

1 **The WonderBread Factory: Re-reading transformative data through poetic eyes as**
2 **early career researchers, a poetic representation**

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1 **The WonderBread Factory: Re-reading transformative data through poetic**
2 **eyes as early career researchers, a poetic representation**

3 In this article, the authors reflect on the experience of playing with
4 research data in the form of poetic representation as early career
5 researchers. The first author combined a collection of voices that
6 intersected with her position as a transformative physical education
7 teacher educator. Influenced by feminist thought, the principal author
8 (re)created the research data in the form of a poem called ‘The
9 WonderBread Factory’ rather than a traditional academic manuscript as a
10 non-conforming piece of academic research. It was through this sense-
11 making creative process that both authors reflected and concluded that
12 poetry as a method can be a transformative process where scholars can
13 transgress understandings of their role in the academy. They end with a
14 call for others to join in solidarity.

15 Keywords: physical education; teacher education; poetry, transformative
16 pedagogy, feminism

1 **The WonderBread Factory: Re-reading transformative data through poetic**
2 **eyes as early career researchers, a poetic representation**

3
4 **Introduction: The construction of the manuscript**

5 It wasn't until a year after I¹ completed my PhD that I sat down with the intention of
6 writing papers based on my thesis. Like Lambert (2017) when I sat down to write,
7 unfamiliar things occurred. It was clear that I had moved on from the data I had
8 collected; I was emotionally moved and intellectually challenged and being asked to
9 think in ways that I hadn't previously. I didn't want to use analysed data and write a
10 traditionally constructed manuscript and felt compelled to use my scholarly voice in
11 resistant ways against the status quo. I decided to look once again at the unpublished
12 data I had previously analysed and immerse myself in playful inquiry where I was able
13 to work and play simultaneously, in the hope of producing a piece of writing as an act
14 of becoming in the academy (Kuntz & Guyotte, 2017). In addition, having completed
15 the piece of writing, I sought the input of a second author, Laura, another early career
16 researcher, to look at the writing anew and contribute their thoughts and interpretations.
17 The writing addresses multiple purposes, first, to play (enjoy in a non-linear way) with
18 the similar themes in the thesis data that intersected with my own personal experiences
19 and position as a physical education teacher educator. Secondly, to (re)create the
20 research data in the form of poetry rather than traditional text, in line with my social
21 justice agenda that seeks to destabilise dominant discourses in academic research
22 (Lynch & Kuntz, 2019, Lynch, Walton-Fisette, Lugetti, 2022). Thirdly, it allows an
23 opportunity for reflection, my own, and that of my co-author, which generates further

¹ 'I' refers to the principal author of the paper

1 discussion and analysis, and a call for change across the professional spaces we both
2 inhabit. Finally, we hope to add to the scholarly base within **and outside** of our
3 discipline that draws on feminism and poetry.

4 **Becoming a scholar-activist: Poetic representation**

5 This paper specifically focuses on a segment of my PhD thesis that researched
6 transformative intellectuals in the academy. Transformative intellectuals embody a
7 transformative philosophy and perspective toward education that focuses on criticality
8 and reflectivity to encourage critical consciousness of learners (Tinning, 2017). The first
9 critical ethnographic study (Lynch & Curtner-Smith, 2018) drew upon the experiences
10 of three transformative intellectuals (Harper, Eva, Tara²) that were physical education
11 specialists. They identified as white, able-bodied, lesbian/gay, socially liberal women
12 and had been working within physical education teacher education for several years.
13 Additionally, they had been teaching about sociocultural issues and injustice within
14 their universities with physical education preservice teachers. The paper discussed the
15 educators' goals, course contents, and the pedagogies they employed. The second
16 narrative inquiry study (Lynch & Curtner Smith, 2019) researched a non-physical
17 education specialist, who was recognised as a transformative intellectual teaching a
18 sociocultural foundation course to preservice teachers. The educator Florence identified
19 as a white, heterosexual, able-bodied woman, and did not class herself as a physical
20 education specialist but as a sociocultural and equity professional. The paper discussed
21 the pedagogies Florence used to challenge status-quo thinking in education and the
22 effects on two pre-service teachers in physical education.

