to be me."</p>
<p>A lived experience is sometimes associated with a specific part of the body.</p>	<p>Participant 3: "My throat remembers swallowing a bee...the burning sharp and fast sensation. I remember the taste of paraffin...my mother...I remember the vaseline...I remember when I was younger, I hated it when you drank and fought."</p>
<p>A memory of deep reflection about a painful memory.</p>	<p>Participant 6: "My eyes remember the pain of staring deep into the ocean".</p>

Participants moved on to their individual two-metre painting sheets and images emerged of silhouettes of people, swirling colours, and shapes. Participants spoke about what culture meant to them, and how within the South African context there is a diversity of cultures. Autobiographical memories emerged around cultural practices and discussions took place on how culture influences the way you perceive the world. Some participants had memories about specific body parts, such as the eyes remembering death, and others had memories about learning about their cultures. An extended period of time was spent by each participant to create a movement motif that they felt was reflective of Process 4, Part 1. Through my lens, the movement motifs emerged as fragments of their lived experiences, embodied memories and dreaming.

7.5.1 Images, paintings and drawings of *Myself as dream*





Figure 7.9: Collage of *Myself as dream*

My reflections on the images

Expanding...interconnected circles...the fluid interlinking of being...principles of contrast...multiple selves...messy...process...smudges of paint...family tree...race as me...Black me...cherries...fruit of life...prosperity of culture and heritage...eternity...new beginnings...erotic...rebirth...fragility...evolution...love...spring...importance of culture and belonging...youth...beliefs hanging over me...silhouettes...desire and passion to be me...wholeness...halves of me...contradictions...the self...African.

Myself as dream was an effective decolonial strategy for movement invention, as the participants used their own languages and cultures as source for movement. Through my lens, examining how individuals define themselves in the world through gender, race, culture, sexuality and language, helped them unpack and re-examine 'who' they consider themselves to be in the world. Participant 2 stated: "I am a free, Black, Xhosa

woman, and I will carve my own path in this world”. This participant is envisioning a future in her dreaming, but this was not the case for all the participants. Perhaps a shortcoming to the exploration of dreaming is that some participants simply stated who they thought they were; their identity markers but did not delve deeper into what these meant for them.

7.5.2 *Myself as dream as a meshwork*

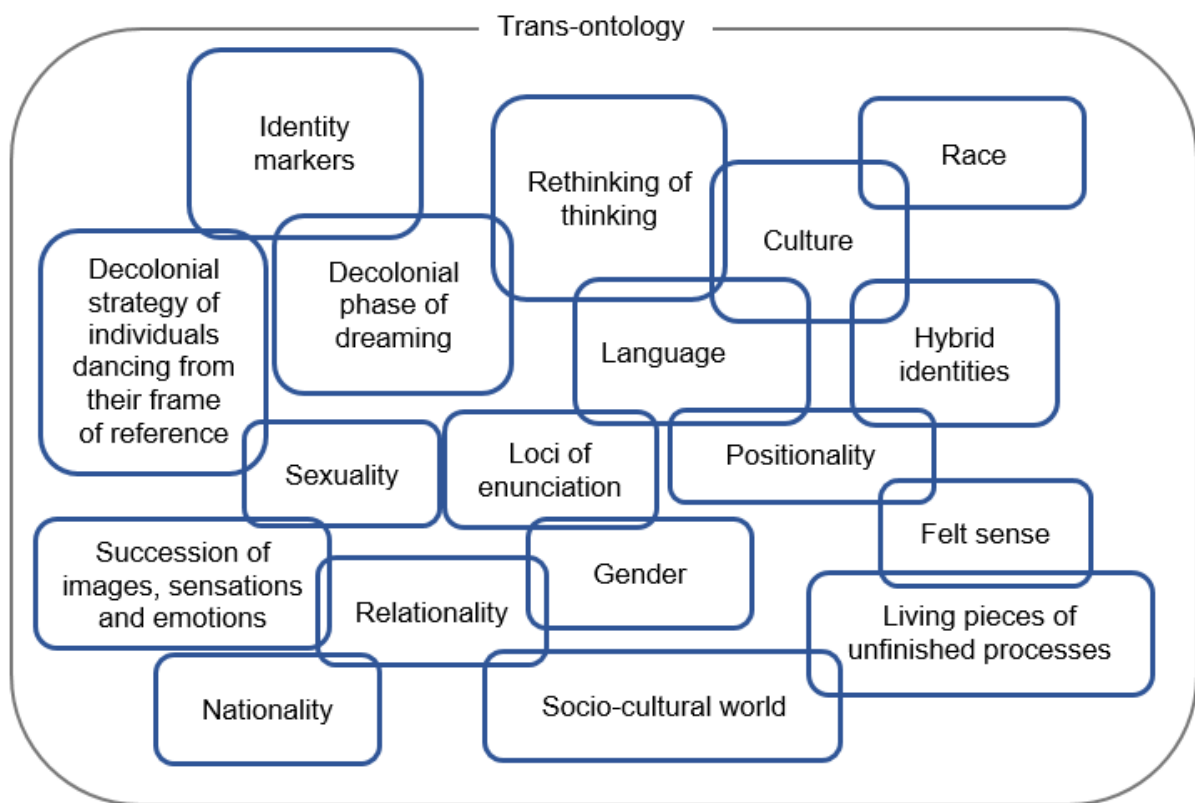


Figure 7.10: Topography of *Myself as dream*

Myself as dream used individuals’ languages and cultures as the choreographic device (method) towards an exploration of generating movement in the choreographic process. Participants, through a phase of dreaming, considered their positionality and identity markers. The participants considered their race, sexuality, gender, language, and cultures, allowing a succession of images, sensations, and emotions in their bodyminded being. A felt sense emerged in their bodyminds of their socio-cultural world as “living pieces of unfinished processes” (Ellis, 2014:166). A relationality occurred between participants, as multiple embodied perspectives were moved into being, participants’ hybrid, fragmented, multiple identities (Bhabha, 1994:54–55).

7.6 Process 4 Part 2: *Diving into dreams* as a potential decolonial choreographic process

From my perspective, the participants began to dive into their dreams, their bodyminded beings' dream logic where "the voice within your belly and skin" emerges (Snowber, 2016:xiii). Participants recalled funerals, rites of passage, celebrations and specific autobiographical memories around their cultures (see process description in 6.7). Participants used self-reflective thinking as they restoried their lived experiences in/through and with movement. Reclaiming and restorying their cultural practices made them reflect on important events in their lives, and how these could be translated into movement (Zavala, 2016:2) (see Participants 6,7,10,11, and 12 in the table below). Participants spoke about how their culture and cultural practices have important meaning in their identities, revealing identity as (co)production (Ybema, 2020:55–60) (see Participant 7 and 12 in the table below). The idea of culture and cultural practices as important in individuals' identity, references McCormack's (2004:220) "storying of stories" where individuals navigate being-in-the-world, within their socio-cultural context.

Exploring their socio-cultural context allowed individuals to articulate their worlds and knowledge systems within specific cultural practices (Archibald *et al.*, 2019:14). Movement material emerged for some participants that had strong weight and a direct relationship to space, while others had a gentle, sustained time and bound flow.

Table of reflections on Process 4, Part 2

My reflections	Examples of reflexive responses from the participants
Recalling a specific cultural practice, such as a funeral led to autobiographical memories around important people in the individual's life.	Participant 12: "Have I not accepted their deaths? Funerals are a familiar cultural practice and the important ones, I can't forget, these are spiritual."
The participant reflected on how important cultural practices were to her being-in-the-world.	Participant 12: "When we do go home, we have to go to the graveyard and let the ancestors know you are here. My culture makes me who I am."
Recalling cultural practices led to a significant event in the individual's life that was a turning point memory for him.	Participant 10: "The passing of my mother...that changed my whole life and showed me how much people don't care. She was me; we are connected spiritually."
The participant had many memories around cultural practices and the significance they hold for who they are today, identity as (co)production (Ybema, 2020:55–60).	Participant 7: "I remember seeing a cow for the first time...my father made us drink traditional beer. I remember my father taught me how to love and share, this made me who I am today."
Self-reflective thinking and autobiographical remembering around cultural practices led to an important realisation for the participant (Bluck, 2003:113).	Participant 5: "A long overdue realisation, unveiling...a memory I have tried to bury".
The participant was able to move the memories of the cultural practices, as she found movement was inherent in the practice.	Participant 2: "The smell of meat...a lot of noise and everyone talking, singing and laughing. My culture is filled with movement."
The participant recalled a cultural practice that had fond and loving memories associated with it.	Participant 4: "My dad always surprised us with flowers and chocolates".
Something that happened at a specific cultural practice emerged as a turning-point memory that continues to define that specific cultural practice for the individual.	Participant 9: "This is why Christmas is so important to me, as my brother asked me if I wanted to dance...I still have his support".
Remembering a cultural practice brought fond memories of family and baking at home for the individual.	Participant 6: "I remember the delicious chocolate and vanilla biscuits we baked with my auntie".

Participants moved on to their individual two-metre painting sheets and images emerged of tombstones, presents, candles, and a tree. Participants spoke about what cultural practices held meaning for them and why they were important. Participant 1 remarked that “ceremonies are based on what culture needs; it brings people together; there is always laughter, many stories and the sharing of food. Every time I am home for cultural practices, we are there till late at night, all together we are one”. His statement references the communal aspect of African cultures (Chilisa, 2012:144) and identity as (co)production (Ybema, 2020:55–60) (see Section 3.4).

Participants spoke about how restorative it was to revisit important moments in their lived experience and culture. Participant 3 commented that “family gatherings are so important even if it’s a funeral or a wedding; they are my favourite things on earth. The village is so dusty, and we would get so dirty and then go and buy lollipops. It’s soothing to think of these memories”. They expressed that the teaching and learning environment did not often allow such an exploration into who they are in the world.

They expressed a strong spiritual connection to cultural practices that have played a role in their identities. Participant 2 mentioned that “all these ceremonies, they are more than that, its spiritual; people express how they really feel. It’s a way of interlinking all of us. Music as well, we sing, your voice is gone the next day”. This references an Afrocentric epistemology where there are three core African values that need to be considered: the collective worldview, spirituality, and a shared orientation (Ntseane, 2011:313). These values position individuals as part of the totality of life and an interconnection of a bodyminded being – foregrounding holism.

Participants found a connection between cultures, spirituality, and their multiple identities (see Participants 7, 10, and 12 in the table above). Considering cultural practices revealed autobiographical memories of people they had lost in their lives, as well as the important people they still have in their lives. Participant 5 stated “I missed out on a lot of cultural practices. The one’s I have been to, especially Xhosa people, they always drink alcohol and slaughter a cow. We were at the tombstones of my grandmother and grandfather in the yard. I was close to her and drank coffee with her. Her funeral was sad but happy as well. Culturally the men are in the kraal and drinking, you pass the alcohol around the circle”. Participant 1 responded by verbalising the expression “You can’t pass by when we are building a home, help us build a home”.

This references the idea that the community supersedes the individual, and how the individual is inextricably integrated into the community (Akpa-Inyang & Chima, 2021:2) (see Section 2.5.2).

7.6.1 Images, paintings and drawings of *Diving into dreams*

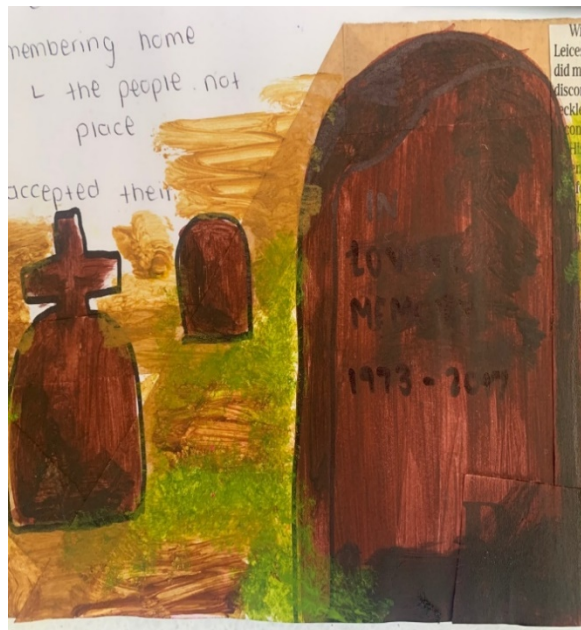


Figure 7.11: Collage of *Diving into dreams*

My reflections on the images

Home...people in our
lives...loss...longing...eulogies...death...trees...surprisings...journeys...spirituality

celebration of life...Christmas...gifts...sharing...loving...joyful...sadness...A
cross...religion...finality...a sign of hope...sacrifice...a rite of
passage...birth...sacredness...tapping into our past...continuation...warmth...light in the
darkness...coffee with you...splatters of you in me

Diving into dreams was an effective decolonial strategy for movement invention, as the participants used their own cultural practices that have meaning for them, as source. Conversations, ideas, and reflections occurred around the meaning of a cultural practice, as well as the influence of culture on ‘who’ the individuals are becoming and how they see themselves within the world. Participant 5 suggested that “these cultural practices make me who I am today, a sense of community”. Participant 12 articulated “in my Pedi culture at a ceremony, we have to slaughter a goat. Then the blood is poured into a bowl and the elders talk to it. They ask about me and if I can be intelligent, rich and have a good life”. A strong connection emerges between cultures and identities, where individuals’ identities are (co)produced. Remembering is positioned where “social others and cultural tools participate in and constitute the very process of remembering by providing the cultural framework or scaffold through which memories are constructed” (Wagoner, 2012:1035). Remembering is an active, constructive process, where the socio-cultural context interweaves with being-in-the-world.

7.6.2 *Diving into dreams as meshwork*

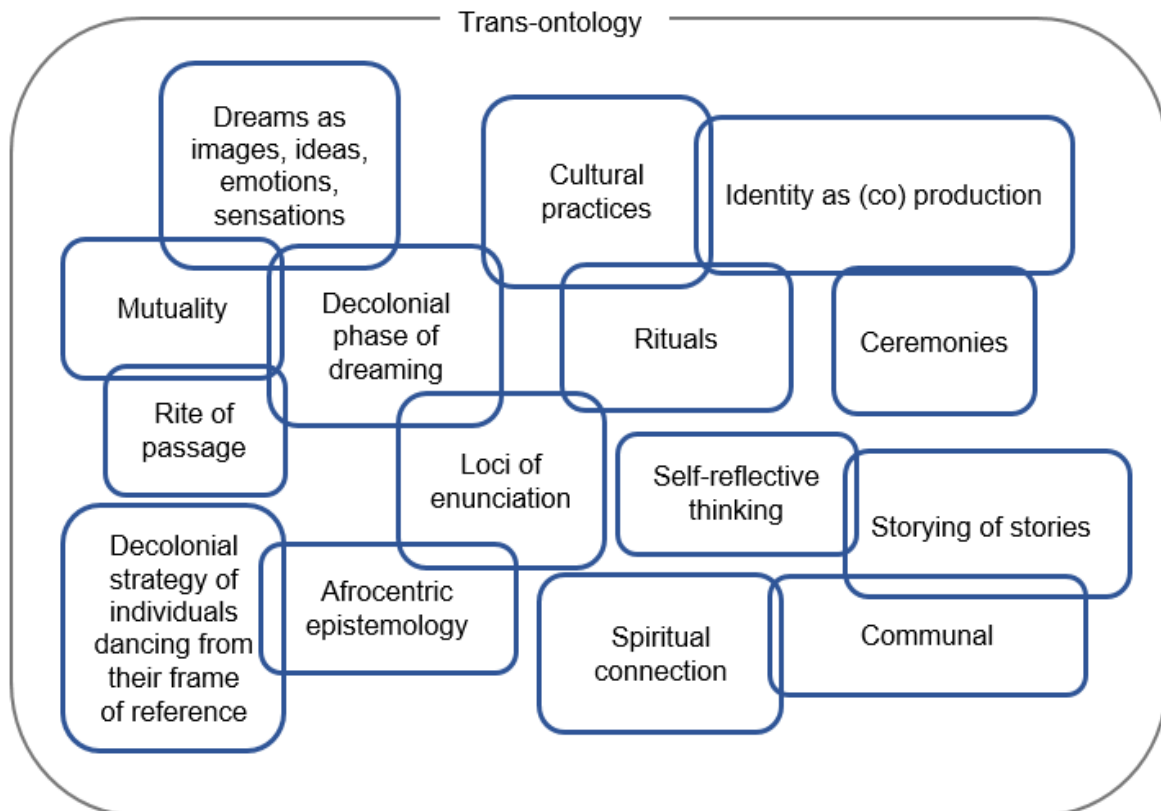


Figure 7.12: Topography of *Diving into dreams*

Diving into dreams used individuals' cultural practices as the choreographic device (method) towards an exploration into generating movement in the choreographic process. Participants engaged in a phase of dreaming where they considered rites of passage, rituals, and ceremonies. A decolonial phase of dreaming allows images, ideas, emotions and sensations in the bodyminded being to be expressed through moving. The participants' cultural practices revealed a communal aspect with a spiritual connection that spoke to an Afrocentric epistemology. Individuals were the loci of enunciation, where they engaged in self-reflective thinking and a storying of stories of their cultures and practices, where identity emerged as (co)production.

7.7 Process 4 Part 3: *Deep in dreams as a potential decolonial choreographic process*

Process 4 Part 3 *Deep in dreams* goes deeper into remembering the place where participants grew up (see process description in Section 6.9). The process aimed at

'knowing' individual histories through place. I observed as multiple, autobiographical, embodied memories emerged from participants' subjective ideas of home. Some participants' sense of home was associated with specific people, while others had associations with specific rooms in their homes. There was a sense of identity linked to the idea of home. Participant 2 suggested "My home was vibrant, always voices and people. It has influenced who I am today. I grew up in a clan and my father is a pastor. In my house, we always sat together, and we had a small black and white TV. That is where my inspiration to be an artist came from; I saw a manifestation of a dream. I saw magic and craft and they manifested subconsciously into making me who I am".

The movement material was varied in quality, dynamic and body actions. I observed in Participant 2 an interplay with time from sustained to quick, as she sang and moved simultaneously. Participants moved as they re-remembered their home: recalling to (re)moving. Gestures, jumps, and falls characterised the movement language, as participants travelled through space and time. I perceived a sense of attempting to capture their individual homes with the sounds, textures, and feelings in the movement material. For me, this evoked a feeling of memoirs, a sort of journaling or re-recording events of their lives.

There was a link between their multiple identities and autobiographical memories of home for the participants. Morley and Robins (1996:10) postulate that "identity, it seems, is also a question of memory, and memories of 'home' in particular". For Participant 7, home had a feeling of belonging, where he remembered the feeling of the place. Home emerged as "the place of primordial belonging" for some individuals in the process (Marschall, 2017:2).

Table of reflections of Process 4, Part 3

My reflections on the process	Examples of reflexive responses from the participants
A place or specifically the idea of home had feelings, sensations, and thoughts associated with it that were important to his individual being-in-the-world. An intertwining of senses and feelings.	Participant 7: "My body remembers the feeling of this place. My home is where I belong."
The participant had a strong connection to the idea of home and in particular, how specific people are related to a sense of home.	Participant 10: "I remember that home wasn't a place but a person. After some time, you learn the subtle differences between holding a hand and chaining a sword. You accept defeat with the grace of an adult, not the grief of a child. With every step you take, your feet will remember."
For this participant, experiences and memories of growing up emerged as an important part of her identity. There was the realisation that her lived experiences had played a part in her unique sense of self.	Participant 12: "Places where I grew up...so many memories...would I be different had I not experienced these homes?"
For this participant, specific objects in her home emerged as part of her memories of home and how she interacted with them.	Participant 3: "I remember we had old brown chairs with the plastic on them, I remember writing on them".
This participant had many complex and multifaceted memories emerge around the idea of home, people and loss.	Participant 5: "To me, home was my grandmother and morning coffee with her...and when she passed, I felt so lost".
For this participant, the idea of home was an internal experience.	Participant 11: "My home was my imagination".
This participant had joyful memories that emerged around the idea of home.	Participant 1: "The joy and feeling of being home and around family is just overwhelming".
For this individual, there was a link between self-defining memories and the place where she grew up.	Participant 9: "My home...I was an only child, so I used my imagination and created stories".

Participants moved on to their individual two-metre painting sheets, and images emerged of direction signs, houses, coffee drops with writing in between, and images of a baby. The memories and stories that emerged allowed a space for self-analysis and a reflective process of looking back to where participants had grown up, the important people in their lives and how it related to their identities. Embodied memories as the totality of individuals' dispositions, senses, experiences, perceptions allow individuals to react to the present situation, based on past experiences (Koch *et al.*, 2012:2).

Importance was placed on the individual's lived experience of home and the memories that emerged from their past. The participants had many stories that served as episodes that brought memories to life. Marschall (2017:3) argues that recalling and remembering home "is instrumental in negotiating one's sense of belonging, identity and self-construal as it entails an exploration of the self, the personal past and one's relationship to home". The images below, in my perception, reveal a subjective interpretation of participants' ideas of 'home'.

7.7.1 Images, paintings and drawings of *Deep in dreams*



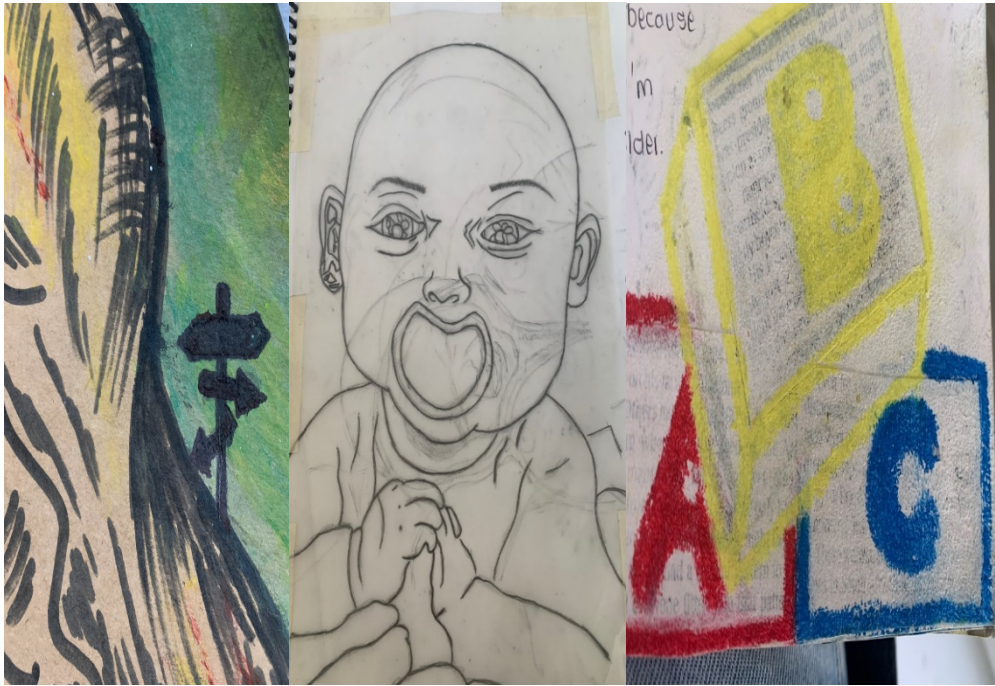


Figure 7.13: Collage of *Deep in dreams*

My reflections on the images

Home...grandmothers...coffee with people...religion as home...what direction is my home?...is it inside of me?...growing up and learning how to be in the world...joy...the building blocks of me...my alphabet of home...a place of safety...my body is my home...foundations of me...pathways and directions I need to take...

The lived experience of where the participants had grown up and the people associated with their homes bears witness to individual socio-cultural perspectives and interpretations of being in the world. Participant 1 suggested “I remember my grandfather’s voice calling across the fields; I remember milking the cows; I remember the farm where I grew up; I remember my mother falling and it being so cold, my memories of home show me where I grew up and why I am the way I am today”.

7.7.2 *Deep in dreams as a meshwork*

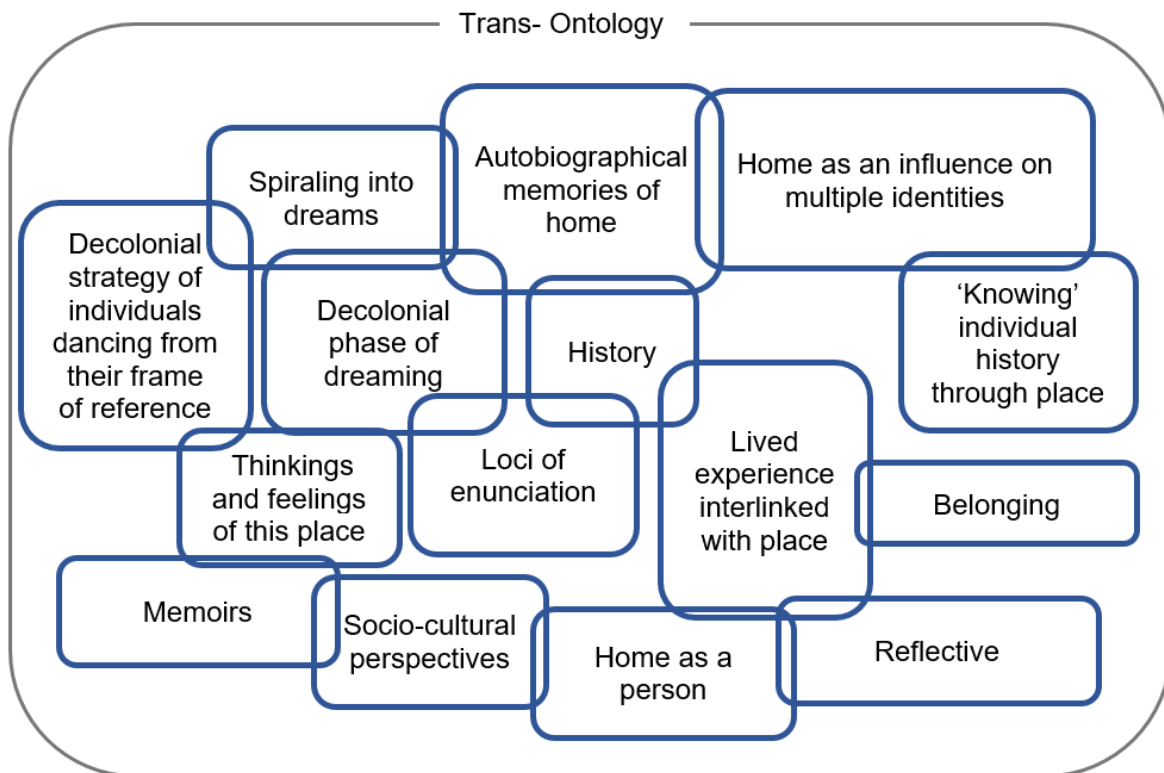


Figure 7.14: Topography of *Deep in dreams*

Deep in dreams used individuals' autobiographical memories of home as the choreographic device (method), towards an exploration in generating movement in the choreographic process. Participants, through a phase of dreaming, considered the place/s where they grew up and what memories were associated with their home. They rediscovered their lived experiences, thinkings, and feelings around home and place. The idea of home was associated with a sense of belonging and a sense of stability for most of the participants, but not all. For some participants, home was seen as a person. Memoirs emerged as individuals navigated their individual history through place, as a reflection of their socio-cultural perspectives of being-in-the-world.

7.8 Process 5: *Sensing you, shaping me as a potential decolonial choreographic process*

I watched as participants sat quietly opposite one another with their eyes closed and gently traced the landscape of each other's faces (see process description in Section 6.10). I perceived a gentle and intimate quality to the exploration, as they tapped into

their tactile sense. They were navigating the texture, and quality of the other person's face through their hands, a "body-absorbed perception" through touch (Snowber, 2016:29). It was something; they expressed that they had never done it in the context of teaching and learning, although they touch one another's bodies regularly in dance classes.

They moved away from one another and began moving their perception of the other person's face through movement. Some movements were sustained and buoyant, with an arc-like trajectory, as they traced the person's face into the space, while others were angular and contained spoke-like movements. They showed their partners their movement phrases, their subjective perception and interpretation of their faces, and discussed the experience. They spoke of being humbled by the other person's interpretation of their face. Participant 4 commented "I could not believe her perception of me; it was so beautiful. I wonder if my perception of my face is correct? I perceived her soft and smooth skin". Hearing another person's interpretation and perception made them re-think their perception of their own face, a "rethinking of thinking" (Ndlovu-Gatsheni, 2017:61) and a convergence of overlapping perspectives (Boon *et al.*, 2018:113).

Participant 11 wrote a poem on the process called *Painting you*: "Your skin brings a calming feeling to my soul; your heart brings me warmth and space to share; for me, painting you, using an air brush did not do your character justice. I feel it can use more colour, feelings, and emotions to create this beautiful being. Your kind and gentle face is home and by using this brush, it fills my canvas". Participant 2 responded to his poem by saying "When I touched him, I forget about me and thought about him, who is he? Diving into him was for me about humanity and being selfless, me learning from your touch, your energy, your breath".

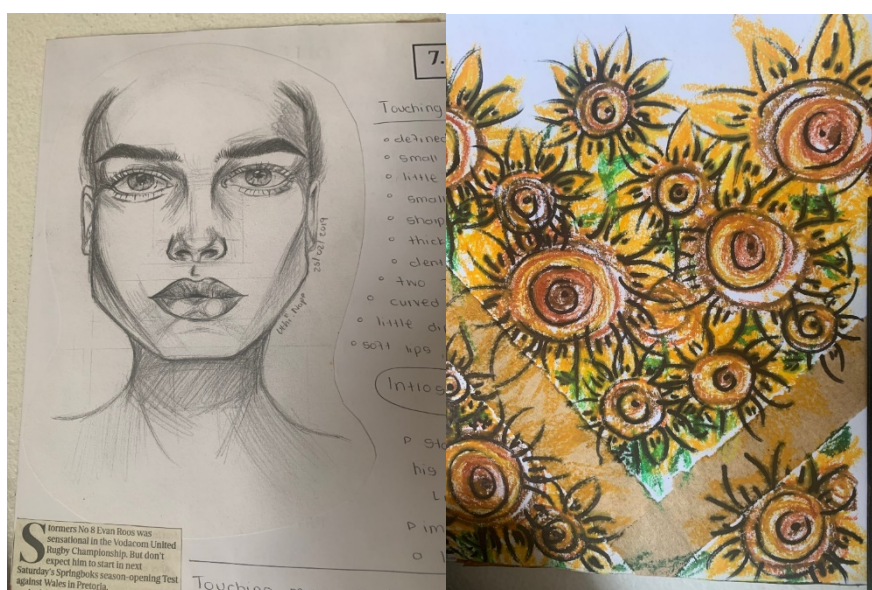
Table of reflections on Process 5

My reflections	Examples of reflexive responses from the participants
The participant found her partner's perception of her face inspiring.	Participant 4: "Stepping out of my comfort zone to sense another being...I was in awe of how she perceived me".
The participant found a connection between the physical structures of his partner's face and her personality.	Participant 7: "Her face contained details of her personality...strong contours, soft but strong...like her".
For this participant, moving from a tactile sensation into movement made her move in ways she does not often move, challenging her habitual movement patterns. There was a delicate, visceral, sustained quality to her movement.	Participant 13: "I found myself moving in a way my partner would; she transferred her movement to me from touching her face".
Moving from sense memory allowed her to self-reflect and change her perception of what a source for movement could be.	Participant 3: "Feeling his face...imagining how I would dance it...and to hear what he thought of my face was interesting".
For this participant, using sense memory triggered an autobiographical memory around her face that is linked to her ontology in the world.	Participant 5: "I have a face that is not like anyone else in my family, but when I discovered where I got it...I learnt to accept it".
For this participant, there was a sense of reconnecting with her face in the present moment.	Participant 2: "It's an honour to be with myself and my face and share this energy".
For this participant, there was a sense of kinetic empathy for her with her partner.	Participant 12: "I started to dance like him after touching his face; I embodied him...imagine moving on his face, a landscape".
This participant made a connection to their total, multimodal bodyminded being.	Participant 8: "My face is a part of me, my contours define me".

The participants took great care when touching and feeling one another's faces. There was a sense of respect and empathy as they touched one another, in a supportive environment. Hearing another person's perspective on their interpretation allowed multiple perspectives to emerge. Participants moved off and repeated the exploration with their own face. They sensed and felt their own face as subjects of perception and as the objects of perception (De Vignemont, 2020:3). Feeling their own faces led them to different embodied memories and autobiographical memories of their lived experience. Participant 9 said "I was sculpting my own face, a sensual experience that reminded me of the memory of being loved".

I was doing the exploration with them, of sensing my own face and a memory of being bitten by a dog on my nose came into my bodymind. Other participants spoke of remembering being hurt on different parts of their faces. A discussion around how memories reside on your skin took place, and the idea of scars as being memories of the lived experience was discussed. Their mapped stories of their face or their facial cartography was translated into movement. Movement phrases emerged for everyone who had a strong gestural language, as they traced shapes into the space, the landscape of the face. They "travelled in the realm of re-searching" (Snowber, 2016:53), re-looking at memories that resided in their face and how that related to their being-in-the-world.

7.8.1 Images, paintings and drawings of *Sensing you, shaping me*



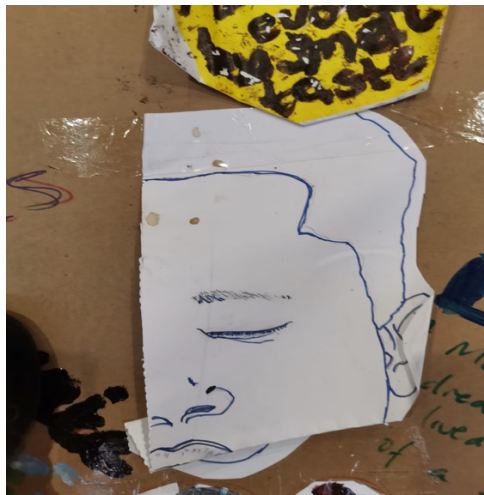
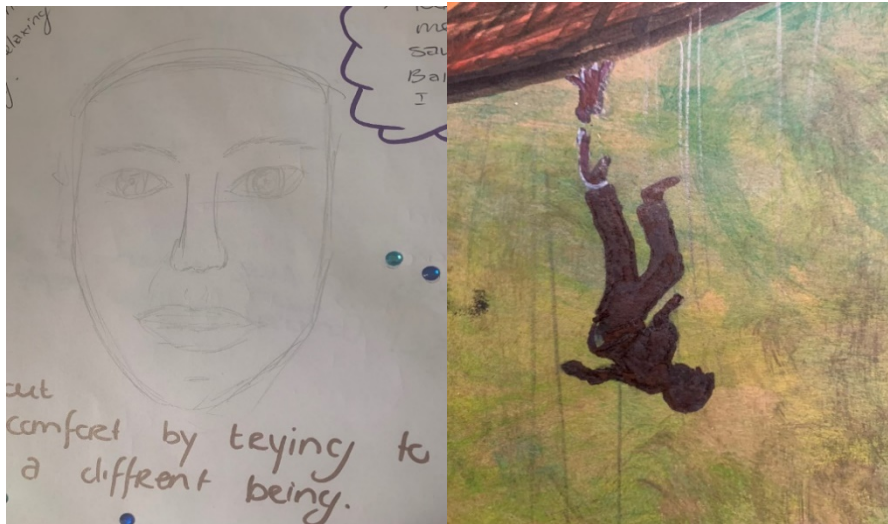


Figure 7.15: Collage of *Sensing you, shaping me*

My reflections on the images

Your face...contours of you...stories of your skin, lips, eyes, nose...sensing another...upside down perspective...hanging on a question of me...what story does my skin tell?...sharp angular features...strength of you...a field of sunflowers...joy...happiness...loyalty...optimism...peace...circles spiralling inwards...

The idea of sensing someone that then shaped individual perception emerged in the process. Participants expressed feeling kinaesthetic empathy, through sensing each other's faces (see Participants 2,3,12, and 13 in the table above). Kinaesthetic empathy explores the "durational dimension of human experience, the embodied mind's capacity to give meaning to each present instant by making recourse to past embodied memories" (Reynolds & Reason, 2012:12).

They expressed a feeling of ‘knowing’ the other person in another way, after sensing the architecture of their face. There was a sense of sharing in the others ‘being’ in the world. When they felt their own face, they expressed another way of perceiving themselves that they had never done previously (see Participants 3, 4, 12, and 13 in the table above). It was a re-thinking, re-making, re-discovery and (re)moving process; an alternative thinking, doing and being towards movement creation.

7.8.2 Sensing you, shaping me as meshwork

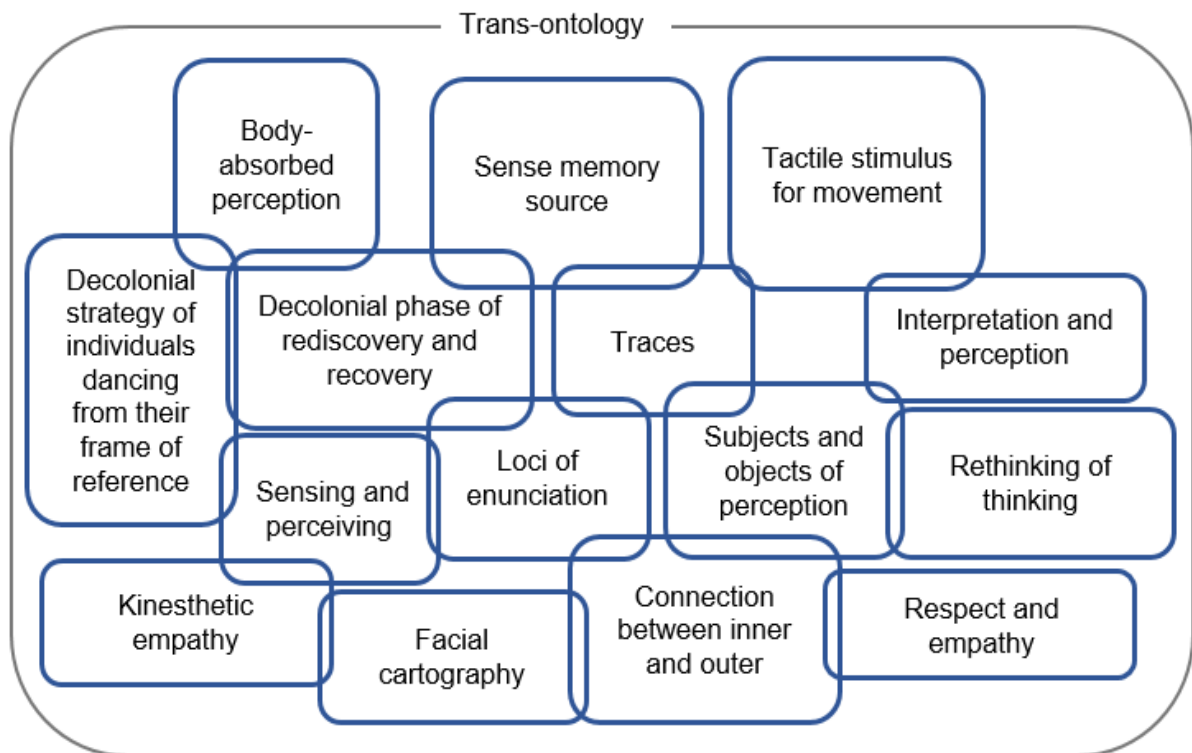


Figure 7.16: Topography of *Sensing you, shaping me*

Sensing you, shaping me used sense memory as a choreographic device (method) towards generating movement in the choreographic process. Participants through a phase of rediscovery and recovery considered another person’s face, as well as their own face, interpreting, sensing, and perceiving. They used a tactile source for movement creation through sensing and perceiving, connecting inner and outer, and with a body-absorbed perception. A sense of kinaesthetic empathy emerged as they sensed the facial cartography of the other participant with respect and empathy. The interpretation and perception of another person’s face allowed a “rethinking of

thinking” as traces of their being were felt, sensed, and perceived in time and space. Individuals were the subjects and objects of perception in the exploration.

7.9 Process 6: *Snapshot memories* as a potential decolonial choreographic process

Participants began moving from their snapshot memories (see process description in 6.11). I observed moments of falling, flying through the air, robotic stops and starts, balletic style movements, and a limp arm. I perceived that they had become invested in the process as they expressed the want, need, and benefit of delving into their own autobiographical, embodied memories. Participant 7 suggested “I want to express my memories and emotions through my solo, to show I am me; this is a chance to create a solo based on who I am”.

Through my lens, the movement material echoed other explorations, as there were similar movements in shape and effort. It was as if the movement explorations so far were being retained in their bodyminded being. The movements of previous explorations were reappearing and being shaped and moulded. This could be observed, as each morning before the next process began, the participants came into the space and recalled their movement languages and motifs from the previous day.

Table of reflections on Process 6

My reflections	Examples of reflexive responses from the participants
<p>For this participant, a visual snapshot of a memory arising from a kinaesthetic experience allowed a self-defining memory to emerge. A memory of being seen as 'other' or different emerged for her. Her Blackness was an important feature in her autobiographical memory as it made her feel alienated from the White girls.</p>	<p>Participant 13: "I was the only Black girl in my studio and was treated differently by the White girls in my class. It is helping me to think back to these memories. I remember my mother's love. I remember my voice cracking."</p>
<p>For this participant, the specific retrieval cue of recalling a memory with an aspect of movement led to pivotal, autobiographical memory for her. Why individuals remember what they do has to do with the relevance and emotion that is experienced during the event (Van der Kolk, 2016:175).</p>	<p>Participant 5: "A near-death experience...I remember the bus falling...I have tried so hard to forget this".</p>
<p>A specific retrieval cue from the aspect of movement allowed memories to emerge that individuals had not considered for a while.</p>	<p>Participant 12: "I remember sleep paralysis...lying in fear...I could not move. This is something I have not thought about for a while."</p>
<p>The participant recalled a memory that was linked to her identity and how she physically looked.</p>	<p>Participant 2: "This process took me to when I hated my body...I looked like my dad and wanted to look like my mom".</p>
<p>Recalling a memory with an aspect of movement allowed the individual to consider his being-in-the-world. For this participant, thinking of a memory with movement as the source, led to him identifying as a robot.</p>	<p>Participant 10: "I remember my body listening to hip-hop...I had to become something to survive in the world...I became a robot".</p>
<p>For this participant, thinking about memories that contain an aspect of movement allowed reflection on how being-in-the-world is a continuously shifting and changing, an ever-evolving present.</p>	<p>Participant 1: "Memories as snapshots...they are faded out...they appear fast...no matter how much you remember, it is gone".</p>
<p>Important autobiographical, embodied memories that relate to his identity emerged.</p>	<p>Participant 7: "I remember dancing in heels on stage...people looked at me strangely...a boy in heels? I remember being teased for being gay. People would call me a moffie; I am committing a sin; which culture would allow people to be gay?"</p>
<p>The bodyminded being moves effortlessly and comes into conscious awareness when it is injured and hurt.</p>	<p>Participant 3: "I remember breaking my arm. I took moving my arm for granted, until it could not move anymore."</p>

The participants were actively involved in the process and wanted to perform their solo presentations. Participant 2 stated “This process has allowed me to do something I never thought I could; I get to be the mother of show, the voice of it; I am so excited to show my solo”. I think they felt that the explorations thus far had provided them with so many memories that at times, they fell back onto previous movement material. Participant 10 stated “I already have so much movement and ideas for my solo; I am not sure I need to do more exploration”. There was also a sense of exertion that had been sustained over the last couple of days, so this exploration was not as long as originally suggested. I choose to let this exploration end sooner than anticipated, as I read the group as a whole.

