Altered Experience in Dance/Dancing

Investigation into the Nature of Altered Experience in Dancing and Pedagogical Support

Linda Gold

38

ACTA SCENICA

TEATTERIKORKEAKOULU
TEATERHÖGSKOLAN
THEATRE ACADEMY HELSINKI

Altered Experience in Dance/Dancing

Investigation into the Nature of
Altered Experience in Dancing
and Pedagogical Support

Linda Gold
Altered Experience in Dance/Dancing - Investigation into the Nature of Altered Experience in Dancing and Pedagogical Support

Doctoral dissertation

Publisher
Theatre Academy, Performing Arts Research Centre

Graphic design
Hahmo Design Oy
www.hahmo.fi

Layout
Edita Prima Oy

Cover drawing
Linda Gold

Printed by
Edita Prima Oy, Helsinki 2013

Paper
Carta Integra 300 g / m² & Cocoon offset 120 g / m²

Font family
Filosofia. © Zuzana Licko.

Acta Scenica 38

ISBN (paperback)
978-952-6670-19-5

ISBN (pdf):
978-952-6670-20-1

ISSN (paperback)
1238-5913

ISSN (pdf)
2242-6485

Table of Contents

Acknowledgments	*7*
Abstract	*9*
Chapter 1: Researcher Stance, Prior Background, and Research Questions	*11*
Chapter 2: Literature Review	*20*
Chapter 3: Methodology and Dance Course Description	*61*
Chapter 4: Findings and Interpretations	*106*
Chapter 5: Conclusions and Recommendations	*171*
Bibliography	*190*
Appendices Appendix I	*202*
Appendix II	*217*

Dedication

To my parents, who taught me by example to seek and value the truth, and to the remarkable teachers who have guided me on this path.

Acknowledgments

Many individuals and institutions were important to the realization of this dissertation. I gratefully acknowledge them all, and name those most notable to the project.

I thank external examiner Associate Professor Susan Koff for her grasp of nuanced concepts. Her guidance helped re-orient my writing and encouraged the development of new thoughts and directions. I thank external examiner Dr. Karen Barbour for her meticulous attention to detail and structure. Her suggestions helped me to reformulate this dissertation and make it more cohesive and expressive of the research. I thank advisor Professor Leena Rouhiainen for her sensitive insight and extensive knowledge, which she generously shared, and advisor Professor Emeritus Soili Hämäläinen for her unflagging support of my research process and her ability to find innovative solutions to whatever hurdles I encountered.

Thanks also goes to Professor Esa Kirkkopelto for his vision and commitment to collegial research and for shepherding my work through administrative transitions, and to Annika Fredriksson, Research Coordinator, for her skillful management, and kindness in keeping me appraised of all logistical details and protocols.

I want to thank the Theatre Academy, University of the Arts Helsinki, for the opportunity to undertake this research and explore a topic that I continue to find fascinating, and for providing the means to produce this research in its published form. I also want to acknowledge the faculty, librarians, and staff who I have had the benefit of working with. Their helpful knowledge and friendly assistance was always available.

Thanks goes to Santa Monica College for the freedom in the classroom to develop and implement the teaching approach used in this investigation, and for the sabbaticals that provided opportunities to expand my knowledge and initiate the writing of this dissertation. Further, I want to thank the students in the classroom investigation for their open and energetic participation. They were a pleasure to work with and I found their feedback stimulating and thought provoking.

Great appreciation goes to Lynwood Lord for his careful copyediting of the written text, to John Samargis for his assistance in scanning graphic data and making it print ready, and to Tarja Lindroos for her expertise in the layout of this document.

I want to thank my family and friends whose good counsel, good humor, and patience throughout the many phases of this doctoral candidacy reinvigorated my efforts and kept me on track. And finally, I want to acknowledge the artists, scholars,

teachers, and practitioners who encouraged my research and believed me a worthy exponent of the topic.

Abstract

This dissertation presents an exposition of the nature and qualities of altered experience found in dance and dancing, and how the dimension of experience can be fostered in the pedagogical context of the modern dance class. Using a phenomenological approach, this dissertation explores and interprets written responses and interview material gathered from students in a one-semester college course that applied an experiential teaching approach grounded in modern-postmodern dance and somatic practices. To clarify the nature of altered experience in dancing and interpret the empirical material, this research relies on notions from psychology and educational theory; phenomenology of dance, movement, and perception; and yogic philosophy—all of which contribute to a conception of the body as multi-dimensional, energetic, and able to reveal aspects of an individual's full potential. Dance professionals and researchers in other fields have described the merits of altered experience, but this dimension of experience is rarely included in dance training, and seldom investigated in dance research. This omission is relevant to students pursuing educational and career goals in dance, and to curricula intended to develop dance artists.