² Self-selected fictitious names used throughout to protect the identity of the participants

1 Carrying out both studies had a profound effect on my experience as an early-
2 career physical education teacher educator and becoming academic. Specifically, I
3 learned that transformative intellectuals tend to be lone wolves in their departments, as
4 they fight for social justice and against injustice in the neoliberal academy, often at odds
5 with conservative colleagues and students (Dowling, Fitzgerald & Flintoff, 2015). After
6 finishing my doctorate, I began work at a ‘teaching-intensive’ university. I attempted to
7 establish myself as a transformative educator, employing methods learned during those
8 formative years such as arts-based pedagogies, drawing on digital media, roleplay, and
9 guest lecturers for certain topics. At the same time, I was careful to consider pedagogies
10 that I felt were appropriate to my cultural context. Concurrent with other academics in
11 their first position/posting, I was left little time for finishing writing my thesis into other
12 papers (Laudel, & Gläser, 2008). [The ‘academic time-squeeze \(Owton, 2017, p. 3\)](#) was
13 real and I struggled to find extended time to dedicate to just one task, with the ever-
14 present ‘list to do’ as an academic: professional development, ethics applications,
15 emails, forms, PhD supervision, planning, teaching, guest lectures, service, the list goes
16 on (lisahunter, 2015). Consequently, when I finally immersed myself back into the data,
17 I read with different eyes. I spent several weeks during the first Covid-19 lockdown in
18 England (March-May 2020) reading the previously analysed and unpublished data and
19 one evening at my weekly poetry class (on Zoom) reflected and created the poem
20 below:

21

22 To gain perspective, we have to listen to perspective

23 Attempting to see through another's eyes

24 Only then can we imagine a better, different, alternative place.

25

1 Educators need perspective(s)
2 To (re)imagine from alternate places
3 Hearing the voices of the minority,
4 So we can begin to dismantle authority.

5
6 (Re)creation rather than (re)production,
7 Is a form of (de)construction

8
9 (May 2020)

10 Poetry is helpful for researchers to understand their own experiences (Owton, 2017) and
11 the poem was a process of data-sense-making, where I understood emphatically the
12 importance of listening to others and not using research as a simple levy in ‘publish or
13 perish’ academia. Instead, I wanted to (re)create something new and use my scholarly
14 voice in education as a vehicle for new ways of thinking and create something with
15 political affects, more commonly acknowledged as a kind of Deleuzeon education (Snir,
16 2018). I wanted to use the process of writing the paper as a learning experience; to
17 straddle my creative boundaries and incorporate my love of poetry in my personal life
18 into my academic life. The data I gathered was transformative for my own growth and
19 allowed me to develop new perspectives as an early career researcher. Therefore, I
20 wanted to present it in a way that would challenge traditional ways of thinking within
21 my field and draw upon fields outside of physical education. For example, the work
22 contributes to discussions in multiple fields: poetry, poetic representation, physical
23 education teacher education scholarship, early-career research, feminism, and social
24 justice work. I am not alone in this endeavour, nor is the use of poetry to present data a
25 new phenomenon within our discipline. This approach has been utilised by qualitative

1 researchers for several decades, many of whom have turned to poetry as a way to
2 reconstruct data from narratives or interviews (Sparkes, 2002). Indeed, Richardson
3 (2000) goes as far as to suggest that poetic representation may represent the speaker(s)
4 better, and in a more engaging way, than simple prose. The use of poetry as a research
5 strategy allows for a more evocative, thought-provoking, and emotional or sensory
6 presentation, and thus interpretation, of the human experience (Leavy, 2020). A number
7 of physical education academics have used poetry as a method of research, data,
8 understanding, meaning-making, representation and an act of defiance to traditional
9 research (Dowling, Fitzgerald & Flintoff, 2015; Fitzpatrick, 2012, 2018; Lambert 2009,
10 2016, 2017; Sparkes et al., 2003). Multiple scholars have acknowledged the physical
11 education field as one that remains a largely white profession (Flintoff, 2018; Douglas
12 & Halas, 2011), continually reinforces gender and heteronormative stereotypes
13 (Scraton, 2018; Preece & Bullingham, 2020), perpetuates a cycle of reproduction
14 through the curriculum offered (Ennis, 1999), and one that has failed to move beyond
15 traditional ways of teaching and assessment in the field of teacher education (Lynch,
16 Sutherland, & Walton-Fisette, 2020). In this respect, the poem acts both as a challenge
17 to the established ways of doing research, and as a challenge to the established ways of
18 doing physical education. This is largely down to the fact that poetry in this context is
19 not only unexpected and challenges the function of the context, but the ambiguity,
20 indirect and connotative character that speaks to the evocative-ness of the poetic form.