7.9.1 Images, paintings and drawings of *Snapshot memories*

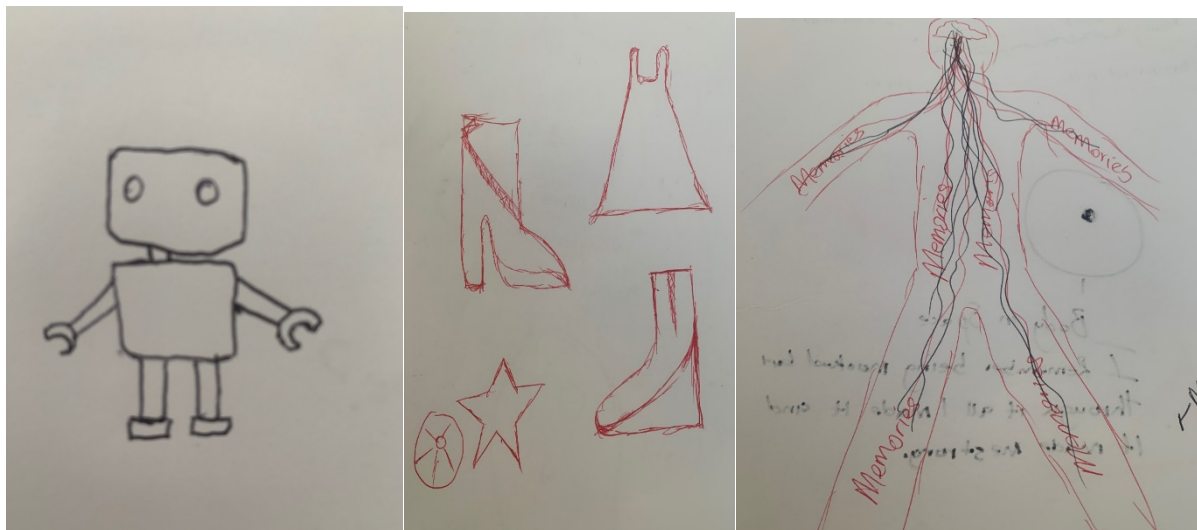


Figure 7.17: Collage of *Snapshot memories*

My reflections on the images

Robot...mechanical...angular shapes...blocks...isolations...boots...star...a
 dress...shoes...walking into being...the nervous system connects
 us...interlinking...memories flow through the bodyminded being...memories in
 me...memories of my internal landscape...what makes me who I am?

The movement material that emerged was not as detailed as the previous tasks; it was more a collation of previous movements from preceding processes, but I knew I had to let the organic nature of the choreographic process unfold.

7.9.2 Snapshot memories as meshwork

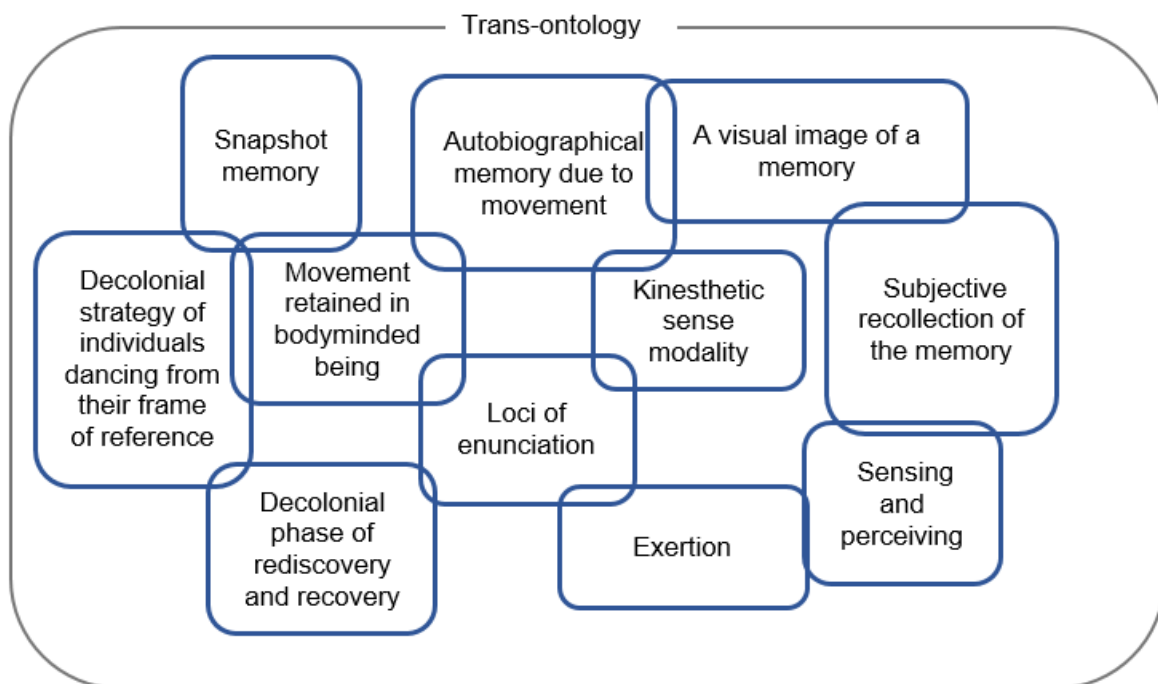


Figure 7.18: Topography of *Snapshot memories*

Snapshot memories used a kinaesthetic stimulus as a choreographic device (method) towards generating movement in the choreographic process. Participants, through a phase of rediscovery and recovery, considered a specific visual image of a memory that had a kinaesthetic or movement component as a starting point (Wan *et al.*, 2020:2) and then moved that image. The individuals had a subjective recollection of a memory where movement was retained in the bodyminded being. Within this exploration, a sense of exertion emerged, as the participants had explored many processes thus far.

7.10 Process 7: *Sensing, shaping and selving* as a potential decolonial choreographic process

Participants stood with their eyes closed as the process began. They began recalling the autobiographical memories or memoryscape they would use in their solos (see process description in 6.12). From my perspective, there was a sense of ownership in their exploration as they were diving deeper into something that held meaning for their being-in-the-world. Participant 2 suggested “My memory has so many parts to it, it

shows my culture, my identity, the loss of my father and what it meant to me and who I am”. It was humbling to watch the students invest so much time and effort into something that they felt was a part of their expression of self/s. I perceived a feeling of excitement and determination as they explored something personally meaningful in their lives. From me, it was refreshing to see the students so invested in a process, as at times, I feel the curricula content is not relatable to them (see Section 1).

I watched as participants sensed, shaped and ‘served’ their bodyminded being into the space. The previous explorations allowed them a variety of memories, ruminations, and embodied musings on what they had discovered in the choreographic process. Their bodyminded being became the loci of enunciation for their chosen autobiographical memory, where their lived experiences and perceptions were moved into being (a recalling into (re)moving).

Table of reflections on Process 7

My reflections	Examples of reflexive responses from the participants
This participant discovered the interconnected nature of memories and his lived experiences in and through the bodyminded being. The participant found a meshwork of embodied memories that held significance for his being-in-the-world.	Participant 1: "I will use a memoryscape of all my memories I have revisited and around the idea that one memory leads to another, a continuous cycle."
This participant used a specific loss in her life as a defining feature for her ontology and whom of her many selves she is today.	Participant 2: "I will use the death of my father, my culture, who he was and how that has influenced me".
This participant used embodied memories from her childhood that held significance for her multiple identities today.	Participant 3: "I will use the loss of my childhood and if I had experienced other experiences would I be different today? Thinking back to who I am, it has changed who I think I am. I remember being a child for a couple of years, until it was stolen from me. Until doubt and fear came crawling, I remember she hid, and she is still hiding. I wish the child could come out; she could turn a new page."
This participant went through an in-depth, self-reflective journey around her lived experience and how the way she navigates the world is connected to how she remembers, and how she perceives being-in-the-world.	Participant 4: "I will use how having ADHD has made me the way I am".
This participant used an important autobiographical memory of meeting their father for the first time. This memory has affected their being-in-the-world.	Participant 5: "I will use meeting my father for the first time and how it was like looking into a mirror...a face like mine".
This participant went through a continuous, self-reflective journey throughout the choreographic process. She expressed feelings of being lost and not knowing in what direction her life was going.	Participant 6: "I will use being lost and not knowing where I am going".
This participant used his sexual preference as a defining feature of his multiple identities. Dancing has allowed him an expression of who he is.	Participant 7: "I will use that I am gay and proud of it. I am free to be me, I will stand tall one leap and roll at a time."
This participant had a variety of memories around family and his home that he used as a memoryscape.	Participant 8: "I will use parts of all the explorations around family, home and who I am".
This participant had traumatic ¹⁷⁴ memories from her childhood and has spent a lot of time trying to forget these memories. She found the choreographic process healing.	Participant 9: "I will use trying to forget my darkest memories and secrets. I remember my darkest secret being told. This process has helped me heal."
This participant used his memory of being an outsider and his coping mechanism of becoming a robot as the source for his solo.	Participant 10: "I will use being an outcast, the fact that I am a robot."
This participant went through self-reflective thinking and moving around who he is in the world. He used this questioning as the source for his memoryscape.	Participant 11: "I will use the idea that I am a question mark. I remember challenges and activities that developed. I remember words and literacy with the help of a tongue. I remember emotional expression that we felt as stories were being told. I question myself; am I the same person who feels nothing but still questions himself, his face

¹⁷⁴ The psychologist was on stand-by throughout the eight-day process and a visit to him was optional.

	calm but weight on his shoulders, a question for a thought, his heart is calm, and his brain is unsettled, still he escapes into dance. I question himself.”
This participant through the choreographic process, discovered that they were always hiding behind their drawings and images, rather than moving. They used this as the source for their memoryscape.	Participant 12: “I will use the idea that I have always been hiding, and still am”.
This participant discovered that her Blackness has led to her always trying to prove her worth as a dancer.	Participant 13: “I will use the memory of walking into the dance studio and being the only Black girl and how from that moment on, I am still trying to prove myself. Who is this Black girl? I wonder if this Black girl can actually dance?”

Through my lens, participants had critically and creatively reflected and dealt with their own realities and subjective lived experiences in time and space. Participant 3 spoke about “feeling more like themselves” and this references Freire’s (2005:44) idea of education as about “becoming more fully human”. Participants reflected on how restorative and ‘healing’ the process had been so far, as they felt they were the source of knowledge in the choreographic process. Participant 9 stated “I know this was not supposed to be therapy but thinking back to my memories has helped me feel better; this space has given me a safe feeling of home”. Participant 9 had traumatic memories from her past that she shared with the group but did not want those memories to be shared in any other space or in the research findings. It is for this reason that those particular memories have not been shared in this reflection.

Participants spoke about being changed, that a part of them had experienced a shift in understanding, thinking, perceiving and being, towards what I argue, resonates with a “decolonial trans-ontology, an emergent form of being” (Richardson, 2012:551). Participant 3 suggested that “these processes of looking into memory have helped me find myself again; I had lost it. It has also made me want to dance again”.

7.10.1 Images, paintings and drawings of *Sensing, shaping, selving*



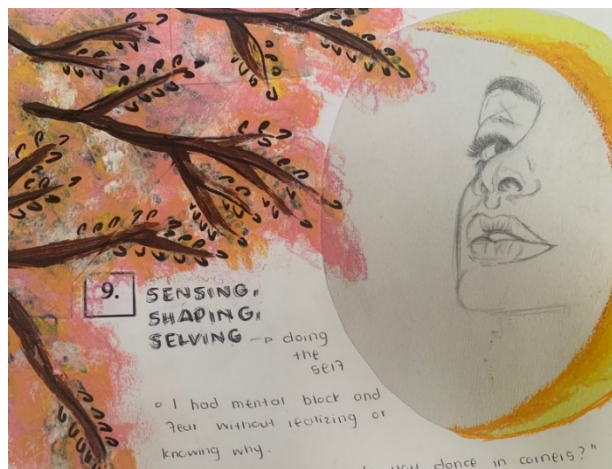
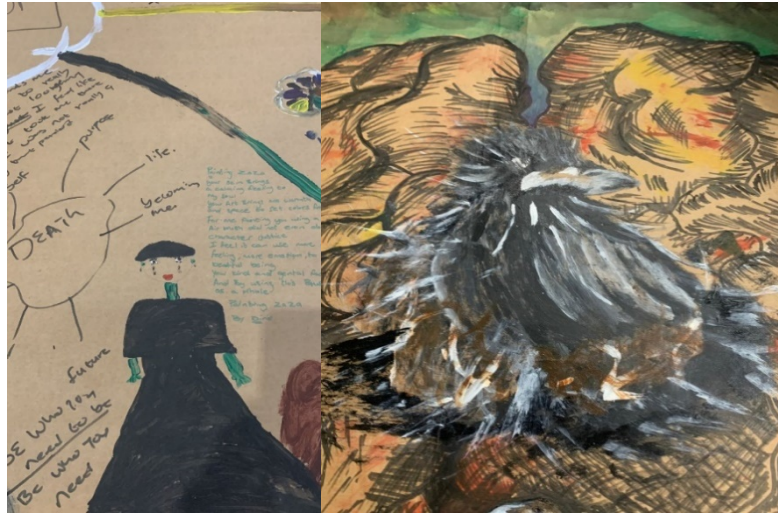


Figure 7.19: Collage of Sensing, shaping, selving

My reflections on the images

Ice cream, sweets and lollipops...my childhood defining me...who am I in relation to what has come before?...a black crow nesting in me...my mind is free to fly...maps to me...discovering death and its impact on me...trees that grow and intertwine...new growth...primary colours of me...my face navigates me through the world...new shoots of growth from within me...I walk over words of past experiences... towards a white empty space...I wonder which way is towards me?

From my lens, their ideas about their identities and being-in-the-world had shifted, as had their memories as their memories had been re-activated and re-configured from the past into the present, memory as a construction (Robins, 2019:2136). Participant 2 suggested “I feel different about who I am after thinking back”. I felt the participants were continuously reflecting and rethinking about what autobiographical memories meant for them in the world. I watched as they re-defined, re-created, and reflected on themes, patterns and combinations of their autobiographical, embodied memories.

7.10.2 Sensing, shaping, selving as a meshwork

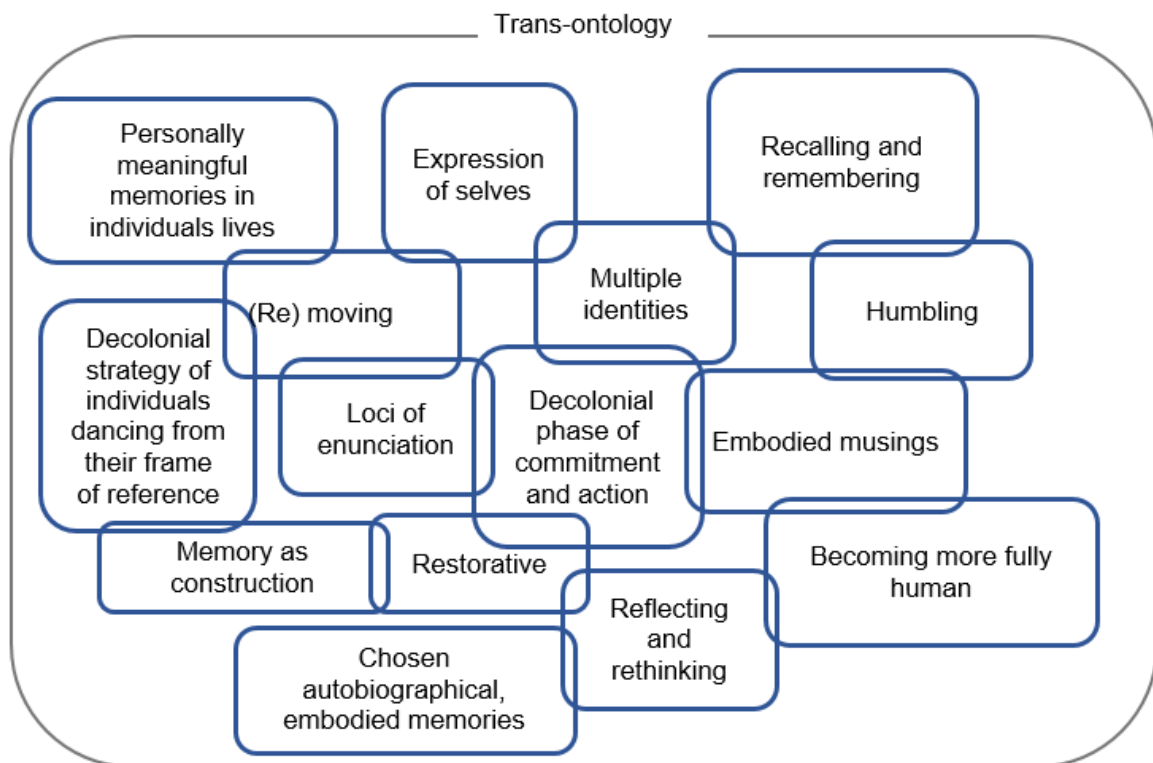


Figure 7.20: Topography of *Sensing, shaping, selving*

Sensing, shaping, selving used their chosen autobiographical, embodied memories as the choreographic device (method) towards generating movement in the choreographic process. Participants through a phase of embodied musings (re)moved their memories into being; their memories emerging as a construction and an expression of selves. Individuals recalled and remembered personally meaningful memories in their lives, and became the loci of enunciation. The process allowed a reflecting and rethinking that facilitated a feeling of becoming more fully human. The process was restorative and humbling for the participants and myself.

7.11 Process 8: *Moving memories, manifesting me* as a potential choreographic process

I allowed this process to be open and fluid, to let the participants decide how they wanted to navigate the development of their solos (see process description in 6.13). Some participants preferred just to move, others to paint, one participant to move and speak, and others to talk about their memories and solos. I gave them the choice in deciding how and in what order they would develop and re-look at their solos.

Participants moved, painted, wrote and spoke as they explored possible re-configurations, re-articulations and (re)movings of their autobiographical solos. I watched as they re-examined their solo through moving the solo, while verbally articulating the memory at the same time. From my perspective, most of the participants struggled to speak the memory and move at the same time. The movement material dominated as only a few words were spoken. Participant 6 commented “I struggled to speak and move my memory; I don’t think I will use text with my solo”.

In the programme where I work, there is limited focus on text with movement, so this task was challenging for participants. However, for Participant 2, adding the verbal articulations helped her discover the aesthetic of her solo. Her text initiated the movement material and created the soundscape for the solo. Participant 2 spoke and sang as her words called the movement into being. From my perspective, this task was instrumental in her solo. Participant 2 said “My solo will be an interplay between talking and moving”.

The compositional device of repetition was used to allow the movement motifs to develop through re-echoing and reiterating the movement material. Participants explored the structure of their movement motif, allowing new relationships to form.

Table of reflections on Process 8

My reflections	Examples of reflexive responses from the participants
Moving memories, manifesting forgetting.	Participant 1: "I have forgotten to remember what I said I would remember".
Moving memories, manifesting an enemy.	Participant 2: "Death became an enemy".
Moving memories, manifesting a love of ice-cream and lollipops.	Participant 3: "I wish she loved ice-cream and lollipops".
Moving memories, manifesting a part of me.	Participant 4: "I have ADHD".
Moving memories, manifesting my father's face.	Participant 5: "My father's face, a face like mine. I remember meeting my father for the first time, at the age of 7. His eyes, my eyes, his lips, my lips. I had finally realised where all these pieces of me came from."
Moving memories, manifesting a sense of not knowing.	Participant 6: "Where am I going?"
Moving memories, manifesting me.	Participant 7: "I will be me".
Moving memories, manifesting thoughts of dying.	Participant 8: "A tie around my neck".
Moving memories, manifesting not wanting to remember.	Participant 9: "I don't want to remember. The fear of a feeling; I remember running away from something unknown."
Moving memories, manifesting loss.	Participant 10: "I remember my mother taking her last breath".
Moving memories, manifesting the unknown.	Participant 11: "I am a question. I feel the feeling of my body, a familiar place my home."
Moving memories, manifesting my defence mechanisms.	Participant 12: "I have always tried to hide".
Moving memories, manifesting my multiple identity markers.	Participant 13: "I am a Black ballerina".

I perceived a praxis of thinking evident in their exploration, action, and reflection, as they moved their memories. Participants were the ‘experts’ of their autobiographical, embodied memories and subjective lived experiences; producers of knowledge in and through their bodyminded beings (Bacquet, 2021:16). Through producing their own knowledge, from what is important to them in the present moment, I perceived a sense of being moved into being where they emerged as validated. Participant 11 stated “It gave us an opportunity to rediscover ourselves in the now”.

7.11.1 Images, paintings and drawings of *Moving memories, manifesting me*

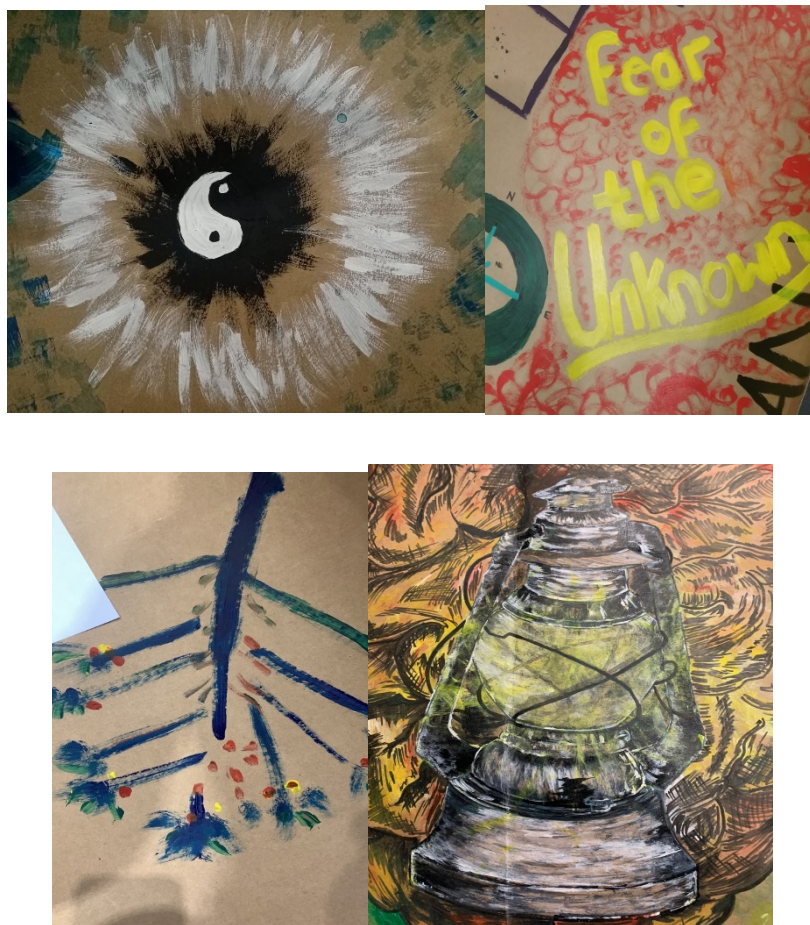


Figure 7.21: Collage of *Moving memories, manifesting me*

My reflections on the images

Ying and yang...multiple parts of me...an interconnection of being...various aspects of me...spirals of paths and journeys towards my being...fear of the unknown...danger of

being...a tree growing from me...new roots into being...a light...a lantern to guide me through the world...the light that shines in me...my path illuminated

Participants produced their own interpretation or bodyminded logic of their embodied memories as a way of manifesting their multiple, narrative identities (McLean & Pasupathi, 2012:11). They entered a process of communication with one another, reflecting, re-storying, moving and towards reclaiming: a relationality, multiplicity and interdependency that reveal strands of a decolonial pedagogy (Wane & Todd, 2018:4–5).

7.11.2 Moving memories, manifesting me as a meshwork

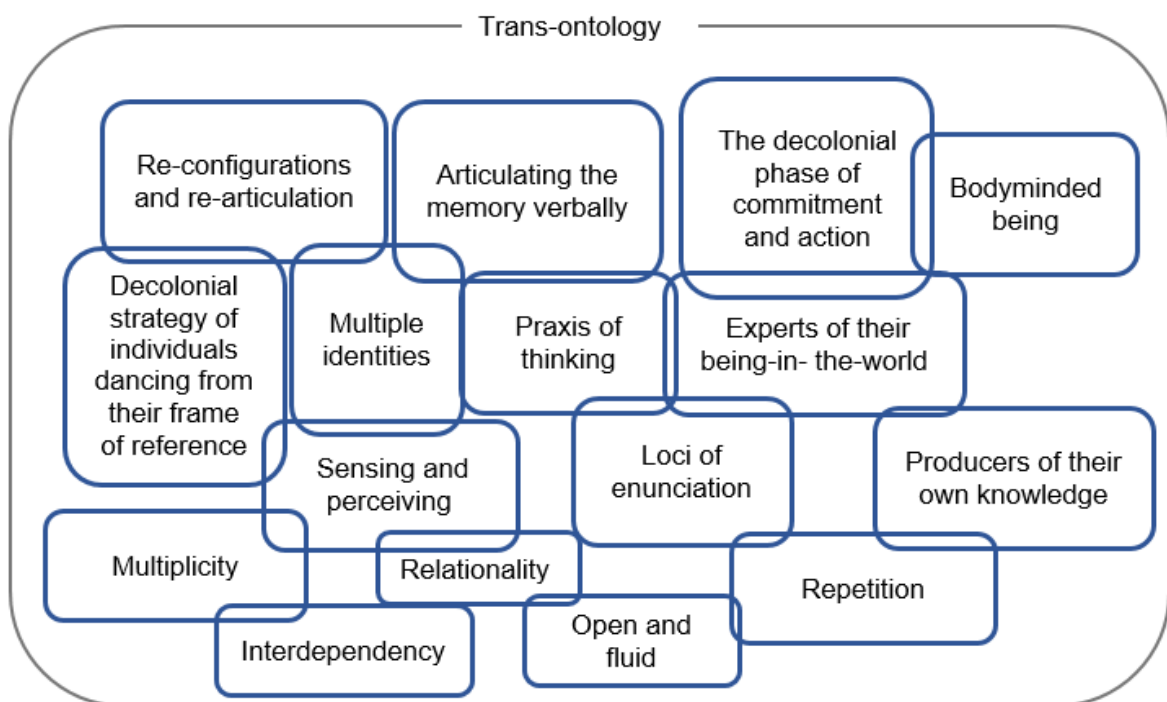


Figure 7.22: Topography of Moving memories, manifesting me

Moving memories, manifesting me used articulating the autobiographical memory verbally, as the choreographic device (method) towards refining, re-looking and developing the movement material in the choreographic process. Participants worked through a phase of commitment and action in recalling and remembering; sensing and perceiving; re-configuring and re-articulating their embodied memories. Through an open and fluid process individuals danced as producers of their own knowledge and as experts of their being-in-the-world. Repetition was used, as a compositional device, to allow the movement motifs to develop through re-echoing and reiterating the

movement material. A praxis of thinking (action/reflection) emerged as they moved their memories, articulating their multiple identities through their bodyminded being. There was communication with one another, re-storying and re-moving; a relationality, multiplicity and interdependency that reveal strands of a decolonial pedagogy (Wane & Todd, 2018:4–5).

7.12 Process 9: Witnessing *you*, reflecting *me* in the choreographic process

When witnessing another dancer's solo through one's bodyminded being, mental models, lenses and perception, an interpretation of their solo occurs (see process description in 6.14). This interpretation is then reflected back to them as your perception of their autobiographical solo. I watched as participants interpreted what they saw through their own ways of seeing, moving and being. They danced their partner's solo back to them, with their interpretation of the other person's effort, shape, and use of space and time. The danced solo had shifted in dynamic and quality, as another bodyminded being had interpreted it. A double witnessing occurred as participants saw their solos, reflected back to them by the person who witnessed their solo, becoming the witness as their solo was reflected back to them. They perceived the dynamic and effort quality change when another individual danced their worlds.

This created a distance from the solo that allowed the performer of the solo to view their story from another point of view (viewing oneself through another). This provided multiple points of view that offered the possibility of reflection in action, as the individual re-looked and re-evaluated their autobiographical memory and story, danced through another person's lens (Jordaan & Coetzee, 2017:540). The idea of witnessing and secondary witnessing reveals how a possible third space of enunciation is opened, because of the distance created that allows for critical exchange and a multiplicity of perspectives (Soja, 1996:5). A possible third space of enunciation allows an in-between space that can provide "innovative sites of collaboration, and contestation" (Bhabha, 1994:2). An in-between space has an ontological dimension and references a trans-ontology.

Table of reflections on Process 9

My reflections	Examples of reflexive responses from the participants
For this participant, this process allowed a way of seeing her solo through another person's lens and perspective. She recognised her habitual movement patterns when the solo was reflected back to her.	Participant 2: "My solo on someone else is extremely funny. I think it's because I can see myself reflected in the movement language, and specifically the effort of the movement."
When the autobiographical solo was reflected back to the individual, they were able to see another perspective in terms of Effort qualities that changed how they perceived their own movement.	Participant 3: "I wish I could move with such flow. The person who performed my solo added more free flow to the movement language; I will add that to my solo."
Witnessing an individual's solo and reflecting it back to them, enabled kinetic empathy between partners. She felt and sensed an intersubjectivity.	Participant 4: "I am overwhelmed by their interpretation; it's almost as if we had a connection to one another".
Witnessing someone and reflecting that back to them is an inter-relational process that allows a shifting and a new way of 'seeing.'	Participant 10: "I need to add more of their movement quality to my solo; the dynamic they had when they did the movement was so striking".

Johnstone (2022:128) refers to witnessing as an embodied technique “moving from paying attention to one’s own body’s sensations to witnessing a fellow dancer in the act of paying attention to their own sensations”. Through paying attention to another dancer, a form of kinaesthetic empathy occurs. Kinaesthetic empathy is an “innate capacity to feel the kinetic sensations” of movement (Miyoshi, 2018:1), thus allowing an experience of empathy by observing the movements of other participants. This type of empathy allows a “re-living or a placing ourselves ‘inside’ the another’s experience” (Parviainen, 2003:151). However, cognisance is taken that one can never really experience or feel what someone else feels, as feelings, emotions and sensations are unique to individual bodyminded beings (Johnson *et al.*, 2021:189).

7.12.1 Images, paintings and drawings of *Witnessing you, manifesting me*



Figure 7.23: Collage of *Witnessing you, manifesting me*

My reflections on the images

Roads of myself...multiple parts of me...a direction to move by...my journey through life...my face moved into being...the stories of my skin...the landscape and pathways of me...watching you...witnessing me...how do I see you?...how do you see me? What does my path consist of?

The witnessing of another bodyminded being moving in time and space in the choreographic process, allowed a sharing of the individual's personal lived experience. Stromsted (2009:202) suggests the witness "in response to body-felt sensations, emotions, memories, movement impulses, and/or images" senses "her own embodied experience" and the other mover's lived experience. Participant 2 observed that "watching someone dancing my solo made me think about myself through them, how they perceived me".

Throughout the choreographic process there had been a sense of witnessing as individuals listened, watched one another moving, and provided the space for being attentive to the individual's process of becoming. It was for this reason that the idea of witnessing was used in the performance of *Memoryscapes*. I decided to have chairs along either side of the stage for the performers to go to, while the dancer moved their autobiographical solo into being. All of the performers witnessed one another's solos as a way towards the practice of with-ness, inclusivity, support, and relationality within the performance of *Memoryscapes*. Another double witnessing occurred as during the performance, the audience was witnessing the witness, witnessing the other dancer's solo. In terms of decoloniality this allowed "mutual recognition" (hooks, 1994:13) and collective inter-being (Bacquet, 2021:16), where there is an interconnected relationship between the audience and the performers.

7.12.2 Witnessing you, manifesting me as a meshwork

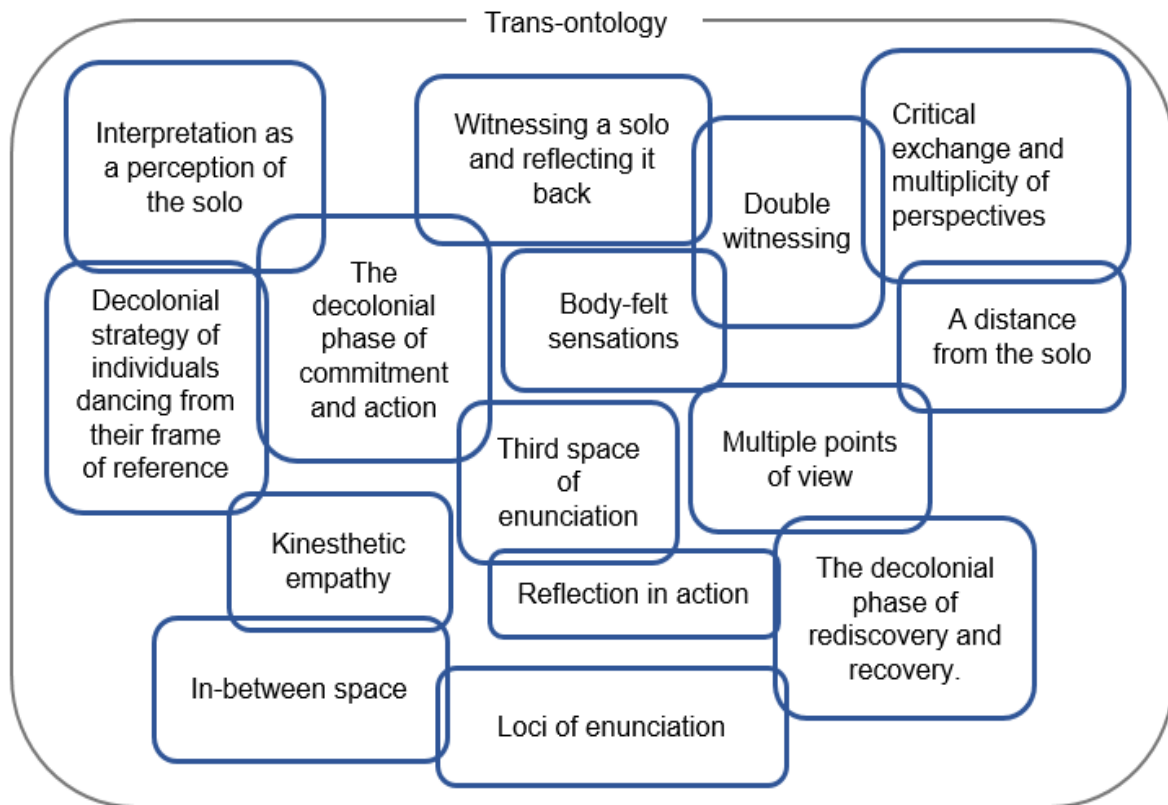


Figure 7.24: Topography of *Witnessing you, manifesting me*

Witnessing you, manifesting me used witnessing a solo and reflected it back as a choreographic device (method) in the choreographic process. Participants, through a phase of commitment and action in witnessing and manifesting their interpretations, and sensing and perceiving, moved their partner's memories into being. Individuals danced from their perceptions and frame of reference, as they were the loci of enunciation for the interpretation of their partner's memory; at the same time, the other person was the loci of enunciation for their embodied memory. This created a 'double' space to 'speak' and move from that intertwined, a third space of enunciation. This in-between space allowed a distance to be created from the individual's solo that allowed critical exchange and a multiplicity of perspectives. A 'double witnessing' occurred as participants who saw their solos, reflected back to them by the person who witnessed their solo, then witnessed their solo being reflected back to them.

7.13 Process 10: *Shaping space and time* in the choreographic process

Participants began to consider the form and shape of their autobiographical solos (see process description in 6.15). Some of the participants filmed their solos and watched them back, while others danced and painted the journey of their solos through colours. Each participant had their own way of navigating the form and shape of their solo. At this point in the process, most of the participants had a clear movement language from the processes already explored. They had fragments of movement motifs and memories that they started to shape in space and time. Some participants danced their solos for one another and reflected on what they saw, sharing ideas, and advice. They took on the responsibility of creating the form and shape of their solos. There was a sense of relationality between all the participants as they reflected, discussed, and interacted with one another.

Participant 2 stated “My solo needs to be different from all the other solos; the drumming needs to make me move. My text as I say it must be in rhythm with the drums. My rhythm of my movements needs to be layered with the drums’ sound; they must speak to one another”.

Table of reflections on Process 10

My reflections	Examples of reflexive responses from the participants
<p>Considering the overall form and shape of the solo helped the participant to view his solo from a macro lens. The participant had a clear idea of how he wanted his solo to unfold in terms of shape and form.</p>	<p>Participant 1: "I want my solo to be fragments and slices of memory, as its' traces of memories and my world. Feelings lead to emotions and these emotions lead to memories."</p>
<p>Participant 9 felt her memories of trying to forget made her emotionally vulnerable and scared. I suggested that five other dancers be part of her solo. From my perspective, this would give her a sense of confronting the experience with the support of the other dancers. As a collective, we discussed that the other performers could represent the dark memories she was trying to forget. Everyone improvised to find a way that made her feel comfortable with her autobiographical solo. Her solo was created with moments of their trying to evade her bodyminded being as representative of the dark memories.</p>	<p>Participant 9: "I don't feel comfortable doing my solo on my own, it's too overwhelming for me".</p>
<p>This process provided the participant with agency in terms of making decisions on the form and structure of the solo. She had a feeling and intimate connection with her solo, as it was her autobiographical memory and a statement about her multiple identities.</p>	<p>Participant 4: "My solo has to be structured erratically, as it is showing how it feels to be me, so it must be disjointed. People watching must know what it feels like to be in my head."</p>
<p>The participant felt committed to the shaping and forming phase as he wanted his autobiographical solos to reflect his being-in-the-world. He was invested in the presentation of his solo within the work of <i>Memoryscapes</i>.</p>	<p>Participant 11: "My solo needs to be structured very carefully, so as to reveal a sense of being lost in who I am. I think I need participants all around me and everyone looking at me and moving to shift the space."</p>
<p>Participant 12 wanted a way to hide and not be shown in her solo. I suggested the idea of her painting, live on stage as the aesthetic for her solo, instead of dancing. This decision came from the process, as she always wanted to paint and draw and found pleasure in doing this. She embraced the idea and felt it reflected exactly what she wanted to say.</p>	<p>Participant 12: "My solo needs to be done in a way that hides me, perhaps it's that I can't move. I am not sure really what I should do."</p>

The participants had agency in exploring their autobiographical solos in terms of considering how the solo could be shaped and what the overall structure would be. They reflected, re-looked, and re-examined their solo to find the overall phrasing and rhythmic patterns. I perceived a praxis through action and reflection on what they had made, and how they would structure it into a cohesive whole.

7.13.1 Images, paintings and drawings of *Shaping space and time*:



Figure 7.25: Collage of *Shaping space and time*

My reflections on the images

A river that runs through me...fluid...blue shades of me...reflections...sketches of my memories...parts of me...green pastures of the landscape...vessels inside of me...the river of my blood...the shadows of my torso...the textures of me...a bell jar of my insides...shades of dark and light...

There was co-production of knowledge as they shared ideas, thoughts and embodied musings with one another (Bacquet, 2021:16). A space emerged for the participants to express multiple ideas and narratives around their solos; a third space of enunciation, where there was conviviality and “with-ness” as they navigated the structuring and forming of their solos (Wise & Noble, 2016:425). Participants reconsidered their embodied memories and how their stories were emerging through their solos.

7.13.2 *Shaping space and time as a meshwork*

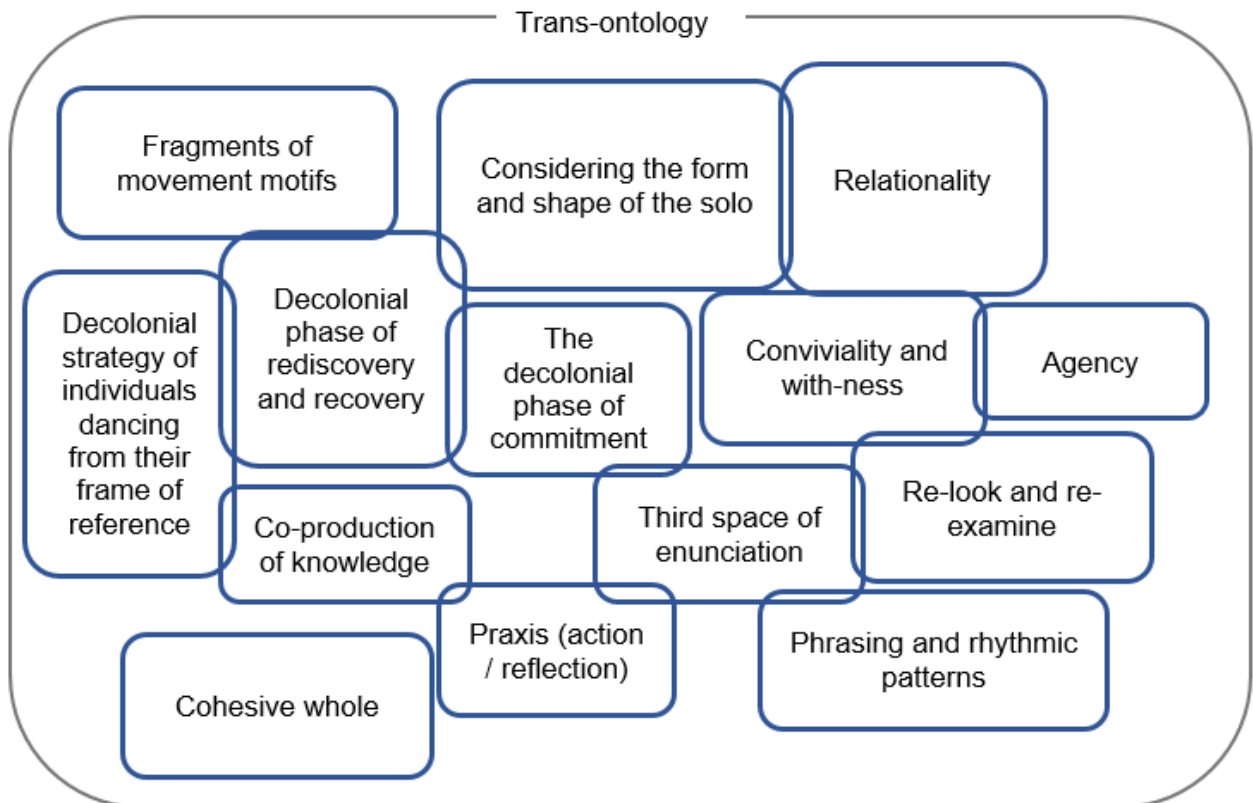


Figure 7.26: Topography of *Shaping space and time*

Shaping space and time considered the form and shape of the solo as a choreographic device (method) in the process. Participants, through a phase of rediscovery, recovery, commitment, and action, re-looked and re-examined their solos and then applied their new ideas, thoughts, feelings, phrasings, and rhythmic patterns. Participants had agency and brought their past into the present; a reconfiguration and (re)moving of memories shaped in form, time, and space. Most of the participants had a clear movement language for their solos or fragments of movement motifs and memories. A space emerged for the participants to voice multiple ideas and narratives around their solos; a third space of enunciation, where there was conviviality and “with-ness”. A praxis emerged through action and reflection of what they had made and how they would structure it into a cohesive whole.