This dissertation discusses how the phenomenon of altered experience can be investigated in the classroom using a hermeneutic phenomenological research methodology. It demonstrates how subjective experience may be collected and analyzed using a reflective, dialogic, interpretive process, and how structural characteristics of experience emerge from a process of: collecting student narratives about their class experience; writing short summaries on significant points and creating key word groupings and categories based on line-by-line readings of the narratives; and comparing the categories with research findings from other fields, concepts of yogic subtle energy, and other students' comments. These different perspectives reveal patterns of the nature and qualities of altered experience, illuminating issues of teaching/learning styles, class environment, discourse, and personal development. As this doctoral research draws from materials produced by dance majors at Santa Monica College, Los Angeles, California, it provides a local perspective on these issues.

The many nuanced experiential qualities of altered experience described in this research indicate themes related to changes in perceptions of self and surroundings, which were often experienced as transformative or a realization of self-potential.

The quality of students' altered experiences ranged from tranquility to exhilaration, with many students expressing a desire to experience the state(s) again. Conversely, qualities of experience resulting from situations of anxiety, fear, or frustration were described as negative and unenjoyable. Although negative experience can motivate growth, in this research they more often diverted attention and created tensions. As presented in this dissertation, altered experience is essentially positive in nature, especially when related to the yogic conception of subtle/universal energy and phenomenological notion of unobstructed awareness of Being.

In this dissertation, conditions that foster altered experience in the classroom include being in a safe atmosphere, which is largely dependent on teacher-student relations and group dynamics; being fully engaged in dancing with a receptive attitude; and participating in a body preparation that assists inner awareness, ease of motion, and energy flow (i.e., elements of somatic practices). Adverse conditions such as poor communication or frustrated expectations distract from engagement and receptivity and are not conducive to altered experience.

Student discourse on altered experience in this dissertation is conversational and descriptive, using metaphoric language and drawings to express experience. Written and oral discourse is an effective tool to clarify and understand experience not usually discussed in class, and discourse with others builds bonds, supports learning, and gives students a voice. Having a common language to point toward altered experience in class affirms and/or introduces this dimension of experience to students, and gives it a recognized place in their dance lives.

Chapter 1: Researcher Stance, Prior Background, and Research Questions

My interest in dance developed from exceptional moments I experienced when dancing, or on occasion, observing others dance. During these moments perception of time and space seemed altered, awareness seemed expanded. I found such moments exhilarating and wanted to experience them again. They revealed new aspects of my potential, and I believed they were important to dance artistry and the theater experience.

Although I found such moments in dancing, no one spoke of them during my dance training. Teachers may have been aware, but there was no time or structure in class for discussion, or a common language for these personal perceptions. Not discounting the variety of sensation or details interesting to different people in a class or rehearsal, the moments that intrigued me seemed special and important. They were distinctly different than my usual dance perceptions, yet I did not offer descriptions of these private moments, thinking them diminished by words. I felt a need to protect them from scrutiny or ridicule, and hoped to safeguard their return.

I danced in part for the joy of moving, but also to discover this other dimension of experience. I performed and choreographed ballet, modern, and musical theater, then added historic and world dance forms, acting and videography. I experienced various somatic practices, was introduced to dance therapy, delved into creative process in choreography, and considered the relationship of these to the body and mind in dance. I studied psychology, sociology, philosophy, and folklore-mythology to learn what they might tell me about my subject, what I have come to call altered experience.

The knowledge and experience I gained with teachers and other sources helped shape my orientation and led to the formation of the questions I investigate in this dissertation. Next, I will briefly mention the most important people and contexts that have had an influence on my research stance and the experiences that shaped my questions.

While at the University of Cincinnati to complete a BFA in Dance, I earned a certification in Special Education. My coursework was adapted to focus on Dance Therapy, as was my student teaching, which was done in an inner city school in a classroom of diverse special needs children. It was there that I came to appreciate the need for individualized instruction, to accept and support students at whatever

level of ability or disability they might have. The regard for individual growth and development seemed, even then, a fundamental requirement for learning.

During my master's work at the University of California, Los Angeles (UCLA), I studied with teachers who tried to develop students' artistry through their own charismatic personalities and their unique approaches to dance technique. Concepts of alignment and center, breath and musicality were reinforced in the training methods of ballerina assoluta Mia Slavenska and Broadway and film choreographer Jack Cole. Their approaches built great strength and flexibility, required the use of deep muscle groups, and demanded intense focus and commitment. Dancing in this way took me past my supposed limits, excited and not fatigued.

Another method I was introduced to at UCLA that prepared dancers to be aligned and centered was Zena Rommett Floor-Barre technique. This lying on-the-ground approach to achieving skeletal alignment and deep muscular control was not only effective physically, but left one feeling energized and open. I continued to study it with Rommett in New York and Los Angeles over the next twenty years. The floor work refined placement, increased strength and ease of motion, and expanded one's sense of the body in space.