21 Throughout my doctoral work (Lynch & Kuntz, 2019), I vocalised the difficulty
22 of writing in traditional ways and that logic and sense-making are far from a linear
23 process. I was compelled to acknowledge that the academy houses conservative
24 normative writing practices, often disconnected from the self, where certain writing
25 forms are considered acceptable or risky and unacceptable (Krizek, 1998). However,

1 writing is how we can enjoy the mind, become ethical humans, and modify our ways of
2 being in the world (Markula & Pringle, 2006). Specifically, writing poetry has been
3 claimed as an act of defiance and resistance to normative writing practices in academia,
4 and one that has the potential to challenge oppressive discourses and normative thinking
5 (Fitzpatrick & Fitzpatrick, 2015; Lambert 2006, 2009, 2016). This is due to its
6 contextual and evocative nature, and the way that it invites readers into the narratives of
7 those within the poem (Lorde, 2017; Sparkes et al. 2003; Ward, 2011). The eliciting of
8 emotional responses can be the beginning of sociocultural or personal changes that call
9 people to action (Lambert, 2016). Poetry provides a novel experience in academic
10 research and its linguistic form is unique in research endeavours. While presenting an
11 embodied experience, this paper uses and shares a poem that is classed as ‘research
12 poetry’ whereby the poem was ‘crafted from research endeavours’ (Faulkner 2009, pp.
13 20). Henceforth, the main purposes of this paper were twofold; firstly, to identify the
14 similar themes that developed across the two different thesis studies, that I felt
15 intersected with my experiences as a physical education teacher educator. Secondly, to
16 (re)create the transformative data in the form of poetic representation, and in doing so
17 share a collective voice.

18 Both my co-author and I see ourselves as scholar-activists. We believe that the
19 work we do should transform not only us as individuals, but also the ways of ‘being’ or
20 ‘doing’ in the spaces we inhabit, specifically within our discipline of physical
21 education. We also recognise that we are not abstract from society so, while our focus is
22 physical education, we also acknowledge that we are part of a wider scholarly base, for
23 whom this way of thinking may also be transformative. The aim of research should be
24 to challenge, to affect positive change, in institutions and individuals. We hope that
25 presenting our data through poetry will increase the impact of our work and affect those

1 who engage with it in equally transformative ways – both inside and outside of our
2 field.

3 **Feminist influences**

4 Poetic inquiry is considered liberatory feminist work, which can make our practice,
5 pedagogy, and methodology better (Faulkner, 2020) through intentional and action-
6 orientated inquiries that have the potential to create more just and equitable spaces.

7 While there is not an essential understanding of feminism, our view is that feminism is a
8 space to demand rights for women (politically, socially, and economically), it is a call to
9 action, a fight for change, and a space for innovation (Frances-White, 2018). Including
10 myself and my co-author, the participants across both studies identified as women.

11 Consequently, we were informed by feminist perspectives when establishing the
12 embodied and discursive representations of experiences. When it came to the analysis
13 and interpretation of the data, feminist scholarship was a natural fit, as it seeks to centre
14 voices that have traditionally been oppressed; in this case, the research participants. We,
15 the authors, consider ourselves as working towards a feminist lifestyle (Ahmed, 2017),
16 feminism is part of our identity and informs our positionality and subjectivity. The
17 physical education space is one where particular genders and/or forms of physicality are
18 privileged, therefore the adoption of a feminist lens was also significant in challenging
19 these normative discourses and providing an alternative perspective. Feminist theory
20 acknowledges that women sit inside patriarchal structures of university spaces (Luke &
21 Gore, 1992) and understanding what it means to be a woman in these spaces is
22 important feminist work (Ahmed, 1998). It centres on the daily routines of women's
23 work; experiences that are largely secretive, but that are brought to light with academic
24 research (Luke & Gore, 1992).