7.14 Process 11: *Choosing Self* as a potential choreographic process

This process allowed the participants to make choices concerning sound, scenic devices and other elements in their solos (see process description in 6.16). The choreographic process was only 8 days long, so I put elements in place prior to the start of the process. This included getting the set designed and some scenic devices that the participants could perhaps use in their solos. I collaborated with a set designer at the university where I work, a second-year student, Innocent Tshimbufe. We discussed the themes, concepts, and ideas around *Memoryscape*. As this was prior to the start of the choreographic process, there was no certainty about what the participants would choose to explore, as part of their autobiographical memories. I asked Innocent to create a space that reflected some of his memories from childhood, growing up in South Africa. He had ideas of using hanging bricks, as he had used them as a little boy as cars to play with. He suggested cassette tapes, tyres, and skeletons.

I thought about a topography or a landscape of objects that reflected a variety of memories. A topography of objects suspended above the performers that would contribute to the aesthetic look of the work. Innocent collected objects that linked to memory for him. The objects below are what he collected to be hung to create the topography.



He decided to paint all the objects shades of grey and black to tie them all together aesthetically.



Figure 7.27: Topography of objects

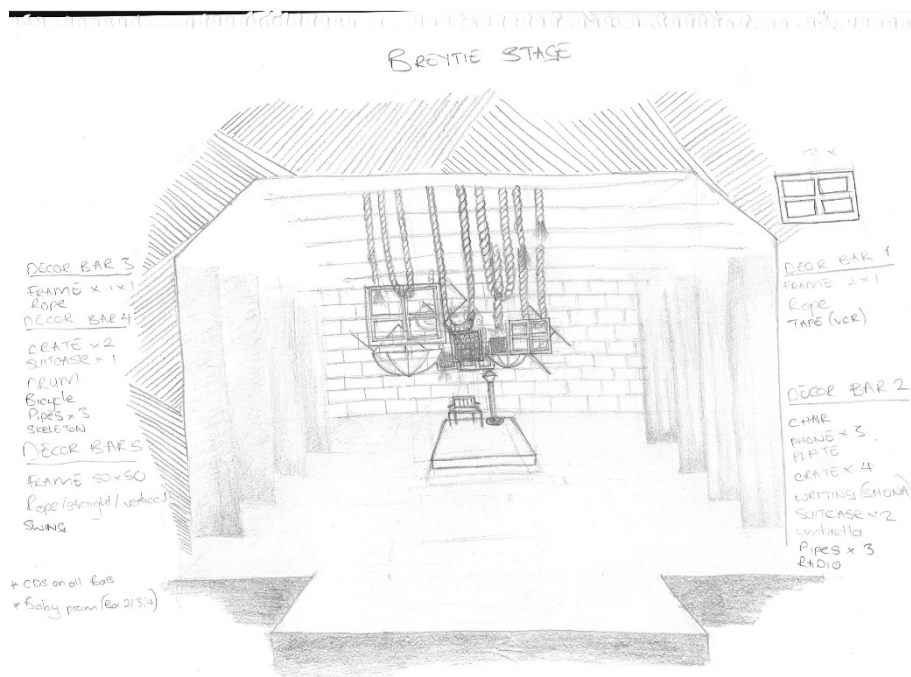


Figure 7.28: Set design drawing by Innocent Tshimbufe

I decided to use scaffolding in one corner of the space as it was metaphorical, for me, of memory and a meshwork. The idea is of scaffolding as layers and levels that are all connected. I thought about the idea of revealing, through light, the embodied memories of each performer. I decided on a space, place or platform where each performer could start their solos as the light shone on their bodyminded being. This would have allowed them to be spotlighted as the loci of enunciation for their solo. I gave the suggestion to Innocent and he designed the following: a rotating platform on

wheels with a streetlamp attached to the platform, and a free-standing bench that could be moved on and off the platform.

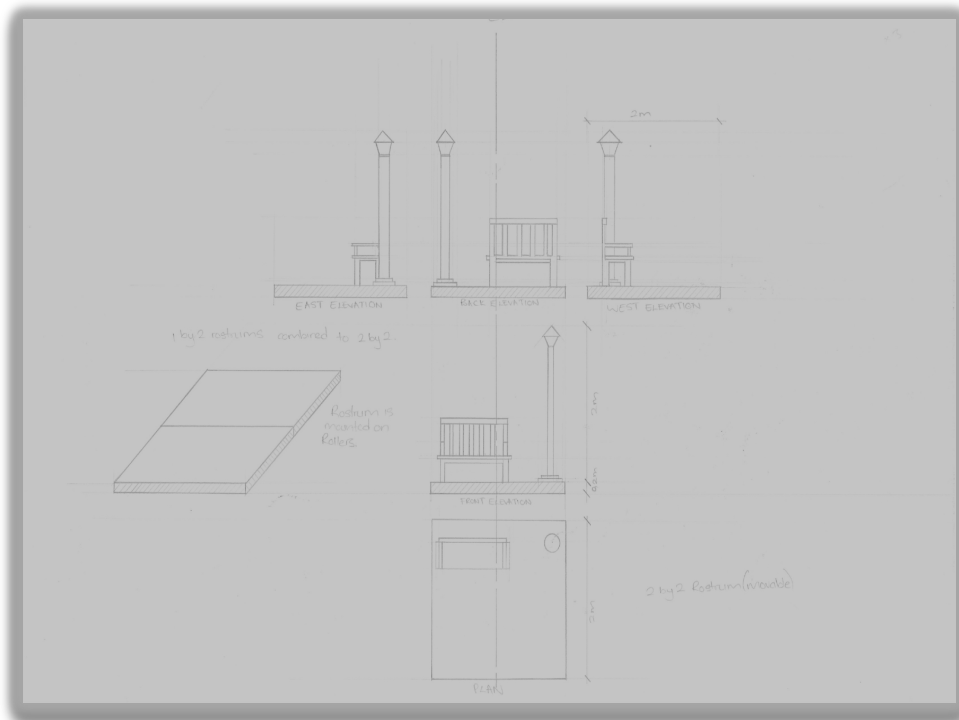
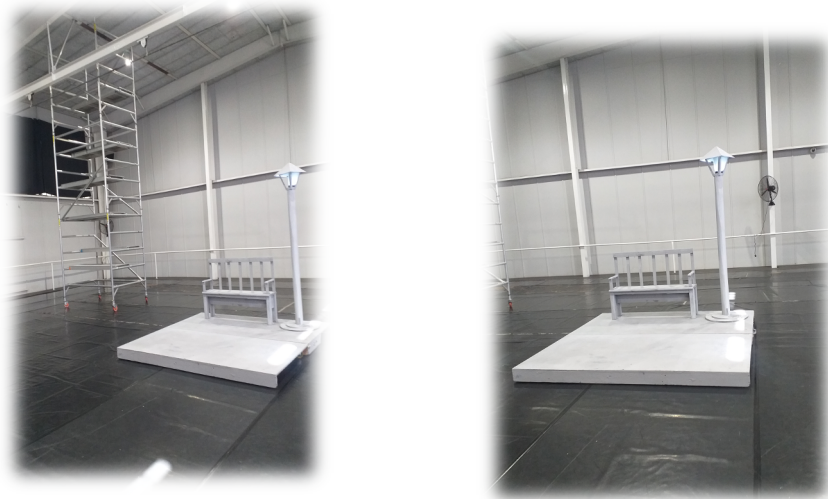


Figure 7.29: Set drawing for the platform, streetlight, and bench

Innocent and I had a collaborative and interactive relationship that allowed his ideas and mine to interweave. When the choreographic process started, the set pieces (scenic devices) were in the space for participants to work with when they felt they

wanted to. This could be perceived as a shortcoming, as the participants were not involved in this part of the process. I limited their choices by choosing a range of things for them to work with. However, at the same time, it brought my voice into the space as part of *Memoryscapes*. In terms of decoloniality my voice is part of the choreographic compositional context, where multiplicity and inclusivity of all is facilitated (Zembylas, 2018:4).

Participants were eagerly making decisions on how they could use the scenic devices in their solos. One participant wanted to dance on the scaffolding, another on the rotating platform, another using the bench, another on the platform with other dancers holding the platform as they moved. They spoke about wanting the solos to reflect their identities, lived experiences and the memories they had selected. Participant 8 suggested “My solo must show me, my thoughts and ideas, my memories”. There was a sense of ownership in the choreographic process, as they were responsible for their solos, as well as how they would use the scenic devices. The participants incorporated the scenic device of the bench, the platform, and the scaffolding, depending on their solos.

Table of reflections on Process 11

My reflections on the process	Examples of reflexive responses from the participants
The participant wanted to add another performer who would sit with her on the bench as she performed her solo.	Participant 3: "I want to play out my solo around the wooden bench and add another performer to play or represent an aspect of me. Having someone to show the person I have lost, will emphasise the point of my solo."
The participant was clear about what he wanted in terms of his scenic device and how it would be incorporated into his solo.	Participant 8: "I want the platform to rotate the entire time I perform my solo on it, to create a motion of memories".
The performer made the choice about where he would perform his solo.	Participant 10: "I want to be on the top of the scaffolding to show I have to rise above my memories and adversities".
Letting participants make their own choices and allowing them to have the freedom to do that, facilitates a sense of their being pivotal to the choreographic decision making. Even though Participant 12 had made this decision from a suggestion I had made earlier in the process, she found agency in the idea.	Participant 12: "I don't want to dance but rather hide behind my painting, so my solo will have an easel and I will paint".

In terms of sound, Daniel Geddes created an original composition for *Memoryscapes*. This was done before the start of the choreographic process, due to the limited amount of time during the process. He composed 20 different 3-4-minute pieces of music that could be options for the participants during the process. His compositions were based on how he interpreted the idea of memory. He suggested compositions that had various instruments as metaphoric of memories' multimodality. He wanted the music to be layered and with a variety of sounds, instruments and voices within it, to create a textured feeling through sound. I discussed the themes, concepts, and ideas of *Memoryscapes* with him and asked him to compose pieces of music that had a sense of nostalgia, longing, unravelling and meshwork within them. I also collected another 15 pieces of music that I felt and sensed could work for *Memoryscapes*.

The performers could bring their own music to the process to contribute to the library of sounds to use for the soundscape. The performers had the option of choosing some of Geddes's music if they felt a connection to it or something else, they had sourced. If they would prefer live music (specifically drumming, as we had access to only one drummer), that was also a possibility. Participant 2 chose live drumming with her voice and singing as the soundscore. We worked in collaboration with a drummer to integrate her movement, vocal dynamics and singing into her solo. Participant 8 had a specific piece of music that he felt could work for his solo, so he brought that into the process.

During Process 11 as a collective, we decided that each person would record a voice note of text they had written; that would be inserted into the soundtrack as part of a soundscape. Participants moved into the space, some dancing their solos to their chosen piece of music, some discussing ideas, some recording voice notes and others painting. Each participant found their own journey in this process.

7.14.1 Images, paintings and drawings of *Choosing self*:



Figure 7.30: Collage of *Choosing self*

My reflections on the images

Red blotches of paint...eyes that see who you are...traces of lines etched into the landscape of me...pencil drawings of her face...landscapes of stories...strong feelings of me...different parts of me...strands of hairs...looking in a direction...expressions of me.

After the participants had selected their piece of music and created their individual voice notes, Bailey Snyman created a soundscape of all the voices and music choices into a delicately woven soundscore. He played with the voice notes, overlaying them, mixing them, and weaving them into a scape of sounds. Sounds of various languages were intermeshed in a tapestry and harmonic soundscore. Each voice note came either before or during the individual's autobiographical solo.

7.14.2 *Choosing self* as a meshwork

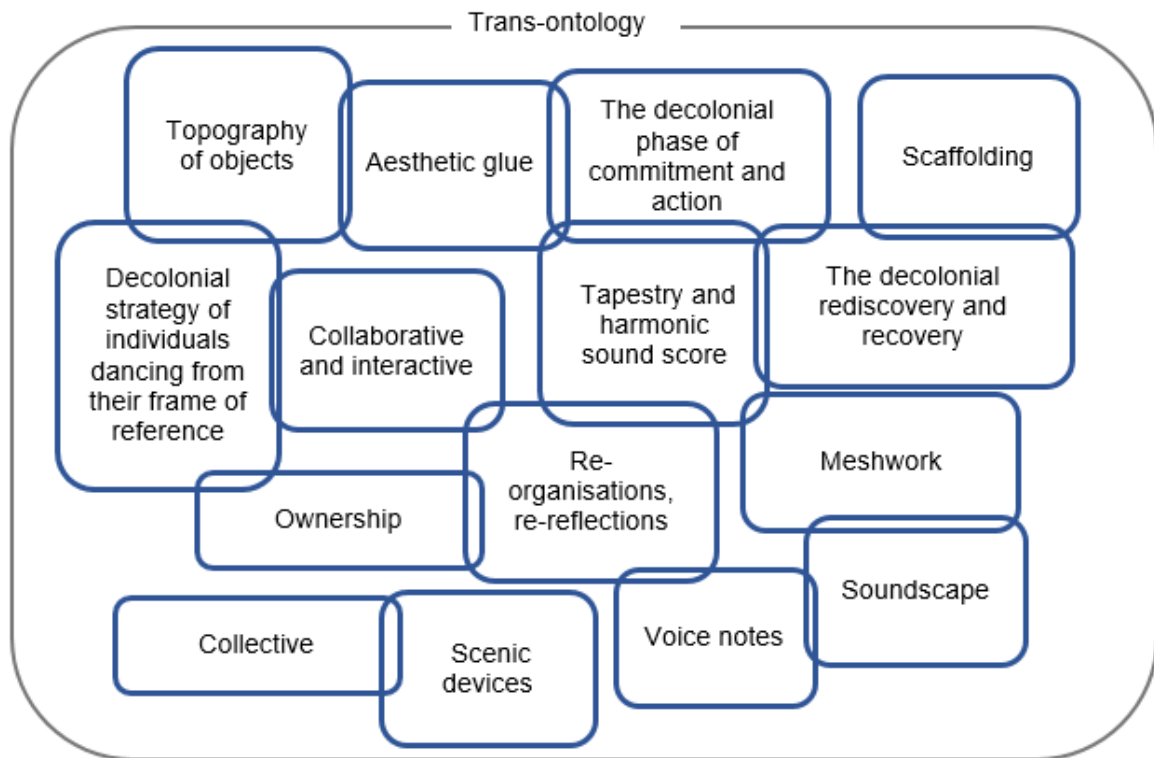


Figure 7.31: Topography of *Choosing self*

Choosing self, considered the sound and scenic devices for each autobiographical solo. *Choosing self* refers to what parts of the participants' multiple identities were linked to their embodied memory present in their solos. The "aesthetic glue" or as Chappell (2008:106) suggests, the choreographic signature reveals what holds the solo together or how the various parts of the solo are pieced together. Participants, through a phase of rediscovery, recovery, commitment, and action, reconsidered their solo's sound and scenic devices. A tapestry and harmonic soundscore and soundscape were created that used voice notes from the participants.

7.15 Process 12: *Shifting, shaping, making* in the choreographic process

The improvisation began to put all the solos together into a group work (see process description in Section 6.17). I watched as one participant performed their solo into the next. The first attempt at improvising the order of the solos worked so well that as a collective, we decided to keep that order. From the group's perception, each solo

melted one into the other, thus revealing a tapestry of all the performers' embodied memories in our decolonial storytelling.

Our decolonial storytelling revealed a topography of individuals' embodied memories that intertwined to create a meshwork of stories and subjective lived experiences. The way the individual solos were put together references choreography as meshwork, which positions the process as on-going and collaborative. Therefore, the focus is on the motion of beings and their interrelations (Muto, 2016:38). This multiplicity sees choreography where "multiple lines of lives weave a mesh" revealing situations which were not previously considered (Muto, 2016:39). Choreographic composition emerges as multimodal, a practice, and process, specifically a meshwork where the bodyminded being, memories, stories, identity, embodiment and movement co-exist, in a process of continual becoming. This conceptualisation of choreographic composition creates the space for the "unknown pathways in practice" to unfold (Spatz, 2017:10).

Table of reflections on Process 12

My reflections on the process	Examples of reflexive responses from the participants
<p>This participant felt acknowledged, heard and appreciated. For her, this was a collaborative space for multiple perspectives, ideas and musings to emerge.</p>	<p>Participant 9: "When everyone works together, things fall into place. I feel like I am part of this group."</p>
<p>Within higher education, students often feel alienated from the teaching and learning space. This is perhaps due to students feeling that their lived experiences are not acknowledged, and that the curricula isolate them.</p>	<p>Participant 10: "I am so honoured to see everyone's memories in movement; it is humbling. I am honoured to be part of this process where we are allowed to share our memories and who we are. I have never done something like this."</p>
<p>This participant saw that what individuals spoke about and explored in the choreographic process, was reflected in their autobiographical solos. He felt that the choreographic process and the show gave him a space to rediscover his identity and memories from the past into the present.</p>	<p>Participant 11: "Each person's solo really is about who they are. It is so amazing to see everyone moving their memories and creating their stories. Memories being the experience of our brain's perspective of our current reality carry the most essential part of us that is forgotten. <i>Memoryscapes</i> has given us an opportunity to rediscover ourselves in the present."</p>
<p>This participant's autobiographical solo revealed subjective, lived experiences, multiple identities, and what they had expressed in the choreographic process. The process gave him another way of 'seeing' the other participants.</p>	<p>Participant 7: "Everyone's solo says so much about them. It really is everything they have spoken about in the process. I knew everyone before but now I know them in a different way; I know why they are the way they are."</p>

This process allowed collaboration as everyone was involved in the decision-making process of how the work was put together. The participants were open about their thoughts, feelings, and ruminations on the whole production of *Memoryscapes*. They were invested in the process and were helping one another with their solos. Thus, a collective and clear goal was established of getting the work together. We slowly pieced the solos into a structure. We kept the decision of the other performers being onstage, while someone was doing their solo as a form of witnessing and as a collective ensemble to show support for the other person's embodied memories.

7.15.1 Images, paintings and drawings of *Shifting, shaping, making*

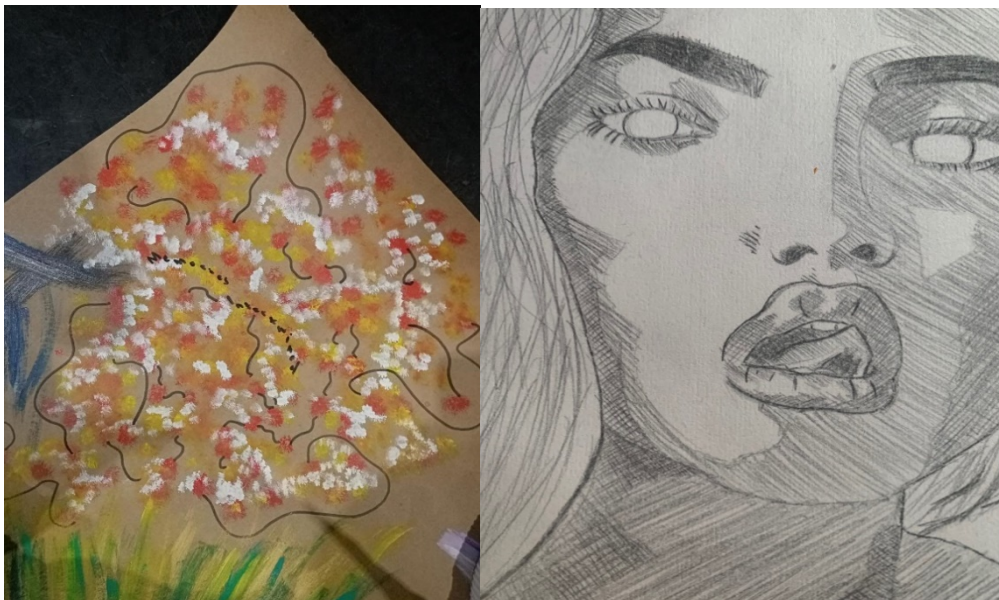


Figure 7.32: Collage of *Shifting, shaping, making*

My reflections on the images

A topography of traces, lines, blotches and parts of a tree...everything is interconnected...shades of colours...parts of me...pencil sketches of who I am...my inner voice moves over my skin as my lips articulate...a taste of me...my inner flavours... my own recipe that makes me...emojis of me...love...tears...my thoughts bandage me...I question myself?

For the opening scene I decided to create an image on the scaffolding of all the performers' bodies as a landscape, a memoryscape. We took characteristic movements from each person's solo and put them together in a movement phrase that everybody learnt. Participant 1 articulated "It is amazing to mix everyone's movement into one phrase". Participant 3 averred "I think we must use each person's favourite move"; Participant 5 stated "I can feel how different each person's movement is and says so much about them". Participant 5 was referring to her affective/kinaesthetic empathetic response to the other participants' movements.

The movement phrase emerges as a meshwork of everyone's solo. Each performer decided which part of their solo would be in the opening section. This was the opening scene where the memories of the skin were 'called' into being. Slowly, as we made our way through the work, we reflected and added nuances to *Memoryscapes*. All 13 participants contributed and worked together, and everyone's ideas were incorporated. If they had a suggestion or feeling for a section, we added it to the work.

7.15.2 *Shifting, shaping, making as a meshwork*

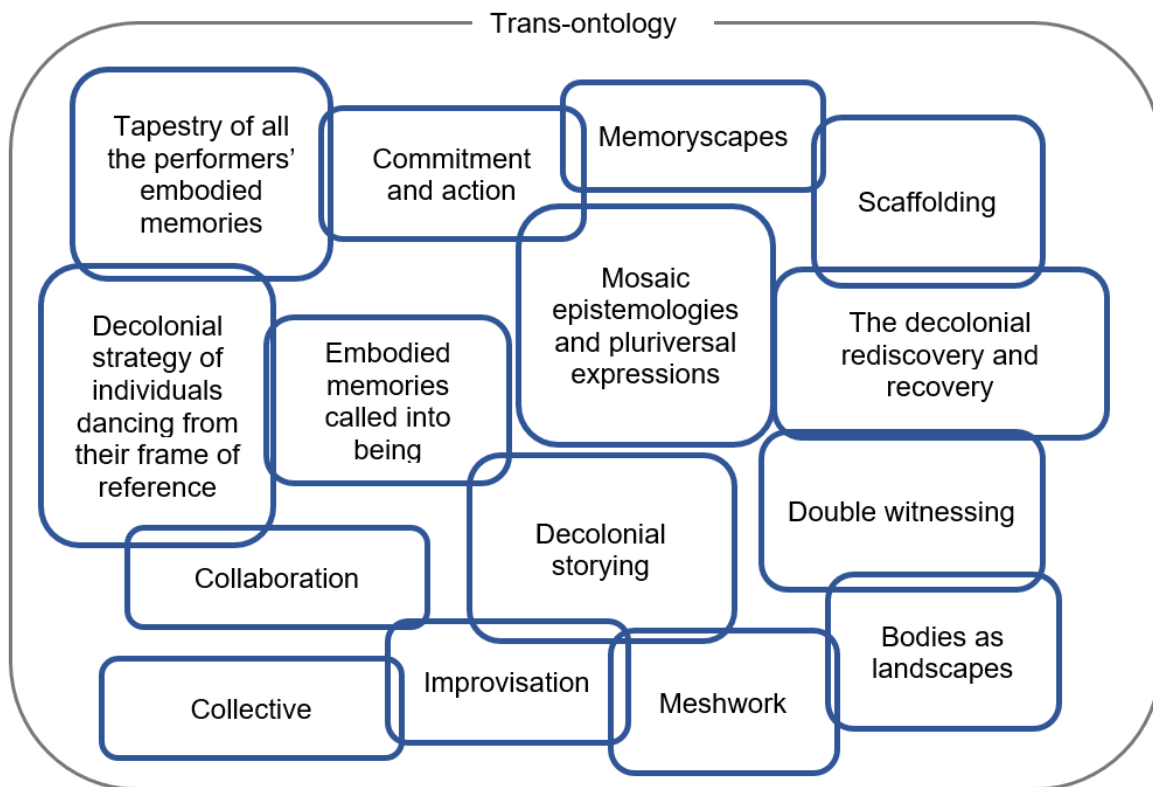


Figure 7.33: Topography of *Shifting, shaping, making*

Shifting, shaping and making considered how each autobiographical solo fitted into the choreographic work. Participants, through a phase of rediscovery, recovery, commitment, and action, combined their solos into a collective, collaborative expression. Individuals danced from their perceptions and frames of reference as mosaic epistemologies and pluriversal expressions carved into the space, our shared decolonial storying. Double witnessing occurred as embodied memories were called into being in/through and with the bodyminded being. A tapestry evolved of all the performers' embodied memories, a meshwork and landscape of *Memoryscapes*.

Within the choreographic process of *Memoryscapes* I invited all the participants, their subjective lived experience and their stories, to be part of a process that aimed at inclusivity and belonging. A space that aimed to be inclusive, where everyone is respected, is open to dialogue and that acknowledges difference, resonates with a decolonial pedagogy (see Section 2.5.2). Multiple identities invited into a shared space allowed for hybrid, mosaic epistemologies and ontologies, towards trans-ontology, that

speaks to decoloniality as a “praxis of thinking” (Mignolo & Walsh, 2018a:4–5), doing and being. Multiple identities and selves evoked through the bodyminded being’s autobiographical memories, allowed an ecology of knowledges, sensings and feelings.

After Process 12: *shifting, shaping, making, Memoryscapes* was moved into being. The narrative of *Memoryscapes* is discussed in Chapter 8, as well as affective reflections from the participants and myself.

CHAPTER 8: AFFECTIVE NARRATIVE REFLECTIONS ON MEMORYSCAPES

The aim of this chapter is to provide, from my position as subjective observer, the narrative that emerged from the production *Memoryscapes* (2022). I have been through the choreographic process and am now stepping back, away from my role as collaborator, choreographer, and facilitator, of the process. I am aware that I am deeply committed to the process and subjectively involved; thus, this chapter emerges as a subjective response and a journey of feelings, experiences, and senses. Moreover, I cannot completely divorce my embodied knowledge of the creative process from my observations. Where moments of such conflation occur, I view it as indicative of the continuous slippage of a stable subject position and viewing frame, with my never fully realising any of these positions, yet inhabiting both simultaneously. This speaks to my own process of becoming, in relation to the becomings of others.

It is necessary to provide the narrative as it unfolds in *Memoryscapes*, as it maps the stories into being, which unfold in the performance. It allows the reader to follow the journey through the work, so that they can have their own embodied, “felt sense” (Cornell & McGavin, 2021:30) of the production and their own “thinking bodily” experience (Bannerman, 2010:474). The chapter provides photographs¹⁷⁵ of the performance, so the visual composition unfolded as part of the cartography of *Memoryscapes*.

The chapter weaves a tapestry of the participants and my affective reflections in, on, for and after the performance of *Memoryscapes*. Affective reflections refer to inner sensations, feelings, perceptions and emotions within/on and through the bodyminded being (Zhu, 2012:293). When considering embodied experiences, the idea of affect is important as emotions, and feelings are “embodied social communicators” (Stodulka *et al.*, 2019:282). These “embodied social communicators” allow an acknowledgement of tacit knowledge and musings of the inner and outer subjective experiences (Kontos & Naglie, 2009:689).

¹⁷⁵ I chose specific photographs for this chapter from my subjective perspective, images that highlight significant moments in each of the performers' memoryscapes.

I etch the participants' words; the actual voiceovers heard in the production (written by them) of their feelings, lived experiences, and embodied memories as they dance their worlds and selves into being.

When we dance, we listen to each other and develop new ways of knowing grounded on the experience of vulnerable bodies, not on constructions of ourselves as 'knowers' based on totalising categorisations of the process and the other as 'known beings'. We rather let the *other* 'enter in'. (Mandalaki *et al.*, 2022:250)

The above quotation suggests embodied relationality and recognising the humanity of others in the process of unlearning or relearning, as embodied memories are *moved into being*. This recognition of the humanity of others resonates with the Afrocentric principles of a collective worldview, relationality, spirituality and a shared orientation (Ntseane, 2011:313), which speak to a decolonial pedagogy (see Section 2.5.2).

The idea of 'moved into being' (as referred to in Chapter 7), is how I perceive the participants' embodied memories of, through and within their bodyminds' emergence. As mentioned in Chapter 5, experiences, feelings, sensations, objects and memories, amongst other things "move us" (Cova & Deonna, 2014:447). To 'move' is to traverse or perhaps shift from one place to another; a sense of change or moving in another direction; a change of position or to make progress in a continuous motion. This continuous motion is how the embodied memories emerged, travelling in space and time, and existing in a fleeting moment.

In that fleeting moment the participants could perhaps experience a congruence of their social cartography of 'self with others', as their life worlds align (Goodson, 1995:4). The individual's moving narrative emerges and is danced with/in/through their bodyminded being in *Memoryscapes*. The moving narrative, for me, not only emerges but perhaps also 'shape-shifts' in time and space. The embodied memories surfaced and through surfacing their memories, a space is created to allow a new perspective on identity and being-in-the-world. An individual's subjective, lived experiences are re-embodied and placed relationally with others, in the performance. This arguably allows individuals to re-examine themselves, perhaps seeing themselves and their stories and memories from another point of view. Multiple points of view of embodied

relationality, allow for the critical reflection of selves, memories and stories – and making connections. This could perhaps allow for personal growth and in a decolonial frame, allow for communality (Akpa-Inyang & Chima, 2021:2) through a third space of enunciation.

A third space of enunciation emerges through multiplicity, a liminal in-between space, a fluid space where “disparate cultures meet, clash and grapple with each other” as the moving stories stand testament to socio-cultural contexts (Pratt, 2008:7). These in-between spaces allow “innovative sites of collaboration, and contestation” (Bhabha, 1994:2). This ambivalent space, or the third space of enunciation, where strategies emerge that redefine how individuals see themselves in the world “offers a space for articulation in order to voice multiple and diverse narratives” (Sattar *et al.*, 2020:307). It becomes a space where multiple voices and narratives emerge, a cultural hybridity.

In the performance of *Memoryscapes*, one solo transitions into another, which generates a narrative of memoirs that shift from one performer to the next. The interstices of these memories culminate in a meshwork, a tapestry of selves. This fissure between the various memories that emerge, is where the intertwining of lifeworlds occur. I provide a meshwork of embodied affect-scapes of how the narrative journey through the production unfolded for me, as subjective observer. After observing each memoryscape in this chapter, I provide a subjective, affective, felt response through words as a gift to each participant. I write each participant a poem as my way of continuing a dialogue with them that is ongoing. My hope is that their subjective, lived experiences and memories live on in response to my words.

I allow the messy process of my bodyminded being to write ‘me’ into the choreographic composition.

8.1 My affective narrative journey through *Memoryscapes*

I sense a calling, a melancholic chanting, as the hazy landscape of various bodies spill across a scaffolding, splintering into the light. As my body is drawn to the bodies slowly moving down the scaffolding through the smoky landscape, a feeling of wanting to journey with them arises. I see objects hung from above creating a topography of

suitcases, gumboots, a skeleton, frames, plates, bricks, umbrellas, telephones, books, tables, chairs, a pram, a flask, pots, VHS cassettes, beer crates, a *potjie*,¹⁷⁶ pipes, and ropes.

I experience the performers walking slowly and carefully to take their place on the rotating platform. Four performers bend down and switch on beams of white light that shine upwards. Other performers begin to rotate the platform, as I see the beams of light underneath their faces, revealing the architecture and the stories that reside in and on their skin. I feel a foreboding in my body, as the platform rotates and bodies began to shake with the impactful beating of drums, calling the stories and memories of the body to the surface. I experience the drumming speeding up, as performers stamp their feet and hit their chests with their hands. I feel in my body a sense of agitation and am pushed upwards and forwards as I sense their movement.

I observe the movement language characterised by contractions, openings and closings, which makes me feel a sense of stuttering and reverberation in my body. I sense and feel the energy and life force of the bodies in time and space. I observe a gestural language, as bodies swell with a wave-like motion, making me feel uneasy and tense as the music climaxes.

I feel a sense of urgency as performers move off the platform and connect to one another by holding each other's faces with their hands. I see two bodies connected to each other through touching each other's faces, and I feel their intimacy. I experience a sensation of wanting someone to hold me, a sharing of the space. A line emerges as performers move behind one another to face the audience and a layering of bodies and arms, undulating back and forward, creates a landscape of bodies as they advance and retreat. A soundscape of Xhosa, English, Afrikaans, and Zulu, underpinned with clicks and breathing, interweave with the voices of the performers, as they share their memories. I feel agitated and anxious but at the same time excited; a mixing of feelings. I hear various stories and voices intermingling and moments of joy, anger, loss, disbelief, and bewilderment course through me. All these stories, memories, and feelings create the landscape of these specific individuals. I feel a sense of inclusion with the performers in their journey. Performers take their seats as

¹⁷⁶ A *potjie* is a South African pot and the direct translation is 'small food pot'. It is a round cast-iron cooking container.

witnesses to each other's solos on the side of the stage. At this moment, I felt a sense of the other performers holding the space for the person dancing.



Figure 8.1: Opening scene of *Memoryscapes*



Figure 8.2: A line emerges of the performers

I see a woman emerging from the line as she walks forward and steps onto the platform. The platform is wheeled forward, with her on it, and a bench being carried by two performers behind her. I hear the recorded voice-over of her chosen memoryscape:

I remember being a child for a couple of years, until it was stolen from me, until doubt and fear came crawling...I remember she hid and is still hiding...I wish she loved ice cream and lollipops... I wish the child could come out...she was not afraid...she could turn a new page....she was me and I was her...I wish she was¹⁷⁷...



Figure 8.3: Image from Memoryscape 1

I watch as she begins to move with her back to the audience and vigorously brushes her arms and shoulders. I hear the sound of pages turning that melts into a piano composition as she passionately moves with a sense of flow, but at the same time a groundedness to her movement with interspersed quick gestures. I feel her solo in my body – nostalgic, as her movement whirls with turns and gestures that repeatedly brush parts of her body. I see the trace forms she leaves as she passionately caresses the space. She is observed by another woman sitting on the bench with her. I perceive the other woman as another part of her, one of her past selves. This is perhaps the

¹⁷⁷ The words that are in a different font are the exact words audiences hear in the show and the voice recordings each performer made from their memories.

other part of her that she longs to discover, a rite of passage to becoming who she wants to be. She ends her solo by reaching out and holding the woman's face. I sense in my body her touching the other woman's face as she is trying to connect to the part of her 'self' she has lost, a felt sense of her. I feel her solo is about loss, a eulogy of her 'self', a past into present musings.

Memoryscape¹⁷⁸ 1: <https://vimeo.com/776294904/8f372e6f20>

My affective response to her:

Piercing...	crumbling...	flicking...
Skin speaking... my feet of me through you		my body arches
I fall to find me holding my voice		my touch of me
Pulled towards you of me...grasping fragments		I reach for pieces
Pointing my present past into being		
The rope that binds me pulls me towards a new chapter		

There is a cross fade to a man being undressed, as he stands on the platform underneath a light. I feel a sense of apprehension as his clothes are removed. I sense something is bothering him and I feel perplexed as I watch him.

¹⁷⁸ Memoryscape 1 is a hyperlink to her solo.



Figure 8.4: Image from Memoryscape 2

I hear the recorded voice-over of his chosen memoryscape:

I remember people would call me *istabane*,¹⁷⁹ *imoffie*, I am committing a sin, God does not want me...which culture would allow people to be gay? I remember finding myself in the flow of movement, at times I would act straight...a tie of figures gliding along the flow of the stage...moved by the energies that penetrated my muscles...I remember I started to dance in the 8th grade...I was free to be me, my gender did not define me....I will stand tall one roll and leap at a time.

¹⁷⁹ *Istabane* is a derogatory, colloquial expression meaning a homosexual person, used in the South African context. The connotation is you 'stubbornly' remain gay.

I watch as he steps off the platform and into the light where his body, muscles and the landscape of his lived experience is sculpted into being. I sense his arms articulate as wings that are setting him free to be who he is becoming. I feel a yearning, a longing, and a solo statement that reaches between moments of expansive extensions into full body contractions, as he traces the contours of his face and body. For me, there is a juxtaposition of feelings of longing and accepting as his articulate body shifts from one support to the other. My body feels an aching sensation that moves into a feeling of release and almost 'being set free'. His solo, for me, was a testament to himself, his identities being affirmed. This made me feel included that my identity of being gay is accepted.



Figure 8.5: Image from Memoryscape 2

I experience his final image as both a confronting of the witnesses and a withdrawing, as they cast their gaze onto his exposed body. I feel vulnerable for him and myself, as he stands still with his body reacting to the experience of moving his memories.

Memoryscape¹⁸⁰ 2: <https://vimeo.com/776294803/35174da9e7>

My affective response to him:

Gliding moments into being	Who am I?
I ache my cells into the space	
Flying back into me	Contortions of me...liminality
Reaching into deep penetrations	
Rubbing and soothing my folds of me	I walk into me
Contours of me	My feet journey to you...

I witness the woman who has been watching him from underneath the light begin to push against the space as she fights with an obstacle within her. I feel her battle as the platform rocks back and forth until she falls off into the space. I hear her recorded voice-over of her chosen memoryscape:

Ek onthou hoe eensaam, hoe verlore ek gevoel het...Waarheen is ek oppad?

Wat is my rigting? Hulle sê dit gaan nie oor die bestemming nie, maar die reis...Ek stem.¹⁸¹

I watch as the other woman surround her, as she weaves in between them trying to find her direction. I sense her solo as ripples, turns, collapses, and trickles back and forth as she tries to find her path. As she enfolds herself around another body, I watch

¹⁸⁰ Memoryscape 2 is a hyperlink to his solo.

¹⁸¹ Her text was in Afrikaans and is translated as follows: I remember how lonely and lost I felt. Where am I going? What is my direction? They say, it is not about the destination but the journey...I agree.

her trying to run slowly but not actually going anywhere. I feel alone and unsure. For me, she is in limbo, lost on her way forward. I sense in my body, specifically in my stomach, a loneliness and parts of me feel her aching and pain pulsating into the space.



Figure 8.6: Image from Memoryscape 3

I subjectively observe her final image as she walks towards the audience, as the voice over repeats her text, and she stares out into the audience. I feel she is looking at me for answers about her; about where her journey will lead.

Memoryscape¹⁸² 3: <https://vimeo.com/776294721/0c75a113f2>

My affective response to her:

Cord of you... collapsing into me
A relinquishing pushing me into being
Flicks of pain reaching towards harmonic
phases of me
Enclosing me Surrounding my
way forward
Holding me holding you
Turbulent whirls of me through you

I see a cross fade to a man who moves with impact rhythms, as bursts of quick kicks, flicks and twisting punctuate his movements on the platform. I hear his recorded voice-over of his chosen memoryscape:

Ek word bevaagteken... ek word bevaagteken deur myself...dieselfde
persoon wat voel as of niks hom pla...bevaag teken waar hy kom
vandaan...hom gesig kalem...gewig of sy skouers...'n vraag teken as n
gedagte...sy hart is versigtig...sy brain is onrustig...en steeds bly sy wegkom
proses kunstig...ek bevaagteken hom...ek bevaagteken jou.¹⁸³

¹⁸² Memoryscape 3 is a hyperlink to her solo.

¹⁸³ His text was in Afrikaans and is translated as follows: I get questioned, I get questioned by myself, the same person that feels that nothing bothers him, questioning where I am from, his face is calm, weight on his shoulders, a question mark as a memory, his heart is careful, his brain is unsettled, his escape is art, I question him, I question you.



Figure 8.7: Image from Memoryscape 4

I watch as he steps off the platform and his solo begins with a rocking, pull and push motion that draws his body through the space in dynamic and quick succession of leaps, turns and falls. I sense him pausing momentarily to play the hymns of this gut with his arm, like playing a piano. I experience him get jolted back into a dynamic traversing of space through running, leaping and flying. I perceive him tracing a question mark into the space in front of him with his hand, as he finally retreats back slowly as the music fades. I feel a sense of agitation, worry, and not knowing where he is going in/through with my body. I want to stand up and move to him to calm him down.

Memoryscape¹⁸⁴ 4: <https://vimeo.com/776294634/98b9d17c32>

My affective response to him:

Aching	Pulsing
Punches	
I hide from you	Seesawing into emotions of
you... Flutterings of anguish	
Abrupt concavings inside of me	Rolling forward I tumble
into being	
Suspended in me and you	Flipping through time and
space	
My etchings of me	Diving into depths of you
They call me into	reverberations of you

I hear the sounds of deep breathing and a woman wailing as a tunnel of light is cast over a woman with an easel and canvas. I watch her tracing the outline of a woman's face (her face) in black paint. I experience it as a silhouette of her on the canvas, as her painting ripples through her body from inner to outer. I feel the strokes of her brush touching my skin, almost as if I am dancing, a feeling of being awake and in the present sense of touch. I experience the other performers watching her and feel them on edge, an anticipation to see what her brush brings into being.

¹⁸⁴ Memoryscape 4 is a hyperlink to his solo.



Figure 8.8: Image from Memoryscape 5

I hear the recorded voice-over of her chosen memoryscape:

I remember my body has a story...it's hidden deep beneath my eyelids...the story is a weight that travels down my spine through every part of my being...ambition...inside...my neck moves slowly...slowly...you can open your eyes now...wait...wait...I remember pain of a thousand miles of judgemental eyes...see if you don't move it won't hurt...don't move, hold your breath...close your eyes...hide

I sense that as she paints, she allows the voicings of her body and the story in her spine to unfold through undulations in front of the canvas. I feel my seat swaying as I move gently to the strokes of her brush.