In my job as Director of the Santa Monica College (SMC) Dance Program (now department), I was able to implement new ideas in the classroom and curriculum, develop new programs, and bring new talent to our faculty. Retired UCLA Dance Department Chair Alma Hawkins joined our faculty and taught a new course, an approach to teaching choreography that drew from felt level experience, imagery, and inner impulse as sources for creative movement material, for authentic movement.[1] The goal was to encourage "it" to happen, movement coming of its own accord, expressed through the body. "It" seemed relevant to my interest in altered experience, and I saw and/or experienced it in varying degrees during the course. Hawkins' use of relaxation techniques, breath, guided imagery, and improvisation encouraged inner awareness, and her pedagogical method of experiential learning in a safe, non-judgmental environment and respect for individual process supported students' efforts. In addition to promoting creative process, her approach occasionally led to altered experience in improvisations. I assisted her in teaching

1 Hawkins used authentic movement to describe movement that came from a preconscious source and was perceived as organic and genuine, not derivative or learned. She did not refer to the Authentic Movement Discipline, a psychotherapeutic method that uses movement improvisation and a Witness for feedback to gain personal insight and archetypal awareness. The therapeutic relationship of the mover/witness dyad (Haze and Stromsted 1999, 107) was not stressed in Hawkins' approach to teaching choreography, although there were some similarities in the way that movement was elicited (i.e. "lie down, listen, wait for impulse, then move") (Adler 1999, 114).

the course for eleven years, then continued teaching it myself at SMC and in residencies elsewhere. The twenty-five year friendship and professional relationship I had with Hawkins offered experience and ideas that informed my research interest and pedagogical methods.

While experimenting with teaching dance technique, I was introduced to Paris-based dance artist, Muriel Jaer, a well-respected performer/choreographer/teacher.[2] Her dancing was impressive. She could transform herself from youthful bouncy to weighty power with ease. I began ten years of study with her in Paris classes and at her home for weeks at a time. Her mixture of Western-Eastern dance fundamentals and yoga was centered in the breath, the spine, and opposing muscle groups. Her training was in ballet, Javanese dance, yoga, and the work of Elle Foster and techniques described in the book *Le Solaire du Corps* (1973). Jaer spoke about energy flow and spirit when teaching her blend of movement, imagery, and breath exercises. The training, done lying on the floor or standing, increased movement facility and seemed to shift perceptions of the body and space. Her ideas of energy flow, alignment, and breath carried over into my research.

Besides working with established artists and educators in the field of dance, my research interest was informed by teachers in the field of somatics. The different disciplines contained in this field, many of which developed in the first part of the 20th century, view the person "as a dynamic whole in whom mental and physical functions intertwine" (Hanna 1977, 1, 2). The general orientation of somatics is toward "mind/body integration for the living body as experienced from within" (Hanna 2011, 1) and emphasizes the "intimate integrity of movement, anatomical structure, intelligence and spiritual consciousness" (Johnson 1994, 26). Most often used for their therapeutic value, I found the guided exercises and hands-on manipulation effective in preparing the body to dance with surprising range and effortless movement. Aspects of the practices I explored for over 30 years (i.e., Feldenkrais Method, Structural Patterning/Body Integration, Rolfing, Pilates, Alexander Technique, etc., as well as Eastern practices such as yoga, t'ai chi, karate, xi gung, etc.) were appropriate and adaptable to the dance class. Of these, I became more thoroughly versed in yoga. Asian martial arts and bodily disciplines have been described as being grounded in somatic theory (Hanna 1976, 33), their systems com-

2 Jacqueline Robinson, author of *Modern Dance in France* (1997), said that "the first time I saw her… I was struck by the formal intelligence and absolute musicality of her dance: sober, serious and lyrical. I had never seen anyone like her before" (366).

pared to those in somatics (Johnson 1995, xiii),[3] and their influence apparent in the work of early somatic practitioners such as Bartenieff, Feldenkrais, and Laban (Eddy 2002, 6, 7, 10).

My experiences suggested that yogic practices prepared body and mind for altered experience, and yoga's underlying philosophy offered at least one explanation of why this might be so. Of the many yoga teachers with whom I studied, most notable was Guru Chidvilasananda. Called a realized siddha master, she and her faculty of skilled practitioners and professors from university departments of religion taught yogic philosophy based in Kashmir Shaivism and Vedanta. My studies at her school in upstate New York and centers in California included courses in these philosophies and active participation in a variety of yogic practices.[4] My interest was not to teach yoga in the dance class, but to understand how some of these practices, such as bodily postures and breathing, inner focus and concentration, might affect energy flow in the body, which in yoga is called subtle energy or *prana*. Understanding the possible relationship of subtle energy to altered experience became part of my research interest, and almost 30 years of yoga study influenced my sense of how alignment, movement, and breath might contribute to altered experience. (see Chapter 2 for further discussion.)