1 Several acknowledgements should be made, first, every woman has unique
2 experiences, moreover, the participants across the two studies identified as white, which
3 is a privileged position of a women’s experience. Additionally, considering no woman
4 lives a single-issue life (Lorde, 2017), three of the four women identified as non-
5 heterosexual. Consequently, the women are considered to be a part of two minority
6 groups – gender and sexual orientation categories. While looking at feminist differences
7 in academic work is helpful, it is also as fruitful to research the shared and diverse
8 experiences and voices of women. In this paper, a notable similarity was the
9 engagement in habitual diversity work (Ahmed, 2012) where the educators went
10 ‘against the grain’ as transformative intellectuals in the search for social change
11 possibilities (hooks, 1994). It is hoped that researching similarities serves as a moment
12 of communal solidarity, where the collective is stronger than the individual voice in the
13 academy (Luke & Gore, 1992). In doing so we create places where women can come
14 together, in armies, fighting for change (Frances-White, 2018). Notably, unity doesn’t
15 have to mean the removal of individual identity (Lorde, 2017) and we acknowledge the
16 removal of the individual voice. We hope that by unifying the voices within the
17 manuscript we are actioning an assemblage of sensemaking (Snir, 2018), processing,
18 and collaboration.

19 Several concepts were drawn upon to help theorise the work. These included
20 hooks’ (2015) integral work around radical feminism, ending sexist thought and action,
21 and destabilising the gender stereotypes and patriarchal structures that benefit men
22 rather than promoting equality for all. Luke and Gore’s (1992) and Dowling, Fitzgerald
23 & Flintoff’s (2015) research, which outlined the realities of the silencing and masking
24 of women’s work in the academy, was equally influential. Academic writing is a
25 politicised space, women can be quickly silenced by dominating males who often

1 continue to sit on academic journal boards and consequently are the gatekeepers to what
2 (and who) gets published (Smith, 2008). Academics and researchers that identify as
3 women continue to be underrepresented and under-published across a range of subjects
4 (Bendels et al., 2018; Holman et al., 2018; Wilson, 2012). Accordingly, and historically,
5 feminist academics have had to mask their work under broad categories such as
6 ‘inclusion’ or ‘equity’, so they are able to get to a peer review stage (Luke & Gore,
7 1992). Furthermore, non-heterosexual women have their sexuality used as a weapon
8 against them in these spaces of non-conformity.

9 There is limited research within the field of physical education that has drawn
10 upon feminism and the use of poetry (Lynch et al., Forthcoming), therefore it is our
11 hope that this work will provide a positive and thought-provoking contribution to an
12 area requiring greater attention. Poetic forms of research representation offer the field
13 affects and links between several fields of study/disciplines including poetic
14 representation, transformation, feminism, and physical education teacher education and
15 are worthy of exploration as transformative research approaches.

16

17 **Methods**

18 The research poetry method (Faulkner, 2009) was adopted, which included using
19 unpublished research data from two previous studies carried out in the United States.
20 The contours and features of this method need explicit description; thus, thematically
21 coded data was gathered from each study, which initially consisted of
22 interview/intraview transcripts and artefacts such as documents/visual data on the
23 educator’s philosophy in both studies. Electronic journals, email conversations and
24 focus group transcripts were gathered from the critical ethnography; and informal
25 conversation data was gathered from the narrative study (c.f. Lynch & Curtner-Smith

1 2019, 2020 for full data gathering methods). After reading the data several times, as
2 suggested by Owton (2017), I recognised that both sets of data had a broad theme: ‘the
3 reality of transformative philosophy’ detailing the legitimacy of a shared mutual
4 experience between intellectuals across disciplines.