Memoryscape¹⁸⁵ 5: <https://vimeo.com/776294576/53acc36e4c>

My affective response to her:

Shadows	breathed into me
through you	shades of us
Wailings of a time past	my colours
within me	
An outline of what lies in me	Strokes of who I
am	
My spine yearns for expression	I feel my eyes close
Undulating me into you	

I watch as the spotlight over her snaps into blackness and I am left wondering. A man suddenly appears on top of the scaffolding. I see he is tilted back with his foot latched under the bottom pole. I sense him moving like a robot, with popping and locking as his body flows like liquid mercury, from one still point to another. I experience him using body isolations and creating the illusion that parts of his body are detached from one another. I sense his synchronised movements with the electronic music as a mesmerising memoryscape. I feel a sense of being jolted and at the same time with precision in time and space. For me, he is like a machine, an industrial organic being melting and transforming. I hear the recorded voice-over of his chosen memoryscape:

I remember being an outcast...like a robot...different and misunderstood...

I remember my mother's last breath...and all her warnings as they manifest...I remember telling myself... I have to be better than the rest.

¹⁸⁵ Memoryscape 5 is a hyperlink to her solo.



Figure 8.9: Image from Memoryscape 6

I watch as he makes his way down the scaffolding and onto the floor where he gets stuck in a loop of repeated movements to the sound of “the memora...the memora”.¹⁸⁶ I feel stuck in a moment repeated in time and space, feeling the need to drive his story forward.

Memoryscape¹⁸⁷ 6: <https://vimeo.com/776294461/e33ba98eccd>

¹⁸⁶ The sound “the memora” was created by taking parts of his voice note and playing it backwards to distort the sound.

¹⁸⁷ Memoryscape 6 is a hyperlink to his solo.

My affective response to him:

Switchings	Tingles of you
catching yourself in me	
Frames that outline you	bubblings of separate
parts of you	
Carvings of your hands into me	Journeys of
you	

I feel the mood shift as a woman appears in a red dress on the platform in dim light. She seems nervous and scared as she clutches her dress in her hands in anticipation of what is to come. I watch as the men lock their eyes on her, surrounding her with menacing glares and ominous power. I feel she is guarded and afraid; she gets onto her knees, moving with a gestural language punctuated with reaches and encircling arms. I feel threatened, scared, and my body tingles as my breath speeds up. I watch as the men throw and lift her from one to another through a series of confrontations. I watch as one of them grabs her arms and spins her violently around the space, while the others run around her in circles.



Figure 8.10: Image from Memoryscape 7

I sense the music driving the scene forward with its ominous dark feeling, as the woman kicks and fights her attackers. I hear her recorded voice-over of her chosen memoryscape:

I remember not wanting to remember...I remember the fear of a feeling.....I remember running away from something unknown...I remember not wanting to remember... I remember running away.....I remember not wanting to remember.

I feel the scene climaxing as the woman kicks and fights, as the men undulate her writhing body through the air. She is thrown forward onto her knees and makes her way across the men's bodies to stand on the shoulders of one of them. I sense the atmosphere is tense and dangerous, as she surveys the topography of memory

objects around her. I feel my stomach aching with worry and trepidation, an uncertain agitation. I watch as she falls forward and plummets into their arms, I gasp for breath.



Figure 8.11: Image from Memoryscape 7

I feel her memory has been relived against her will; it is something she cannot forget, a scar on her body that she bears. I watch as the women on the platform witness her anguish and turmoil as onlookers to the scene. For me, the men emerge as more than attackers but rather, as her dark memories that plague her being-in-the-world. I sense her, as she makes her way onto the platform with the weight of her memories traversing through her skin, and then she collapses onto her knees. I feel drained and need to remember to breathe.

Memoryscape¹⁸⁸ 7: <https://vimeo.com/776294343/494655b67d>

My affective response to her:

Clutchings of you	propelled forward	
undulations and openings		
Whirled through space	flipped into existence	
Running from yourself		
Grasping for safety	losing the grip on you	
Waiting for an embrace		
Levitating	trying to escape	a new
space of tranquility		
Parts of you colliding	lines that hold you back	
Climbing to find me in you		

I hear a woman's voice ringing out as she sings *Zonke izino maziphele* (let all our sins be erased) and comforts the woman, whose memory has just been relived, in an embrace. I watch the other performers wheeling her forward as she continues to sing. There is a live percussionist who drums and creates the soundscape for her. I feel her sounds of breath and guttural stutterings pulsate through her, initiated by the drums. I feel a sense of relief as I breathe out; my body calming from the anxiety it felt. She moves and speaks simultaneously. I hear the recorded voice-over of her chosen memoryscape:

¹⁸⁸ Memoryscape 7 is a hyperlink to her solo.

Liyashona ilanga	The sun went down
Ukufa lutshaba	Death became an enemy
Inyembezi ezingapheliyo	Endless tears
Phola hliziyo yam	Can my heart heal
Ndiyaqaqanjelwa	I am in pain
Phola moya wam	Can my soul heal
Akhulanga lungehlanga	Deepest condolences



Figure 8.12: Image from Memoryscape 8

For me, her solo is a dynamic, earthy, and a grounded mourning or rite of passage. I feel her interchanges between rising and falling that are punctuated with quick movements. I watch as her final image is her back towards the audience, as she looks up with her arms extended and retreats out of the light. I feel privileged to have had that fleeting moment with her, a sharing of memories.

Memoryscape¹⁸⁹ 8: <https://vimeo.com/776294193/0ed7c4f4e4>

My affective response to her:

Callings of you	your voice echoes in me
sparks of grounded earthy musings	
I cover myself	your quiver echoes in me
A beating of your sounds within	pushing
through you into me	
Controlled by you	itchings of hip actions
Buried deep inside	
my hand touches yours	
Circles within circles	cascades of you
release into the earth a union of us	

There is a cross fade to a woman at the bottom of the scaffolding. I sense her moving with quick hand gestures and flicking actions, which are overlaid with a multi-layered soundscape of all her memories simultaneously. For me, it is a flurry of movements and sounds, which is contrasted with the soundscape dragging out in slow motion. I feel overwhelmed with so many sensations happening in me at once, a quickness of emotions inside of me, anticipation, disappointment, and fear. I watch as she moves forward into the space and hear a cacophony of overlaid voices retelling her memories,

¹⁸⁹ Memoryscape 8 is a hyperlink to her solo.

a barrage of voices and sounds. I make out fragments of her memories. I hear the recorded voice-over of her chosen memoryscape.

Ek onthou hoe ek my ma en tannie langs die pad laat stop het om
blommetjies to pluk¹⁹⁰

I remember feeling nervous before a performance

Ek onthou alles, I remember everything

Ek onthou te veel I remember everything

I remember too much

Ek haat dit as hy so skree I hate it when he screams



Figure 8.13: Image from Memoryscape 9

¹⁹⁰ This is in Afrikaans and is translated as: I remember how me, my mom and aunt stopped next to the road to pick flowers.

I watch as her final image is facing the audience as her arms slowly move towards her and I hear her final statement “I remember I have ADHD”.

Memoryscape¹⁹¹ 9: <https://vimeo.com/776294076/3a8566e747>

My affective response to her:

Multiple moments of colliding	your arches of
screams	melting into yourself
Rotating musings pull you forward	swirling thoughts
and memories of you into me	
An arching backwards of past memoirs	a covering
unfolding	
A wrapping of collisions	quick
faster	reaching's of remembering
Holding you breathe	flicking forward

I sense the sound crossfades into deep breathing, as if someone is trying to calm themselves down. I watch as the woman steps off the platform and a man steps onto it and caresses his face with his hands, sensing and feeling the architecture of his skin. The other men surround the platform and rotate it as his solo starts. I feel nervous but at the same time calm, as I hear the breathing moving through me. I hear the recorded voice-over of his chosen memoryscape:

¹⁹¹ Memoryscape 9 is a hyperlink to her solo.

I remember the early days when a tie was wrapped around my neck

I remember the dirt that played at the arches of my feet

I remember the fire of my father as I feel the sensations of heat

Legs moving to the beat

I remember the voice of my mom every morning when it was time to wake

and I was still asleep

As I remember the vague I indulge in the deep

I remember the thoughts and feelings of the past every day, lasting forever in
my mind

I remember wanting to erase all memories only to be trapped by them

All is thought in vain

Because what is gone on in the past is always to be remembered

I perceive the sounds of breathing cross fading into string instruments, calling his body into motion as he advances and retreats with his shaking hands above his head. I feel moved with a sense of sadness; his vulnerability is a felt sense within me, specifically within my chest. For me his body undulates, flexes, rotates, and weaves a spiral pathway around the platform as his memories come to life in a fleeting passage of time. I experience his flow of movement as interspersed with flicking gestures and reaching arms that create a whirlwind of motion and memories.

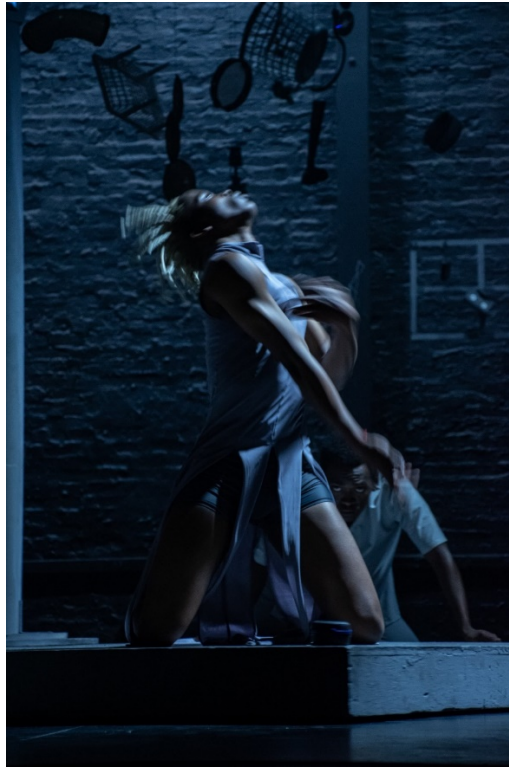


Figure 8.14: Image from Memoryscape 10

His final image is a turn initiated by his swiping leg as his body comes to stillness. I feel a sense of motion, of being slowed down in time and space.

Memoryscape¹⁹² 10: <https://vimeo.com/776293960/9bd1495970>

My affective responses to him:

Bellowing bold exclamations	your skin
caresses the space	
A pulling from above	hinging into your rotations
Pulling you closer to me	journeys of you
Tumbling of strings	your soles trace the space
A stuttering	
spirals within you	

I see a woman coming into the space wearing pointe shoes, with quick sharp bourrées.
I hear the recorded voice-over of her chosen memoryscape:

Who is this Black girl?

I remember walking into the studio for the first time

Being surrounded by White girls

They were probably wondering who is this Black girl?

She probably can't even point her feet

I remember one of them saying...I wonder if this Black girl can actually
dance?

I remember from that day on I would never stop dancing

¹⁹² Memoryscape 10 is a hyperlink to his solo.

A Black ballerina and watch me be amazing at it



Figure 8.15: Image from Memoryscape 11

I sense her dynamic solo that plays between going on and off her pointe shoes, as she traverses the space with quick movements and direct motions through space. I perceive her aggressively attacking the movement language, which features leaps, turns and gestures. I feel a sense of power in my body, an urge to get up and move with her. Her final image is her back to the audience as she throws her arms back into a high release.

Ibingathi ndizi jonge espilini It was like looking in the mirror

I had finally found a face that looked like mine

I had finally realised where all these pieces of me came from.

A small hand-held beam of light illuminates her face, as she moves forward. Three other women's faces are illuminated by lights behind her. I watch as she bends down and places the light on the floor as she starts to move in and out of the beam of light. I sense fragments of her body splice in and out of the light as she weaves her solo statement into being. I hear a woman's voice crying out repeatedly as she moves her anguished body through the memories of her father. For me, her portrayal is punctuated with rapid changes in direction with rotations and undulations that ache her memories into the space. I feel alone and scared in the dark, a sense of not knowing. My body feels pulled into her space where feelings of anguish and fear reside in me; a feeling of not belonging. The sensations in my body are feelings of being unsettled and anxious.



Figure 8.16: Image from Memoryscape 12

Her final image is her shining the light onto her face, as the other women shine their lights onto her.

Memoryscape¹⁹⁴ 12: <https://vimeo.com/776293710/66d93c3f3a>

My affective response to her:

Splinters of you towards me	shadows of past
memories	
Shined into being	parts moving towards a
whole	
A calling to you of past remembrances	
My voice moves you in anguished circular pathways	
Undulating him to you	Circular arcs of me to you
Your face transfers through me leaning back into you	

The other performers shift their lights to focus on a man on the platform as he moves forward, I hear the recorded voice-over of his chosen memoryscape:

I remember that I do not remember the things I said I would always
remember

I have forgotten to forget the things that I always wanted to forget

¹⁹⁴ Memoryscape 12 is a hyperlink to her solo.

So I remember

I remember seeing my mother slip and fall in the mud while it was pouring
with rain

I remember tears pouring out of my eyes with pain

I remember that moment, but I had said I do not want to remember

I remember that I have forgotten

But I have forgotten to remember.

For me, his solo is a memoryscape that brings various images to mind. I perceive him as an old man shaking and hunched over; I see an image of someone milking a cow and watch as various powerful stamps of his feet and the kicks of his legs punctuate the space. For me his nuanced, inventive language weaves a delicate portrait of memories and stories to life in a fleeting moment. I subjectively observe a detailed gestural language, with phrasing that vibrates and interweaves throughout his solo. I hear a woman's voice crying out as he moves towards the climax of the solo. I feel the woman's voice, the pain from deep inside her. A feeling of regret moves through me as his movement motifs are repeated and re-iterated, as threads of memories intertwine. I feel my body being drawn in; a sense of motion and shifting backwards and forwards.

Memoryscape¹⁹⁵ 13: <https://vimeo.com/776292304/682e41d2bc>

My affective response to him:

A reverberation of you	rising and falling
I spiral into you	
Your arms carve my internal space	of your
forgetting you move towards me	
Changes of directions of you	falling
into being	
Breathing life into your memories	shakings
vibrations of continued becoming	
Fissures inside of you	Graspings of your youthness
Melting into time and space with you	

For me, his meshwork of memories leads into a soundscape of all the memories spoken into being, throughout the performance. I sense the performers slowly moving to the closing image of their reliving of memories. The lights fade and each performer has a beam of light over their faces as they face the audience, a final image of the landscape of their memories, and their bodyminded being as the loci of enunciation. A cathartic feeling passes through me, I have witnessed these performers' stories and been a part of their moving beings, of their stories and memories, in a momentary piece of time and space that slowly disappears.

¹⁹⁵ Memoryscape 13 is a hyperlink to his solo.



Figure 8.17: Image from *Memoryscape* 13

In observing participants moving and being moved, I was moved. I created a bodied response to the performance of *Memoryscapes*. This embodied response was during the reflection process, so as to allow my body to speak the experience through moving.

Embodied response to *Memoryscapes*:

https://drive.google.com/drive/folders/1gMQz1qybPP5bOI5WREG93fFSNO45bRzi?usp=share_link

My writing of the narrative journey of *Memoryscapes* has revealed my affective reflection through words onto the page, written into being. I invited all the participants to share their affective responses of the choreographic process and performance of *Memoryscapes*. The affective responses from the participants allowed their ideas and experiences to be articulated which can create “new ways of making them felt, known, knowable and understood” (Mandalaki *et al.*, 2022:247).

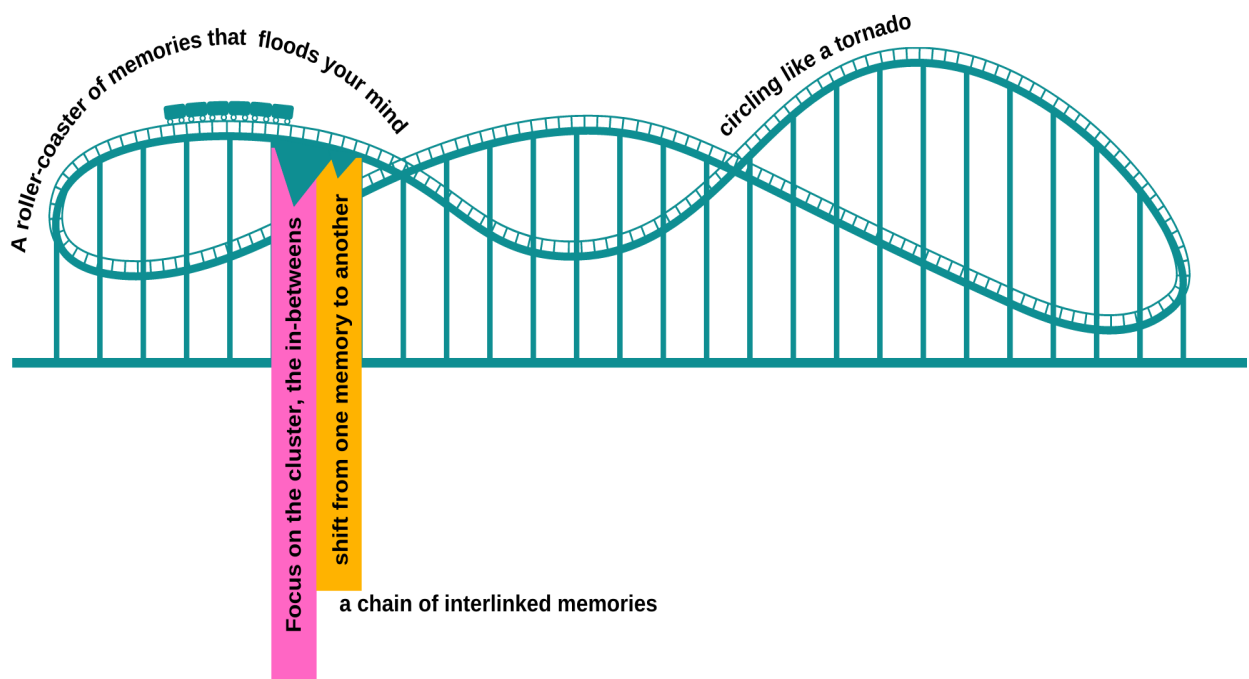
8.2 The affective reflections from participants after performing *Memoryscapes*

I share some key reflections here to demonstrate the participants multimodal “thinking bodily practices” (Bannerman, 2010:474) and their “felt sense” (Cornell & McGavin, 2021:30) on/in/through the choreographic process and performance of *Memoryscapes*. These reflections are how they felt about the process and performance afterwards.

The participants affective reflections provide “entanglements of spacetime matters” (Mandalaki *et al.*, 2022:250) or musings on how the experience was meaningful to them. Their reflections evoked for me, a visually artistic, embedded meshwork and topography of each participant’s musings; a visual landscape and map of their reflections in spacetime. A visual cartography of each participant’s reflections was created below, highlighting the main concept of their affective reflections. This cartography is a gift to each participant as a sharing, ongoing process of exchange.

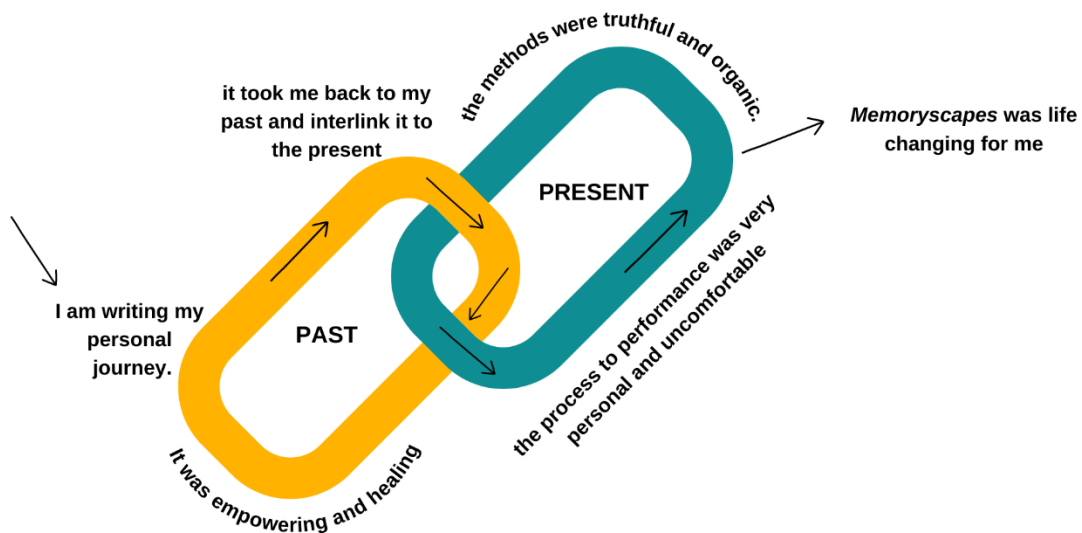
8.2.1 Cartography of Participant 1

Participant 1: “Imagine a roller-coaster of memories that floods your mind, circling like a tornado and you don't know which to pick and how. These memories are instigated by experiencing emotions that relate to how you felt during the time at whatever you're remembering took place. I decided to focus on the cluster, the in-betweens, and the shift from one memory to another, without deeply exploring a particular memory because all my memories reminded me of another particular memory, and it became a chain of interlinked memories. That is what *Memoryscapes* was for me.”



8.2.2 Cartography of Participant 2

Participant 2: “Memoryscapes from the process to performance was very personal and uncomfortable. It was empowering and healing because it took me back to my past and interlinks it to the present. How it impacts who you are today. I grew so much and am full of gratitude. Memoryscapes made me realise that realisation, a journey. It felt like I am writing my personal journey. Memoryscapes was life changing for me. I loved the way we tapped into our past, the methods were truthful and organic.”



8.2.3 Cartography of Participant 3

Participant 3: “*Memoryscapes* really made me dig deep into the precious memories I thought I had forgotten. This process really inspired me and made me understand that some experiences and memories are worth remembering”.



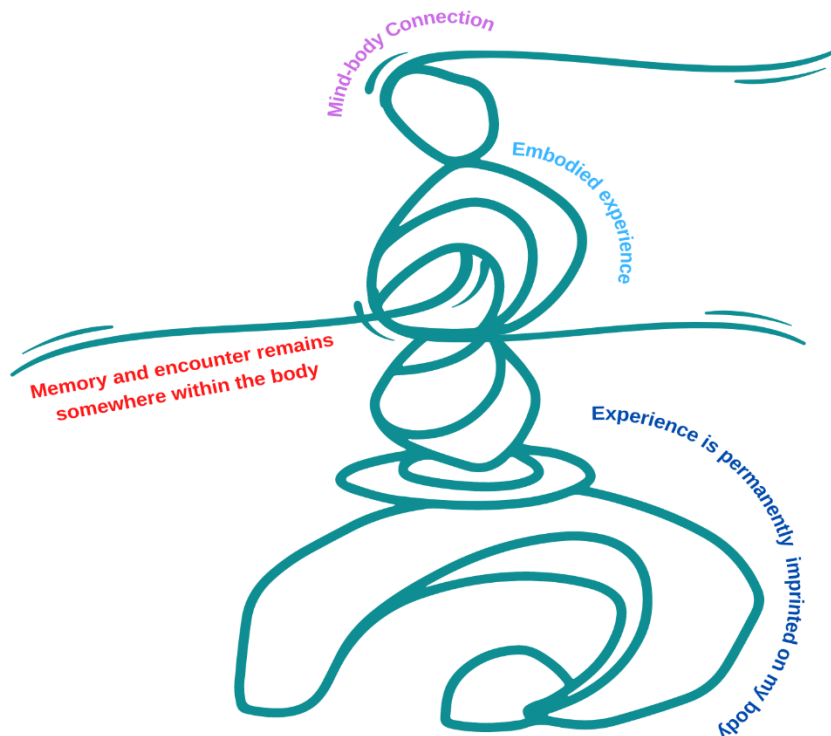
8.2.4 Cartography of Participant 4

Participant 4: “It was a remarkable experience. In the tasks I learnt more about myself, than I usually would. We never really explore who we are, and why we are the way we are. I never look at my choreography and why I make things the way I do. I don’t think we think about why our movement languages are the way we are. I have never looked at my learning difficulties as something to hinder me in my processes. Memoryscapes helped me unlock my history and past. I explored my presence in the world; I came to realisations that would not have happened without this process. My ADHD makes my brain work too fast. *Memoryscapes* showed me, even though I have a learning disability, it can actually benefit me in my career. I remember I was struggling to pick a memory. For me it was never one thing, the more memories surfaced. It helped me discover who I am as a person and as a dancer. We never really think about these things.”



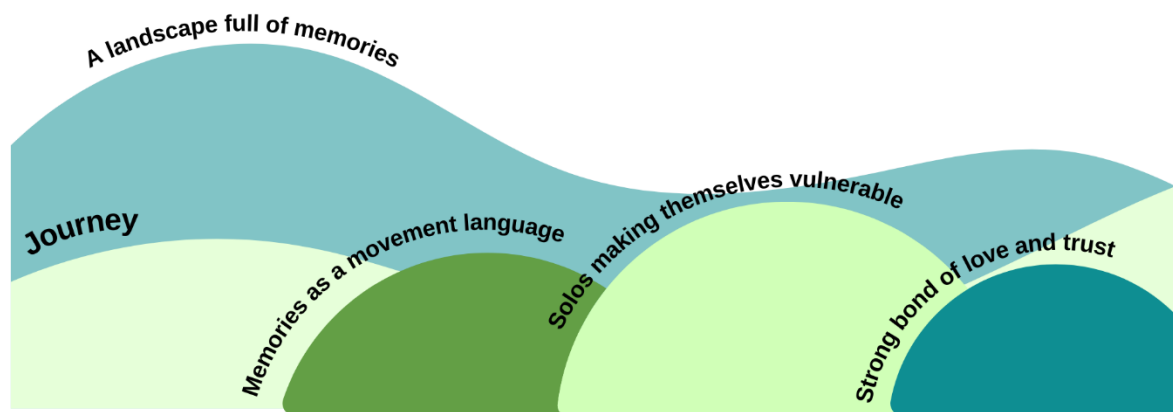
8.2.5 Cartography of Participant 5

Participant 5: Making *Memoryscapes* revealed a lot about embodied experience and a mind-body connection, but one thing has really stuck out for me: the body remembers every experience, trauma, and emotion. I've learnt from this experience that memory and encounter remain somewhere within the body. In a sense, the act of creating and performing *Memoryscapes* was therapeutic for me, and I thoroughly enjoyed it. It opened my eyes to how every experience is permanently imprinted on my body. Being in an environment where I felt free to explore memories and their effects on my life, was truly life changing. It taught me how to turn paint into art, how to reflect and create meaningful work that tells a story through the lens of my embodied experiences. *Memoryscapes* provided a secure environment for dealing with memories that one wouldn't often want to remember. This guided process was truly an empowering one, I walked out of it with new tools that can help me deal with memories and create work from memories.



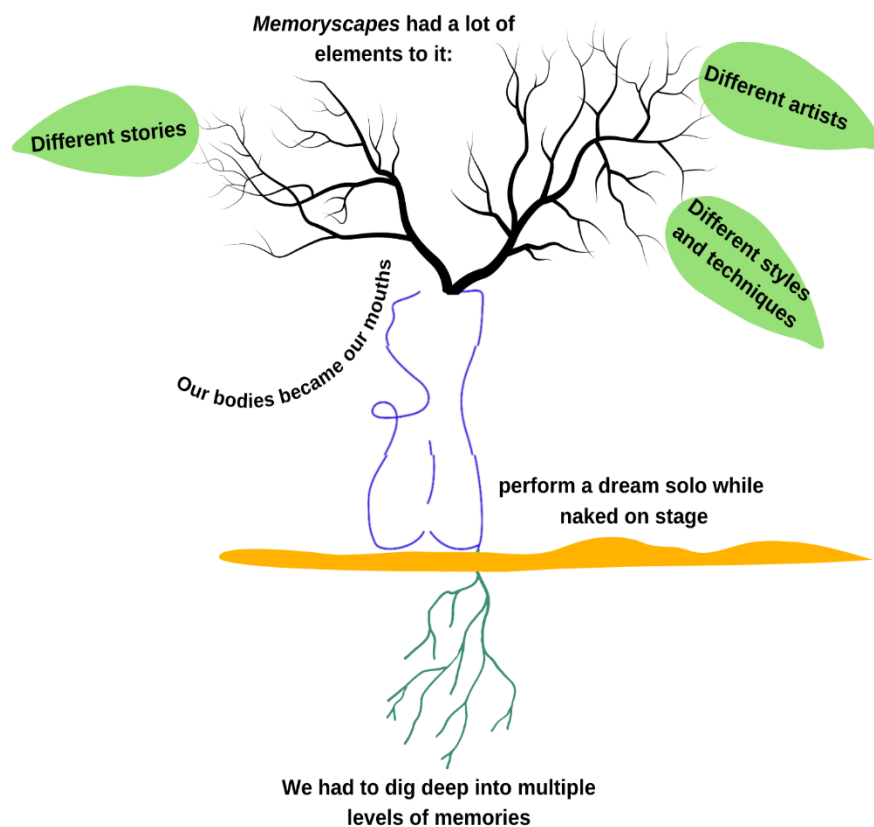
8.2.6 Cartography of Participant 6

Participant 6: “A landscape full of memories from painting to dancing and from laughing to crying. *Memoryscapes* was a journey for all the dancers experiencing their memories and creating movement through their memories. It was a very exciting time moving into theatre, as we had an amazing set, and it created an atmosphere of longing and memories. Using memories as a movement language and experiencing memories of each cast member through their solos, making themselves vulnerable and open to show their memories to the cast members as well as the audience members. *Memoryscapes* created a strong bond of love and trust between the dancers, a bond that will last forever.”



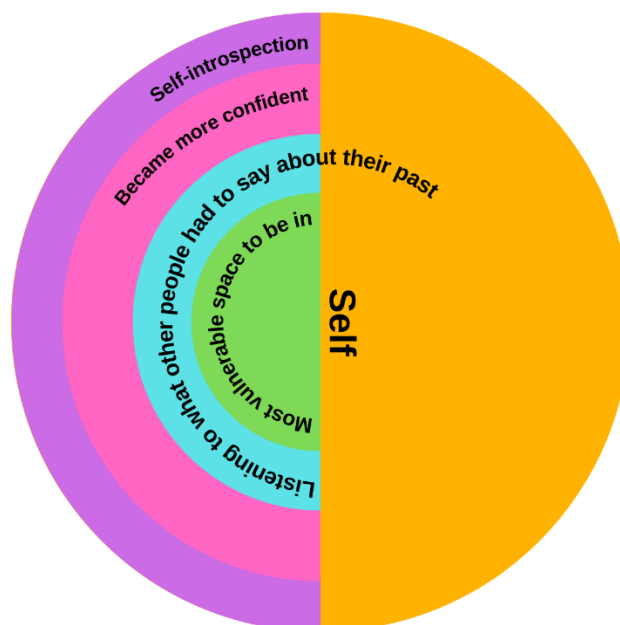
8.2.7 Cartography of Participant 7

Participant 7: “It was an honour to perform this exquisite work of art. It was incredible to be able to express my emotions, articulate my story, and witness it come to life. To begin with, the show was pretty different from what I was used to. I got to perform a dream solo (a solo of my story "who am I?" and "what defines me?") while naked on stage. I also got to experience other participants' stories conveyed through their solos. It was a challenging piece of art since we had to dig deep into multiple levels of our memories, creating and crafting our storytelling, narrating the stories as our bodies became our mouths. The set design enhanced all the participants' stories with the help of lighting and sound. *Memoryscapes* had a lot of elements to it: different artists with different styles and techniques, and different stories coming together to share one idea and bring *Memoryscapes* to life”.



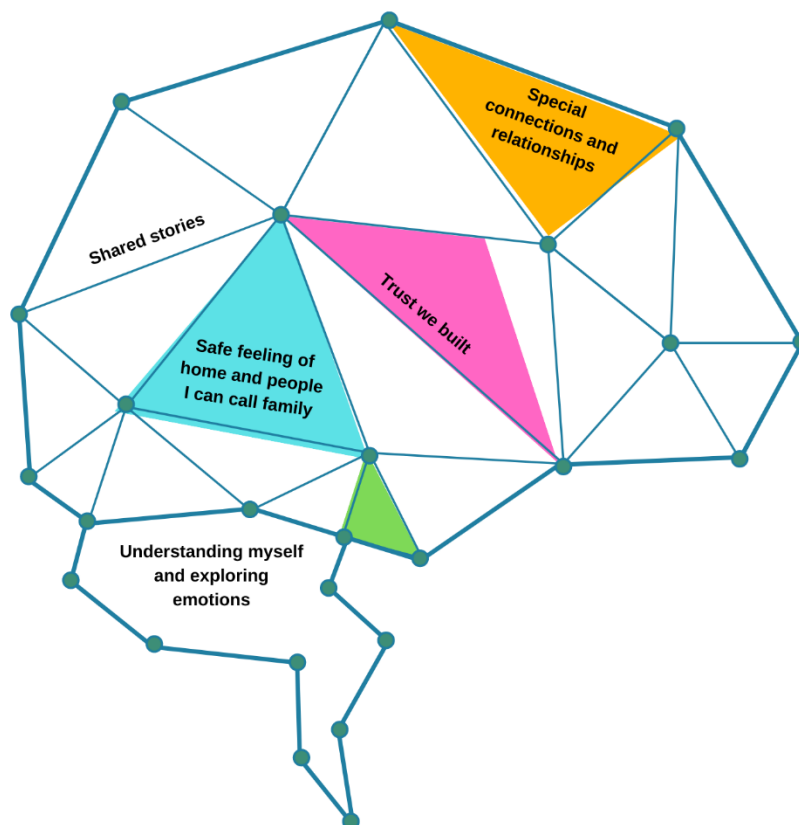
8.2.8 Cartography of Participant 8

Participant 8: “*Memoryscapes*, I am honoured and humbled. From the first day I felt and figured that the space we are about to get into was different. From speaking about personal stories from my past and what necessarily reminded me of my past... little did I know that indulging in such forgotten memories can be something that is difficult to do, and in the space, we were meant to feel the feelings and emotions we haven't felt in a while because of a lack of self-introspection. From the little sentences we had to write, the little pictures we had to draw, the reflections we had after each exercise. It was literally an experiment that was needed. I believe, I became more confident as I started understanding my style of movement, learning how to improvise and coming up with creative ideas. Listening to what other people had to say about their past and how they felt about it was very impactful. *Memoryscapes* will forever remain at the back of my mind as a performer because that was the most vulnerable space to be in. After performing *Memoryscapes* I've learnt and realise that it is important that we remember the memories we have, as we have a deeper emotional connection to them as we progress into the future.”



8.2.9 Cartography of Participant 9

Participant 9: “*Memoryscapes* was and is a performance I will never forget. The whole process from the small, trust exercises lifting each person in the group, to the painting on the floor, to the exciting lunch and food, to the performances. *Memoryscapes* has built special connections and relationships with the cast. Getting to know them on a deeper level and understanding why they are the people they are today. I was not the best choreographer there, but I know that I was not judged from anyone because of the trust we built and the contract we all signed. *Memoryscapes* gave me a safe feeling of home and people I can call family. We all shared our stories, stories not a lot of people know. This experience for me was on another level of understanding myself and exploring emotions that I hid away and understanding the dance side of myself. This is an experience I am really grateful for.”



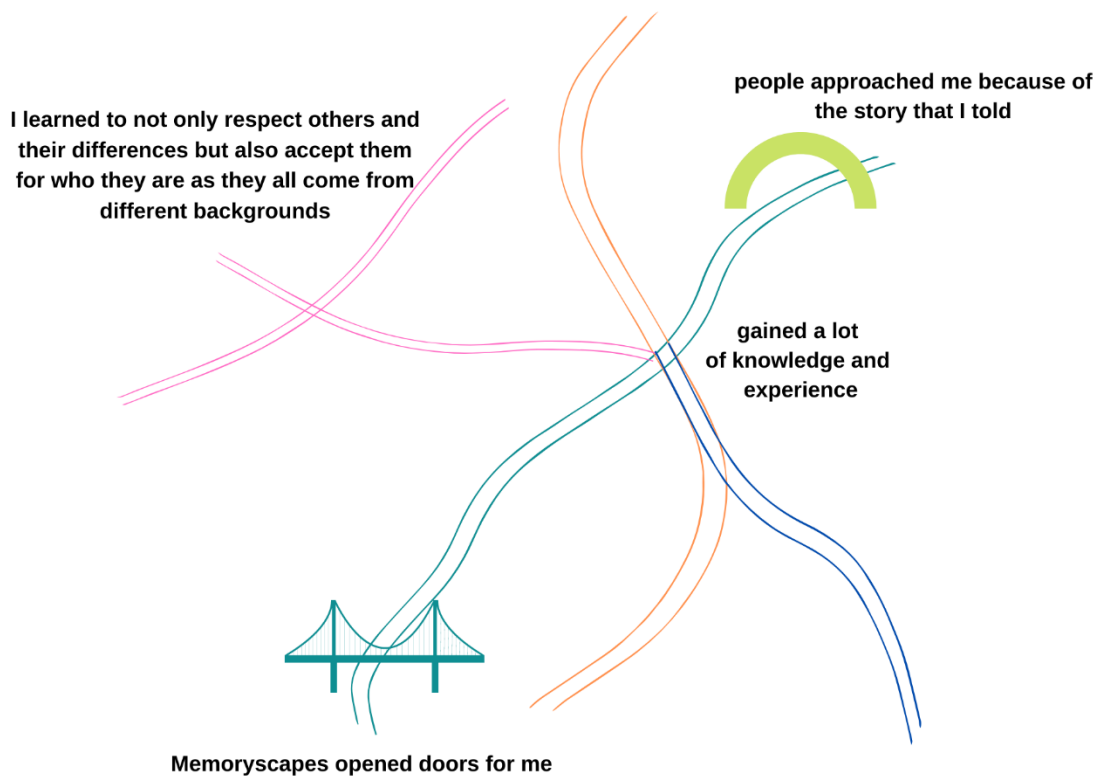
8.2.10 Cartography of Participant 10

Participant 10: “*Memoryscapes*...when are we doing another one? It is forever embedded in my memory. As I am on a journey of self-discovery, I always used to struggle to understand where some of my subconscious actions come from but during the process of *Memoryscapes*, I begin to understand myself even more than I used to. The cast was amazing, honestly, I felt like part of a family. Brothers and sisters who also shared their deepest wounds and fondest memories, made it easier for me to be myself and express myself without holding back. I began understanding them more and I hope this was not the end. I have never experienced such bliss in my life. It has been truly a beautiful journey. Even to this date, people still come to me and tell me how beautiful the performances were and when we are going to have other performances. They loved it and they want a Part 2 (I also want a Part 2).



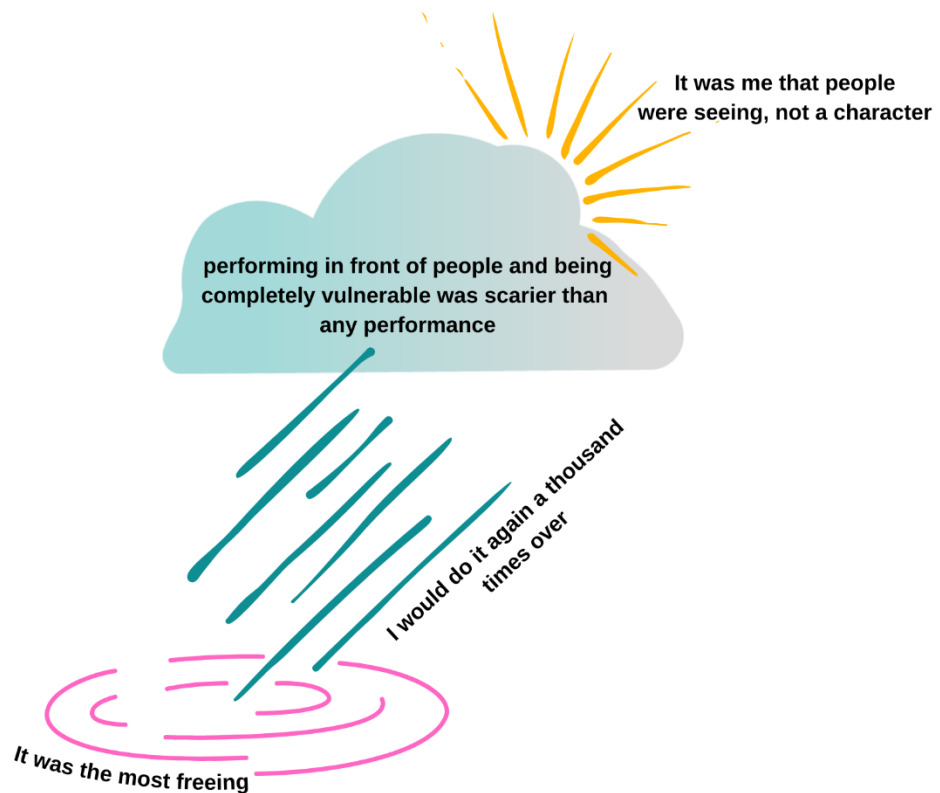
8.2.11 Cartography of Participant 11

Participant 11: “I gained a lot of knowledge and experience from the process of *Memoryscapes*. I grew from it as a dancer. I learnt to not only respect others and their differences but also accept them for who they are, as they all come from different backgrounds. *Memoryscapes* opened doors for me, meaning a lot of people approached me because of the story that I told on stage. I appreciate the show and the people that were a part of it.”