Phenomenology

My research interest was in an aspect of human experience encountered in dancing. I recognized that the type of experience I was interested in could occur in circumstances other than dance/dancing, but since this was the area in which I was most involved as artist and educator, it was the most relevant field to pursue my investigation.

I wanted to learn more about the experiences that appeared and had become part of my conscious reality through dance. In the domain of qualitative research, phenomenology is understood to centrally focus on investigating experience. The following brief synopsis of phenomenological concepts and language is provided to

3 Johnson (1995) states: "T'ai chi ch'uan, acupuncture, hatha yoga and vipassana, for example, are ancient complex systems of educating many aspects of the person. They include mental and imaginative practices, dietary prescriptions, ethical norms, hands-on techniques, movement exercises, and methods for sensing various flows of energy in the body" (xiii).

4 Of the practices, hatha yoga is probably most well known. It uses bodily attitudes and postures (*asanas*), with restraint and discipline (*nama* and *niyama*), rhythmic respiration (*pranayama*), inner focus (*pratayahara*), and concentration (*dharana*) (Nair 2007, 79). Other practices include "chanting, meditation, study, selfless service, and contemplation" (*Siddha Yoga Summer Retreat* 2000, 5).

clarify the orientation of my research interest and use of terminology I will use to discuss my research questions.

Phenomenology, according to founder Edmund Husserl, looks at the way things present themselves into our conscious experience. It focuses on consciousness, which includes "all perceptions, memories, imaginings, judgments, etc." (Gallagher and Zahavi 2008, 7). Experience is what reveals our relation to the world, or how we are related to the world in each moment. The world is pregiven, its situations and the people who populate it form the background for our actions and interactions (Gallagher 2012, 2, 3).

Experience is intentional, is always about or of something. It is mental and embodied, responding to the physical, social, cultural context of our world, as well as "those things that do not exist in a physical way" (Gallagher and Zahavi 2008, 7). Grasping/becoming aware of the significance of experience involves interpretation, informed by past experience and current context. It involves spatial and temporal and phenomenal[5] perspectives, and though incomplete, a gestalt is formulated that offers meaning to the perceiver. These aspects or structures of experience in the life-world serve as a foundation for understanding (Sokolowski 2002, 151). Or, as Heidegger, Husserl's student, believed, that which shows itself in experience is related to *Being,* revealing our basic nature (Gallagher 2012, 10). Only by carefully describing what is disclosed to us in experience can we investigate *Being* (Wisnewski 2013, 27, 29).

Immediate experience in the life-world prior to reflection has been called "lived experience" (van Manen 1998, 2001, 38). Each individual's life-world is unique due to our singular situatedness and history, even if we share components with other people's life-worlds. When we accept our life-world as it appears in ordinary living before philosophic or scientific thought and with our taken-for-granted prejudice of what the world is like, we are in the natural attitude. This contrasts with the phenomenological attitude where we do not take these positions for granted, where we suspend our belief in them and try to see things in their own being. To consider experience reflectively in text (hermeneutics) is an attempt to find meaning inherent in the texturally described experience (38).

Our conscious reality of the life-world or lived world of everyday life is gained from the first-person perspective, not through scientific or metaphysical doctrines (Gallagher 2012, 7-9). From this perspective, the body is the "experiencing, sensorimotor, living body." It is the subject that experiences, rather than the object that

5 How the object appears to us, its "givenness" (Gallagher and Zahavi 2008, 21).

is observed from a third-person perspective (Gallagher and Zahavi 2008, 136). This lived body perceives and acts, it is in-the-world, and the world is revealed through it (137). It both senses itself (spatially, emotionally, proprioceptively) and responds to intersubjective situations, understanding others' embodied actions (187).

I use *body* here and throughout this text to refer to the mental and embodied aspects of the living, experiencing body, or the lived body. It is meant to include concepts of synergistic unity indicated by such terms as body-mind, bodymind, body/mind, mind/body, and bodymindspiritemotions (Dragon 2008, 69). I use *embodiment* to refer to the diverse dimensions and understandings of the body, including, for example, sense perceptions, feelings, or non-conceptual, tacit information. I use *conscious* in the sense of being aware of, and consciousness to refer to all knowledge, explicit or tacit, of experience. Finally, I use *self* to reflect one's sense of mineness, experience understood to belong to the individual from their first-person perspective (Gallagher and Zahavi 2008, 204).

The phenomenological method used to reflect on and gain understanding of the constitution of experience calls for phenomenological reduction (Gallagher 2012, 47). It involves a disengaging from or suspension of the observer's beliefs held in the natural attitude (*èpoché*), and bracketing, as in the use of parentheses, of the object being reflected upon (Sokolowski 2000, 49). The observer/phenomenologist can then imaginatively subtract or vary unnecessary properties of the object (eidetic variation) to disclose a core set of features that are "essential and invariant characteristics of the thing we experience," that constitute its essence (Gallagher and Zahavi 2012, 25, 27). Structures of experience can be revealed through analyses of phenomenological descriptions of the object's properties, and with intersubjective corroboration offer information about how anyone might experience the world, not just one individual from their own idiosyncratic perspective (28). The corroboration need not replicate, but often shares features of experience described in the reports of others (Gallagher 2012, 60).