5 I read and reread the transcripts, and like Faulkner (2009), I noticed several
6 repeated phrases or words e.g. 'I'm tired', 'teacher ed[ucation] is white' and looked for
7 phrases, expressions, and metaphors in the data that amplified the repeated experiences.
8 I began to feel and see similarities to my own experiences which lyrically appealed to
9 and felt emotive for me as a feminist scholar who espouses a transformative philosophy.
10 Markedly, the most important research stories are those that intersect with others'
11 personal narratives (Krizek, 1999) and researchers should immerse themselves in
12 research settings (Fitzpatrick, 2012). Therefore, beginning the role of a full-time
13 employed teacher educator (2019) became helpful when looking at the data. The
14 research became infused with perspectives from participants and my own as the
15 researcher (Langer & Furman 2004). Snir (2018, p. 308) has acknowledged this process
16 as ‘making sense *in* common’ [emphasis added] and specifically in relation to poetry
17 Owton (2017) refers to this as multi-voice poetry.

18 In order to create my ‘found poem’ I began to place the data into stanzas. Found
19 poetry involves taking words directly from the data and using them to create a poem
20 (Patrick, 2016). The process involved organising transcripts, highlighting
21 keywords/passages that illustrated subthemes and considering where to put the line
22 breaks (Prendergast 2006). As a result of putting the stanzas together by grouping
23 similar ideas and themes, each constitutes a mini-narrative in itself, representing the
24 multi-layered complicated realities of institutional life (Reilly, 2013). The poem
25 transcripts were deconstructed by reducing the data and removing superfluous words

1 such as 'like' and 'you know'. Langer & Furman (2004) suggest this is helpful with
2 large amounts of data and data presentation in found poems. Like Owton (2017), I then
3 searched for the data that I believed most accurately captured the feelings and emotions
4 of the research participants. Subsequently, the poems overlap each participant's voice
5 and experience. The *I* was changed to *We* throughout to write from a collective feminist
6 standpoint. Whilst not a straightforward decision given the complex intersectionality of
7 each individual identity, this 'participant-voiced' or 'multi voiced' (Owton, 2017)
8 poetry intentionally reads as a collective. A deliberate decision was made to focus on
9 the experiences, frustrations and hopes shared by the participants, and to highlight the
10 commonalities in the data collected, with the purpose of creating a 'louder', more
11 powerful voice. Such cut-up techniques such as found poetry are conceptualised within
12 poetic and lyrical traditions (c.f. Dadaism/surrealism, works by William Burroughs,
13 Bowie, etc.) and have the intention to jolt readers from commonly held assumptions
14 through reading, listening, and interpreting various artworks. Furthermore, any gaps in
15 the poetry allow for readers to interpret understanding (Owton, 2017).

16 It has been acknowledged that professional expertise in writing poetry is not
17 required to successfully produce poetic representations from qualitative data (Sparkes,
18 2002). However, when I had finished revising the poem and playing with the order of
19 stanzas, repetition, and emphasis, I did seek the help of a well-established academic, Dr
20 Karen Lambert with greater experience and knowledge in this area. I felt that this would
21 help with the poetic stylistics and check that the poem had the evocative feel I wanted to
22 create. I shared the poem with them both as written text, and as an audio file so that they
23 could *feel* the poem and hear how it sounded. Importantly, changes were made to the
24 poem, it was revised approximately twelve times but, in the end, I realised that 'poetry is
25 not Play-Doh. You can't take a poem and keep re-forming it' (Lorde, 2017, p. 89). Thus,

1 the final poem presented is the outcome of a long poetic process of revision,
2 questioning, critique, and sense-making.