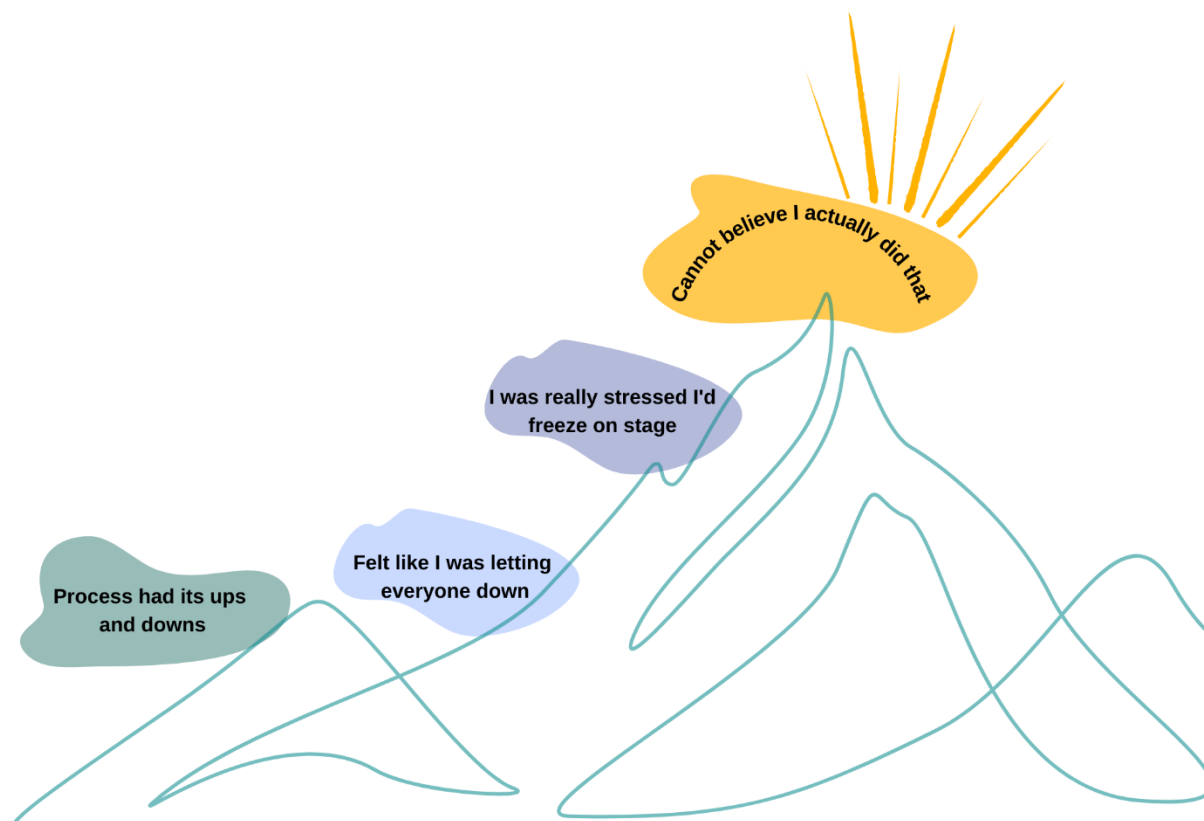
8.2.12 Cartography of Participant 12

Participant 12: “From all the discoveries I've made about myself throughout the course of the 8-day exploration, I found that performing in front of people and being completely vulnerable, was scarier than any performance I've done. At the same time, it was the most freeing. For the first time in a long time, it was me that people were seeing, not a character. I would do it again a thousand times over”.



8.2.13 Cartography of Participant 13

Participant 13: “The preparations of the show, *Memoryscapes* had its ups and downs for me. Throughout the eight days I felt as if I was letting everyone down, including myself because I couldn't get myself to finish my solo. No one believes me when I tell them I struggled to start or finish my solo because they loved it. I finished my solo only a few days before opening night and that's not a good thing. I was really stressed; I'd freeze on stage because of all the new things I had added. My pointe shoes were so soft, I couldn't go onto them. We got cardboard and toilet paper to put inside them to support my foot. I cannot believe I actually did that and danced in those shoes. Overall, the experience and the process of working with everyone was amazing and I'm glad I got to be part of it”.



The participants' affective reflections provide their subjective reflections that are important to them. When I watched *Memoryscapes* during the runs and in performance, there were multiple sensations in my body. I felt a longing to move, an aching for my memories to be etched into the space; a feeling of connection with the performers moving, and a sensing of their bodies in time and space. I was humbled by the process and how they had emerged as storytellers of their embodied memories, a decolonial storying of their process. I felt their feelings, memories and sensations as they moved themselves into being through dancing their worlds, a kinetic empathy.



Figure 8.18: An image that reveals the landscapes of the bodies memories

My storying, through kinetic empathy, of my felt sense emerges for me as a dream, an “unconscious, tacit, levitating, unfinished, embodied knowledge that disrupts binaries” (Mandalaki *et al.*, 2022:251). I identified that in my bodymind through sensations of floating, a liminal space of ebbs and flows of feelings of loss and connections, were realised. My affective reflections emerged from my flesh; they manifested through free flow writing to reveal my felt sense, the embodied musings of my experience of watching *Memoryscapes*. Below is my free-flow-writing poem to articulate my thoughts into being:

Entering
a dream of me with no transitions
a deep sensation of being touched
a speaking and moving
of unknown memories that reside in me
through my moving these worlds into and onto my skin
I am not alone in my body
the place where it began
my topography
of memories and experiences that leave traces
my footprint and fingerprint of me
an interrelated space of possibilities
— my secret thoughts...
a scaffolding of what and where I have been...
my landscape of memories...
dunes of love and loss... dunes of love and loss...
an unbearable weight of being...
my cartography moves me forward
to unknown places where I can reside...
my breath and words etched into the space...
my feet move me through my journey,
where my sensations are mapped into me...
my arches curve experiences into being...
as shadows of my past loom over me pushing me forward to move...

moving against the known.
moving against the known.
who I believe I am,
sketches of
new shoots of something growing inside of me...
my mind is free to let these images and sensation fly...
with a subtle flutter of words and emotions...
as I feel my heart beating
I walk and move slowly
my spirals within me that move towards a visceral depth I can not feel...
through angular shards of pain...
sensing and perceiving my story
with wrinkles that reveal my troubled moments
experiences
of my
my face as contours
a rite of passage that defines me...
moving in a dance...
I see my past
and present moment

This chapter reveals the narrative that emerged for me from watching *Memoryscapes* and the affective, subjective reflections from myself and the participants. This chapter emerges as an impulse for the next creative journey in choreographic practice. The chapter creates an interweave of images, reflections and the stories and memories that were moved into being. In the next chapter, I move towards conclusions, but as mentioned in Chapters 2 and 3, decolonial storying can never have a definite ending or finality to it. It is an ongoing process, ever in flux, (re)shaping, shifting and moulding continually through time and space.

CHAPTER 9: TOWARDS A CONCLUSION

The purpose of this chapter is to synthesise and interpret the main components of the research; to provide a response to my research question; and to provide an understanding of my main findings. It is important to acknowledge that within a decolonial practice there is continuous reconsidering and rethinking.

Ponderings of meanings
meditations on memories
deliberations of thoughts
reflections of what has come before
cogitations in exploring manifestations
meshworks of becomings
reveries about my dreams
considerations of how it all fits together
contemplations through my skin
day dreaming into being
musings of the past, present and future

In Chapter 8, I provided a tapestry of the participants and my affective reflections. This was from my perspective as a subjective observer, revealing a thinking, feeling, and sensing exploration of *Memoryscapes*. This chapter unfolds as a series of my musings on the concepts explored in the thesis. A musing, specific to this chapter, is a thinking, reflective and rumination process on my research. Embodied inquiry does not prescribe a particular way of conducting and concluding research but rather, remains open and flexible in a multimodal way (Leigh & Brown, 2021:73). Following Leigh and Brown (2021:73), I move towards conclusions with no definite finality; an ongoing shaping of the various concepts through time and space.

9.1 Musings

9.1.1 Musings on the rationale of the research

As argued in this thesis, specifically in Chapter 1 and 2, the ever pervasive Western, Eurocentric hegemony in many South African curricula continues to oppress a multiplicity of knowledges, thinkings, beings and doings. Western epistemological frameworks suggest that the curricula in South Africa are positioned where knowledge production and ways of being emerge from a Western perspective. This Western perspective is a result of coloniality, and a locus of enunciation rooted in modernity. Within the specific context of dance, an “epistemology of prejudice” arguably still exists in South Africa (Samuel, 2016:vii), which does not allow for epistemological diversity (see Section 1.1).

In order to address the lack of epistemological diversity in the dance curriculum that I teach, and in the interests of decoloniality, I aimed to create inclusive decolonial teaching and learning strategies for movement creation within a compositional context that acknowledge, invite and celebrate students’ socio-cultural paradigms. An inclusive decolonial teaching and learning strategy that could promote or produce alternative, relevant epistemologies through border thinking and de-linking, could shift the Western, Eurocentric locus of enunciation of the curriculum and support students’ being-in-the-world in the South African context. Producing alternative and relevant epistemologies is part of what the South African students called for in a free, decolonised education.

9.1.2 Musings on the aim and motivations for the research

As contextualised in Chapter 1, the call from South African students for free, decolonised education prompted my research: to critically engage with the context of decoloniality in higher education that allows decolonial teaching and learning strategies. In this study, I aimed to create, design, and qualitatively reflect on the perceived efficacy of decolonial teaching and learning strategies for movement creation in choreographic composition. These teaching and learning strategies aimed to use decolonial storytelling as method to access autobiographical, embodied memories

that engage with, and contribute to identity construction and individuals' being-in-the-world for the creation of solo and group choreographic work. In doing so, I aimed to contribute to decolonial practices in higher education in South Africa, as an embodied researcher (see Section 1.1.2).

9.1.3 Musings on the context of the research: the choreographic composition curriculum

As an embodied researcher with a specific focus on choreographic composition, my research moved me into a space of reflexivity. In Chapter 1, I reflected on what is relevant in the context where I teach the choreographic composition curriculum. My reflection revealed the ways in which the dance curriculum is still based on Western, Eurocentric approaches, pedagogy and modes of thinking that need to be decolonised. The students with whom I share the teaching and learning space, in my perception, feel and experience an “epistemic othering” (Keet, 2014:23) and “cultural dissonance” (Fomunyam & Teferra, 2017:199) in engaging with the curriculum. This, in my view ‘speaks’ from the Western locus of enunciation. Moreover, the curriculum does not align with their needs, their frames of reference and knowledge systems. As suggested in Chapter 1, I argue that the current dance curriculum does not offer spaces for relevant and meaningful transformation for students with appropriate contexts of relevance. Appropriate contexts of relevance allow students to feel included, regardless of race, class, gender, and sexuality and a need to critically reflect on their being-in-the-world (see Section 1.1).

9.1.4 Musings on positionality

In the context of my research, it is important to acknowledge my positionality, examine my identities, and understand my cultural framework. As discussed in Chapter 1, I am a White, first language, English-speaking, South African, homosexual woman. I recognise my Whiteness and its associated privileges in the South African context (see Section 1.1.3). I support the decolonial project and engage with decolonial allyship through praxis, reflection and awareness. As a decolonial ally, I am continually mindful of how I may possibly perpetuate Whiteness; therefore, I unite in solidarity with an endless, continuing struggle for decoloniality within the higher educational context.

I am continuously in the process of becoming, shifting, and emerging within the context in which I teach. As a homosexual woman I initially experienced internalised homonegativity and an ‘othering’ of my ‘self’. Thus, the need to engage in research and creative practices that work towards radical inclusivity. Radical inclusivity is a concept that emphasises the importance of creating spaces and approaches that are open and welcoming to all individuals, regardless of their background, race, identity, sexuality, abilities, and cultural and religious belief system. Thus, the act of decolonising is an on-going struggle for me as an academic, and an embodied researcher within a South African context, to make higher education relevant to the communities in which the university operates towards this radical inclusivity.

9.1.5 Musings on the thesis statement

Facilitating teaching and learning strategies for movement creation in choreographic composition, where students can draw from their subjective lived experiences, can potentially contribute to decolonising the choreographic composition curriculum; in particular, when using memory in relation to identity construction. Designing teaching and learning strategies to access autobiographical memory, specifically embodied memories, acknowledges individual, subjective, lived experiences, socio-cultural contexts and ontological positions. Such teaching and learning strategies can significantly contribute to shifting the locus of enunciation of choreographic composition curricula (see Section 1.3).

In terms of choreographic composition curricula, it is important to consider the specific research methodology.

9.1.6 Musings on methodology

As first discussed in Chapter 1 and demonstrated in the other chapters this study, I used qualitative research and specifically embodied inquiry as the research methodology, infused with phenomenography. In Chapter 1, I identified Leigh and Brown’s (2021:2) three principles of embodied inquiry: the ‘what’, the ‘why’, and the ‘how’. The ‘what’ refers to embodied inquiry as an ongoing process of self through reflexivity and exploration with others (see Section 1.6.3).

The ‘why’ of embodied inquiry considers a deeper understanding of the stories of the bodyminded being. This second principle was crucial to the research and choreographic process, as it is the stories of the participants that emerged through decolonial storytelling and the lived experience on which this research is based. The ‘how’ was the way of working in the research which suggests that there is not a specific formula for embodied inquiry. This research argued that a decolonial strategy is not achieved once off; it is an ongoing, process-driven, and multidirectional process. As discussed in Chapter 2, decoloniality as a praxis allowed for innovations and ruptures that provide “new strategies of action” (Mignolo & Walsh, 2018a:27) in the choreographic process. New strategies of action in the choreographic process allowed for an “Other(wise) sensibility” (Chawla, 2018:116) where participants emerged as “more importantly human”.

In Chapter 1, I discussed Ellingson’s (2017:76) four kinds of research foci that are suitable for embodied inquiry: the lived experience; the researcher’s body in the field; the body as communicator; and the body in interaction (see Section 1.6.3). This research navigated the participants’ subjective lived experiences in collaboration with their bodies and my body (the researcher’s body in the field), where the bodies communicated and performed embodied memories in interaction with one another, as discussed in Chapter 7.

In relation to quality in embodied inquiry there are three intertwined strands to ensure good quality qualitative research with specific application to embodied inquiry: transparency, criticality, and reflexivity (Leigh & Brown, 2021:73) (see Section 1.6.4). This research was transparent with the participants’ affective responses through their writings, drawings, and paintings during the choreographic process. It critically engaged with the participants’ responses during and after the choreographic process. Chapters 7 and 8 provided a reflective analysis of each process, as well as affective narrative reflections from my position as a subjective observer. Reflexivity in this research moves beyond reflection, as it explores the participants’ relationships with one another, which resonates with relationality as a catalyst for counter hegemonic thought: a praxis of thinking towards decolonial options (see Section 3.1).

9.1.7 Musings on decolonisation and decoloniality

Decolonisation and decoloniality provide the theoretical underpinning and framework, as well as one of the foundations for creating the teaching and learning strategy grounded in decolonial thought. As discussed in Chapter 2, decolonial discourse is a fluid, complex, continuously shifting and changing praxis to navigate, which suggests that it is an ongoing process with no conclusions (Wane & Todd, 2018:2). I acknowledge, as suggested in Chapter 2, that decoloniality is not decolonisation. Decoloniality is a way of thinking, a process, a perspective, an approach, a standpoint, a practice and more specifically, a “praxis of thinking” (Mignolo & Walsh, 2018b:4–5). Decoloniality is an epistemological unlearning and a praxis of “undoing and redoing” (Mignolo & Walsh, 2018b:120), in which this research aimed to engage in (see Section 2.5). On the other hand, decoloniality implies action and is an epistemological project; decolonisation is at first, a political project where former colonies achieve self-governance. Decolonisation and decoloniality as concepts are processes of “deconstructing colonial ideologies of the superiority and privilege of Western thought and approaches” (Cull *et al.*, 2017:7). Decolonisation deconstructs colonial influence and decoloniality is the act or practice of undoing and redoing, towards a process of unlearning.

The process of undoing and redoing is a decolonial de-linking as a form of epistemic disobedience against coloniality, the coloniality of power, the coloniality of being, and epistemicide (Mignolo & Walsh, 2018a:1). Epistemic disobedience is a decolonial option that examines the effects of coloniality and the coloniality of knowledge in an attempt to decolonise knowledge and ways of being (Lombardi, 2012:48). Epistemic disobedience through de-linking facilitates the process of border thinking. Border thinking in decoloniality emerges as an option, rather than a new universal, that opens up alternative ways of thinking, resulting in a pluriverse. A pluriversal framework acknowledges various forms of meaning-making and experiences where there are many ways of being-in-the-world (Perry, 2021:296). Pluriversality facilitates a “mosaic epistemology” (Connell, 2018:404), where various knowledge systems co-exist with one another in a fluid interchange that is part of decolonial thinking. A “mosaic epistemology” challenges Western hegemonic knowledge and the Western locus of enunciation (see Section 2.5.1).

9.1.8 Musings on the Western, Eurocentric locus of enunciation

In Chapter 2 (specifically Section 2.5) and musings in Section 9.1, I explain how the “locus of enunciation” (Mignolo, 2007b:158) emerges in the current dance curriculum at the institution where I teach, as reflective of Western, Eurocentric modernity and its related knowledges – seen in remnants of colonial education that still frame many curricula in South Africa. Revealing this locus of enunciation creates an awareness of its construction and its hegemonic hold that is perpetuated through coloniality.

Decoloniality for me, is then about shifting this Western, Eurocentric locus of enunciation as a way to disrupt, de-link and create fissures in epistemological hegemony in the curriculum. I support an approach to decolonisation that implies epistemological inclusivity and diversity through border thinking. Thus, I aimed at positioning myself within this research as a decolonial ally with an approach that worked towards epistemological diversity and ontological equality in ways of being-in-the-world.

I argued in this research that through the choreographic process, the bodyminded being becomes the locus of enunciation that allows an ecology of knowledges to co-exist in a meshwork as revealed in Chapter 7. Thus, it facilitates a locus revelation process.

9.1.9 Musings on the reconceptualised loci of enunciation

Through a locus revelation process, facilitated through border thinking and de-linking, a space opened up in the choreographic process for the enunciation of various cultural and subjective lived experiences and memories (Mignolo, 2012:5). The locus of enunciation in the choreographic process, became a loci (plural) of enunciation as it shifted towards plurality, multiplicity and pluriversalities, where a “mosaic epistemology” (Connell, 2018:404) emerged through decolonial storying, evident in Chapter 7.

The loci of enunciation, through decolonial storying of embodied memories, revealed lived experiences that offered stories that stand testimony to participants’ socio-cultural perspectives and interpretations of being-in-the-world. Storying of the lived

experience and being-in-the-world, influenced participants' (multiple) identities and fostered an understanding of their positionality and "fresh frameworks of perception" (Bannerman, 2010:477), evident in Chapter 7. Storying the lived experience assisted participants in self-reflection around how they understood their experiences in relation to their identity construction, so as to consider possible alternative or expanded understandings of their lived experiences, evident in Chapter 7. Participants engaged in a de-linking process through border thinking, revealing multiple ontologies. Multiple ontologies were revealed through participants' affective reflections in Chapters 7 and 8. A meshwork and ecology of knowledges, affective reflections, identities, and subjective lived experiences was articulated towards an emerging trans-ontology.

When participants moved and danced in time and space, they revealed their lived experiences, identities, mental models, procedural *body* memory, habitual patterning, and habitual *body* memory. Through their movements, gestures, and choices, their embodied experiences, memories, and their sense of selves were revealed, evident in Chapter 8. The bodyminded being moving in time and space was interwoven with past experiences and tacit *body* knowledge, and became the participants' personal 'histories' revealed. The choreographic work, *Memoryscapes*, allowed multiple identities, lived experiences and embodied memories to emerge in space and time. The participants' choreographic solos explored a variety of embodied memories of selves, cultures, places, family, home, childhood, identity markers, loss, longing and embodied, subjective thoughts. These embodied memories were relevant and meaningful to the participants in the choreographic process and made up their worlds, their decolonial storyings (see Section 7.7.2).

9.1.10 Musings on decolonial storying as method

In my research, as explained in Chapter 3, decolonial storying is the method that was mobilised, as an option and a "resistant tactic" (Sugiharto, 2020:1) in choreographic composition. Multiple and diverse stories emerged when using embodied, autobiographical memories and individuals' lived experiences as the source for movement creation in choreographic composition. Decolonial storying is not the only method in this research and to link Chapters 2 and 3 strategies for decolonisation and

delinking towards border thinking, were considered in Chapter 3. This provided a net of strategies towards my broader teaching and learning strategy (see Section 3.2).

The choreographic process explored Laenui's (2000:152) five phases in the process of decolonisation to frame the decolonial strategies. Participants engaged in various strategies and phases, such as rediscovery and recovery, communication, dialogue, reflection, counter/storytelling, healing, reclaiming (Zavala, 2016:3), problem-posing, conscientisation, and praxis (Freire, 2005:87), resonating with key nodes of decolonial education identified in Section 2.5.2. In the choreographic process, decolonial strategies acted as catalysts for transformation, as a form of border thinking and delinking, towards rupturing and re-inventing educational practices through accessing embodied memories (Wane & Todd, 2018:4).

Embodied memories constructed the landscape of the bodyminded being (the participants), with their stories, lived experiences, multiple identities, senses, and perceptions weaving together to create a meshwork in the choreographic process, as evident in Chapter 7. This interlaced tapestry with fluid and dynamic connectivities resonates with decoloniality as a fluid, ever-emerging praxis and on-going process. The multimodal bodyminded being is ever-evolving, sensing and perceiving in a continuous process of becoming.

9.1.11 Musings on the bodyminded being

I conceptualised the bodyminded being in Chapter 4, to create one of the foundations of the teaching and learning strategy in choreographic composition. I conceptualised individuals as navigating the world through the sensorimotor system. Participants' meaning-making processes suggested that as bodyminded beings, they are constantly in the process of becoming and emerging, constantly in motion (Totton, 2010:21). In this research in Section 4.4, I validated the bodyminded being (the participants), as the loci of enunciation; where embodied memories emerged as one of the conceptual nodes for a decolonial choreographic practice. Through decolonial storying the participants danced their subjectivity, multiple identities, perceptions, embodied memories, subjective lived experiences and bodyminded beings. Participants composed and danced their interpretations of their inner and outer worlds through their bodyminded beings, revealed in Chapter 7. I therefore suggest that

knowledge, thinking, being-doing is an ever-evolving interconnected relationship in/through/with the bodyminded being, which provides the foundation for memory.

9.1.12 Musings on memory

I provided a detailed discussion on memory, in Chapter 5, to create one of the foundations of the teaching and learning strategy. I argued that memory is subjective, constructed, subject-centred, and a multimodal process. I discussed the theories on memory and how a conceptual shift has occurred from memory as a fixed entity, towards various components and processes (see Section 5.1). I explored what memory is and the stages in memory creation in a multimodal bodyminded being. I critically engaged with various kinds of memory, specifically *body* memory, habitual body memory and habitual patterning that are part of individuals' multiple identities and thus influence participants' remembering (see Sections 5.4, 5.5 and 5.6). The process of remembering in the choreographic process revealed that participants were constantly transforming their recollections as they produced them; in a sense a creative process that speaks to their becoming, as revealed in Chapter 7. Remembering emerged in the choreographic process as an imaginative reconstruction of all the participants' past experiences, as evident in Chapter 7. Embodied memories emerged as the totality of the participants' senses, experiences, perceptions, socio-cultural contexts, cultural contexts, body memories, mental models, habitual patternings, and bodyminded beings in revealing their past into the present in the choreographic process, evident in Chapters 7 and 8.

9.1.13 Musings on the preparation of the choreographic process

I mapped the preparation towards the choreographic process, in Chapter 6, from recalling to (re)moving. The preparation or the meandering path towards the choreographic process revealed the strategies for decolonisation, as unpacked in Chapter 3. These decolonial strategies in the choreographic process facilitated my decolonial pedagogy which revealed strands that interweave, creating the conceptual nodes of this research: embodied memory as a conceptual node; decoloniality as a conceptual node; storying as a conceptual node; and identity construction as a conceptual node (see Section 6.1). These nodes cluster together to present my

particular methodology, as well as the method of decolonial storying. These conceptual nodes provided the methods of my decolonial choreographic practice.

The methods in the choreographic process allowed for a decolonial choreographic practice. The conceptual nodes moved my research towards a decolonial choreographic compositional methodology (see Section 6.1.2). I provided the framework of how to re-imagine, re-think, and re-model, the choreographic compositional curriculum towards a decolonial choreographic process, that engaged multiplicity, diversity, and reflexivity – a decolonial pedagogy.

9.1.14 Musings on a decolonial pedagogy

De-linking, border thinking, and unlearning, towards decolonising higher education curricula remains crucial in South Africa as a way of decentring the seemingly still dominant Western, Eurocentric epistemic landscape of academia (le Grange *et al.*, 2020:26). In this study, I argued that my decolonial pedagogy should be based in epistemic disobedience, and border thinking as it pertains to curriculum, towards border thinking which creates the necessary delinking from modernity/coloniality (see Section 2.3). A decolonial pedagogy needed decolonial strategies that might reveal and subvert the locus of enunciation as it pertains to the curriculum (Mbembe, 2016:6). This research process allowed me to re-create, re-think and re-imagine ways of learning, knowing, creating and being-doing in the world through choreographic, compositional trans-ontology.

9.1.15 Musings on reflections

Participants reflected on the choreographic process and choreographic work, *Memoryscapes*. In Chapter 7, I created a reflexive table of each process that drew together my reflections on the processes and the reflexive responses from the participants. I provided a mosaic, meshwork of writings, paintings, and images that revealed reflections on/in and through the choreographic process. The choreographic process provided the invitation for the participants to narrate their past or personal histories into the present, a recalling to (re)moving.

In Chapter 8, I explored, from my perspective as a subjective observer, the narrative that emerged from the production, *Memoryscapes*. It was necessary to provide the narrative as it unfolded in *Memoryscapes*, as it mapped the stories into being as they unfolded in the performance (see Section 8.1). This chapter allowed the reader to have their own “felt sense” (Cornell & McGavin, 2021:30) and their “thinking bodily experience” (Bannerman, 2010:474), as I wove a tapestry and meshwork of the participants and my affective reflections in, on, for and after the performances.

9.1.16 Musings on the research in retrospect

My own decolonial storying in and through this research is shaping and shifting as I write it into being. In my view, all the participants in the choreographic process and *Memoryscapes* were ‘remembered’, ‘written’, ‘re-written’, and moved into being. Their stories and lived experiences were re-created in a narrative space-time continuum. Their narratives and threads of their embodied memories were woven into an intricate tapestry. A meshwork of creating, moving, rethinking, and reinventing as they moved their remembrance through/in/on and with their bodies.

The process of remembering is not passive but an active exploration in space and time. Individuals actively created the meanings of their past and brought these into the present: through ‘moving’ their storied worlds, they engaged in acts of epistemic disobedience, border thinking, de-linking, translating, rupturing, inventing, and re-creating.

9.1.17 Musings towards (non)conclusions

This research was a decolonial storying of embodied memories in facilitating movement creation in choreographic composition. The main aim and investigative question were: how can autobiographical, embodied memories that are voluntarily accessed, provide a means to develop decolonial teaching and learning strategies for movement creation in choreographic composition.

An exploration of the sub-aims of the research allows the main aim and investigative question to move towards a (non)conclusion, a series of findings.

9.2 Sub-aims

9.2.1 Sub-aim 1: To provide a theoretical underpinning and framework that engages with decolonisation and decoloniality

As offered earlier, decoloniality is an active process and praxis against coloniality and the colonial matrix of power for the potential of an “otherwise” (Mignolo & Walsh, 2018a:17). De-linking from Western ways of thinking means to re-invent, re-create and re-think educational practices and ways and modes of learning (Tlostanova & Mignolo, 2012:7). In this research, my border thinking and de-linking was facilitated through a decolonial pedagogy or the way I approached the choreographic process.

This decolonial pedagogy acknowledged participants’ subjective lived experiences, memories, feelings, perceptions, and histories, and became a pedagogy that ruptured the colonial hegemonic hold in learning (Wane & Todd, 2018:4–5). The decolonial strategies in the choreographic practice assisted with epistemic disobedience towards delinking and border thinking, thus revealing and subverting the locus of enunciation. Exposing the locus of enunciation reformulated and reconfigured colonial structures, fracturing and creating ruptures in the epistemic system of choreographic composition, creating decolonial resistance, resurgence and renewal (Wane & Todd, 2018:2). In the process of decoloniality in the choreographic context, epistemic rupture, border thinking and de-linking emerged as broad strategies towards my decolonial pedagogy and a trans-ontology.

9.2.2 Sub-aim 2: To identify specific strategies for decolonisation

The research revealed strategies for decolonisation (see Section 3.2) as a form of epistemological disobedience towards delinking and border thinking. Strategies for decolonisation included Smith’s (1999:142) unravelling and reconstruction, ethics, languages, history and critique; conviviality as the idea of living together with difference (Hemer *et al.*, 2020:2); Zavala’s (2016:2) counter/storytelling, healing and reclaiming; Chawla’s (2018:116) strategy of all identities as fluid and hybrid; Archibald’s (2008:5) indigenous storywork; and Gallien’s (2020:43) strategy of redefining knowledge from an embodied perspective.

The collection of decolonial strategies comprised my decolonial pedagogy. My pedagogy also surfaced strands that interweave, creating conceptual nodes (see Section 6.1.2). Decolonial strands of a decolonial pedagogy are mutual recognition; the idea of a co-student: a dialogical education; multiplicity; conscientisation; collaborative, inclusive, and interactive processes; metacognition; agency; and a praxis (action/reflection) towards reflexivity.

These strands that interweave facilitate the conceptual nodes of this research: embodied memory as a conceptual node; decoloniality as a conceptual node; storying as a conceptual node, and identity as a construction as a conceptual node. Together, these conceptual nodes make up decolonial storying as a method. These conceptual nodes interweave and reveal the methods in the choreographic process towards a decolonial choreographic methodology. They create possibilities for developing a decolonial choreographic methodology, as options to finding alternative ways of engaging in/with the world – (trans)ontologically, epistemologically, culturally and philosophically.

The conceptual nodes acknowledge that embodiment in the world reveals the subjective lived experience which generates embodied memories. These are used as a source for movement creation through decolonial storying in the choreographic process. Embodied memories reveal multiple identities as a construction, through narrative and expressed in the choreographic process.

9.2.3 Sub-aim 3: To provide a delineation of decolonial storying as method

Decolonial storying is a practice of decoloniality, where it becomes the specific method in the choreographic process through which personal interpretation and socio-cultural-embodied experience in the world are articulated (Mignolo & Walsh, 2018a:1). This subjective interpretation of the world placed importance on the participants' various perspectives and provided new knowledge production, thus challenging the coloniality of knowledge. Subjectivity and intersubjectivity was valued in the choreographic process, rather than supposed objectivity, which challenges the colonial order, as discussed in Chapter 2, through decolonial storying.

Decolonial storytelling positioned participants at the centre of the choreographic process, challenging the colonial order; articulating their worlds; understanding their knowledge systems; naming their experiences; and identifying themselves in relation to being in the world (Archibald *et al.*, 2019:14).

In summary, decolonial storytelling emerged as an alternative method or a decolonial option because it is where it disrupted dominant notions and redefined scholarship as a process that begins and emerges from the self or selves (Sium & Ritskes, 2013:iv). Through decolonial storytelling as a method, a dynamic process of autobiographical subjectivity, memory, experience, identities, space, embodiment and agency unfolded in the choreographic process. Participants became authors of individual actions, dance vocabulary, compositional choices and consequences (giving them agency); a recognition of their embodiment in the world facilitated through the bodyminded being as the vehicle of actions (Caspar *et al.*, 2015:226). Decolonial storytelling as a method could possibly aid in the transformation of methodological and pedagogical practices.

9.2.4 Sub-aim 4: To do a review of scholarship on the bodyminded being as the basis for memory

In this research I conceptualised individuals as bodyminded beings in the environment, navigating the world through their sensorimotor systems. Through sensorimotor processes, individuals make meaning and understand the world (Johnson, 2007:xii). The meaning-making process suggests that as bodyminded beings, individuals are constantly in the process of becoming and emerging, constantly shifting (Totton, 2010:21). Bodyminded beings sense, perceive, and experience an ongoing, interconnected relationship with, through and within the self, in a continuous evolving being-in-the-world.

The stories that emerged in the choreographic process, through/on/with and in the bodyminded being positioned participants' understanding of themselves, their perception, their lived experience, their memories, their histories and thus their multiple, hybrid identities. This positioned choreographic composition pedagogy towards a decolonial option, where the choreographic process through decolonial storytelling accesses autobiographical, embodied memories. Looking at the materiality of the participants' existence allowed for new and innovative methods in the

choreographic context. This was the aim of the research, to create teaching and learning strategies that could facilitate a decolonial choreographic practice within higher education, through positioning the participants' bodyminded beings' subjective lived experience as the foundation for creation.

9.2.5 Sub-aim 5: To do a review of scholarship on memory, specifically voluntary autobiographical and embodied memory

In this research, participants accessed autobiographical, embodied memory as source for their choreographic composition. Their choices, in terms of how they constructed the choreography or what they chose to explore, revealed how they perceived the memory, through their embodiment in the world. Various perceptions emerged in the choreographic process, of how participants understood their past experiences and how that related to who or whom of their many selves they are today. More specifically, it revealed how they have constructed the autobiographical memory, in relation to themselves, as a personal recollection and embodied perception of an experience (Radvansky, 2017:309; Shaw, 2016:xi).

In recalling these embodied memories, participants became 'explorers' reconfiguring their memories through a reflection and discussion of experiences that held meaning for them. The process of re-reflecting, as shown in their journals, paintings, drawings and movement solos, offered them a different entry point to viewing and engaging in embodied memory. Thus, it provided another perspective, a re-looking towards understanding their embodied memories, and how they related to their being-in-the-world, a shape shifting of identities-in-becoming.

9.2.6 Sub-aim 6: To determine how individual lived experiences have constructed a sense of 'self', 'selves' or life narrative for the participants

Identity emerged in this research as an interplay between subjectivity, objectivity, and intersubjectivity depending on the choreographic process and how participants defined their sense of selves through their reflections and reflexive exchanges with other participants. Participants considered their sense of identity through subjective thoughts, assumptions, and beliefs about 'who' they believed they were becoming and

their relationships with others, their “co-authored” selves (McLean, 2016:5). In the choreographic process, participants defined themselves in relation to important people in their lives or their specific socio-cultural context.

The participants’ relationships with one another in the choreographic process resonated with Csordas’s (1994:138) somatic modes of attention. Culturally elaborated ways or culturally constructed ways emerged in the choreographic process of how each participant understood various situations or contexts that they recalled from their autobiographical memory. Participants through their bodies, and in relation to other bodies in the choreographic process, attended to the embodied presences of others. An intersubjectivity emerged in the choreographic process where there was a sharing of experiences, memories, feelings, perceptions, thoughts and musings amongst participants. Thus, identity emerged through a social constructivist view as a fluid, subjective, intersubjective process that is constructed through interaction, engagement with others, and is co-produced (Dei, 2018:117; Zeleza, 2006:14).

In the choreographic process identity emerged as socially and culturally produced, as seen in reflections in Chapters 7 and 8. Identity was linked for participants, to the communal and socio-cultural context, as part of a collective personal identity or narrative identity (Ndubisi, 2013:224). Ybema’s (2020:55-60) concepts of identity emerged in participants’ reflections, where their identities were viewed as positioning, as performance, as (co)production, and as process. These emerged as participants saw themselves as intertwined with others in their lifeworlds (Maqoma, 2020:2). In the choreographic process, participants went through a subjective process of sense-making, reconstructing, and a recovery process, where a decolonial perspective was navigated. Identity emerged in the choreographic context as subjective, intersubjective, multiple, fluid, shifting, and hybrid; an ongoing process, socially and culturally produced through participants’ narratives, stories, and autobiographical embodied memories towards trans-ontology.

9.2.7 Sub-aim 7: To facilitate a choreographic process where participants' autobiographical, embodied memories are used in the creation of a five-minute solo choreographic work

The participants' embodied memories were moved into being. Simultaneously, participants were 'moved' by their feelings, sensations and embodied memories in a continuous motion in time and space, existing in a fleeting moment. In that fleeting moment, a space was created for them to experience a congruence of their social cartography of selves with others (Goodson, 1995:4) as their life worlds aligned.

The participants' moving narrative emerged and was danced with/in/through their bodyminded being in *Memoryscapes*. The moving narrative, for me, not only emerged but perhaps also transfigured or metamorphosed in time and space. The embodied memories surfaced and through surfacing their memories, a space was created that allowed new perspectives on identity/s and being-in-the-world. Participants' subjective, lived experiences were re-embodied and placed relationally with others, in the performance. This arguably allowed participants to re-examine themselves, 'seeing' themselves and their stories and memories from another point of view. Multiple points of view of embodied relationality, allow for critical reflection of selves, memories and stories, as well as making connections. This allowed for personal emergence revealed through their reflective statements and in a decolonial frame, shifting the locus of enunciation to loci of enunciation and towards a third space of enunciation.

During the choreographic process, the locus of enunciation was shifted towards a loci of enunciation, facilitating a third space of enunciation through multiplicity, an in-between space, an interstice, an innermost and fluid space. In the choreographic process, cultures collided and interwove with one another, as the participants' moving stories were testament to their socio-cultural contexts (Pratt, 2008:7). This ambivalent space, or the third space of enunciation, allowed for an articulation of multiple and diverse narratives, stories, and embodied memories in the choreographic process (Sattar *et al.*, 2020:307).

Throughout the choreographic process I positioned participants as the loci of enunciation as part of or 'in', interwoven in the curriculum as valid knowledge, which

facilitated decolonial processes and allowed them to understand themselves within their own socio-cultural context. Facilitating my choreographic pedagogy where participants 'are' the curricula, worked to shift Eurocentric, Western ways of knowing, and being-doing. The learning environment in my choreographic process was a safe space where I provided an opportunity for participants to open their mental models and lenses in their process of becoming. This did not mean that the participants were left in their comfort zones, but rather, that a space was created where they felt they could shift their understandings and knowings, sensings and doings.

Positioning the participants as loci of enunciation through embodied and indigenous knowledge in the higher education context, allowed them to reflect on the teaching and learning process. Thereby, they could find their sense of agency in the production of knowledge, through opening their individual mental models and lenses in their processes of becoming (Munro, 2018:7). The participants' processes of becoming were facilitated through holistic, inclusive, communicative, critical thinking and embodied learning, within the choreographic context. A choreographic context was open to multidisciplinary practices where collaboration and dialogue were characteristic moves towards a decolonial pedagogy and student-centred approach. The choreographic process created a space where "times past meet the immediacy of time present within and on the surface of the body" (Bannerman, 2010:479); a co-existence of time and space through/in/on the bodyminded being, a temporality of becoming(s).

The participants became producers and creators of knowledge and had agency in their learning (Bacquet, 2021:20). From the participants' reflections and discussions, they became producers of knowledge of their lived experience or being-in-the-world. Participants were affirmed and they felt of value within the choreographic context, towards reaching their full potential; a humanisation of the educational experience.

9.2.8 Sub-aim 8: The participants perform their choreography, journal and critically reflect on their experiences of the process; whether it has

influenced their perceptions of their individual stories and multiple identities

Reflections by participants, as seen in Chapters 7 and 8, revealed their multimodal “thinking bodily practices” (Bannerman, 2010:474) and their “felt sense” (Cornell & McGavin 2021:30) on/in/ and through the choreographic process and performance of *Memoryscapes*. These reflections are how they felt about the process and performance.

The participants’ affective reflections provided “entanglements of spacetime matters” (Mandalaki *et al.*, 2022:247), musings on how the experience was meaningful to them. Their reflections evoked for me, a visually artistic, embedded meshwork and topography of each participant’s musings; a visual landscape and map of their reflections in spacetime. A visual cartography of each participant’s reflections was created in Chapter 8, highlighting the main concept of their affective reflections. This cartography was a gift to each participant as a sharing, ongoing process of exchange that speaks to decoloniality.

9.2.9 Sub-aim 9: To create a full-length choreographic work using the individual choreographies as a creative impetus to choreograph a piece with participants in which they creatively engage with their own stories

I emerged as collaborator with the participants in the choreographic process where we engaged both bodily and cognitively, which enabled individuality, imagination, agency and a sense of ownership in collaboration (Butterworth & Wildschut, 2009:380). Participants engaging bodily and cognitively resonates with embodiment and validates the bodyminded being as the loci of enunciation in the process of becoming (see Section 4.4) an ontology of becoming(s) towards an emerging trans-ontology.

A sense of ownership in collaboration resonates with the decolonial strategy of everyone’s right to ‘be’ that is acknowledged in the choreographic collaborative context. This resonates with Freire’s (2005:87) notion of praxis (action/reflection) and a “rethinking of thinking” (Ndlovu-Gatsheni, 2017:61), as part of the decolonial pedagogy (see Section 2.5.2). The focus in the choreographic process was on the making of the work and the working process, the dance making.

There was a need in the choreographic process to allow continuous reflection where participants constructed awareness of their thoughts, perceptions and selves (Pakes, 2009:2). The process generated an exploration of who participants were becoming, their hybrid, multiple identities, their socio-cultural context, their own frame of reference, and how they navigate the world through focusing on their selves and embodied memories in the choreographic context. This allowed for reflexivity, positionality and agency within the choreographic context and could be facilitated within the South African choreographic context, where learners are the facilitators of their own learning, with agency. In acknowledging positionality and multiple identities, participants shared ownership and became “subjects of their own destiny”, a step towards the process of decoloniality (Mudimbe, 1985:216).

An exploration of the sub-aims of the research above allowed the main aim and investigative question to move towards a series of findings. I now move to (non)conclusions on choreographic composition.

9.3 Non-conclusions on choreographic composition

Approaching choreographic composition in this process was through a series of exchanges, flexible artistic roles, and shared ownership between choreographer and participants, thus challenging the coloniality of knowledge and power. This process of exchange allowed reflexivity in the choreographic compositional context, which in my view, allowed for further development of the participants as choreographic artists through examining the memories or stories they told in their choreographic compositional solos.

Choreographic composition in this process emerged as a meshwork (see Section 1.2.1). This meshwork did not occur as the result of one participant but rather, as a process where collectively and dialogically multiple perspectives and voices co-existed: a collective inter-being. A meshwork of multiple lines of becoming resulted, where the participants interacted through the choreographic process and through various processes. My role as choreographer was as a collaborator who wrote with the bodyminded beings’ memories in the South African context, and explored autobiographical memories that formed multiple identities (Loots, 2010:117). Choreographic composition emerged as a shared, dialogical, collaborative, devising

process, where everyone involved contributed to the choreographic work. A decolonial storings of being, where “bodily inscriptions were carved into space” emerged (Bannerman, 2010:474).

Decolonial storying of embodied memories in facilitating movement creation in choreographic composition, emerges as process-based within this research, and inevitably, as this process is ever ongoing, some limitations emerge within the research.

9.4 Limitations of the research

The three strands of transparency, criticality and reflexivity that ensure good quality research, with specific application to embodied inquiry (Leigh & Brown, 2021:73) (see musing 9.6), require a delineation of the limitations of the research.

- Decolonisation within a higher educational context should not only look at curricula and teaching but also needs to include various aspects, such as addressing structures, faculty, fees, funding, localised politics and institutional concerns (Kadhila & Nyambe, 2022:38). These various aspects show how the decolonisation process is a totality of various interlocking structures and role-players. This research focused on specific teaching and learning strategies (curriculum) for decolonisation in choreographic composition and did not consider the abovementioned factors as part of the decolonial frame, as it fell outside the scope of the research and is outside of an individual’s capability.
- Decolonial discourse is continuously shifting and changing, as mentioned previously; this creates a tension in terms of the design of decolonial teaching and learning strategies, and how they can remain relevant in an ever-evolving discourse. A limitation to the research could be to specify strategies within a discourse that continues to shift. As I teach in a university context, I am bound by the curricula demands and the specific outcomes of each course. These outcomes suggest the content of the course, as well as specific marking criteria. This is the continuous tension where universities are revealed as colonial structures. I suggest that this study could serve as an impetus for more decolonial shiftings in my department.