To bring experience to consciousness and describe it calls for language. Since language carries in it historically embedded meanings, descriptions themselves are not pure, but interpretive. Hermeneutics, the theory of interpretation (Gallagher 2012, 59, 127), is used in phenomenology to interpret texts and look for essential features that emerge from analysis. In this way, the structures of experience become apparent. This has bearing on my own methodological point of view. In this dissertation I use hermeneutic phenomenology and interpret descriptions of experience.

Research Questions

My interest was in a dimension of experience perceived through the first-person perspective of the body as subject. This type of experience is not typical of the everyday life-world, as perception of the body, time, and space are altered. My own recollection of such moments was strong and my anticipation for future encounters was eager, yet I could not, upon reflection, understand what these experiences were or how they occurred in dancing.

The experiences seemed somehow related to the aesthetic emotion evoked by a work of art (Langer 1942/1951, 219, 220), but my interest was not in a completed form—a choreographed dance performed for viewers. Nor was my interest in the shift of perception that can occur when the locus of attention is in the group experience (e.g., an improvisation that "clicks," a religious or therapeutic movement event) (Abright and Gere 2003; Adler 2002). My interest was simply in moments that occurred for the individual while engaged in dancing, the body in motion, in which the body and its relationship to the world was perceived as altered from the norm.

I asked professional dance colleagues if they had experienced special moments in their careers and they invariably said yes, recalling incidents in vivid detail. Their continued efforts in dance were in part motivated by their desire to experience such moments again. They had not discussed their experiences with others, nor did they introduce the topic in their own teaching or directing. Anecdotal accounts indicated that altered experiences occurred in dance, although they were usually not an acknowledged part of dance training.

I had encountered altered experiences when dancing, knew them to be positive, and believed they would be beneficial to others engaged in learning dance as a performing art. I wanted to understand this aspect of human experience and learn how it might be fostered in the dance class. Given my background, work with living sources, and feedback from colleagues, I believed altered experiences did exist, that they were not defined by cultural or historic themes (Csordas 1994, 6) and were not induced by trauma. I wanted to learn more about what these experiences might be and how they might be cultivated, particularly in the dance class. My primary questions were:

- What is altered experience in dance/dancing, its nature and qualities?
- How can it be fostered? How does one teach/learn altered experience?
- What kinds of pedagogical methods, body preparations, teaching approach and conditions might support its emergence?
- What is the conception of the body that these preparations address?

Related to these was the additional question:

- How does one discourse on this topic?

Classroom Investigation

To investigate these questions, I explored the literature, drew from my prior experience, and developed a teaching approach that seemed to promote altered experience. I had noticed that certain kinds of movement patterns or exercises, when conducted with a concentration or attentiveness, supported me in moving toward altered states repeatedly. These exercises, somatic in practice and principle, were foundational to the teaching approach I applied in a one-semester modern dance course for college dance majors at the sophomore level. It was in this classroom investigation that I collected written and oral (later transcribed) responses from the students to questions I posed regarding their experience. My interpretations of their feedback were done to gain information to address my research questions.

With this course I had two aims: 1) to gain greater understanding of what the altered experience in dance/dancing is or could be, especially when incorporating somatic practices in a modern dance class; and 2) how the modern dance class might support opportunities to discover this altered dimension of experience. Secondary to these aims was the methodological issue of how one talks and writes about altered experience. Researching questions of what altered experience is and how dance class can cultivate sensitivity toward it led me to questions of pedagogy and related discourse as well as literature regarding notions of the body.

The incorporation of somatic practices in dance class was not commonly done at my school, or for that matter, in many other dance departments in the United States. These practices have more often been taught in separate courses (Green 2002, 115).[6] Modern dance was the formal name of the course, but the title is misleading. In my teaching approach, course content was not limited to traditional modern dance, that is, styles developed in Western concert dance by artists before the 1960s (Burt 2006, 17). It also included what might be called postmodern or contemporary dance as well as material from other dance forms. When writing about the classroom investigation, I use the term *modern dance* to sidestep the differences in historic or colloquial names and meanings, and to stay consistent with the name of the course at the time of the classroom investigation. The different styles and practices used were identified during classroom instruction, but are included here under the general heading of modern dance. (see Teaching Approach in Chapter 3 for further discussion.)

6 In the past decade, more university dance educators have integrated somatic material into their dance classes, but "resistance to somatic education by dance students and faculty (in higher education) still exists" (Dragon 2008, 468, 469).