3

4 **A note on credibility**

5 Writing poetry is a vulnerable act (Fitzpatrick, 2012) and is made sense of by
6 understanding the positionality and reflexivity of the researcher and their relationship to
7 their participants (Lambert, 2009). The act of sharing our vulnerability with others
8 requires trust. In this instance, the participants in this research placed their trust in me, I
9 placed my trust in my co-author, and we, in the sharing of this work, are placing our
10 trust in the academic institution – something we recognise as a risk. Early career
11 researchers are often partaking in risky work, particularly if their work challenges the
12 institution, or those holding positions of power. They are not yet established
13 professionally, and there are no guarantees that their insights or claims of knowledge
14 will be welcomed, or even accepted by their colleagues and peers. Thus, the risk of
15 being ostracised or shunned for ‘truth-telling’ is very real (Lynch & Kuntz, 2019, p.11).
16 As a result of this, and in respectful recognition of this risk, the establishment of trust
17 was essential. To that end, while carrying out each of the studies I felt my relationship
18 with the participants was based on dialogic thought, data collection was mutually agreed
19 upon, conversations were open and free-flowing, and participants could be honest. It
20 was made clear to the research participants prior to data collection that I viewed and
21 referred to them as ‘co-collaborators’, and that the intent of the research was to allow
22 them to share their voices. Relationships were based on reciprocity, whereby
23 participants each shared experiences and stories, as did I. I hoped that doing so would
24 allow them to open up in ways they might not to other researchers. Furthermore, I saw
25 the participants not only as collaborators to my PhD thesis, which I am forever grateful

1 for but also as friends and comrades in the profession together – fighting similar battles.
2 Although I identify with the identities of several of the participants, I acknowledge parts
3 of my identity as distinct. I am a woman, queer, with a mental health illness and while I
4 benefit from passing as white, I am mixed-race. My co-author, on the other hand,
5 identifies as a white, gay woman, who is married, and working in international physical
6 education. Additionally, the research participants were academics within the United
7 States where each of the research studies took place, my position is now located at a
8 university in England, and my co-author is based in the Asia Pacific region.

9 As a result of these positions and writing in poetic form, the research is wholly
10 subjective and open to interpretation by readers. Instead, of judging work by neutrality
11 and objectivity, readers are encouraged to use Faulkner’s (2009) poetic criteria. These
12 include a focus on the craft, feelings had, learning something new, recognising the
13 partiality of the work, narrative truth, and transformational prospects. With that in mind,
14 the next section shares the poetic representation.

15

16 **The WonderBread Factory**

17 Heart-wrenching experience

18 First time

19 We realized

20 We

21 Was

22 Girl

23 Ironic

24 We majored in physical education

25 Male-dominated profession

- 1 Oppressed and marginalised because of our gender
- 2
- 3 Holy trinity
- 4 It's the same curriculum
- 5 Over and over again
- 6 The holy trinity
- 7 Soccer, basketball, softball
- 8 Over and over again
- 9 It's a letter, grade, its high stakes bubble test
- 10 It is ridiculous
- 11
- 12 Why are we recruiting the same jocks?
- 13 The students that we recruit
- 14 Do not reflect
- 15 The students
- 16 We go out to teach
- 17
- 18 We are white
- 19 Over and over again
- 20 Teacher ed is white
- 21 We cannot do the same thing
- 22 Over and over again
- 23 We have to do teacher ed differently
- 24
- 25 We don't have time

1 We are fading
2 Chipping away with our own students
3 Being fake
4 Mask what we are doing
5 Pigeonholed
6
7 We are done
8 STOP
9
10 The university is an institution
11 We as people are trained to critique the institution
12 We step into this space that we are allergic to
13 Our task is to tell whether it is doing what it is supposed to do
14 We constantly
15 By virtue of being there
16 Are *never* going to be happy or content
17 It is something we are designed to critique
18 We're constantly exposing our self
19 To the very thing
20 That drives us NUTS
21
22 The WonderBread Factory
23 We are the gluten intolerant personnel tasting the bread
24 It can never fix our gluten intolerance
25 But we can shape it

- 1 Alter it
- 2 With purpose
- 3 Passion
- 4 Considering all possibilities
- 5 And conscious philosophy
- 6
- 7 De-individualize
- 8 Form connections with other people
- 9 Comm[on]unity is necessary
- 10 We are not teaching physical education
- 11 We are teaching children
- 12 Physical education is our vehicle we teach through
- 13
- 14 We are done

15

16 (July 2020)

17

18 **Author poetry digest**

19 Shrehan: The WonderBread Factory expresses four salient conversational points that I
20 had with my co-author and that *could* be considered by readers. These were; (1) being a
21 woman and critically orientated in higher education, (2) the physical education
22 curriculum as a space of contention, (3) the lack of diversity in teacher education, and
23 (4) the need to teach against the grain. The repetitive nature of the responses of the
24 research collaborators, and thus the poem, supported claims made by existing research
25 as to the problematic nature of physical education's 'male dominated profession' that

1 reproduces the ‘same curriculum, over and over again’. Additionally, it argued for the
2 right to ‘critique the institution’ and acknowledged the need to ‘do teacher ed
3 differently’.