- The students' loci of enunciation are steeped in ideology, and perhaps is still guided by the locus of enunciation and thus does not emerge as 'neutral' or 'authentic'. Their ideology is influenced, habituated and socialised by Western ways of knowing, being and doing; an ideology contaminated by colonial hegemonic knowledge. The question thus remains as to whether shaping of identity/s and memories, outside of ideology, is possible.
- The students' dance training is largely influenced by what they have learnt in the university where I teach. This meant that their choices in terms of movement, vocabulary and style is impacted by the training they have received. The choreographic process and movement material they generated was not as open as it could have been, as their training affected their movement choices. The individuals in the research were all trained at the same university and there is a similarity in terms of what movement choices and styles of moving are encouraged, due to their training.
- The research specifically looked at decolonial strategies in terms of movement creation in the choreographic process and not at a decolonial aesthetic. A decolonial aesthetic in terms of the look and feel of the choreographic work, could have been navigated. Movement creation is a specific focus within choreographic composition and a broader choreographic focus could have been navigated within the research.
- In terms of Laenui's (2000:152) phases of decolonisation, I navigated four of the five phases. I did not navigate the phase of mourning in the choreographic process, as I felt this might pose a risk within the eight days. It was my responsibility to ensure the participants were safe and a phase of mourning could have allowed participants to delve into a space that would require extensive time to navigate through. The phase of mourning could be explored in a future choreographic process.
- In terms of the music used in *Memoryscapes*, I could have allowed the participants to work individually with the composer to create their specific compositions for their autobiographical solos. A live band could have been used in the choreographic process to create, make and perform each individual's sound score. This was not viable due to time and financial constraints.

- A limitation in the research is the term ‘choreography’ is a Western based term and is the preferred term that is used at the university where I teach.

The limitations of this research mentioned above, provide ample opportunities for future research.

9.5 Future research

Building on the findings in this research, I as an embodied researcher, navigate further pathways towards future research.

- In this research, I articulated my specific idea of decoloniality and developed strategies and methods accordingly. Future research could focus on interrogating other stances on decoloniality, to explore what teaching and learning strategies could develop from those stances.
- Further research can be explored around ways of decolonising the term ‘choreography’ as a way forward to engaging in new pathways of practice.
- Western, European modernity, as mentioned in Chapter 2, is not the only mode of modernity, and scholarship now recognises a plurality of modernities, rather than a single model. Such a discussion fell outside the scope of this thesis but a further literature review on the pluralities of modernities, and Southern modernities, could be conducted for future research, as well as how this might impact on coloniality in relation to decoloniality.
- Further research can be explored on the question on the function of a university within a South African context, as this links to the decolonisation of academia. I discussed this briefly in Chapter 2, but a more in-depth review could be undertaken.
- In Chapter 4, I explored the multimodal bodyminded being navigating the world through the sensorimotor systems. The chapter provided a brief exploration of the brain as intertwined with/in/through the bodyminded being. The brain is a complicated organ with a multitude of research that is ongoing in the field of neuroscience; thus, further research into the brain and its dynamic relationship to the bodyminded being in dance could be explored.
- Embodied cognition is an ever-evolving field of scholarly research and new developments are continuously surfacing. An area of further research could be related to embodied cognition within choreographic processes and choreographic

products. Embodied cognition provides various options for further research, such as its role and importance in education (Shapiro & Stolz, 2019:19) and towards creating teaching and learning strategies.

- Chapter 8 emerges as an autoethnographic, reflective affect-scape to the choreographic process and journey of *Memoryscape*. In this chapter, I created a written poem to each participant of my affective reflection on their embodied memories. These affective reflections, feelings, sensations and responses to each participant's solo could allow source material and an impetus for a new work. This new work could encourage future research into how affective reflections can be used as source material in choreographic composition.
- The participants in the choreographic process were drawing from their own preferences in movement language and yet, one could observe their prior training. Further research can be conducted on how to shift these hegemonic dance styles but without positioning another dance style in the centre.
- As mentioned in one of the limitations is the idea of students' dance training being influenced by what they have learnt at the university where I teach. This provides a further avenue of research as a process can be explored that identifies their choices in terms of movement vocabulary and style and where the similarities lie. In identifying the similarities, a process could be explored on how to shift these similarities towards a new movement language.
- The research specifically looked at decolonial strategies in terms of movement creation in the choreographic process and not at a decolonial aesthetic. A future choreographic work could work specifically towards a decolonial aesthetic as the focus of the study. The research can explore what a decolonial aesthetic entails and what type of process would facilitate it in choreographic composition.
- Further research can be explored on the translatability or transferability of this specific choreographic project in broader curriculum intervention.

9.6 Momentarily stable musings and propositions

This research allowed me to consider what decoloniality means, specifically in my teaching practice. It facilitated a rumination on specific processes towards epistemic disobedience and border thinking within the choreographic curriculum. It caused me

to reflect on the importance of the location from which thinking, speaking, and writing emerges in the process of knowledge production.

The research allowed me to rethink my thinking on my positionality in a South African higher educational context. It allowed me new ways of seeing, being and doing as a lecturer in the dance programme where I work. These new ways of seeing, being and doing allowed me to reflect and consider what is relevant in choreographic composition, and how could I create new methodologies that allow students to emerge more fully with whom they believe they are becoming.

A rethinking of thinking has allowed me to consider how I teach, rather than what I teach. This has made me embrace a pedagogy of unknowing (Zembylas, 2005:150), where I can work towards fostering spaces of learning through unknowing and unlearning (Mandalaki *et al.*, 2022:258).

My research process fostered in me a sense of kinetic empathy with the participants as they invited me into spaces that belonged to their subjective lived experiences. I was honoured and humbled to watch and be a part of their decolonial storying. The research ruptured my sense of stability in teaching and learning and confronted my need to create innovative teaching and learning strategies in choreographic composition; new ways of inscribing in space and time. Exploring my own choreographic methodologies inspires me to search for spaces where co-producing knowledge through mutual embodied becoming, emerges.

My becoming

changes of direction for me and you
rupturing fragments of my whole
body's speaking in harmonic verse
present pasts gliding into being
contours of my journey carve my being
relinquishing into cords of myself
shadows of memories that define me

multiple, rotating musings reveal my path

creating a space for new beginnings

fissures of my perceptions

levitating in liminality

I move

REFERENCE LIST

- Abbott, D. & Wilson, G. 2015. Exploring the lived experience of climate change. In: *The lived experience of climate change*. Geneva: Springer International Publishing. pp. 27–50.
- Addis, D.R. & Tippett, L.J. 2004. Memory of myself: Autobiographical memory and identity in Alzheimer's disease. *Memory*. 12(1):56–74.
- Addis, D.R. & Tippett, L.J. 2008. The contributions of autobiographical memory to the content and continuity of identity: A social-cognitive neuroscience approach. In: F. Sani, ed. *Self-Continuity: Individual and collective perspectives*. Hove: Psychology Press. pp. 1–23.
- Adefila, A., Teixeira, R.V. & Morini, L. 2021. Higher education decolonisation: #Whose voices and their geographical locations? *Globalisation, Societies and Education*. 20(3):1–15.
- Ajani, O.A. & Gamede, B.T. 2021. Decolonising teacher education curriculum in South African higher education. *International Journal of Higher Education*. 10(5):121–131.
- Akena, F.A. 2012. Critical analysis of the production of Western knowledge and its implications for indigenous knowledge and decolonization. *Journal of Black Studies*. 43(6):599–619.
- Akpa-Inyang, F. & Chima, S.C. 2021. South African traditional values and beliefs regarding informed consent and limitations of the principle of respect for autonomy in African communities: A cross-cultural qualitative study. *BMC Medical Ethics*. 22(1):1–17.
- Alaoui, S.F., Carlson, K. & Schiphorst, T. 2014. Choreography as mediated through compositional tools for movement: Constructing a historical perspective. In: *Proceedings of the 2014 International Workshop on Movement and Computing (MOCO '14)*. New York: Association for Computing Machinery. pp. 1–6.
- Alarcón Dávila, M.E. 2012. Body memory and dance. In: Sabine C. Koch, T. Fuchs, M. Summa, & C. Müller, eds. *Body memory, metaphor and movement*. Amsterdam: John Benjamins. pp. 105–112.
- Alberini, C.M. & Ledoux, J.E. 2013. Memory reconsolidation. *Current Biology*. 23(17):R746–R750.
- Albertus, R.W. 2019. Decolonisation of institutional structures in South African universities: A critical perspective. *Cogent Social Sciences*. 5(1):1–14.
- Alcoff, L.M. 2007. Mignolo's epistemology of coloniality. *New Centennial Review*. 7(3):79–101.
- Aliyu, A.A. & Adamu, H. 2015. Ontology, epistemology and axiology in quantitative and qualitative research: elucidation of the research philosophy misconception. In: *Proceedings of the Academic Conference: Mediterranean Publications & Research International on New Direction and Uncommon Vol. 2*. pp. 1–7.
- Allan, K. 2010. *A primer in social and sociological theory: Toward a sociology of citizenship*. Newbury Park, CA: SAGE Publications.
- Allegranti, B. 2013. The politics of becoming bodies: Sex, gender and intersubjectivity in motion. *Arts in Psychotherapy*. 40(4):394–403.
- Ammon, L. 2019. Indigenising the university curriculum in southern Africa. In:

- Information Resources Management Association, ed. *Indigenous studies: Breakthroughs in research and practice*. Hershey: IGI Global. pp. 1–54.
- Anand, K. & Dhikav, V. 2012. Hippocampus in health and disease: An overview. *Annals of Indian Academy of Neurology*. 15(4):239–246.
- Anderson, G.L. 2006. The idea of the nation-state is an obstacle to peace. *International Journal on World Peace*. 23(1):75–85.
- Anderson, M.C. 2021. Rethinking dance in higher education. University of Illinois Urbana-Champaign (doctoral dissertation).
- Angu, P.E. 2018. Disrupting western epistemic hegemony in South African universities: Curriculum decolonisation, social justice, and agency in post-apartheid South Africa. *International Journal of Learner Diversity and Identities*. 25(1–2):9–22.
- Annamma, S.A., Jackson, D.D. & Morrison, D. 2017. Conceptualizing color-evasiveness: Using dis/ability critical race theory to expand a color-blind racial ideology in education and society. *Race Ethnicity and Education*. 20(2):147–162.
- Archibald, J. 2008. *Indigenous storywork: Educating the heart, mind, body and spirit*. Vancouver: UBC Press.
- Archibald, J., Xiiem, Q.Q. & Lee-Morgan, J.B.J. 2019. *Decolonizing research: Indigenous storywork as methodology*. J. De Santolo, ed. London: Zed Books.
- Del Arco, M.P.O. 2017. South-south de/postcolonial dialogues: Reflections from encounters between a decolonial. Wageningen University and Research (master's thesis).
- Arnold, B.U. 2016. *Dances of Africa: From lived experience to entertainment*. *Critical-Stages.org*. <https://www.critical-stages.org/13/dances-of-africa-from-lived-experience-to-entertainment/> Date of access: 01 Dec. 2022.
- Asante, M.K. 2009. *Afrocentricity: The theory of social change*. Chicago, IL: Peoples Publishing Group.
- Ashcroft, B. & Ahluwalia, P. 1999. *Edward Said*. Milton Park: Taylor & Francis.
- Ashley, L. 2014. *Shape shifting: Choreographic process as research*. *AUSDance.org.au*. <https://ausdance.org.au/contributors/details/linda-ashley> Date of access: 20 Nov. 2021.
- Atkinson, R.C. & Shiffrin, R.M. 1968. Human memory: A proposed system and its control processes. In: D.M. Beck, ed. *The psychology of learning and motivation*. Amsterdam: Elsevier. pp. 90–119.
- Azanõn, E., Tamè, L. & Maravita, A. 2016. Multimodal contributions to body representation. *Multisensory Research*. 29(6):1–27.
- Bacquet, G. 2021. Towards a decolonization of classroom practices in Chilean higher education - a suggested framework. *International Journal of Education and Literacy Studies*. 9(4):16–25.
- Baddeley, A. 1997. Perceiving and remembering. In: *Human memory: Theory and practice*. Boston: Allyn & Bacon. pp. 9–27.
- Baddeley, A. & Hitch, G. 1974. Working memory. In: *Psychology of learning and motivation*. San Diego, CA: Elsevier Academic Press. pp. 47–89.
- Baddeley, A., Eysenck, M. & Anderson, M. 2015. *Memory*. 2nd ed. New York: Psychology Press.
- Baerger, D.R. & McAdams, D.P. 1999. Life story coherence and its relation to

- psychological well-being. *Narrative Inquiry*. 9(1):69–96.
- Baker, G. & Morris, K.J. 1997. *Descartes' dualism*. London: Routledge.
- Ball, C. 2010. From diaries to brain scans: Methodological developments in the investigation of autobiographical memory. In: *The act of remembering: Toward an understanding of how we recall the past*. Hoboken, NJ: Wiley-Blackwell. pp. 11–40.
- Bang, M. 2017. Towards an ethic of decolonial trans-ontologies in sociocultural theories of learning and development. In: 1st ed. *Power and privilege in the learning sciences: Critical and sociocultural theories of learning*. London: Routledge. pp. 115–138.
- Bannerman, H. 2010. Choreographers' reflexive writing - a very special practice. *Forum for Modern Language Studies*. 46(4):474–487.
- Barbour, K. 2011. *Dancing across the page: Narrative and embodied ways of knowing*. Bristol: Intellect Books.
- Barkaskas, P. & Gladwin, D. 2021. Pedagogical talking circles: Decolonizing education through relational indigenous frameworks. *Journal of Teaching and Learning*. 15(1):20–38.
- Bartlett, F.C. & Burt, C. 1933. Remembering: A study in experimental and social psychology. *British Journal of Educational Psychology*. 3(2):187–192.
- Bassiri, N. 2012. Material translations in the Cartesian brain. *Studies in History and Philosophy of Science Part C :Studies in History and Philosophy of Biological and Biomedical Sciences*. 43(1):244–255.
- Battasha, H.H.M., Wadee, A.N., Shafeek, M.M., Tawfick, A.M. & Ibrahim, H.M. 2022. Maze control training on kinesthetic awareness in patients with stroke: A randomized controlled trial. *Rehabilitation Research and Practice*. (2):1–7.
- Bekerman, Z. 2009. Identity versus peace: Identity wins. *Harvard Educational Review*. 79(1):74–83.
- Bergen, B. 2019. Embodiment. In: *Cognitive linguistics - foundations of language*. Berlin: De Gruyter. pp. 11–35.
- Berlach, R.G. & Chambers, D.J. 2011. Inclusivity imperatives and the Australian national curriculum. *Educational Forum*. 75(1):52–65.
- Berlucchi, G. & Aglioti, S.M. 2010. The body in the brain revisited. *Experimental Brain Research*. 200(1):25–35.
- Bermeitinger, C. 2014. Priming. In: *Exploring implicit cognition: Learning, memory, and social cognitive processes*. Hershey, PA: IGI Global. pp. 16–60.
- Bernal Velásquez, R.J. 2011. Materialism and the subjectivity of experience. *Philosophia*. 39(1):39–49.
- Bernecker, S. & Michaelian, K. 2017. *The Routledge handbook of philosophy of memory*. New York, NY: Routledge.
- Berntsen, D. 2010. The unbidden past: Involuntary autobiographical memories as a basic mode of remembering. *Current Directions in Psychological Science*. 19(3):138–142.
- Bhabha, H.K. 1994. *The location of culture*. London: Routledge.
- Bhambra, G.K. 2014. Postcolonial and decolonial dialogues. *Postcolonial Studies*. 17(2):115–121.
- Bhandari, N.B. 2022. Homi K. Bhabha's third space: Theory and cultural identity today

- a critical review. *Prithvi Academic Journal*. 5(5):171–181.
- Bier, N., Brambati, S. & Macoir, J. 2015. Relying on procedural memory to enhance independence in daily living activities: Smartphone use in a case of semantic dementia. *Neuropsychological Rehabilitation*. 25(6):913–935.
- Bietti, L.M., Tilston, O. & Bangerter, A. 2019. Storytelling as adaptive collective sensemaking. *Topics in Cognitive Science*. 11(4):710–732.
- Birch, J., Schnell, A.K. & Clayton, N.S. 2020. Dimensions of animal consciousness. *Trends in Cognitive Sciences*. 24(10):789–801.
- Birmingham, D. 1995. *The decolonization of Africa*. Athens, OH: Ohio University Press.
- Bishop, A. 2015. *Becoming an ally: Breaking the cycle of oppression in people*. 3rd ed. Winnipeg: Fernwood Publishing.
- Bishop, R. 1996. Collaborative research stories: Whakawhanaungatanga. *Anthropology and Education Quarterly*. 29(4):498–499.
- Blackman, L. 2008. *The body: Key concepts*. London: Routledge.
- Blakemore, E. 2019. *What is colonialism*. *National Geographic*. <https://www.nationalgeographic.com/culture/article/colonialism> Date of access: 02 Feb. 2021.
- Blakeslee, S. & Blakeslee, M. 2008. *The body has a mind of its own: How body maps in your brain help you do (almost) everything better*. Johannesburg: Random House Publishers.
- Blaut, J.M. 1989. Colonialism and the rise of capitalism. *Science & Society*. 53(3):260–296.
- Bleicher, J. 2017. Contemporary hermeneutics: Hermeneutics as method, philosophy and critique. *The Philosophical Review*. 92(3):480.
- Block, B. & Kissell, J.L. 2001. The dance: Essence of embodiment. *Theoretical Medicine and Bioethics*. 22(1):5–15.
- Bluck, S. 2003. Autobiographical memory: Exploring its functions in everyday life. *Memory*. 11(2):113–123.
- Bluck, S. & Habermas, T. 2001. Extending the study of autobiographical memory: Thinking back about life across the life span. *Review of General Psychology*. 5(2):135–147.
- Böhme, G. 2010. The concept of body as the nature we ourselves are. *Journal of Speculative Philosophy*. 24(3):224–238.
- Boisvert, R. 2010. Convivialism: A philosophical manifesto. *The Pluralist*. 5(2):57.
- Boon, S., Butler, L. & Jefferies, D. 2018. *Autoethnography and feminist theory at the water's edge: Unsettled islands*. London: Palgrave Macmillan.
- Borg, K. 2019. Narrating trauma: Michel Foucault, Judith Butler and the political ethics of self-narration. Staffordshire University (doctoral dissertation).
- Boulle, J. & Pather, C. 2019. *Acts of transgression*. Johannesburg: Wits University Press.
- Bourbonnais, A.S. 2016. Choreographing memory: Performance and embodiment in multimodal narrative. University of Washington (doctoral dissertation).
- Bourdieu, P. 1990. The logic of practice. In: *Inequality: Classic readings in race, class, and gender*. London: Cambridge: Polity Press.

- Breen, P. 2014. *Cases on teacher identity, diversity, and cognition in higher education*. Hershey, PA: IGI Global.
- Brenner, P.S., Stets, J.E. & Serpe, R.T. 2021. *Identities in action: Developments in identity theory*. Berlin: Springer.
- Brewer, W.F. 1996. What is recollective memory? In: *Remembering our past: Studies in autobiographical memory*. Cambridge: University of Cambridge. pp. 19–66.
- De Brigard, F. 2014. Is memory for remembering? Recollection as a form of episodic hypothetical thinking. *Synthese*. 191(2):155–185.
- Brockmeier, J. 2010. After the archive: Remapping memory. *Culture and Psychology*. 16(1):5–35.
- Brodhead Smith, S.K. 2009. Exploring personal stories. University of Arizona (master's thesis).
- Brotton, J. 2006. *The renaissance: A very short introduction*. Oxford: Oxford University Press.
- Brown, R.L. 1994. Comte and positivism. In: C.L. Ten, ed. *Routledge history of philosophy, Volume VII*. London: Routledge. pp. 126–146.
- Brown, W.S. 2017. Knowing ourselves as embodied, embedded, and relationally extended. *Zygon*. 52(3):864–879.
- Brownell, C.A., Svetlova, M. & Nichols, S.R. 2012. Emergence and early development of the body image. In: *Early development of body representations*. Cambridge, MA: Cambridge Scholars Publishing. pp. 37–58.
- Bruner, J. 2004. Life as a narrative. *Social Research: An International Quarterly*. 71(3):691–710.
- Buckwalter, M. 2010. *Composing while dancing: An improviser's companion*. Madison, WI: University of Wisconsin Press.
- Budgeon, S. 2003. Identity as an embodied event. *Body & Society*. 9(1):35–55.
- Bunting, I. 2006. The higher education landscape under apartheid. In: *Higher Education Dynamics, Volume 10*. Berlin: Springer. pp. 35–52.
- Burkitt, I. 1999. *Bodies of thought: Embodiment, identity and modernity bodies of thought - embodiment, identity and modernity*. London: SAGE Publications.
- Burnett, S. 2017. Embodied knowing, embodied inquiry, and embodied teaching. Prescott College (master's thesis).
- Burnett, K.A. & Holmes, M. 2001. Bodies, battlefields and biographies: Scars and the construction of the body as heritage. In: *Exploring the Body*. Berlin: Springer. pp. 21–36.
- Burrows, J. 2010. *A choreographer's handbook*. New York, NY: Routledge.
- Bush, B. 2014. *Imperialism and postcolonialism*. Harlow: Pearson Longman.
- Butler, J. 1988. Performative acts and gender constitution: An essay in phenomenology and feminist theory. *Theatre Journal*. 40(4):519–531.
- Butterworth, J. 2004. Teaching choreography in higher education: A process continuum model. *Research in Dance Education*. 5(1):45–67.
- Butterworth, J. & Wildschut, L. 2009. *Contemporary choreography: A critical reader*. London: Routledge.
- Buzan, B. 2014. The “standard of civilisation” as an English School concept. *Millennium: Journal of International Studies*. 42(3):576–594.

- Caldwell, C.M. 2016. Body identity development: Definitions and discussions. *Body, Movement and Dance in Psychotherapy*. 11(4):220–234.
- Callaos, N. 2014. Toward a systemic notion of methodology. *International institute of informatics and systemics*. 1–38.
- Camina, E. & Güell, F. 2017. The neuroanatomical, neurophysiological and psychological basis of memory: Current models and their origins. *Frontiers in Pharmacology*. 8(6):1–16.
- Cancialosi, C. 2015. *The strategic narrative: A better way to communicate change*. *Forbes.com*. <https://www.forbes.com/sites/chrisancialosi/2015/05/04/the-strategic-narrative-a-better-way-to-communicate-change/?sh=2528d7e47787>
Date of access: 31 Aug. 2022.
- Cancienne, M.B. & Snowber, C.N. 2003. Writing rhythm: Movement as method. *Qualitative Inquiry*. 9(2):237–253.
- Carey, L., Walsh, A. & Adikari, A. 2019. Finding the intersection of neuroplasticity, stroke recovery, and learning: Scope and contributions to stroke rehabilitation. *Neural Plasticity*. 1–15.
- Carman, T. 1999. The body in Husserl and Merleau-Ponty. *Philosophical Topics*. 27(2):205–226.
- Carrim, N. 2006. Human Rights and the Construction of Identities in South African Education. University of the Witwatersrand (doctoral thesis).
- Carroll, R. 2011a. In search of a vocabulary of embodiment. *Body, Movement and Dance in Psychotherapy*. 6(3):245–257.
- Carroll, R. 2011b. In search of a vocabulary of embodiment, body, movement and dance in psychotherapy. *An International Journal for Theory, Research and Practice*. 6(3):245–257.
- Casey, E.S. 1984. Habitual body and memory in Merleau-Ponty. *Man and World*. 17(3–4):279–297.
- Caspar, E.A., Cleeremans, A. & Haggard, P. 2015. The relationship between human agency and embodiment. *Consciousness and Cognition*. 33:226–236.
- Castro-Gómez, S. 2007. The missing chapter of empire: Postmodern reorganization of coloniality and post-Fordist capitalism. *Cultural Studies*. 21(2–3):428–448.
- Cavarero, A. 2021. Rethinking radical democracy with Butler: The voice of plurality. In: *Bodies that still matter*. Amsterdam: Amsterdam University Press. pp. 141–154.
- Césaire, A. 1972. *Discourses on colonialism*. New York, NY: Monthly Review Press.
- Chadderton, C. 2018. *Judith Butler, race and education*. London: Palgrave Macmillan.
- Chappell, K. 2008. *Embodied narratives*. R. Levinson, H. Nicholson, & S. Parry, eds. London: Wellcome Trust.
- Chatterjee, P. 2018. Pocahontas: The intermingling of the popular with the post colonial. *International Journal Of Creative and Innovative Research In All Studies*. 1(12):15–21.
- Chawla, D. 2014. *Home, uprooted: Oral histories of India's partition*. *Home, Uprooted: Oral Histories of India's Partition*. New York, NY: Fordham University Press.
- Chawla, D. 2018. Contours of a storied decolonial pedagogy. *Communication Education*. 67(1):115–120.
- Chen, Y.Y. 2020. Decolonizing methodologies, situated resilience, and country:

- Insights from Tayal Country, Taiwan. *Sustainability (Switzerland)*. 12(22):1–19.
- Childs, P. & Williams, P. 2013. *An introduction to post-colonial theory*. London: Routledge.
- Chilisa, B. 2012. Indigenous research methodologies. *International Journal of Critical Indigenous Studies*. 5(1):93–95.
- Christie, P. & Collins, C. 1982. Bantu education: Apartheid ideology or labour reproduction? *Comparative Education*. 18(1):59–75.
- Citri, A. & Malenka, R.C. 2008. Synaptic plasticity: Multiple forms, functions, and mechanisms. *Neuropsychopharmacology*. 33(1):18–41.
- Clandinin, M.F. & Connelly, J.D. 1990. Stories of experience and narrative inquiry. *Educational Researcher*. 19(5):2–14.
- Clark, N.L. & Worger, W.H. 2013. *South Africa: The rise and fall of apartheid*. 2nd ed. London: Routledge.
- Clark, R.E., Manns, J.R. & Squire, L.R. 2002. Classical conditioning, awareness, and brain systems. *Trends in Cognitive Sciences*. 6(12):524–531.
- Clayton, N.S. & Wilkins, C. 2018. Seven myths of memory. *Behavioural Processes*. 152(7):3–9.
- Coetzee, M.H. 2009. (Re)storying the self: Exploring identity through performative inquiry. *South African Theatre Journal*. 23(1):94–115.
- Coetzee, M.H. 2018. Embodied knowledge(s), embodied pedagogies and performance. *South African Theatre Journal*. 31(1):1–4.
- Coetzee, M.H., Munro, M. & de Boer, A. 2004. Deeper sites through various lines: LMS and whole-brain learning in body/voice training for performers in the HET band. *South African Theatre Journal*. 18(1):135–158.
- Comaroff, J. 1993. Diseased heart of Africa: Medicine, colonialism and the black body of medicine and everyday life. In: S. Lindenbaum & M. Lock, eds. *Knowledge, power, and practice: The anthropology*. Berkley, CA: University of California Press.
- Comaroff, J. & Comaroff, J.L. 2012. *Theory from the south or, how Euro-America is evolving toward Africa*. Boulder, CO: Paradigm.
- Comte, A. 2009. *A general view on positivism*. Cambridge: Cambridge University Press.
- Connell, R. 2018. Decolonizing sociology. *Contemporary Sociology*. 47(4):399–407.
- Conrad, S. 2012. Enlightenment in global history: A historiographical critique. *Enlightenment in global history: A historiographical critique*. 117(4):999–1027.
- Conway, M.A. & Loveday, C. 2010. Accessing autobiographical memories. In: *The act of remembering: Toward an understanding of how we recall the past*. Chichester: Blackwell. pp. 56–70.
- Cook, J. & Wells, J. 2020. *The arrival of British settlers 200 years ago continues to cast a shadow over South Africa*. *TheConversation.com*. <https://theconversation.com/the-arrival-of-british-settlers-200-years-ago-continues-to-cast-a-shadow-over-south-africa-137319> Date of access: 05 Sep. 2022.
- Cooper-White, P. 2014. Intersubjectivity. In: *Encyclopedia of Psychology and Religion*. Springer. pp. 882–886.
- Copson, A. 2015. *What is humanism? The Wiley Blackwell handbook of humanism*.

- Hoboken, NJ: Wiley Blackwell.
- Corballis, M.C. 2013. Wandering tales: Evolutionary origins of mental time travel and language. *Frontiers in Psychology*. 4(7):1–8.
- Cornell, A.W. & McGavin, B. 2021. The concept of “felt sense” in embodied knowing and action. In: *The art and science of embodied research design*. London: Routledge. pp. 29–39.
- Cortina, K.S., Arel, S. & Smith-Darden, J.P. 2017. School belonging in different cultures: The effects of individualism and power distance. *Frontiers in Education*. 2(11):1–12.
- Cova, F. & Deonna, J.A. 2014. Being moved. *Philosophical Studies*. 169(3):447–466.
- Cowan, J. 2014. Noteworthy matters for attention in reflective journal writing. *Active Learning in Higher Education*. 15(1):53–64.
- Cowan, N. 2008. What are the differences between long-term, short-term, and working memory? *Progress in Brain Research*. 169(7):323–338.
- Craighead, C. 2006. ‘Black dance’: Navigating the politics of ‘black’ in relation to ‘the dance object’ and the body as discourse. *Critical Arts*. 20(2):16–33.
- Crossley, N. 2001. The phenomenological habitus and its construction author(s). *Theory and Society*. 30(1):81–120.
- Crozier, G., Reay, D. & Clayton, J. 2019. Working the Borderlands: working-class students constructing hybrid identities and asserting their place in higher education. *British Journal of Sociology of Education*. 40(7):922–937.
- Csordas, T.J. 1990. Embodiment as a paradigm for anthropology. *Ethos*. 18(1):5–47.
- Csordas, T.J. 1994. *Embodiment and experience: The existential ground of culture and self*. Cambridge: Cambridge University Press.
- Cucu, A.C. & Pitts, J.B. 2019. How dualists should (Not) respond to the objection from energy conservation. *Mind and Matter*. 17(1):95–121.
- Cull, I., Hancock, R.L.A. & McKeown, S. 2017. Pulling together: A guide for front-line staff, student services, and advisors. *Journal of Chemical Information and Modeling*. 8(9):1–58.
- Cvejić, B. 2015. *Choreographing problems: Expressive concepts in contemporary dance and performance*. London: Palgrave Macmillan.
- Daboo, J. 2013. Stanislavsky and the psychophysical in Western acting. In: *Acting: Psychophysical phenomenon and process*. London: Palgrave Macmillan. pp. 158–193.
- Damasio. 1999. *The feeling of what happens body and emotion in the making of consciousness*. Eugene: Harvest.
- Damasio, A. 2012. *Self comes to mind: Constructing the conscious brain*. Vol. 17. *Cognitive Neuropsychiatry*. London: Random House.
- Damasio, A.R. 1994. *Emotion, reason and the human brain. The Routledge Handbook of Language and Dialogue*. New York: Avon Books.
- Dankertsen, A. & Kristiansen, T.G.S. 2021. “Whiteness isn’t about skin color”: Challenges to analyzing racial practices in a Norwegian context. *Societies*. 11(2):1–18.
- Danziger, K. 2008. *Marking the mind*. Cambridge: Cambridge University Press.
- Darling-Hammond, L., Flook, L. & Cook-Harvey, C. 2020. Implications for educational practice of the science of learning and development. *Applied Developmental*

- Science*. 24(2):97–140.
- Davids, N. 2020. Democratic citizenship education in South Africa. *Research Anthology on Preparing School Administrators to Lead Quality Education Programs*. (5):45–66.
- Davies, J. 1996. The state and the South African university system under apartheid. *Comparative Education*. 32(3):319–332.
- Davis, C.U. 2018. Laying new ground: Uprooting white privilege and planting seeds of equity and inclusivity. *Journal of Dance Education*. 18(3):120–125.
- Dawson, R. & Avoseh, M. 2018. Freire’s conscientization and the global student: Towards emancipatory transformation. In: *Proceedings of the American Association for Adult and Continuing Education (AAACE) Commission for International Adult Education (CIAE) Annual Pre-Conference*. Myrtle Beach, SC. pp. 113–124.
- DeGrazia, D. 2005. *Human identity and bioethics*. Cambridge: Cambridge University Press.
- Dei, G.J.S. 2018. “Black like me”: Reframing blackness for decolonial politics. *Educational Studies South Africa*. 54(2):117–142.
- Demerson, R. 2020. Decolonial moves: Re-membering black women in South African contemporary dance. University of California (doctoral dissertation).
- Demeter, M. 2019. The world-systemic dynamics of knowledge production: The distribution of transnational academic capital in the social sciences. *Journal of World-Systems Research*. 25(1):111–144.
- Dempsey, L.P. 2017. Thinking-matter then and now: The evolution of mind-body dualism. *History of Philosophy Quarterly*. 26(1):43–61.
- Descartes, R. 1637. Discourse on method. In: *Knowledge and postmodernism in historical perspective*. London: Routledge.
- Dhyani, N. 2022. *Difference between renaissance and enlightenment*. ByJU’sExamPrep.com. <https://byjusexamprep.com/current-affairs/difference-between-renaissance-and-enlightenment> Date of access: 12 Aug. 2022.
- Dixson, A.D. & Rousseau Anderson, C. 2018. Where are we? Critical race theory in education 20 years later. *Peabody Journal of Education*. 93(1):121–131.
- Dodgson, J.E. 2019. Reflexivity in qualitative research. *Journal of Human Lactation*. 35(2):220–222.
- Donelson, D.E. 2018. Theorizing a settlers’ approach to decolonial pedagogy: Storying as methodologies, humbled, rhetorical listening and awareness of embodiment. Bowling Green State University (doctoral thesis).
- Dreyer, J.S. 2017. Practical theology and the call for the decolonisation of higher education in South Africa: Reflections and proposals. *HTS Theological Studies*. 73(4):1–7.
- Drumm, M. 2013. *The role of personal storytelling in practice*. Glasgow: Institute for Research and Innovation in Social Services.
- Dube, N. & Mudehwe-gonhovi, F.R. 2022. Humanising pedagogy and international students’ adjustment at an institution of higher learning in South Africa. *Journal of Educational Studies*. 21(1):147–166.
- Dumouchel, P. 2019. Intersubjective embodied memory and imagination. In: *Proceedings of 54th Annual Meeting of Japanese Society of Cultural*

- Anthropology*. Tokyo.
- Dupuis, B.Y.C. & Leuven, K.U. 2020. Dance curation as choreographic practice. *Dance Articulated*. 6(1):89–110.
- Duran, E. & Duran, B. 1995. Native American postcolonial psychology. In: *SUNY Series in Transpersonal and Humanistic Psychology*. Albany: Suny Press. pp. 1–227.
- Easton, A. & Eacott, M.J. 2008. A new working definition of episodic memory: replacing “when” with “which”. In: *Handbook of Behavioral Neuroscience*. Amsterdam: Elsevier. pp. 185–196.
- Ebbinghaus, H. 1885. *On memory: A contribution to experimental psychology*. New York: Teachers College, Columbia University.
- Edwards, L.L., King, E.M., Buetefisch, C.M. & Borich, M.R. 2019. Putting the “sensory” into sensorimotor control: The role of sensorimotor integration in goal-directed hand movements after stroke. *Frontiers in Integrative Neuroscience*. 13(5):1–15.
- Ellfeldt, L. 1974. *A primer for choreographers*. Long Grove, IL: Waveland Press.
- Ellingson, L.L. 2017. *Embodiment in qualitative research*. London: Routledge.
- Elliott, A. 2019. The rise of identity studies: An outline of some theoretical accounts. In: 2nd ed. *Routledge handbook of identity studies*. London: Routledge. pp. 3–17.
- Ellis, L. 2014. Living the dream: The evolution of focusing-oriented dream work. In: G.Madison, ed. *Emerging practice in focusing-oriented therapy*. London: Philadelphia: Jessica Kingsley. pp. 166–177.
- Eng, S., Khun, T., Jower, S. & Murro, M.J. 2019. Healthy lifestyle through home gardening: the art of sharing. *American Journal of Lifestyle Medicine*. 13(4):347–350.
- Entwistle, N. 1997. Introduction: Phenomenography in higher education. *International Journal of Phytoremediation*. 21(1):127–134.
- Ergen, E. & Ulkar, B. 2007. Proprioception and coordination. In: *Clinical Sports Medicine: Medical management and rehabilitation*. Philadelphia: Saunders. pp. 237–255.
- Erickson, A. 2019. Saudade: An exploration of the choreographic process and the power of dance. Dominican University of California (honours thesis).
- Erika Fischer-Lichte. 2014. *The politics of interweaving performance cultures*. London: Routledge.
- Escobar, A. 2018. *Designs for the pluriverse radical interdependence, autonomy, and the making of worlds*. Durham, NC: Duke University Press.
- Essop, A. 2016. *Decolonisation debate is a chance to rethink the role of universities*. *TheConversation.com*. <https://theconversation.com/decolonisation-debate-is-a-chance-to-rethink-the-role-of-universities-63840> Date of access: 11 Aug. 2022.
- Evans, D. 2017. *Motion perception*. Berlin: Springer.
- Evers, R. 2014. Counter-narrating the nation: Homi K. Bhabha’s theory of hybridity in five broken cameras. Seattle Pacific University (honours thesis).
- Fanon, F. 1963. *The wretched of the earth*. London: Bloomsbury Publishing.
- Fay, S. & Hayden, L. 2017. *A macat analysis Homi K Bhabha’s the location of culture*. *Paper knowledge: Toward a media history of documents*. Durham, NC: Duke University Press.

- Featherstone, M. & Turner, B.S. 1995. Body and society: An introduction. *Body & Society*. 1(1):1–12.
- Feher, J. 2012. The inverse Myotatic reflex involves sensors of muscle force in the tendon. In: *Quantitative human physiology*. Cambridge: Academic Press. pp. 332–340.
- Felice, M.C., Alaoui, S.F. & Mackay, W. 2017. How do choreographers craft dance? Designing for a choreographer -technology partnership. In: *Proceedings of the 3rd International Symposium on Movement and Computing*. Thessaloniki.
- Fernandes, C. 2015. *The moving researcher: Laban/Bartenieff Movement Analysis in performing arts education and creative arts therapies*. London: Jessica Kingsley Publishers.
- Figueiredo, E.H. & Martinez, J. 2021. The locus of enunciation as a way to confront epistemological racism and decolonize scholarly knowledge. *Applied Linguistics*. 42(2):355–359.
- Finestone-Praeg, J. 1997. The muse and the archaeologist: re-visiting the creative sites of The Unspeakable Story. *The art of physical intelligence, enquiries into physical theatre*. 3:60–67.
- Finestone, J. 2002. Physical imaginings: The translation of memory in the danceplays of first physical. In: *The art of physical intelligence' inquiry into physical theatre*. Stellenbosch: SunMedia. pp. 116–132.
- Finlay, L. 2005. “Reflexive embodied empathy”: A phenomenology of participant–researcher intersubjectivity. *Humanistic Psychologist*. 33(4):271–292.
- Firmino Castillo, M.R. 2016. Dancing the pluriverse: Indigenous performance as ontological praxis. *Dance Research Journal*. 48(1):55–73.
- Fisher, L. 2011. Gendering embodied memory. In: C. Schües, D.E. Olkowski, & H.A. Fielding, eds. *Time in feminist phenomenology*. Bloomington: Indiana University Press. pp. 91–110.
- Fitz-James, T. 2020. Performing trans ontology: The body (and body of work) of Jaimes Mayhew. *Frontiers: A Journal of Women Studies*. 41(3):130–146.
- Fivush, R. 2011. The development of autobiographical memory. *Annual Review of Psychology*. 62(1):559–582.
- Fivush, R. 2017. Storying the self: A view on autobiography from developmental psychology. *Auto/Biography Studies*. 32(2):243–246.
- Fomunyan, K.G. 2016. Theorising student constructions of quality education in a South African university. *South African Review of Education*. 22(2002):46–63.
- Fomunyan, K.G. & Teferra, D. 2017. Curriculum responsiveness within the context of decolonisation in South African higher education. *Perspectives in Education*. 35(2):196–207.
- Ford, E. 2020. Tell me your story: Narrative inquiry in LIS research. *College and Research Libraries*. 81(2):235–247.
- Forster, D.A. 2010. A generous ontology: Identity as a process of intersubjective discovery – An African theological contribution. *HTS Theological Studies*. 66(1).
- Fossey, E., Harvey, C., McDermott, F. & Davidson, L. 2002. Understanding and evaluating qualitative research. *Australian and New Zealand Journal of Psychiatry*. 36(6):717–732.
- Foster, S.L. 2010. *Choreographing empathy: Kinesthesia in performance*. London:

Routledge.

- Fox, N. 2008. Postpositivism. In: *Encyclopedia of Qualitative Research Methods*. Thousand Oaks, CA: SAGE nPublications. pp. 660–664.
- Fraser, M. & Greco, M. 2005. *The body: A reader*. M. Fraser & M. Greco, eds. 1st ed. London: Routledge.
- Freire, P. 2005. *Pedagogy of the oppressed with an introduction by Donaldo Macedo*. 30th ed. London: Continuum.
- Friedman, S. 2012. *Post-apartheid dance*. S. Friedman, ed. Newcastle upon Tyne: Cambridge Scholars.
- Friesen, N., Henriksson, C. & Saevi, T. 2012. *Hermeneutic phenomenology in education: Method and practice*. 10th ed. Berlin: Springer.
- Froese, T. & Izquierdo, E.J. 2018. A dynamical approach to the phenomenology of body memory past interactions can shape present capacities without neuroplasticity. *Journal of Consciousness Studies*. 25(7–8):1–19.
- Fuchs, T. 2001. The tacit dimension. *Philosophy, Psychiatry and Psychology*. 8(4):323–326.
- Fuchs, T. 2003. The memory of the body. 5(1):71–89. <https://www.klinikum.uni-heidelberg.de/fileadmin/zpm/psychatrie/ppp2004/manuskript/fuchs.pdf>.
- Fuchs, T. 2010. The psychopathology of hyperreflexivity. *Journal of Speculative Philosophy*. 24(3):239–255.
- Fuchs, T. 2012. The phenomenology of body memory. In: *Body memory, metaphor and movement*. Amsterdam: John Benjamins. pp. 9–22.
- Fuchs, T. 2013. Depression, intercorporeality, and interaffectivity. *Journal of Consciousness Studies*. 20(7–8):219–238.
- Fuchs, T. 2017. Collective body memories. *Embodiment, Enaction, and Culture: Investigating the Constitution of the Shared World*. (1):333–352.
- Fuchs, T. 2020. The circularity of the embodied mind. *Frontiers in Psychology*. 11(8):1–13.
- Fujino, D.C., Gomez, J.D. & Lezra, E. 2018. A transformative pedagogy for a decolonial world. *Review of Education, Pedagogy, and Cultural Studies*. 40(2):69–95.
- Fukuyama, F. 2018. *Identity: Contemporary identity politics and the struggle for recognition*. London: Profile Books.
- Gallagher, S. 2005. *How the body shapes the mind*. Oxford: Clarendon Press.
- Gallagher, S. 2012. What is phenomenology? In: *Phenomenology*. London: Palgrave Macmillan.
- Gallagher, S. & Cole, J. 1995. Body schema and body image in a deafferented subject. *Journal of Mind and Behavior*. 16(1):369–390.
- Gallien, C. 2020. A decolonial turn in the humanities. *Alif: Journal of Comparative Poetics*. (40):28–58.
- Garcia, D., Lester, N., Lucchese, F., Cloninger, K.M. & Cloninger, C.R. 2019. Personality and the brain: Person-centered approaches. In: D. Garcia, T. Archer, & R. Kostrzewa, eds. *Personality and brain disorders: Associations and Interventions*. Berlin: Springer. pp. 3–24.
- Gardner, S. 2007. The dancer, the choreographer and modern dance scholarship: A critical reading. *Dance Research*. 25(1):35–53.