Dissertation

My experience and study with living sources positioned me to formulate my research questions, and were an influence on my choice of literature, research methodology, teaching approach, and interpretations. It is through this dissertation that I investigate these research questions. In Chapter 1 I have summarized my research stance, prior background, and research questions. In the following chapters I show how the research questions were explored.

In Chapter 2, Literature Review, I consider how dancing and dance training have been argued to increase awareness of one's embodied experience, which includes altered experience. This dimension of experience is something other dance artists and researchers have pointed toward, though not explored extensively as a pedagogical goal. It is in this literature review that I explore what dance artists have said to describe altered experience, and review the findings of researchers in dance, phenomenology, and psychology who investigated this realm of experience. Finally, I look more closely at writings on embodiment in somatic practices and yoga. In Chapter 3, Methodology and Dance Course Description, I discuss the research methodology used in the classroom investigation, then describe in more detail the contents and underlying concepts of the course. Chapter 4, Findings and Interpretations , demonstrates my analyses of empirical material collected from the students, including written feedback and oral interviews. Chapter 5, Conclusions and Recommendations, enumerates what emerged from my interpretations, and considers implications for the future.

This dissertation utilizes a phenomenological approach in that it explores and interprets empirical material that describes student experiences of dancing. While relying on notions from psychology and educational theory, it likewise utilizes phenomenology of dance, movement, and perception to clarify the nature of altered experience in dancing and interpret the empirical material. The dissertation does not address the interrelationship of these phenomenological perspectives in depth, as the main focus is on the student experiences the teaching approach fostered.

Chapter 2: Literature Review

My research questions were concerned with an aspect of human experience encountered through the body, the moving, dancing body. My reading was focused in subject areas that discussed how the body knows experience and how we come to understand it. I begin the literature review through the perspective of a somatic lens. Its orientation to the body, inner sensing, and experience known from the first-person perspective had relevance to dance, self-development, and I believed, altered experience. It was also repeated in other fields that discussed non-ordinary experience. It was closely linked to learning, so had implications for my classroom investigation and teaching approach. The introductory somatic views are followed by a review of pedagogical methods and styles. These offer a theoretical foundation for the methods and model I applied.

I next look at how other fields have described or theorized about altered experience. I present literature from Western concert and creative dance that considers how altered experience has been noted in the past and present. Following this, I review commentary from dance researchers, then theories from psychology that, using different names, discuss altered experiences and how consciousness can be ordered or managed to cultivate them. Next, I present theories from phenomenology discussing how experience of self and the world is understood through the body and its motility. Finally, I look at somatic practices and Eastern philosophy developed to integrate the body's systems for, in part, wellness, but ultimately for the person to realize their full potential. The literature from these different fields is related in that it views the body as essential for experience, and grounds my inquiry in theories that recognize the place of the body in perceiving and making sense of experience in the natural attitude of the everyday world, in tacit pre-reflective dimensions, or expansive, non-ordinary ones.

When using quotes or concepts from different authors in this review, I include their terminology. I will return to the use of terms as I defined them in Chapter 1 in my own discussions and in subsequent chapters.

Somatic Perspective

The body, as the organizing core of experience (Shusterman 2004, 51), is the vehicle by which we know experience, embodied as perceptions, senses, or feelings.

Knowledge of experience resides not just in the head but in the entire body (Stinson 2004,160). Our interpretations of the body's knowledge, influenced by cultural and historical contexts, are a source of knowledge and meaning: of who we are, of others, and of the world we are situated in. (Dragon 2008, 138; Stinson, 2004, 163). The body, thus informed, is the means through which we take action in the world.

Attention to internal sensing has been used to advance knowledge of embodied experience. In somatic practice it is used to improve malfunctioning bodies or limiting habits that impact clear thinking and/or well-being (Shusterman 2004, 52, 56). Within this realm of practice, philosopher Richard Shusterman developed the discipline of *somaesthetics* to study "the experience and use of the body as a locus of sensory-aesthetic appreciation…and creative self fashioning" (51). It is his contention that study of discourse and practice of bodily disciplines can improve somatic care as well as self-knowledge and right action (51).

In line with these goals, somatic researcher Donna Dragon (2008) detailed an educational paradigm "based in embodied practices and student-centered pedagogy" that values a developmental progression of learning "beginning with inner awareness and moving toward interaction with the outside world" (75). She suggests this somatic approach be used when teaching dance, so that students learn through movement from inner, subjective experiences rather than from "traditional practices of mimicking an external ideal" (143). She compares this orientation to what she calls a "traditional/authoritarian teaching paradigm" where the focus is on technical efficacy taught by imitating an expert teacher (90).

Getting in touch with one's inner world was advocated by Alma Hawkins to develop creativity in choreography. She believed that awareness of sensory data, feelings and their bodily sensations, or images recalled or emerging could be transformed to kinetic energy and released through movement. Once formed into an organic whole, the dance could express, metaphorically, the inner vision of the choreographer (Hawkins 1991, 15, 41).