4 The poem was a learning experience as an early career researcher and meant that
5 I was able to combine both my love for poetry and ‘play’ creatively with data that I had
6 collected as research poetry. Through the manuscript amalgamation process, I felt
7 forever changed. My personal act of becoming in the academy (the WonderBread
8 Factory) was one of creativity and scholarly resistance through meaning-making.
9 Importantly, I recognised that it was only through the layering of voices and
10 experiences that I came to this conclusion. I found it helpful sharing it with my co-
11 author and discussing the poem and my intentions for the paper but also
12 seeing/hearing/reading their reflections. Each of these processes aided my
13 understanding and perspective on the opportunities for playfulness in manuscript
14 preparation and scholarly activity.

15
16 Laura: When invited to be a part of this process, I read ‘The WonderBread Factory’
17 with great interest and felt deeply connected to the words and emotions expressed. As a
18 gay, female PE teacher and early career researcher, I have certainly felt discouraged by
19 the dominant practices within the profession that seem to endlessly prevail. Practices
20 that uphold and celebrate the same, privileged groups of people, at the expense and
21 marginalisation of others - ‘over and over again’. It is interesting to me that whilst the
22 original data was collected some time ago, much of the sentiment still rings true. There
23 is movement, and there is a reason for hope, particularly in the growing emphasis being
24 placed upon identity, equity/diversity/inclusion, and social justice work in physical
25 education (Walton-Fisette et al., 2019; Lynch, et al., 2020, 2022; Ovens et al., 2018).

1 Yet many of the issues identified through the poem remain. I feel great trepidation as I
2 begin my own path into academia, a place I have been told is oppressive, unbalanced,
3 and inequitable. I have heard about many negative experiences, of the impossibility of
4 being seen as equal, or 'enough', if you don't tick the straight, white, male, box. And
5 yet, here I am, experiencing support and solidarity and being purposefully presented
6 with opportunities to grow as a researcher, and as a person. Whilst I recognise that the
7 intentions of one individual, or a group of individuals, do not equal systemic change, I
8 am hopeful. I believe that this feminist, activist work that I am witnessing, and being
9 invited to join, can make an impact. And so, having read The Wonder Bread Factory
10 poem, I felt inspired to respond through the form of poetry and I hope to continue
11 presenting my scholarly activities in non-normative ways:

12

13 I was taught to teach

14 I was not taught to see

15 The problems in my teaching

16

17 I learnt to question

18 Critique

19 I did not like

20 What I saw

21

22 I am part of a system

23 That is unbalanced

24 Broken

25 In need of fixing

1
2 Others say
3 Yes
4 It needs fixing
5
6 But they don't act
7
8 Maybe they feel powerless
9 Or maybe
10 They don't care
11
12 There are voices
13 Demanding change
14
15 They are growing louder
16 They are inviting me to join them
17
18 I want to join them
19
20 They make me hope
21 Believe
22
23 That change is possible
24
25 (August 2021)

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Post writing reflection as poet-researcher(s): An act of becoming

Shrehan: I found the experience thrilling creating the WonderBread Factory, I spent each evening repeating the poem to myself lying in bed. Rather than have any kind of dread over writing or manuscript preparation, I was anxious and excited to return to poetry creation the next day, considering at a deep level where the stanzas, repetition, emphasis, line breaks, phrasing, and other poetic devices went. It was a highly playful activity for me to engage in, that allowed me an opportunity to learn poetic devices, research poetry quality, and make sense of the data in front of me. I couldn't wait to share it with others and did so with great anticipation.