- Garuba, H. 2015. What is an African curriculum? *Mail & Guardian*. 17 April: 1–8. <https://mg.co.za/article/2015-04-17-what-is-an-african-curriculum/>.
- Gaudemard, L. 2021. *Rethinking Descartes's substance dualism*. Berlin: Springer.
- Gebrial, D. 2018. Rhodes must fall: Oxford and movements for change. In: G.K. Bhabra, D. Gebrial, & K. Nişancıoğlu, eds. *Decolonising the university*. London: Pluto Press. pp. 19–36.
- Gendlin, E.T. 1997. *A process model*. Evanston: Northwestern University Press.
- George, R.Y. & Wiebe, S.M. 2020. Fluid decolonial futures: Water as a life, ocean citizenship and seascape relationality. *New Political Science*. 42(4):498–520.
- Ghaempanah, B. & Khapova, S.N. 2012. Identity play and the stories we live by. *Journal of Organizational Change Management*. 33(5):8–28.
- Giersdorf, J.R. & Morris, G. 2016. *Choreographies of 21st century wars*. Oxford: Oxford University Press.
- Gilmartin, M. 2009. Colonialism/imperialism. In: *Key Concepts in Political Geography*. London: SAGE Publications.
- Gladwell, M. 2008. *Outliers: The Story of Success*. Back Bay Books.
- Glenberg, A.M., Witt, J.K. & Metcalfe, J. 2013. From the revolution to embodiment: 25 years of cognitive psychology. *Perspectives on Psychological Science*. 8(5):573–585.
- Goode, T.D., Tanaka, K.Z., Sahay, A. & McHugh, T.J. 2020. An integrated index: Engrams, place cells, and hippocampal memory. *Neuron*. 107(5):805–820.
- Goodson, I. 1995. Storying the self: Life politics and the study of the teacher's life and work. In: *Consumption and Everyday Life*. Princeton. pp. 1–22.
- Gopal, P. 2021. On decolonisation and the university. *Textual Practice*. 35(6):873–899.
- Gordon, D. 2015. Mordenity/coloniality and the city: Representations of time and space. Radboud University Nijmegen (master's thesis).
- Gottschild, B.D. 1996. *Digging the Africanist presence in American performance, dance and other contexts*. Vol. 31. *African American Review*. Greenwood Press, Westport, Conn., 1996.
- Le Grange, L. 2016. Decolonising the university curriculum. *South African Journal of Higher Education*. 30(2):1–12.
- Le Grange, L. 2018. Decolonising, Africanising, indigenising, and internationalising curriculum studies: Opportunities to (re)imagine the field. *Journal of Education*. 74:4–18.
- Grigsby, J. & Stevens, D. 2000. *Neurodynamics of personality*. New York, NY: Guilford Publications.
- Grogan, S. 2006. Body image and health: Contemporary perspectives. *Journal of Health Psychology*. 11(4):523–530.
- Grosfoguel, R. 2006. World-systems analysis in the context of transmodernity, border thinking, and global coloniality. *Review*. 29(2):167–187.
- Grosfoguel, R. 2007. The epistemic decolonial turn: Beyond political-economy paradigms. *Cultural Studies*. 21(2–3):211–223.
- Grosfoguel, R. 2011. Decolonizing post-colonial studies and paradigms of political-economy: Transmodernity, decolonial thinking, and global coloniality. *Transmodernity: Journal of Peripheral Cultural Production of the Luso-Hispanic*

- World*. 1(1):1–34.
- Grossberg, L. 2002. Postscript. *Communication Theory*. 12(3):367–370.
- Grove, J.R., Zillich, I. & Medic, N. 2014. A process-oriented measure of habit strength for moderate-to-vigorous physical activity. *Health Psychology and Behavioral Medicine*. 2(1):379–389.
- Grut, M. 1981. *The history of ballet in South Africa*. Cape Town: Human and Rousseau.
- Guy-Evans, O. 2021. *Amygdala function and location*. *SimplyPsychology.org*. <https://www.simplypsychology.org/amygdala.html>.
- Gwaravanda, E. & Ndofirepi, A. 2021. Eurocentric pitfalls in the practice of African philosophy: Reflections on African universities. *Phronimon*. 21(11):1–21.
- Haarhoff, E. 2020. Embodied shiftings to bridge actor-character dissonance. University of Pretoria (doctoral dissertation).
- Hackney, P. 2003. *Making connections: Total body integration through Bartenieff fundamentals*. 1st ed. *Making Connections: Total Body Integration Through Bartenieff Fundamentals*. London: Routledge.
- Hagood, T.K. & Kahlich, L.C. 2007. Research in choreography. In: *International handbook of research in arts education*. Berlin: Springer. pp. 517–531.
- Hall, S. 2020. Five the west and the rest: Discourse and power [1992]. In: *Essential essays: Identity and diaspora Volume 2*. Durham, NC: Duke University Press. pp. 141–184.
- Hampton, R. & DeMartini, A. 2017. We cannot call back colonial stories: Storytelling and critical land literacy. *Canadian Journal of Education*. 40(3):245–271.
- Haque, S. & Conway, M.A. 2001. Sampling the process of autobiographical memory construction. *European Journal of Cognitive Psychology*. 13(4):529–547.
- Harford, T. 2016. *Messy: The Power of Disorder to Transform Our Lives*. Riverhead Books.
- Harling Stalker, L.L. 2009. A tale of two narratives. *Narrative Inquiry*. 19(2):219–232.
- Haskins, N. 2015. Embodied narratives: Mapping a choreographic signature through physical theatre practice. University of Pretoria (master's thesis).
- Hawksley, S. 2012. Dancing to an understanding of embodiment. University of Edinburgh (doctoral thesis).
- Hayes, E.. 1955. *Dance composition and production for high schools and colleges*. Ronald press, New York.
- Healy, A.F. & McNamara, D.S. 1996. Verbal learning and memory: Does the modal model still work? *Annual Review of Psychology*. 47(2):143–172.
- Heidegger, M. 2008. *Being and time*. Harper Perennial Modern Classics; Reprint edition (July 22, 2008).
- Heleta, S. 2016. Decolonisation of higher education: Dismantling epistemic violence and Eurocentrism in South Africa. *Transformation in Higher Education*. 1(1):1–8.
- Heleta, S. 2018. Decolonizing knowledge in South Africa: Dismantling the “pedagogy of big lies”. *UCLA Ufahamu: A Journal of African Studies*. 40(2):47–65.
- Hemer, O., Povrzanović Frykman, M. & Ristilammi, P.-M. 2020. *Conviviality at the crossroads the poetics and politics of everyday encounters*. London: Palgrave Macmillan.

- Heraclides, A. & Dialla, A. 2015. Eurocentrism, 'civilization' and the 'barbarians'. In: *Humanitarian intervention in the long nineteenth century: Setting the precedent*. Manchester: Manchester University Press. pp. 31–56.
- Hermans, H.J.M. 2003. The construction and reconstruction of a dialogical self. *Journal of Constructivist Psychology*, 16(2). 89–130.
- Hess, K. 2018. Witnessing another, witnessing oneself. Sarah Lawrence College (master's thesis).
- Hesse-Biber, S. 2010. Qualitative approaches to mixed methods practice. *Qualitative Inquiry*. 16(6):455–468.
- Highwater, J. 2011. *Dance: Rituals of experience*. Oxford: Oxford University Press.
- Hinchman, L.P. & Hinchman, S. 1997. *Memory, identity, community: The idea of narrative in the human sciences*. Albany, NY: Suny Press.
- Hirsch, M. 2008. The generation of postmemory. *Poetics Today*. 29(1):103–128.
- Hochman, A. 2017. *Racism is real, race is not: A philosopher's perspective*. *TheConversation.com*. <https://theconversation.com/racism-is-real-race-is-not-a-philosophers-perspective-82504> Date of access: 27 Aug. 2022.
- Hogg, L., Achieng-Everson, C. & Soohoo, S. 2021. *Pedagogies of with-ness: Students, teachers, voice and agency*. Gorham, ME: Myers Education Press.
- Holland, A.C. & Kensinger, E.A. 2010. Emotion and autobiographical memory. *Physics of Life Reviews*. 7(1):88–131.
- Hollingworth, C. & Barker, L. 2020. The behavioural science guide to making and breaking habits. *Behavioural Architects*. (November):1–48.
- Holmes, A.G.D. 2020. Researcher positionality: A consideration of its influence and place in qualitative research -- a new researcher guide. *Shanlax International Journal of Education*. 8(4):1–10.
- Holmes, N.P. & Spence, C. 2004. The body schema and multisensory representation(s) of peripersonal space. *Cognitive Processing*. 5(2):94–105.
- Hooks, B. 1994. *Teaching To Transgress education as a practice of freedom*. *Teaching To Transgress*. Routledge.
- Hoque, E. 2016. Teaching approaches, methods, and techniques. In: *Proceedings of International Conference on Language education and Research Affiliation: University of English and Foreign Languages*. Hsinchu.
- Hornecker, E., Marshall, P. & Hurtienne, J. 2017. Locating theories of embodiment along three axes: 1st–3d person, body-context, practice-cognition. In: *Proceedings of the Workshop Position Paper for CHI 2017 Workshop on Soma-Based Design Theory*. Denver. pp. 1–4.
- Howes, D. 2018. The skinscape: Reflections on the dermalogical turn. *Body and Society*. 24(1–2):225–239.
- Hunte, B. Le, Golembiewski, J.A. & Le Hunte, B. 2014. Stories have the power to save us: A neurological framework for the imperative to tell stories. *Arts and Social Sciences Journal*. 5(2):1–4.
- Hupbach, A. 2018. The ever-changing engram: Towards an integrated understanding of long-term memory dynamics. *Memory*. 26(3):291–293.
- Hupbach, A., Gomez, R., Hardt, O. & Nadel, L. 2007. Reconsolidation of episodic memories: A subtle reminder triggers integration of new information. *Learning and Memory*. 14(1):47–53.

- Husserl, E. 1989. *Ideas pertaining to a pure phenomenology and to a phenomenological philosophy*. New York: Springer.
- Husserl, E. 1997. *Psychological and transcendental phenomenology and the confrontation with Heidegger (1927-1931): the Encyclopaedia Britannica article, the Amsterdam lectures, "phenomenology and anthropology"*.
- Iani, F. 2019. Embodied memories: Reviewing the role of the body in memory processes. *Psychonomic Bulletin and Review*. 26(6):1747–1766.
- Igboin, B.O. 2011. Colonialism and African cultural values. *African Journal of History and Culture*. 3(6):96–103.
- Illich, I. 1973. *Tools for conviviality*. London: Marion Boyars Publishers.
- Ingold, T. 2013. *Making: Anthropology, archaeology, art and architecture*. London: Routledge.
- Issac, J.C. 2010. *Methods and strategies of teaching: An overview*. Slideshare.net. <https://www.slideshare.net/competents2011/methods-and-strategies-of-teaching-by-jerrin-issac>.
- Jahan, S. & Mahmud, A.S. 2015. What is capitalism?: Free markets may not be perfect but they are probably the best way to organize an economy. *Finance and Development*. 52(2):44–45.
- Jansen, J. 2017. *As by fire: The end of the South African university*. Cape Town: NB Publishers.
- Jerison, H.J. 2018. On the evolution of mind. In: *Brain and Mind*. London: Routledge. pp. 1–31.
- Johnson-Glenberg, M.C., Megowan-Romanowicz, C. & Birchfield, D.A. 2016. Effects of embodied learning and digital platform on the retention of physics content: Centripetal force. *Frontiers in Psychology*. 7(11):1–22.
- Johnson, M. 2007. *The meaning of the body*. Chicago: University of Chicago Press.
- Johnson, M. 2015. Embodied understanding. *Frontiers in Psychology*. 6(6):1–8.
- Johnson, W. 2013. *River of dark dreams: Slavery and empire in the cotton kingdom*. Cambridge, MA: Belknap Press.
- Johnson, R., Morgan, R., Pink, J. & Mikulinsky, M. 2021. Body stories Researching and performing the embodied experience of oppression. In: *The art and science of embodied research design*. pp. 189–199.
- Johnstone, K. 2022. Pathways towards embodied technique: Disrupting representationalism in South African contemporary dance praxis. University of the Witwatersrand Phd Thesis.
- Jordaan, O. & Coetzee, M.H. 2017. Storying worlds: using playback theatre to explore the interplay between personal and dominant discourses amongst adolescents. *Research in Drama Education*. 22(4):537–552.
- Joseph, T. 2014. Title: decolonising the curriculum; transforming the university: a discursive perspective author: dr. trunette r. joseph. 2018 IEEE/ACM International Conference on Advances in Social Networks Analysis and Mining (ASONAM). 1–24.
- Josselyn, S.A. & Tonegawa, S. 2020. Memory engrams: Recalling the past and imagining the future. *Science*. 367(6473).
- Joy, J. 2014. *The choreographic*. Cambridge: MIT Press Ltd; Illustrated edition.
- Kadhila, N. & Nyambe, J. 2022. Curriculum transformation to decolonise African

- higher education. In: *Decolonising African higher education*. Basel: Basler Afrika Bibliographien. pp. 37–54.
- Kajee, L. 2021. Teacher narratives and understandings of (de)humanising pedagogy. *South African Journal of Education*. 35(6):138–150.
- Kant, I. 1784. *What is enlightenment?* London: Routledge.
- Kapiszewski, D. & Karcher, S. 2021. Transparency in practice in qualitative research. *PS - Political Science and Politics*. 54(2):285–291.
- Keet, A. 2014. Epistemic “othering” and the decolonisation of knowledge. *Africa insight*. 44(1):23–37.
- Kelchtermans, G. 2009. Who I am in how I teach is the message: Self-understanding, vulnerability and reflection. *Teachers and Teaching: Theory and Practice*. 15(2):257–272.
- Kelly, S.S.D. 2002. Merleau-Ponty on the body. In: 4th ed. *Ratio*. Oxford: Blackwell Publishers. pp. 376–391.
- Kerr, J. & Adamov Ferguson, K. 2021. Ethical relationality and indigenous storywork principles as methodology: Addressing settler-colonial divides in inner-city educational research. *Qualitative Inquiry*. 27(6):706–715.
- Khoo, S.M., Mucha, W., Pesch, C. & Wielenga, C. 2020. Epistemic (in)justice and decolonisation in higher education: Experiences of a cross-site teaching project. *Acta Academica*. 52(1):54–75.
- Kim, J.-H. 2020. *Understanding narrative inquiry: The crafting and analysis of stories as research*. SAGE Publications.
- Kim, N.Y. 2016. Identifying choreographic knowledge: Choreographic techne and phronesis. *Research in Dance Education*. 17(1):42–59.
- King, T. 2003. *The truth about stories: A native narrative*. Toronto: House of Anansi Press.
- Kinouani, G. 2022. *Humanizing black bodies: Examining neocolonialism in everyday life*. *LitHub.com*. <https://lithub.com/humanizing-black-bodies-examining-neocolonialism-in-everyday-life/> Date of access: 03 Aug. 2022.
- Kirmayer, L.J. 2020. Landscapes of memory: Trauma, narrative, and dissociation. In: P. Antze & M. Lambek, eds. *Tense past: Cultural essays on memory and trauma*. London: Routledge. pp. 211–236.
- Klein, M. & Klien, M. 2007. Choreography: A pattern language. *Kybernetes*. 36(7/8):1081–1088.
- Klein, S.B. & Nichols, S. 2012. Memory and the sense of personal identity. *Mind*. 121(483):677–702.
- Kleinman, P. 2013. *Philosophy 101*. Adams Media.
- Kloos, A., Gomes-Osman, J. & Boyd, L. 2020. Harnessing neuroplasticity for functional recovery. *Journal of Neurologic Physical Therapy*. 44(2):119–120.
- Kloppenber, A. 2010. Improvisation in process: “Post-control” choreography. *Dance Chronicle*. 33(2):180–207.
- Koch, S., Fuchs, T. & Koch, S.C. 2012. *Body memory, metaphor and movement reflections and constructive analyses*. Amsterdam: John Benjamins.
- Koch, S.C., Caldwell, C. & Fuchs, T. 2013. On body memory and embodied therapy. *Body, Movement and Dance in Psychotherapy*. 8(2):82–94.
- De Kock, R., Gladhill, K.A. & Ali, M.N. 2021. How movements shape the perception of

- time. *Trends in Cognitive Sciences*. 25(11):950–963.
- Van der Kolk, B. 2016. *The Body Keeps the Score: Mind, brain and body in the transformation of trauma*. London: Penguin Books.
- Kontos, P.C. & Naglie, G. 2009. Tacit knowledge of caring and embodied selfhood. *Sociology of Health and Illness*. 31(5):688–704.
- Koriat, A., Goldsmith, M. & H, V. 2008. Control processes in voluntary remembering: Cognitive psychology of memory. In: J. Byrne, ed. Vol. 2. *Learning and memory: A comprehensive reference*. Amsterdam: Academic Press. pp. 307–324.
- Kotzee, B. & Martin, C. 2013. Who should go to university? Justice in university admissions. *Journal of Philosophy of Education*. 47(4):623–641.
- Kozel, S. 2007. *Closer: Performance, technologies, phenomenology*. Cambridge: MIT Press.
- Krieger, N. 2005. Embodiment: A conceptual glossary for epidemiology. *Journal of Epidemiology and Community Health*. 59(5):350–355.
- Kroll, J. 2017. *The difference between a narrative and a story*. *PenAndThePad.com*. <https://penandthepad.com/difference-between-narrative-story-10038404.html>
Date of access: 25 Aug. 2022.
- Kruger, F. 2020. The movement of thought: Walking as decolonial praxis of knowledge-growing. In: *Scholarly engagement and decolonisation: Views from South Africa*. Stellenbosch: SunMedia. pp. 323–342.
- Kumaravadivelu, B. 2016. The decolonial option in English teaching: Can the subaltern act? *TESOL Quarterly*. 50(1):66–85.
- Kurebwa, J. & Dodo, O. 2019. *Participation of young people in governance processes in Africa*. Hershey, PA: IGI Global.
- Kurth, J. 2003. Western civilization: Our tradition. *Intercollegiate Review*. 39(1/2):5.
- Kurzwelly, J., Rapport, N. & Spiegel, A.D. 2020. Encountering, explaining and refuting essentialism. *Anthropology Southern Africa*. 43(2):65–81.
- Kuzmina, E., Goral, M., Norvik, M. & Weekes, B.S. 2019. What influences language impairment in bilingual aphasia? A meta-analytic review. *Frontiers in Psychology*. 10(APR).
- Laenui, P. 2000. Process of decolonisation. In: *Reclaiming indigenous voice and vision*. Vancouver: UBC Press. pp. 150–160.
- Langmuir, J.I., Kirsh, S.G. & Classen, C.C. 2012. A pilot study of body-oriented group psychotherapy: Adapting sensorimotor psychotherapy for the group treatment of trauma. *Psychological Trauma: Theory, Research, Practice, and Policy*. 4(2):214–220.
- Larsen, R. & Jensen, S. 2020. The Imagined africa of the west: A critical perspective on western imaginations of Africa. *Review of African Political Economy*. 47(164):324–334.
- Larsson, J. & Holmström, I. 2007. Phenomenographic or phenomenological analysis: Does it matter? Examples from a study on anaesthesiologists work. *International Journal of Qualitative Studies on Health and Well-being*. 2(1):55–64.
- Laster, D. 2012. Embodied memory: Body-memory in the performance research of Jerzy Grotowski. *New Theatre Quarterly*. 28(3):211–229.
- Latecka, E. & Latecka, E. 2022. Humanising pedagogy: A politico-economic perspective. *Educational Philosophy and Theory*. 0(0):1–18.

- Lauwrens, J. 2012. Can you see what I mean? An exploration of the limits of vision in anti-ocularcentric contemporary art. *De Arte*. 47(85):26–41.
- Lawler, S. 2014. *Identity: Sociological perspectives*. Vol. 1968. New York, NY: Polity Press.
- Lazarus, N. 2005. The Cambridge companion to postcolonial literary studies. *Choice Reviews Online*. 42(7):42-3872-42–3872.
- Leach, M. 2018. Psychophysical what? What would it mean to say “there is no “body” ... there is no “mind”” in dance practice? *Research in Dance Education*. 19(2):113–127.
- Leaf, C. 2021. *How are the mind and the brain different? A neuroscientist explains*. *MindBodyGreen.com*. <https://www.mindbodygreen.com/articles/difference-between-mind-and-brain-neuroscientist> Date of access: 22 Nov. 2022.
- Leary, M.R. & Tangney, J.P. 2003. The self as an organizing construct in the behavioral and social sciences. In: M. Leary & J. Tangney, eds. *Handbook of self and identity*. New York, NY: Guildford Publications. pp. 3–14.
- Lebeloane, L.D.M.O. 2018. Decolonizing the school curriculum for equity and social justice in South Africa. *Koers*. 82(3):1–10.
- Leder, D. 1990. *The absent body*. Chicago: University of Chicago Press.
- Leek, C. 2013. Whiter shades of pale: On the plurality of whitenesses. In: *In Privilege: A Reader*. Westview Press. pp. 211–225.
- Leigh, J. & Brown, N. 2021. *Embodied inquiry: Research methods*. London: Bloomsbury.
- Leijen, Ä., Lam, I., Wildschut, L. & Simons, P.R.J. 2009. Difficulties teachers report about students’ reflection: Lessons learned from dance education. *Teaching in Higher Education*. 14(3):315–326.
- Leitan, N.D. & Chaffey, L. 2014. Embodied cognition and its applications: A brief review. *Sensoria: A Journal of Mind, Brain and Culture*. 10(1):3–10.
- Lephakga, T. 2017. Colonial institutionalisation of poverty among blacks in South Africa. *Studia Historiae Ecclesiasticae*. 43(2):1–15.
- Letsekha, T. 2013. Revisiting the debate on the Africanisation of higher education: an appeal for a conceptual shift. *The Independent Journal of Teaching and Learning*. 8(April):5–18.
- Lim, H.L. 2018. Environmental revolution in contemporary Buddhism: The interbeing of individual and collective consciousness in ecology. *Religions*. 10(2):1–14.
- Linklater, A. 2016. The ‘standard of civilisation’ in world politics. *Social Character, Historical Processes*. 5(2):1.
- Loftus, E.F. 2017. Eavesdropping on memory. *Annual Review of Psychology*. 68(1):1–18.
- Lombardi, M. 2012. *Immortalizing the spirit of the colonizer*. City University of New York.
- Lončarić, V. 2017. The use of Lessac Kinesensic strategies for character creation: an autoethnographic reflection. In: *Play with purpose: Lessac Kinesensics in action*. New York, NY: Lessac Training and Research Institute. pp. 44–69.
- Loots, L. 2010. The body as history and memory: A gendered reflection on the choreographic ‘embodiment’ of creating on the socially constructed text of the South African body. *South African Theatre Journal*. 24(1):105–124.

- Loots, L. 2016. The autoethnographic act of choreography: Considering the creative process of storytelling with and on the performative dancing body and the use of Verbatim Theatre methods. *Critical Arts*. 30(3):376–391.
- Loots, L. 2017. Learning to speak in my mother tongue: Ruminating on contemporary decolonising dance practice for myself and my African continent. In: *Proceedings of Confluences 9: Deciphering decolonisation in dance pedagogy in the 21st century*. Cape Town: UCT School of Dance. pp. 1–16.
- Loots, L. 2018. Embodied storytelling: Using narrative as a vehicle for collaborative choreographic practice—a case study of Flatfoot Dance Company’s 2016 Homeland Trilogy (South Africa and Senegal). *South African Theatre Journal*. 31(1):58–71.
- Loots, L. 2021. Decolonising dance pedagogy? Ruminations on contemporary dance training and teaching in South Africa set against the specters of colonisation and apartheid. *Theatre, Dance and Performance Training*. 12(2):184–197.
- Lovo, E., Woodward, L., Larkins, S., Preston, R. & Baba, U.N. 2021. Indigenous knowledge around the ethics of human research from the Oceania region: A scoping literature review. *Philosophy, Ethics, and Humanities in Medicine*. 16(1):1–14.
- Lugones, M. 2007. Heterosexualism and the colonial/modern gender system. *Hypatia: A Journal of Feminist Philosophy*. 22(1):186–209.
- Lugones, M. 2011. Toward a decolonial feminism. *Revista Estudos Feministas*. 22(3):935–952.
- Luria, A.R. 1973. *The working brain*. Middlesex: Penguin Books.
- Maake, T.B., Rugunanan, P. & Smuts, L. 2021. The experiences of black gay mineworkers in South Africa. *Journal of Homosexuality*. (12):1–24.
- Mabhena, C. 2019. *On the locus of enunciation*. *The Sunday News*. <https://www.sundaynews.co.zw/on-the-locus-of-enunciation/> Date of access: 25 Nov. 2022.
- Mabingo, A. 2019. Intercultural dance education in the era of neo-state nationalism: The relevance of African dances to student performers’ learning experiences in the United States. *Journal of Dance Education*. 19(2):47–57.
- Mabingo, A., Avelar, K., Chen, R. & Cabrera, F.M. 2022. Solidarities of the marginalized as anti-racist dance pedagogy: Reflections on collaborative advocacy from dance educators with connective marginalities. *Journal of Dance Education*. (12):1–12.
- Mabingo, A., Ssemaganda, G., Sembatya, E., Mabingo, A., Ssemaganda, G. & Kibirige, R. 2020. Decolonizing dance teacher education reflections of four teachers of indigenous dances in Africa. *Journal of Dance Education*. 20(3):148–156.
- Mace, J.H. 2010. Involuntary remembering and voluntary remembering: How different are they? In: J.H. Mace, ed. *The act of remembering: Toward an understanding of how we recall the past*. Hoboken: Wiley-Blackwell. pp. 41–55.
- Mack, K. & Palfrey, J. 2020. *Capitalizing black and white: Grammatical justice and equity*. [MacFound.org](https://www.macfound.org/press/perspectives/capitalizing-black-and-white-grammatical-justice-and-equity). <https://www.macfound.org/press/perspectives/capitalizing-black-and-white-grammatical-justice-and-equity> Date of access: 30 Aug. 2022.
- MacKay, G.A. 2017. Finding indigenous discourse survivance and sending it forward.

- University of Saskatchewan (doctoral dissertation).
- Magaqa, T. & Makombe, R. 2021. Decolonising queer sexualities: A critical reading of the Ogbanje concept in Akwaeke Emezi's 'Freshwater' (2018). *African Studies Quarterly*. 20(3):24–39.
- Magri, E. 2017. The problem of habitual body and memory in Hegel and Merleau-Ponty. *Hegel Bulletin*. 38(1):1–21.
- Mahabeer, P. 2018. Curriculum decision-makers on decolonising the teacher education curriculum. *South African Journal of Education*. 38(4):1–13.
- Mahr, J.B. & Csibra, G. 2020. Witnessing, remembering, and testifying: Why the past is special for human beings. *Perspectives on Psychological Science*. 15(2):428–443.
- Maiese, M. 2011. *Embodiment, emotion and cognition*. Jersey City, NJ: Palgrave Macmillian.
- Maldonado-Torres, N. 2007. On the colonality of being: Contributions to the development of a concept. *Cultural Studies*. 21(2–3):240–270.
- Mallik, B. 2022. Holistic education and practical spirituality for human-nature harmony. In: *Legends in Gandhian social activism: Mira Behn and Sarala Behn*. Berlin: Springer. pp. 489–519.
- Malpas, J. 1999. *Place and Experience: a philosophical topography*. Cambridge University Press.
- Mandalaki, E., van Amsterdam, N. & Daou, E. 2022. The meshwork of teaching against the grain: embodiment, affect and art in management education. *Culture and Organization*. 28(3–4):245–262.
- Mansvelder, H.D., Verhoog, M.B. & Goriounova, N.A. 2019. Synaptic plasticity in human cortical circuits: Cellular mechanisms of learning and memory in the human brain? *Current Opinion in Neurobiology*. 54(2):186–193.
- Mantillake, S. 2022. A pedagogy of decolonial choreography: Reflections of a South Asian dance practitioner. *Journal of Dance Education*. (6):1–6.
- Maqoma, W.P. 2020. In defence of communitarianism philosophy: The contribution of moderate communitarianism to the formation of an African identity. *Verbum et Ecclesia*. 41(1):1–8.
- Maree, L. 2005. The state of the arts in post-apartheid South Africa. In: *Democracy x: Marking the present, re-presenting the past*. Leiden: Brill Academic. pp. 240–245.
- Marks, L.U., Chateau, D. & Moure, J. 2016. The skin and the screen – a dialogue. In: *Screens*. Amsterdam: Amsterdam University Press. pp. 258–263.
- Marlin-Bennett, R. 2013. Embodied information, knowing bodies, and power. *Millennium: Journal of International Studies*. 41(3):601–622.
- Marschall, S. 2017. *Tourism and memories of home. Migrants, displaced people, exiles and diasporic communities*. Channel View Publications.
- Martin, J. 1993. Episodic memory: A neglected phenomenon in the psychology of education. *Educational Psychologist*. 28(2):169–183.
- Martin, R. 2005. Dance and its others. In: *Of the presence of the body*. Connecticut: Wesleyan University Press. pp. 47–63.
- Marzvanyan, A.A. 2020. *Physiology, sensory receptors*. Treasure Island, FL: StatPearls.

- Mateos-Aparicio, P. & Rodríguez-Moreno, A. 2019. The impact of studying brain plasticity. *Frontiers in Cellular Neuroscience*. 13(2):1–5.
- Mathebula, T. 2019. African philosophy (of education) and decolonisation in post-apartheid South African higher education. In: *Education for decoloniality and decolonisation in Africa*. London: Palgrave Macmillan. pp. 1–24.
- Maturana, H. & Varela, F. 1998. *The tree of knowledge*. Boulder, CO: Shambhala.
- Mazama, A. 2001. The Afrocentric paradigm: Contours and definitions. *Journal of Black Studies*. 31(4):387–405.
- Mazrui, A.A. 2005. The re-invention of Africa: Edward Said, VY Mudimbe, and beyond. *Research in African Literatures*. 36(3):68–82.
- Mbaegbu, C.C. 2016. The mind body problem: the hermeneutics of African philosophy. *Journal of Religion and Human Relations*. 8(2):2–18.
- Mbembe, A.J. 2016. Decolonizing the university: New directions. *Arts and Humanities in Higher Education*. 15(1):29–45.
- Mc Neil, D. 1992. *Hand and mind: what gestures reveal about thought*. University of Chicago Press.
- McAdams, D.P. 2008. Personal narratives and the life story. In: L.A. Pervin & O.P. John, eds. *Handbook of personality: Theory and research*. New York, NY: Guilford Press. pp. 242–262.
- McAdams, D.P. 2019. “First we invented stories, then they changed us”: The evolution of narrative identity. *Evolutionary Studies in Imaginative Culture*. 3(1):1–18.
- McCormack, C. 2004. Storying stories: A narrative approach to in-depth interview conversations. *International Journal of Social Research Methodology: Theory and Practice*. 7(3):219–236.
- McCormack, T., Kroker, A. & Kroker, M. 1987. *Body invaders: Panic sex in America*. New York, NY: St Martins Press.
- McEwen, B.S. 2016. Epigenetic interactions and the brain-body communication. *Psychotherapy and Psychosomatics*. 86(1):1–4.
- McKechnie, S. & Stevens, C. 2009. Visible thought: choreographic cognition in creating, performing, and watching contemporary dance. In: *Contemporary choreography: A critical reader*. London: Routledge. pp. 105–131.
- McLean, K.C. 2016. *The co-authored self: Family stories and the construction of personal identity*. Oxford: Oxford University Press.
- McLean, K.C. & Pasupathi, M. 2012. Processes of identity development: Where I am and how I got there. *Identity*. 12(1):8–28.
- McLean, K.C. & Syed, M. 2016. Personal, master, and alternative narratives: An integrative framework for understanding identity development in context. *Human Development*. 58(6):318–349.
- McNeill, W.H. 1997. What we mean by the west. *Orbis*. 41(4):513–524.
- Medina, J. & Coslett, H.B. 2016. Understanding body representations. *Cognitive Neuropsychology*. 33(1–2):1–4.
- Meloncon, L. 2018. Bringing the body back through performative phenomenology. In: L. Meloncon & J.B. Scott, eds. 1st ed. *Methodologies for the rhetoric of health & medicine*. London: Routledge. pp. 96–114.
- Memmi, A., Greenfeld, H., Sartre, J.P. & Gordimer, N. 2013. The colonizer and the colonized. In: *The colonizer and the colonized*. Boston, MA: Beacon Press. pp.

1–198.

- Meriney, S.D. & Fanselow, E.E. 2019. Basics of cellular neurophysiology. In: *Synaptic transmission*. Cambridge, MA: Academic Press. pp. 19–34.
- Merleau-Ponty, M. 1945. *Phenomenology of perception*. Routledge.
- Merleau-Ponty, M. 1962. *Phenomenology of perception*. London: Routledge.
- Merleau-Ponty, M. 2005. *Phenomenology of perception. Phenomenology of Perception*. London: Routledge.
- Merzenich, S. 2021. *The exoticization and commodification of the black body*. *Digicult.it*. <http://digicult.it/en/articles/activism/the-exoticization-and-commodification-of-the-black-body/> Date of access: 03 Aug. 2022.
- Metta, M. 2017. Embodying métissage: Entangling memory, identity and difference in feminist intercultural storymaking. *Journal of Intercultural Studies*. 38(1):70–87.
- Meyerhoff, E. 2018. Decolonising the university. *Identities*. 27(4):500–504.
- Michaelian, K. 2015. *Mental time travel: Episodic memory and our knowledge of the personal past*. Cambridge: MIT Press.
- Mignolo, W. 2011a. Epistemic disobedience and the decolonial option: A manifesto. *Transmodernity: Journal of Peripheral Cultural Production of the Luso-Hispanic World*. 1(2).
- Mignolo, W.D. 2003. *The darker side of the renaissance: Literacy, territoriality, and colonization*. Ann Arbor, MI: University of Michigan Press.
- Mignolo, W.D. 2007a. Introduction: Coloniality of power and de-colonial thinking. *Cultural Studies*. 21(2–3):155–167.
- Mignolo, W.D. 2007b. Delinking: The rhetoric of modernity, the logic of coloniality and the grammar of de-coloniality. *Cultural Studies*. 21(2–3):449–514.
- Mignolo, W.D. 2009. Epistemic disobedience, independent thought and decolonial freedom. *Theory, Culture & Society*. 26(8):159–181.
- Mignolo, W.D. 2011b. *The darker side of western modernity: Latin America otherwise languages, empires, nations series editors global futures, decolonial options*. Durham, NC: Duke University Press.
- Mignolo, W.D. 2011c. Geopolitics of sensing and knowing: On (de)coloniality, border thinking and epistemic disobedience. *Postcolonial Studies*. 14(11):273.
- Mignolo, W.D. 2012. *Local histories/global designs: coloniality, subaltern knowledges, and border thinking*. Berlin: De Gruyter.
- Mignolo, W.D. & Escobar, A. 2013. *Globalization and the decolonial option*. London: Routledge.
- Mignolo, W.D. & Walsh, C.E. 2018a. What does it mean to decolonize? In: *On Decoloniality: Concepts, Analytics, Praxis*. Durham, NC: Duke University Press. pp. 105–134.
- Mignolo, W.D. & Walsh, C.E. 2018b. On decoloniality: Concepts, analytics, praxis. *Perspectives on Politics*. 17(3):866–869.
- Mikraszewicz, K. & Richmond, C. 2019. Paddling the Biigtig: Mino Biimadisiwin practiced through canoeing. *Social Science and Medicine*. 240(3):112548.
- Miller, E.K., Lundqvist, M. & Bastos, A.M. 2018. Working memory 2.0. *Neuron*. 100(2):463–475.
- Minton, C. 2018. Choreography: A basic approach using improvisation. *Journal of*

- Dance Education*. 18(3):1–200.
- Mitchell, T. ed. 2000. *Questions of modernity*. 11th ed. Minneapolis, MI: University of Minnesota Press.
- Miyoshi, K. 2018. Where kinesthetic empathy meets kinetic design. In: *Proceedings of ACM International Conference Proceeding Series*. Tokyo.
- Moeke-Pickering, T.M. 2010. Decolonisation as a social change framework and its impact on the development of indigenous-based curricula for helping professionals in mainstream tertiary education organisations. University of Waikato (doctoral dissertation).
- Molobye, K. 2022. Looking back to move forward: Celebrating 20 years of an innovative contemporary African dance company. *South African Theatre Journal*. 34(2):123–129.
- Monette, S. 2018. *Descartes versus Locke on innatism*. Online: Academia.edu.
- Moore-Gilbert, B. 2007. Spivak and Bhabha. In: *A companion to postcolonial studies*. Hoboken, NJ: Wiley Online Book. pp. 451–466.
- More, C. 2002. *Understanding the industrial revolution*. London: Psychology Press.
- Morgenroth, J. 2004. *Speaking of dance: Twelve contemporary choreographers on their craft*. Routledge.
- Morley, D. & Robins, K. 1996. *Spaces of identity: Global media, electronic landscapes and cultural boundaries*. Vol. 21. *Transactions of the Institute of British Geographers*. Routledge.
- Morreira, S., Lockett, K., Kumalo, S.H. & Ramgotra, M. 2020. Confronting the complexities of decolonising curricula and pedagogy in higher education. *Third World Thematics: A TWQ Journal*. 5(1–2):1–18.
- Morris, H. 2020. Experiential learning – a systematic review and revision of Kolb’s model. *Interactive Learning Environments*. 28(8):1064–1077.
- Morrissey, B. 2012. A domestic geography of everyday terror: Remembering and forgetting the house I grew up in. In: *Geography and memory*. Berlin: Springer. pp. 184–198.
- Moses, R. & Lewis, J. 2020. Perspectives on decolonisation and its implications for jazz curricula and teaching approaches. *South African Music Studies*. 40(1):379–418.
- Motala, S., Sayed, Y. & de Kock, T. 2021. Epistemic decolonisation in reconstituting higher education pedagogy in South Africa: the student perspective. *Teaching in Higher Education*. 26(7–8):1002–1018.
- Mothoagae, I.D. 2021. The colonial matrix of power: Image ontology and the question of blackness. *HTS Theological Studies*. 77(4).
- Motsathebe, G. 2019. The rhetoric of decolonisation in higher education in Africa: The rhetoric of decolonisation in higher education in Africa - muse, prescriptions and prognosis. *African Journal of Rhetoric*. 11(1):37–63.
- Mouzakitis, A. 2017. Modernity and the idea of progress. *Frontiers in Sociology*. 2(3):1–11.
- Msila, V. 2007. From apartheid education to the revised national curriculum statement: Pedagogy for identity formation and nation building in South Africa. *Nordic Journal of African Studies*. 16(2):146–160.
- Mudimbe, V.Y. 1985. African gnosis philosophy and the order of knowledge: An

- introduction. *African Studies Review*. 28(2–3):149–233.
- Mudimbe, V.Y. 1994. The idea of Africa. *International Journal of African Historical Studies*. 29(3):667.
- Munro, A. 2020. “Non-aligned movement”. In: *Britannica*. <https://www.britannica.com/topic/Non-Aligned-Movement>.
- Munro, M. 2018. Principles for embodied learning approaches. *South African Theatre Journal*. 31(1):1–10.
- Munro, M. & Coetzee, M.H. 2007. Mind the gap: Beyond whole-brain learning. *South African Theatre Journal*. 21(1):92–108.
- Munroe, P.T. 2019. Intersubjectivity. In: *The Blackwell encyclopedia of sociology*. Hoboken, NJ: Wiley-Blackwel.
- Murove, M.F. 2018. Indigenous knowledge systems discourse and inclusionality: An Afro-centric quest for recognition in a globalised world. *Journal for the Study of Religion*. 31(1):159–176.
- Murray, P. 1972. *Architecture of the Renaissance*. New York, NY: H. N. Abrams.
- Murray, S. & Keefe, J. 2007. Physical theatres: A critical introduction. In: 1st ed. *Physical theatres: a critical introduction*. London: Routledge. pp. 1–230.
- Murray, S. & Keefe, J. 2016. *Physical theatres: A critical introduction*. Second Edi ed. *Physical Theatres: A Critical Introduction*.
- Musicant, S. 2001. Authentic movement: clinical considerations. *American Journal of Dance Therapy*. 23(1):17–28.
- Muto, D. 2016. Choreography as meshwork: The production of motion and the vernacular. In: *Choreography and corporeality*. Berlin: Springer. pp. 31–49.
- Nadel, L. & Hardt, O. 2011. Update on memory systems and processes. *Neuropsychopharmacology*. 36(1):251–273.
- Nadel, L., Hupbach, A., Gomez, R. & Newman-Smith, K. 2012. Memory formation, consolidation and transformation. *Neuroscience and Biobehavioral Reviews*. 36(7):1640–1645.
- Nagrin, D. 2001. *Choreography and the specific image*. Minneapolis, MI: University of Minnesota Press.
- Nassaji, H. 2020. Good qualitative research. *Language Teaching Research*. 24(4):427–431.
- Ndlovu-Gatsheni, S. 2012. Coloniality of power in development studies and the impact of global imperial designs on Africa (inaugural lecture). *Australasian Review of African studies*. 33(12):1–24.
- Ndlovu-Gatsheni, S. 2020. Decolonization, decoloniality, and the future of African studies: A conversation with Dr Sabelo Ndlovu-Gatsheni. *SocialSciencesResearchCouncil.org*. <https://items.ssrc.org/from-our-programs/decolonization-decoloniality-and-the-future-of-african-studies-a-conversation-with-dr-sabelo-ndlovu-gatsheni/>.
- Ndlovu-Gatsheni, S.J. 2013. *Coloniality of power in postcolonial Africa: Myths of decolonization*. Dakar: Codesria.
- Ndlovu-Gatsheni, S.J. 2015. Decoloniality as the future of Africa. *History Compass*. 13(10):485–496.
- Ndlovu-Gatsheni, S.J. 2017. The emergence and trajectories of struggles for an “African university”: The case of unfinished business of African epistemic

- decolonisation. *Kronos*. 43(1):51–77.
- Ndlovu-Gatsheni, S.J. 2018. Metaphysical empire, linguistic and cultural imperialism*. *English Academy Review*. 35(2):96–115.
- Ndlovu-Gatsheni, S.J. & Chimbatu, W. 2013. In the snare of colonial matrix of power. In: *Coloniality of Power in Postcolonial Africa, Myths of Decolonization*. Nairobi: African Books Collective. pp. 37–64.
- Ndubisi, F.O. 2013. The philosophical paradigm of African identity and development. *Open Journal of Philosophy*. 3(1):222–230.
- Niesche, R. & Gowlett, C. 2019. Using Judith Butler to queer(y) educational leadership. In: *Social, critical and political theories for educational leadership*. Berlin: Springer. pp. 61–84.
- Nikolayeva, L.A. 2020. Formation and development of professional readiness of a director-choreographer in a university environment. *Cypriot Journal of Educational Sciences*. 16(4):104–111.
- Novac, A., Tuttle, M.C. & Blinder, B.J. 2019. Identity narrative and its role in biological survival: Implications for child and adolescent psychotherapy. *Journal of Infant, Child, and Adolescent Psychotherapy*. 18(2):155–184.
- Ntseane, P.G. 2011. Culturally sensitive transformational learning: Incorporating the Afrocentric paradigm and African feminism. *Adult Education Quarterly*. 61(4):307–323.
- Nwadeyi, L. 2016. We all have a responsibility to disrupt the status quo. *Mail & Guardian*. <https://mg.co.za/article/2016-06-29-we-all-have-agency-and-we-must-use-it-to-disrupt-the-status-quo/>.
- Nwoye, A. 2017. An Africentric theory of human personhood. *Psychology in Society*. (54):42–66.
- Nyamnjoh, F.B. 2015. Incompleteness: Frontier Africa and the currency of conviviality. *Journal of Asian and African Studies*. 52(3):1–18.
- Nyoni, J. 2019. Decolonising the higher education curriculum: An analysis of African intellectual readiness to break the chains of a colonial caged mentality. *Transformation in Higher Education*. 4:1–10.
- O'Donovan, O. 2016. Ivan Illich's tools for conviviality. In: *Mobilising classics: Reading radical writing in Ireland*. New York, NY: Manchester University Press. pp. 140–156.
- Ocheni, S. & Nwankwo, B.C. 2012. Analysis of colonialism and its impact in Africa. *Cross-Cultural Communication*. 8(3):46–54.
- Odeh, L.E. 2010. A comparative analysis of global north and global south economies. *Journal of Sustainable Development in Africa*. 12(7):233–239.
- Ohberg, E. 2016. Becoming an ally: Beginning to decolonise my mind. University of London (master's thesis).
- Okon, E.N. & Ojokrotu, V. 2018. Imperialism and Contemporary Africa. *Journal of African Foreign Affairs*. 5(2):227–249.
- Oladimeji, M. 2018. Using arts-based learning as a site of critical resistance. In: *Decolonial pedagogy examining sites of resistance, resurgence, and renewal*. London: Palgrave Macmillan. pp. 93–109.
- Oliver, E. & Oliver, W.H. 2017. The colonisation of South Africa: A unique case. *HTS Theological Studies*. 73(3):1–8.