Dance researcher Susan Stinson used inner sensory awareness to attune dance students, particularly youngsters, to their kinesthetic sense, that is their "perception of both motion and position" (Fitt 1996, 276).[7] She felt that with this kind of conscious awareness, everyday movement becomes dance. Internal sensing makes how we feel dancing more evident, and how we respond to seeing others dance more em-

7 "The proprioceptive system is an integral component of the kinesthetic sense" (Fitt 1996, 268). Proprioceptors in and around the muscles "provide feedback to the central nervous system regarding muscle contraction, relaxation, tension, and stretch as well as information about joint position and velocity of motion. Accurate kinesthetic perception requires the integration of this information with the perception of spatial coordinates of motion" (276).

pathetic. Inner sensing has "great significance not only for how one learns and performs dance, but also for how we perceive the art" (Stinson 2004, 154). Stinson also said that "feeling from the inside" applies to knowing our selves and others (155).

Pedagogy

I had been exposed to different pedagogical models and styles in my dance life. There were benefits to each, but limitations as well. I reflected on these and read the opinions of researchers investigating teaching/learning methods that could be applied to dancing, or were specific to the dance class. I discuss these below, and ultimately culled elements from each that I believed to be effective in teaching dance technique as well as fostering altered experience in the dance class.

Most of my formal dance training had been in what has been called traditional, authoritarian dance class. In this model, the teacher, as expert authority, exemplifies dance skills and knowledge in their instruction that students are expected to observe and imitate. Students are indoctrinated in a tradition that teachers themselves have embodied, and accept the teacher's authority over them (Burnidge 2010, 81; Fortin 1998, 52, 61). The teacher gives verbal descriptions and corrections. It is understood that their demonstrations are how one should dance. Students are expected to be passive, docile, not interact with others, and except for the rare question, not voice opinions or feelings. They learn to follow directions, work toward an ideal and perfect their craft, and usually, to compete with others (Burnidge 2010, 8; Engelsrud 2007, 63; Stinson 1998, 27). Many teachers have used this model effectively and with regard for the students' development. Some have not.

These kinds of classes can be a good preparation to perform others' repertory (Fortin 1998, 56) and to meet the expectations of many professional troupes. The training builds dance technique, but does not encourage inner sensing or empower self-initiated action. Challenge and competition can motivate a dancer to excel, but can also create tensions and anxiety that block personal performance, especially when coupled with an authority figure who abuses power through favoritism or humiliation (Burnidge 2010, 8; Smith 1998, 137, 138; Stinson 1998, 27). Acknowledging its weaknesses, I also recognized some strengths in this teaching model, and applied what I felt useful in my teaching approach. For instance, I found that defining a clear power structure with the teacher as the leader/guide kept power plays among peers at bay, deterred students who needed the group's attention from disruptive behavior, or dissuaded those with personal issues from acting out. A clear structure seemed to keep the focus on class content and teaching/learning. When used with

care and respect for the students, the teacher in the traditional model had the opportunity to provide enriching experiences, guide progressive development, and orchestrate class elements (music, movement, discussion, video, guests, projects, etc.) to serve students' learning and make the dance class a forum of discovery. I planned to define a clear structure and supportive environment in my teaching approach.

Somatic education offered an alternative to the traditional, authoritarian model. Here, the teacher/practitioner acts as the facilitator and guide, creating a safe environment that supports the student/client's awareness of inner sensations, movement, feelings, connections, and so on. Awareness of one's bodily processes is viewed as a source of knowledge (Fortin 1998, 65), making the student an active participant in their learning rather than a "passive recipient of information" (Burnidge 2010, 8). The role of the teacher is to offer feedback through verbal, tactile, and movement cues, provide experiential movement tasks, and make suggestions for individual growth (7). The individual is viewed as unique and whole. In a somatic learning environment, "personal exploration, self acceptance, and non-competitiveness" are encouraged (Green 2002, 116).

When this model is adapted to the dance class, students can learn to dance "from the inside out" (Fortin 1998, 57), moving more efficiently, with less effort, more ease, and with greater expressivity (Green 2002, 115). Through inner sensing, use of breath and imagery, and specific somatic exercises, students can become aware of their body's interconnectedness as well as psychophysical patterns that limit motion. They can learn about their movement and tension patterns, and explore new options so that they can dance freely and avoid injury (115). Because there are different goals in how this information is applied in somatics and in dance, the model has not been an easy fit with the traditional dance class. In dance, the focus is on movement; attaining a specific desired posture and musculature; achieving specific musculoskeletal usage for a particular stylization; and using exercises from dance vocabularies to develop mental and physical flexibility. Somatics, leaning more toward body therapy, puts the emphasis on sensory processing; reprogramming the central nervous system to disclose more efficient, healthier patterns (rather than prescribed positions); learning a way of working that is process oriented; and allowing the body to gain greater flexibility through guided movement explorations (116). Individual teachers are experimenting with how somatic methods and content can be used in dance class or in supplemental courses to improve dance technique. I was interested in how somatic practices and somatic-like dance techniques (e.g., Rommett, Jaer) heightened inner awareness and sensitivity, which could support perception of altered experience. I incorporated practices I had learned and con-

cepts from somatic education (i.e., "inclusiveness, integration, wholeness, connectedness," proprioceptive and kinesthetic sensing [Fortin 1998, 57]) into my teaching approach.