In agreement with Owton (2017), creating the poem was a form of therapy, strong emotions came up through similarities of experiences and I was able to unite myself and the research participants, but then unite the writing with the future reader turning it into something shareable. It was the ultimate feminist act. Similarly, to Cannon (2020, p. 1111), hindsight allows me to acknowledge that during my doctoral studies I was 'nudged explicitly and implicitly to affirm certain ways of being and doing that are designed to help me fit into the field' in relation to physical education. However, as a scholar I am more than my discipline: 'Physical education is our vehicle we teach through'. I have the power to have an identity beyond my professional field of study, as a methodologist, a poet, a British Palestinian woman, a feminist (and more). I understand now that I am more than a physical education intellectual to academia. To that end, I agree, that poetic inquiry is feminist theory in action, a form of doing, liberatory and political activist work (Faulkner, 2021). Such critical work involves a political self, not only self-preservation but a re-establishing of 'conscious philosophy' and the politics I stand for. Poetry is philosophically political and a methodology of

1 freedom from the cages of expectation and norms of our disciplines. It is up to us how
2 ‘we can shape it, alter it, with purpose, passion, considering all possibilities.’ I am freer
3 than the doctoral student I once was (Lynch & Kuntz, 2019) and through poetry as a
4 method, I have been fortunate enough to come to this understanding and can
5 recommend it as a method for like-minded early career scholars. It is an act of
6 becoming (Owton, 2017) and part of our evolution as academics.

7 Laura: I considered my inclusion in this paper, this opportunity to work with and learn
8 from another scholar, an act of feminist solidarity. I consider the first author much in the
9 same way that she considered the participants in her research, as a friend and comrades
10 in battle together. I share many of her frustrations, her values, and her hopes for our
11 field. Through working with her, my ways of thinking about research, and of doing
12 research, have been challenged. I have been compelled to acknowledge my own
13 academic privilege, to critically consider who is given space, and why. And, through
14 research poetry, I have been fortunate to learn from someone who intentionally creates
15 space for others, where many do not. Despite the optimism I feel however, a question
16 remains. It hovers over the word: Change. Change? The lack of diversity in teacher
17 education (Callender, 2019) and higher education (Lincoln & Stanley, 2021) continues
18 to be an issue. Educational institutions continue to hire faculty that are not
19 representative of the students they teach (McBean, 2019). Senior positions in academia
20 continue to be filled by men (O’Connor, 2019). I have been guilty of failing to express
21 resistance. I too have felt fearful of the risk associated with challenging the
22 establishment. However, I recognise that this risk, this resistance, is deeply necessary.
23 In this resistance, I can question and confront my ideas and my thinking, both as a
24 scholar and as a human. I recognise the need to pay forward the kindness and
25 comradery that has been extended to me and to use research poetry to invite others in.

1 To join my voice with the chorus of others. To grow louder, together. Working with and
2 alongside academics such as Shrehan, and with collectives such as PhysEquity, is
3 uplifting and encouraging. They continue the work of those before them, lifting others
4 as they rise. But they can no longer be the only ones doing this work. Loads (work,
5 personal and emotional) become heavy when they are not shared. Change, if it is to be
6 genuine and enduring, has to be affected by those who hold the power in these spaces.
7 They must be prepared to relinquish some of their power, to people other than
8 themselves and attempt to become something they were not when they first started.

9

10 **Conclusion**

11 “To gain perspective, we have to listen to perspective.”

12

13 It is our hope that the fields of academia, teacher education and physical education will
14 listen to these calls for change. Like Gray et al. (2021) we recognise that shaping future
15 practices to be more equitable and inclusive will require greater engagement from those
16 working in the physical education and teacher education spheres. We wish for this paper
17 to be a catalyst for change; to inspire reflection, debate and action. In addition, we aim
18 to advance the place of poetic inquiry as a means to address the normativity of white,
19 cis-hetero, male ways of being, doing, and knowing within these fields. We, the authors,
20 much like our research collaborators, ‘are done’. We are done honouring the status quo
21 and accepting the way things are. We will forge ahead with new ways of thinking and
22 doing, and continue to challenge, take risks, and make space. We ask you to join us
23 fellow WonderBread Factory workers, critiquing, challenging, and calling others into
24 action. **Be the Change** (Lynch et al. 2022).

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