- Olmos-Vega, F.M., Stalmeijer, R.E., Varpio, L. & Kahlke, R. 2022. A practical guide to reflexivity in qualitative research: AMEE Guide No. 149. *Medical Teacher*. (4):1–11.
- Olsen, A. 2014. *The place of Dance*. Middletown, CN: Wesleyan University Press.
- Ong, W. 2002. Orality and literacy: The technologizing of the word. In: R. Luppici, ed. *Handbook of research on technoself: Identity in a technological society*. Hershey: IGI Global.
- Orr, M., Smith, S. & Watson, J. 2010. *Reading autobiography: A guide for interpreting life narratives*. 2nd ed. Minneapolis: University of Minnesota Press.
- Ortiz, C. 2022. Storytelling otherwise: Decolonising storytelling in planning. *Planning Theory*. 1–24.
- Osilla, E., Marsidi, J. & Sharma, S. 2022. *Physiology, temperature regulation*. StatPearls Publishing.
- Ospina, S. 2004. *Qualitative research*. London: SAGE Publications.
- Oyserman, D., Elmore, K., Smith, G. & George, S. 2018. Handbook of self, self-concept and identity. In: J. Tangney & M. Leary, eds. 2nd ed. *The handbook of self and identity*. New York, NY: Guilford Press. pp. 69–104.
- Pakenham, T. 1991. *The scramble for Africa: White man's conquest of the dark continent from 1876 to 1912*. Johannesburg: Penguin Random House.
- Pakes, A. 2009. Knowing through dance making: Choreography, practical knowledge and practice-as-research. In: J. Butterworth & L. Wildschut, eds. *Contemporary choreography: A critical reader*. London: Routledge. pp. 10–22.
- Pandya, S.K. 2011. Understanding brain, mind and soul: Contributions from neurology and neurosurgery. *Mens Sana Monographs*. 9(1):129–149.
- Panhofer, H. 2017. Body memory and its recuperation through movement. In: *The Oxford handbook of dance and wellbeing*. Oxford: Oxford University Press. pp. 115–127.
- Paradies, Y. 2020. Unsettling truths: Modernity, (de-)coloniality and Indigenous futures. *Postcolonial Studies*. 23(4):438–456.
- Park, Y.S., Konge, L. & Artino, A.R. 2020. The positivism paradigm of research. *Academic Medicine*. 95(5):690–694.
- Parker, A. 2020. Anarchival dance: Choreographic archives and the disruption of knowledge. University of Cape Town (doctoral thesis).
- Parker, J. & Rathbone, R. 2007. *African history: A very short introduction*. Oxford University Press.
- Parviainen, J. 2003. Kinaesthetic empathy. *Dialogue and Universalism*. 13(11–12):151–162.
- Pass Erickson, L.M. 2020. Sensing the self: A dance/movement therapy model of embodied identity development. *Body, movement and dance in psychotherapy*. 4(11):1–16.
- Paul, L.A. & Quiggin, J. 2020. Transformative education. *Educational Theory*. 70(5):561–579.
- Perrin, D. & Rousset, S. 2014. The episodicity of memory: Current trends and issues in philosophy and psychology. *Review of Philosophy and Psychology*. 5(3):291–312.
- Perry, M. 2021. Pluriversal literacies: Affect and relationality in vulnerable times.

- Reading Research Quarterly*. 56(2):293–309.
- Peteet, J. 2016. The work of comparison: Israel/Palestine and apartheid. *Anthropological Quarterly*. 89(1):247–282.
- Peter, E. 2014. *Modern philosophy: The African philosophy of Ntu*. Online: Grin.com. <http://content.grin.com/document/v322629.pdf>.
- Peters, M.A. 2019. The enlightenment and its critics1. *Educational Philosophy and Theory*. 51(9):886–894.
- Philipson, S. & Kjellström, E. 2020. When objects are talking: How tacit knowing becomes explicit knowledge. *Journal of Small Business Strategy*. 30(1):68–82.
- St. Pierre, E.A. 2015. Afterword: Troubles with embodiment. In: *Methodologies of embodiment: Inscribing bodies in qualitative research*. London: Routledge.
- Piko, B.F. & Brassai, L. 2016. A reason to eat healthy: The role of meaning in life in maintaining homeostasis in modern society. *Health Psychology Open*. 3(1).
- Pinker, S. 2018. *Enlightenment now: The case for reason, science, humanism, and progress*. Cape Town: Penguin Books.
- Pitron, V., Alsmith, A. & De Vignemont, F. 2018. How do the body schema and the body image interact? *Consciousness and Cognition*. 65(6):352–358.
- Polanyi, M. 1969. *Knowing and being: Essays*. Chicago: University of Chicago Press.
- Pollard, S. & Jones, E.L. 2017. The causes of the industrial revolution in England. *The Economic History Review*. 21(2):401.
- Polt, R. 2010. *Heidegger's Being and Time: Critical Essays. Martin Heidegger: Key Concepts*. Rowman & Littlefield Publishers.
- Poncian, J. 2015. The persistence of western negative perceptions about Africa: Factoring in the role of Africans. *Journal of African Studies and Development*. 7(3):72–80.
- Porter, R. 2001. *Enlightenment: Britain and the making of the modern world*. London: Penguin UK.
- Praeg, J. 2019. The political promise of choreography in performance and / as research: First Physical Theatre Company 's manifesto and repertory, 1993-2015. Rhodes University (doctoral dissertation).
- Pratt, M.L. 2008. *Imperial eyes*. 2nd ed. New York, NY: Routledge.
- Predock-Linnell, L.L. & Predock-Linnell, J. 2001. From improvisation to choreography: The critical bridge. *Research in Dance Education*. 2(2):195–209.
- Pretty, J., Rogerson, M. & Barton, J. 2017. Green mind theory: How brain-body-behaviour links into natural and social environments for healthy habits. *International Journal of Environmental Research and Public Health*. 14(7).
- Prichard, R. 2019. From color-blind to color-conscious: Advancing racial discourse in dance education. *Journal of Dance Education*. 19(4):168–177.
- Prinsloo, E.H. 2016. The role of the humanities in decolonising the academy. *Arts and Humanities in Higher Education*. 15(1):164–168.
- Prisecaru, P. 2016. Global challenges of the fourth industrial revolution. *Knowledge Horizons*. 8(1):57–62.
- Proctor, S.B. 2016. The temporal structure of habits and the possibility of transformation. *International Journal of Applied Philosophy*. 30(2):251–266.
- Prosser, J. 2003. Skin memories. In: *Thinking Through the Skin*. Taylor & Francis. pp.

52–68.

- Purser, A. 2018. ‘Getting it into the body’: Understanding skill acquisition through Merleau-Ponty and the embodied practice of dance. *Qualitative Research in Sport, Exercise and Health*. 10(3):318–332.
- Pylvänäinen, P. 2012. Body memory as a part of the body image. In: S.C. Koch, T. Fuchs, M. Summa, & C. Müller, eds. *Body Memory, Metaphor and Movement*. Amsterdam: John Benjamins Publishing Company. pp. 289–306.
- De Quadros, A., Kelman, D., White, J., Sonn, C.C. & Baker, A.M. 2021. “People don’t know our story”. In: *Poking the WASP nest*. Amsterdam: Brill. pp. 85–97.
- Quam, C., Wang, A., Todd Maddox, W., Golisch, K. & Lotto, A. 2018. Procedural-memory, working-memory, and declarative-memory skills are each associated with dimensional integration in sound-category learning. *Frontiers in Psychology*. 9(11):1–15.
- Quayson, A. 2000. *Postcolonialism: Theory, practice or process?* London: Polity Press.
- Querejazu, A. 2016. Encountering the pluriverse: Looking for alternatives in other worlds. *Revista Brasileira de Política Internacional*. 59(2).
- Quijano, A. 2000. Coloniality of power, Eurocentrism, and Latin America. *Project Muse*. 1(3):533–580.
- Quijano, A. 2007. Coloniality and modernity/rationality. *Cultural Studies*. 21(2):168–178.
- Quilty-Dunn, J. 2020. Is iconic memory iconic? *Philosophy and Phenomenological Research*. 101(3):660–682.
- Quinn, R. 2017. An analysis of Edward Said’s Orientalism: Orientalism. In: 1st ed. *Macat library*. London: Macat International Limited. pp. 99.
- Quinton, A. & Quinton, B. 2020. *Empiricism*. *Encyclopedia Britannica*. <https://www.britannica.com/topic/empiricism> Date of access: 30 Aug. 2022.
- Rabellino, D., Frewen, P.A., McKinnon, M.C. & Lanius, R.A. 2020. Peripersonal space and bodily self-consciousness: Implications for psychological trauma-related disorders. *Frontiers in Neuroscience*. 14(12):1–19.
- Radvansky, G. 2017. *Human memory*. 3rd ed. New York, NY: Routledge.
- Raggatt, P.T.F. 2007. Multiplicity and conflict in the dialogical self: A life-narrative approach. In: *Identity and story: Creating self in narrative*. Washington, DC: American Psychological Association. pp. 15–35.
- Ramírez-Vizcaya, S. & Froese, T. 2019. The enactive approach to habits: New concepts for the cognitive science of bad habits and addiction. *Frontiers in Psychology*. 10(2):1–12.
- Randall, W.L. 2016. Narrative environments for narrative care: The need to honor people’s stories. *International Journal for Human Caring*. 20(3):142–145.
- Ranganath, C. & Ritchey, M. 2012. Two cortical systems for memory-guided behaviour. *Nature Reviews Neuroscience*. 13(10):713–726.
- Rani, M.X. 2018. The impact of colonisation on the ability to make a meaning of “black” South African contemporary dance in the 21st century. *Journal of Pan African Studies*. 12(4):311.
- Ratnam, C. 2018. Creating home: Intersections of memory and identity. *Geography Compass*. 12(4):1–11.

- Raven, B.H. 1990. Political applications of the psychology of interpersonal influence and social power. *Political Psychology*. 11(3):493–520.
- Ravitch, S. 2020. An overview of the processes of qualitative research. In: *Qualitative Research: Bridging the Conceptual, Theoretical, and Methodological*. pp. 1–31.
- Reddy, T. 2001. The politics of naming: the constitution of coloured subjects in South Africa. In: *Coloured by History Shaped by Place: New Perspectives on Coloured Identities in Cape Town*. pp. 64–79.
- Reeve, S. 2018. On the way to regenerative choreography. *Choreographic practices*. 9(1):75–80.
- Remi, J. 2019. Institutionalised whiteness, racial microaggressions and black bodies out of place in Higher Education. *Whiteness and Education*. 4(1):1–17.
- Reynolds, D. & Reason, M. 2012. *Kinesthetic empathy in creative and cultural practices*. Cambridge University Press.
- Rice, C. & Mündel, I. 2018. Story-making as methodology: Disrupting dominant stories through multimedia storytelling. *Canadian Review of Sociology*. 55(2):211–231.
- Richards, J.F. 1997. Early modern India and world history late fifteenth to the early nineteenth century of our present. *Journal of World History*. 8(2):197–209.
- Richardson, J.T.E. 1999. The concepts and methods of phenomenographic research. *Review of Educational Research*. 69(1):127–134.
- Richardson, T.A. 2012. Disrupting the coloniality of being: Toward de-colonial ontologies in philosophy of education. *Studies in Philosophy and Education*. 31(6):539–551.
- Ricketts, K.A. 2011. The suitcase, the map and the compass: An expedition into embodied poetic narrative and its application toward fostering optimal learning spaces. Simon Fraser University (doctoral dissertation).
- Riemann, B.L. & Lephart, S.M. 2002. Sensorimotor system, Part 1: The physiologic basis of functional joint stability. *Journal of Athletic Training*. 37(1):71–79.
- Rimmon-Kenan, S. 2003. *Narrative fiction*. London: Routledge.
- Rintoul, S. 1993. *The wailing: A national black oral history*. Australia Port Melbourne: W. Heinemann.
- Risner, D. 2002. Sexual orientation and male participation in dance education: Revisiting the open secret. *Journal of Dance Education*. 2(3):84–92.
- Riva, G. 2018. The neuroscience of body memory: From the self through the space to the others. *Cortex*. 104(Special issue):241–260.
- Robins, S.K. 2019. Confabulation and constructive memory. *Synthese*. 196(6):2135–2151.
- Roche, J. 2011. Embodying multiplicity: The independent contemporary dancer's moving identity. *Research in Dance Education*. 12(2):105–118.
- Roche, J. 2015. *Multiplicity, embodiment and the contemporary dancer: Moving identities*. London: Palgrave Macmillan.
- Roediger, H.L. 1980. Memory metaphors in cognitive psychology. *Memory & Cognition*. 8(3):231–246.
- Roger, K., Bone, T., Heinonen, T., Schwartz, K., Slater, J. & Thakrar, S. 2018. Exploring identity: What we do as qualitative researchers. *Qualitative Report*. 23(3):532–546.
- Rohan, J. 2020. *Discourse on Colonialism Plot Summary*. LitCharts.

- <https://www.litcharts.com/lit/discourse-on-colonialism/summary#:~:text=https%3A//www.litcharts.com/lit/discourse-on-colonialism/summary> Date of access: 20 Oct. 2022.
- Rothermund, D. 2006. *The Routledge companion to decolonization*. London: Routledge.
- Rothkrug, L. & Anderson, P. 1976. Lineages of the absolutist state. *The American Historical Review*. 81(2):373.
- Rowell, B., Bunker, J. & Anna Pakes, A. 2019. *Thinking through dance: The philosophy of dance performance and practices*. Binsted: Dance Books.
- Rowlands, M. 2017. *Memory and the self: Phenomenology, science and autobiography*. New York, NY: Oxford University Press.
- Rubin, D.C. 2006. The basic-systems model of episodic memory. *Perspectives on Psychological Science*. 1(4):277–311.
- Rudd, A. 2019. On painting and its philosophical significance: Merleau-Ponty and Maritain. *International Philosophical Quarterly*. 59(2):137–154.
- Rutherford. 2017. How the Renaissance led to the modern world. In: *Proceedings of a presentation at Bournemouth University*. Poole.
- Said, E. 1994. *Culture and imperialism*. New York, NY: Vintage.
- Said, E. 2003. *Orientalism*. London: Penguin Books.
- Sakaguchi, M. & Hayashi, Y. 2012. Catching the engram: Strategies to examine the memory trace. *Molecular Brain*. 5(1):1–12.
- Samuel, G. 2017. Why knowing the codes will lead the dance. In: *Proceedings of Confluences 9: Deciphering decolonisation in dance pedagogy in the 21st century in Cape Town*. Cape Town: UCT School of Dance. pp. 90–97.
- Samuel, G.M. 2016. *Dancing the other in South Africa*. University of Cape Town (doctoral thesis).
- Samuel, C.A. & Ortiz, D.L. 2021. “Method and meaning”: Storytelling as decolonial praxis in the psychology of racialized peoples. *New Ideas in Psychology*. 62(5):100868.
- Sánchez-Colberg, A. 2007. Altered states and subliminal spaces: Charting the road towards a physical theatre. *Physical Theatres: A Critical Reader*. 40–56.
- Sanson, M., Cardwell, B.A., Rasmussen, A.S. & Garry, M. 2020. Evidence that “voluntary” versus “involuntary” retrieval is a fluency-based attribution. *Psychological Reports*. 123(1):141–158.
- Sara, R. & Sara, A. 2015. Between dance and architecture. In: *Moving sites investigating site-specific dance performance*. London: Routledge.
- Sattar, G., Naz, S., Yasin, S. & Arslan, M. 2020. Third space of enunciation: a study of multi-locationality in Mohsin Hamid’s *Exit West*. *PalArch’s Journal of Archaeology of Egypt/Egyptology*. 17(12):307–323.
- Savile, A. 2012. *Routledge philosophy guidebook to Leibniz and the Monadology*. London: Routledge.
- Sawant, D.G. 2011. Perspectives on post-colonial theory: Said, Spivak and Bhabha. *Literary Endeavour*. 2(11):129–135.
- Schaefer, L. & Clandinin, D.J. 2019. Sustaining teachers’ stories to live by: implications for teacher education. *Teachers and Teaching: Theory and Practice*. 25(1):54–68.

- Schuhmann, C. 2021. Rethinking counseling from a relational perspective: From alleviating suffering to “becoming human”. In: *Bodies That Still Matter*. Cambridge University Press. pp. 91–102.
- Schultze, U. 2014. Performing embodied identity in virtual worlds. *European Journal of Information Systems*. 23(1):84–95.
- Schwarz, K.C. & Williams, J.P. 2020. Introduction to the social construction of identity and authenticity. In: 1st ed. *Studies on the Social Construction of Identity and Authenticity*. London: Routledge. pp. 1–24.
- Seamon, D. 2017. Merleau-Ponty, lived body, and place: Toward a phenomenology of human situatedness. In: T. Hünefeldt & A. Schlitte, eds. *Situatedness and place: Multidisciplinary perspectives on the spatio-temporal contingency in human life*. New York, NY: Springer. pp. 41–66.
- Seroto, J. 2018. Dynamics of decoloniality in South Africa: A critique of the history of Swiss mission education for indigenous people. *Studia Historiae Ecclesiae*. 44(3).
- Settler, F. & Engh, M.H. 2015. The black body in colonial and postcolonial public discourse in South Africa. *Alternation*. 14(14):126–148.
- Shabangu, M. 2010. Precarious silence: Decentering the power of whiteness in South Africa. *Salon*. 53–61.
- Shackleton, C.M. & Gwedla, N. 2021. The legacy effects of colonial and apartheid imprints on urban greening in South Africa: Spaces, species, and suitability. *Frontiers in Ecology and Evolution*. 8(1):1–12.
- Shapiro, L. 2021. Embodied Cognition. In: *Stanford Encyclopedia of Philosophy*. <https://plato.stanford.edu/entries/embodied-cognition/> Date of access: 11 Nov. 2022.
- Shapiro, L. & Stolz, S.A. 2019. Embodied cognition and its significance for education. *Theory and Research in Education*. 17(1):19–39.
- Shaw, J. 2016. *The Memory Illusion: Remembering, forgetting, and the science of false memory*. London: Random House Books.
- Shay, S. 2016. Decolonise more than just curriculum content-change the structure, too. *The conversation* (Cape Town). 1–3. <https://theconversation.com/decolonise-more-than-just-curriculum-content-change-the-structure-too-44480>.
- Sheets-Johnstone, M. 2007. Kinesthetic memory. *Theoria et Historia Scientiarum*. 7(1):43–92.
- Sheets-Johnstone, M. 2009. *The Corporeal Turn: An Interdisciplinary Reader*. Exeter: Imprint Academic.
- Shen, W., Yuan, Y., Liu, C. & Luo, J. 2016. Uncovering the framework of brain-mind-body in creative insight. *Frontiers in Psychology*. 7(8):1–4.
- Shilling, C. 1993. The body and social theory. *Contemporary Sociology*. 24(3).
- Sichel, A. 2012. Gate-crashing prejudices and perceptions: The enduring legacy of arts and dance festivals in post-apartheid South Africa. *Post-apartheid dance : many bodies, many voices, many stories*. 107–125.
- Simor, P., Zavec, Z. & Horváth, K. 2019. Deconstructing procedural memory: Different learning trajectories and consolidation of sequence and statistical learning. *Frontiers in Psychology*. (1):1–18.

- Simpkins, S.A. & Myers-Coffman, K. 2017. Continuing bonds in the body: Body memory and experiencing the loss of a caregiver during adolescence. *American Journal of Dance Therapy*. 39(2):189–208.
- Simukungwe, M. 2019. Universities as sites for advancing education for decolonisation. In: C. Manthalu & Y. Waghid, eds. *Education for Decoloniality and Decolonisation in Africa*. London: Palgrave Macmillan. pp. 69–87.
- Sinclair, J. 2002. More than just telling stories. *TESOL Quarterly*. 36(2):207–213.
- Singer, J.A. 2004. Narrative identity and meaning making across the adult lifespan. *Journal of Personality*. 72(3):437–460.
- Singer, J.A. & Bluck, S. 2001. New perspectives on autobiographical memory: The integration of narrative processing and autobiographical reasoning. *Review of General Psychology*. 5(2):91–99.
- Sithole, T. 2015. Coloniality of being, imperial reason, and the myth of African futures. In: *Proceedings of Codesria 14*. Dakar.
- Sium, A. & Ritskes, E. (in press). Speaking truth to power: Indigenous storytelling as an act of living resistance. *Decolonization, Indigeneity, Education & Society*. 22(1):i–x.
- Sium, A., Desai, C. & Ritskes, E. (in press). Towards the “tangible unknown”: Decolonization and the indigenous future. *Decolonization: Indigeneity, Education and Society*. 1(1):i–xiii.
- Skowronski, J.J. & Walker, W.R. 2004. How describing autobiographical events can affect autobiographical memories. *Social Cognition*. 22(5):555–590.
- Slatman, J. & Widdershoven, G. 2015. An ethics of embodiment: The body as object and subject. In: *Philosophy and medicine*. Berlin: Springer. pp. 87–104.
- Slee, R., Johnson, B., Sullivan, A.M. & Baak, M. 2019. What is inclusive education? *Refugee Student Resilience Study Key Issues Paper No. 6*. (August):4–7.
- Smit, T. 2020. Self-regulated professionalism: A whole brain participatory action research in a preservice teacher mentoring context. Thesis (PhD)--University of Pretoria.
- Smith-Autard, J.M. 2010. *Dance composition: A practical guide to creative success in dance making*. 6th ed. London: Methuen Drama.
- Smith, L.T. 1999. *Decolonizing Methodologies: Research and Indigenous Peoples*. Zed Books.
- Smith, L.T. 2012. *Decolonizing methodologies: Research and indigenous peoples*. 2nd ed. Zed Books.
- Smith, T., Bowman, J.S. & Isserman, M. 2009. *Discovery of the Americas, 1492-1800*. New York, NY: Facts on File.
- Smyrnaio, A.L. 2016. From Ontology to Ontologies to Trans-Ontology. *Forum Philosophicum*. 21(1):73–93.
- Snowber, C. 2016. *Embodied inquiry: Writing, living and being through the body*. Rotterdam: Sense Publishers.
- Snowber, C. 2020. Fragments of the Body, Landscape, and Identity. In: *Identity Landscapes*. Brill Academic. pp. 69–82.
- Snyman, R. & Tobin, P. 2004. Storytelling and knowledge management: What’s the story so far? *Mousaion*. 22(1):34–51.
- Soja, E.W. 1996. *Thirdspace: Journeys to Los Angeles and other real-and-imagined*

- places*. Online: Wiley Online Books.
- Sokolowski, R. 2000. *Introduction to phenomenology*. Cambridge: Cambridge University Press.
- Somers, M.R. 1994. The narrative constitution of identity: A relational and network approach. *Theory and Society*. 23(5):605–649.
- Somers, M.R. & Gibson, G.D. 1994. Reclaiming the epistemological “other”: Narrative and the social constitution of identity. *Social Theory and the Politics of Identity*. 37–99.
- De Sousa Santos, B. 2016. *Epistemologies of the south: Justice against epistemicide*. Oxon: Routledge.
- Spatz, B. 2017. Choreography as research: Iteration, object, context. In: 2nd ed. *Contemporary choreography: A critical reader*. London: Routledge. pp. 68–83.
- Spatz, B. 2019. Notes for decolonizing embodiment. *Journal of Dramatic Theory and Criticism*. 33(2):245–266.
- Spatz, B. 2020. *Blue sky body*. Routledge.
- Spencer, M.B., Lodato, B.N., Spencer, C., Rich, L., Graziul, C. & English-Clarke, T. 2019. *Innovating resilience promotion: Integrating cultural practices, social ecologies and development-sensitive conceptual strategies for advancing child well-being*. 1st ed. Vol. 57. *Advances in Child Development and Behavior*. Amsterdam: Elsevier.
- Squire, L.R. 2004. Memory systems of the brain: A brief history and current perspective. *Neurobiology of Learning and Memory*. 82(3):171–177.
- Squire, L.R. & Dede, A.J.O. 2015. Conscious and unconscious memory systems. *Cold Spring Harbor Perspectives in Medicine*. 5(1).
- Van Staden, L. 2017. *TUT Transformation Framework 2017*. Pretoria: Tshwane University of Technology.
- Standal, Ø.F. & Engelsrud, G. 2013. Researching embodiment in movement contexts: A phenomenological approach. *Sport, Education and Society*. 18(2):154–166.
- Stelter, R. 2000. The transformation of body experience into language. *Journal of Phenomenological Psychology*. 31(1):63–77.
- Stevenson, A. 2014. We came here to remember: Using participatory sensory ethnography to explore memory as emplaced, embodied practice. *Qualitative Research in Psychology*. 11(4):335–349.
- Steyn, M. & Mpofo, W. 2021. *Decolonising the human: Reflections from Africa on difference and oppression*. Johannesburg: Wits University Press.
- Steyn, M. & Munro, M. 2015. Locating the “voice-as-object” and “voice-as-subject” for entry-level theatre voice theatre. *South African Theatre Journal*. 28(2):105–116.
- Stodulka, T., Dinkelaker, S. & Thajib, F. 2019. Fieldwork, ethnography and the empirical affect montage. *Analyzing Affective Societies: Methods and Methodologies*. (June 2022):279–295.
- Strickland, L. 2014. *Leibniz’s monadology: A new translation and guide*. Edinburgh: Edinburgh University Press.
- Strikwerda, C. 2000. From world-systems to globalization: Theories of transnational change and the place of the United States. *American Studies*. 41(2):333–348.
- Stromsted, T. 2009. Authentic Movement: A dance with the divine. *Body, Movement and Dance in Psychotherapy*. 4(3):201–213.

- Studd, K. & Cox, L.L. 2013. *Everybody is a body*. Dog Ear Publishing.
- Suchet, M. 2009. The 21st century body: Introduction. *Studies in Sexuality and Gender*. (10):113–118.
- Suddendorf, T. & Busby, J. 2003. Mental time travel in animals? *Trends in Cognitive Sciences*. 7(9):391–396.
- Sugar, J. & Moser, M.B. 2019. Episodic memory: Neuronal codes for what, where, and when. *Hippocampus*. 29(12):1190–1205.
- Sugiharto, S. 2022. Enacting the locus of enunciation as a resistant tactic to confront epistemological racism and decolonize scholarly knowledge. *Applied Linguistics*. 43(1):196–202.
- Sugita, Y., Hidaka, S. & Teramoto, W. 2018. Visual percepts modify iconic memory in humans. *Scientific Reports*. 8(1):1–7.
- Suleiman, S. (in press). Reflections on memory at the millennium: 1999 presidential address. *Comparative Literature*. 51(3):v–xiii.
- Sutton, J. & Williamson, K. 2014. Embodied remembering. In: L. Shapiro, ed. *The Routledge handbook of embodied cognition*. London: Routledge. pp. 315–325.
- Suveren, D. 2019. The colonization of South Africa and the British impacts on development. Yeditepe University PhD thesis.
- Swanson, H.L. & Stomel, D. 2012. Learning disabilities and memory. In: 4th ed. *Learning about learning disabilities*. Amsterdam: Elsevier. pp. 27–52.
- Tallapessy, A., Wahyuningsih, I. & Anjasari, R.A. 2020. Postcolonial discourse in Coogler's Black Panther: A multimodal critical discourse analysis. *Journal Humaniora*. 32(1):75.
- Tanaka, S. 2011. The notion of embodied knowledge. In: *Theoretical psychology: Global transformations and challenges*. Toronto: Captus Press. pp. 149–157.
- Tantia, J.F. 2021. *The art and science of embodied research design: concepts, methods and cases*. *Body, Movement and Dance in Psychotherapy*. Routledge.
- Tarus, D.K. & Lowery, S. 2017. African theologies of identity and community: The contributions of John Mbiti, Jesse Mugambi, Vincent Mulago, and Kwame Bediako. *Open Theology*. 3(1):305–320.
- Teasley, C. & Butler, A. 2020. Intersecting critical pedagogies to counter coloniality. In: C. Teasley & A. Butler, eds. *The SAGE handbook of critical pedagogies*. Newbury Park, CA: Sage Publications. pp. 186–204.
- Tewes, C. 2018. The habitual body and its role in collective memory formation. *Journal of Consciousness Studies*. 25(7–8):135–157.
- Tharps, L.L. 2014. The Case for Black With a Capital B. *New York Times*. 164(56690):A25–A25.
- Thatcher, S.M.B., Doucet, L. & Tuncel, E. 2003. *Subjective identities and identity communication processes in information technology teams*. *Research on managing groups and teams*. Bingley: Emerald Publishing.
- Thiong'o, N. wa. 2004. African identities: Pan-Africanism in the era of globalization and capitalist fundamentalism. *International: International Studies*. 14(9):21–42.
- Thiong'o, N. wa. 2012. Time for Africa to reclaim the black body. *NewAfricanMagazine.com*. (July). <https://newafricanmagazine.com/3236/>.
- Thomas, T. 2019. Making the case for true engagement with jazz dance: Decolonizing higher education. *Journal of Dance Education*. 19(3):98–107.

- Thompson, E. 2016. Introduction to the revised edition. In: *The embodied mind: Cognitive science and human experience*. Cambridge, MA: MIT Press. pp. xvii–lix.
- Tlostanova, M. 2020. The postcolonial condition, the decolonial option and the post-socialist intervention. In: *Postcolonialism cross-examined: Multidirectional perspectives on imperial and colonial pasts and the newcolonia*. London: Routledge.
- Tlostanova, M. V. & Mignolo, W.D. 2012. Learning to unlearn decolonial reflections from Eurasia and the Americas. *Angewandte Chemie International Edition*. 6(11):951–952.
- Totton, N. 2010. Being, having, and becoming bodies. *Body, Movement and Dance in Psychotherapy*. 5(1):21–30.
- Tsien, J.Z. 2007. The memory code. *Scientific American*. 297(1):52–59.
- Turnbull, D. 1996. Cartography and science in early modern Europe: mapping the construction of knowledge spaces. *Imago Mundi*. 48(1):5–24.
- Tuuli, B.T. 2016. Making sense of dance-making interaction and organisation in contemporary choreographic processes. University of Roehampton (doctoral dissertation).
- Ullman, M.T. 2004. Contributions of memory circuits to language: The declarative/procedural model. *Cognition*. 92(1–2):231–270.
- Ureña, C. 2019. Decolonial embodiment: Fanon, the clinical encounter, and the colonial wound. *Open Access*. 6(1):1640–1658.
- Üßig, M. 2018. *Composition and choreography-critical reflections on perception, body and temporality*. Helsinki: Teatterikorkeakoulu.
- Vanzo, A. 2013. Kant on empiricism and rationalism. *History of Philosophy Quarterly*. 30(1):53–74.
- Varela, F., Thompson, E. & Rosch, E. 2016. *The embodied mind cognitive science and human experience*. Cambridge, MA: MIT Press.
- Varela, F.J., Thompson, E., Rosch, E. & Kabat-Zinn, J. 2016. *The embodied mind: Cognitive science and human experience*. The MIT Press.
- Vawda, S. 2019. Museums and the epistemology of injustice: From colonialism to decoloniality. *Museum International*. 71(1–2):72–79.
- Veissière, S.P.L., Constant, A., Ramstead, M.J.D., Friston, K.J. & Kirmayer, L.J. 2019. Thinking through other minds: A variational approach to cognition and culture. *Behavioral and Brain Sciences*. 43:e90.
- Verplanken, B. & Aarts, H. 1999. Habit, attitude, and planned behaviour: Is habit an empty construct or an interesting case of goal-directed automaticity? *European Review of Social Psychology*. 10(1):101–134.
- De Vignemont, F. 2014. A multimodal conception of bodily awareness. *Mind*. 123(492):989–1020.
- De Vignemont, F. 2017. *Mind the body: An exploration of bodily self-awareness*. Online: Oxford Scholarship Online.
- De Vignemont, F. 2020. Bodily awareness. In: *The Stanford encyclopedia of philosophy*. Stanford: Stanford University. pp. 1–26.
- Voss, J.L., Bridge, D.J., Cohen, N.J. & Walker, J.A. 2017. A closer look at the hippocampus and memory. *Trends in Cognitive Sciences*. 21(8):577–588.

- Van Vuuren, E.J. 2019. *Decolonisation or contextualisation of the arts curricula in South Africa: The case of music in the BEd Foundation phase*. Online: Academia.edu.
- Wa Thiong'o, N. 2011. *Decolonising the mind*. Nairobi: East African Education Publisher.
- Wagner, P. 2012. *Modernity: Understanding the present*. Cambridge: Polity Press.
- Wagoner, B. 2012. Culture in constructive remembering. In: *The Oxford handbook of culture and psychology*. Oxford: Oxford University Press. pp. 1034–1055.
- Walton, F.C. & Caliendo, S.M. 2020. Origins of the concept of race. In: *The Routledge Companion to Race and Ethnicity: Second Edition*. Routledge. pp. 9–17.
- Wan, C., Cai, P., Wang, M., Qian, Y., Huang, W. & Chen, X. 2020. Artificial sensory memory. *Advanced Materials*. 32(15):1–22.
- Wane, N. & Todd, K. 2018. *Decolonial pedagogy examining sites of resistance, resurgence, and renewal*. N.N. Wane & K.L. Todd, eds. London: Palgrave Macmillan.
- Ward, D. & Stapleton, M. 2012. Es are good: Cognition as enacted, embodied, embedded, affective and extended. In: F. Paglieri, ed. *Consciousness in interaction: The role of the natural and social context in shaping consciousness*. Amsterdam: John Benjamins. pp. 89–104.
- Weber, R. 2019. Somatic movement dance education: making meaning through dance. In: *Dance and the quality of life*. Berlin: Springer.
- Wehrle, M. 2020a. Bodily performativity: Enacting norms. In: L. Guidi & T. Rentsch, eds. *Phenomenology as performative exercise*. Leiden: Koninklijke Brill NV. pp. 120–139.
- Wehrle, M. 2020b. Being a body and having a body: The twofold temporality of embodied intentionality. *Phenomenology and the Cognitive Sciences*. 19(3):499–521.
- Werhane, P.H., Hartman, L.P. & Archer, C. 2010. *Obstacles to ethical decision-making: Mental models, Milgram and the problem of obedience*. New York, NY: Cambridge University Press.
- Westphal, J. 2016. *The mind-body problem*. Cambridge, MA: MIT Press.
- Wilson, D. 2013. Arnold Toynbee and the Industrial Revolution: The Science of History, Political Economy and the Machine Past. *History and Memory*. Vol. 26(2).
- Wilson, F. 2017a. *Dinosaurs, diamonds, and democracy: A short, short history of South Africa*. Penguin Random House.
- Wilson, L. 2017b. Articulating a decolonial dance pedagogy through teaching the Caribbean Bele. In: *Proceedings of Confluences 9: Deciphering decolonisation in dance pedagogy in the 21st century*. Cape Town: UCT School of Dance. pp. 142–161.
- Wilson, M. 2002. Six views of embodied cognition. *Psychometric Bulletin and Review*. 9(4):625–636.
- Wilson, A.E. & Ross, M. 2003. The identity function of autobiographical memory: Time is on our side. *Memory*. 11(2):137–149.
- Winter, J. 2021. The performance of the past: Memory, history, identity. In: K. Tilmans, F. van Vree, & J. Winter, eds. *Performing the past*. Amsterdam: Amsterdam University Press. pp. 11–32.

- Wise, A. & Noble, G. 2016. Convivialities: An orientation. *Journal of Intercultural Studies*. 37(5):423–431.
- Woodall, D. 2013. Challenging whiteness in higher education classrooms: Context, content, and classroom dynamics. *Journal of Public and Professional Sociology*. 5(2):1–16.
- Woodruff, D.L. 1992. Bartenieff fundamentals: A somatic approach to movement rehabilitation. Union Institute (doctoral dissertation).
- Ybema, S. 2020. Bridging Self and Sociality: Identity Construction and Social Context. In: *The Oxford handbook of identities in organizations*. Oxford University Press. pp. 51–67.
- Young, E. 2021. *Super senses: The science of your 32 senses and how to use them*. London: John Murray.
- Young, R.J.C. 2016. *Postcolonialism: An historical introduction*. Malden, MA: Blackwell.
- Yu, Y., Ma, Q. & Ling, H. 2019. Small-molecule-based organic field-effect transistor for nonvolatile memory and artificial synapse. *Advanced Functional Materials*. 29(50):1–31.
- Yuhas, D. 2012. *Skin-deep science: Find your sensitive side*. *Scientific American*. <https://www.scientificamerican.com/article/bring-science-home-sensitive-skin/> Date of access: 23 Oct. 2022.
- Zarate, M.E. & Mendoza, Y. 2020. Reflections on race and privilege in an educational leadership course. *Journal of Research on Leadership Education*. 15(1):56–80.
- Zarrilli, P.B. 2004. Toward a phenomenological model of the actor's embodied modes of experience. *Theatre Journal*. 56(4):653–666.
- Zavala, M. 2016. Decolonial methodologies in education. In: M. Peters, ed. *Encyclopedia of educational philosophy and theory*. Singapore: Springer. pp. 1–6.
- Zezeza, P.T. 2006. The inventions of African identities and languages: The discursive and developmental implications. In: *Proceedings of the 36th Annual Conference on African Linguistics*. Somerville, MA. pp. 14–26.
- Zelizer, B. 1995. Reading the past against the grain: The shape of memory studies. *Critical Studies in Mass Communication*. 12(2):214–39.
- Zembylas, M. 2018. Decolonial possibilities in South African higher education: Reconfiguring humanising pedagogies as/with decolonising pedagogies. *South African Journal of Education*. 1–11.
- Zembylas, M., Bozalek, V. & Motala, S. 2021. A pedagogy of hauntology: Decolonising the curriculum with GIS. In: *Higher Education Hauntologies: Living with Ghosts for a Justice-to-come*. Routledge. pp. 11–28.
- Zhang, J. 2019. Cognitive functions of the brain: Perception, attention and memory. *ArXiv*. (5):1–33.
- Zhu, Y. 2012. A review of job satisfaction. *Asian Social Science*. 9(1):293–298.
- Ziady, J. & Lewis, J. 2019. Towards vocational training of the south African dancer: Anxiety or agency? In: *Proceedings of Confluences 10 dance, (e)merge, theatre hosted by centre for theatre, dance and performance studies Faculty of Humanities University of Cape Town Dance, (e)merge, Theatre*. Cape Town: University of Cape Town. pp. 31–49.

- Zimmer, A. 2001. The concept of perceptual 'field' and the revolution in cognition caused by Köhler's *Physische Gestalten*. In: *The dawn of cognitive science*. Berlin: SpringerLink.
- Zlatev, J., Racine, T.P., Sinha, C. & Itkonen, E. 2008. Intersubjectivity: What makes us human? In: J. Zlatev, ed. *The shared mind: Perspectives on intersubjectivity*. Amsterdam: John Benjamins. pp. 1–14.