Somatic education has been compared to democratic pedagogy in that both philosophical viewpoints are "inclusive of every individual, honors diversity of thought, knowledge, culture, and personal identity" (Burnside 2010, 6, 7). Similar principles can be found in feminist pedagogy that seeks to reform the relationship between the teacher and student; provide strategies that empower students and give them a voice; build community; respect individual background and experience; and challenge traditional notions that limit these principles (5, 6). These pedagogic views are intended to support the student's growth and help them become an agent for change, in their own learning and in the world at large. Critical pedagogy also challenged traditional authoritarian methods in the classroom so that students learn to value individual freedom and social justice, and are prepared to be active parts of a critical democracy and an agent for social change (Stinson 1998, 30). I was interested in a pedagogic method that would empower each individual, regardless of gender, culture, or skill level, to explore new ways of working and be receptive to new experience. My research questions did not extend to how this might be applied in the world, so while several principles of democratic, feminist, and critical pedagogy could be found in my teaching approach, my goals were different. I drew more specifically from the ideas and practices of somatic education. These were complemented by those I found in Hawkins' approach to develop creativity.

Hawkins devised a model for teaching/learning choreography that had some similarities to somatic education. She recommended the learning situation have an "emphasis on process rather than product" and also include a "presentation and discussion of philosophic and aesthetic concepts." She felt these concepts were "relevant to the creative act" in choreography and included lecture and discussion as important supplements to experiential learning (Hawkins 1991, 109). The teacher as facilitator and guide establishes a safe, non-judgmental atmosphere, introduces ideas that enrich and stimulate, and provides a series of self-directed activities that will promote, in this case, creative growth (111). The teacher's behavior needs to reflect a caring attitude, acceptance, and respect for individual effort so students will take risks, get in touch with an inner source, and let movement flow (114, 119). I felt these ideas could be adapted to the dance technique class.

Hawkins referenced John Dewey and his philosophy of experience as related to education. Dewey (1938/1997) felt there was an "organic connection between education and personal experience" (25). He said learning was influenced by continuity

(learning from past experiences influences current or future learning) and interaction (the situational influence on experience) (Neill 2005). In continuity, what is learned from one situation becomes an instrument of understanding and dealing effectively with the situations that follow, and learning from each experience accumulates and influences the nature of future experiences (Dewey 1938/1997, 44). This works in conjunction with Dewey's other principle, interaction, which explains "one's present experience is a function of the interaction between one's past experiences and the present situation" (cited in Neill 2005, 1).

Hawkins also considered learning in choreography developmental, progressing in a sequential spiral built on prior experience. Learning was holistic, occurring in layers, each person progressing through the various stages at her or his own pace (Hawkins 1991, 110, 111). Both she and Dewey acknowledged that each person is different, has had different experiences, and so will respond differently to the same experience. Her teaching/learning model allows for these differences, with each person able to respond to tasks in their own way in their own time. I found this model and techniques she used in class effective in guiding attention to inner sensing and new perceptions, and drew from her work for my own teaching.

I found a similar point of view in the theory of experiential learning developed in the 1970s by Professor of Organizational Behavior, David Kolb. Kolb's model emphasizes experience as a critical part of learning (Kelly and Jogakuin 1997, 4). Kolb was interested in how we perceive and process experience. He theorized that how we approach a task (doing or watching) and how we respond to it (learning by thinking or feeling) is part of an experiential learning cycle (Clark July 13, 2011, 3-5)

Kolb's model details a spiral of learning:

- Concrete experience
- Reflective observation on the experience
- Abstract conceptualization (formation of abstract concepts based upon the reflection)
- Active experimentation (testing the new concepts in new situations)

Where the cycle is started indicates an individual's preference or learning style. One model he used to show style preference is a circle with two continuums. The horizontal is the processing continuum. It shows how we approach a task (active experimentation or reflective observation). The vertical is the perception continuum. It shows our emotional response, how we think or feel about it (concrete experience or abstract conceptualization).

Where we fall on the circle suggests how we grasp experience (doing or watching) and how we transform it (feeling or thinking), as represented in the following figure (adapted from kolblearningstyles.htm 2006, 3; Kolb, 1984. 42).

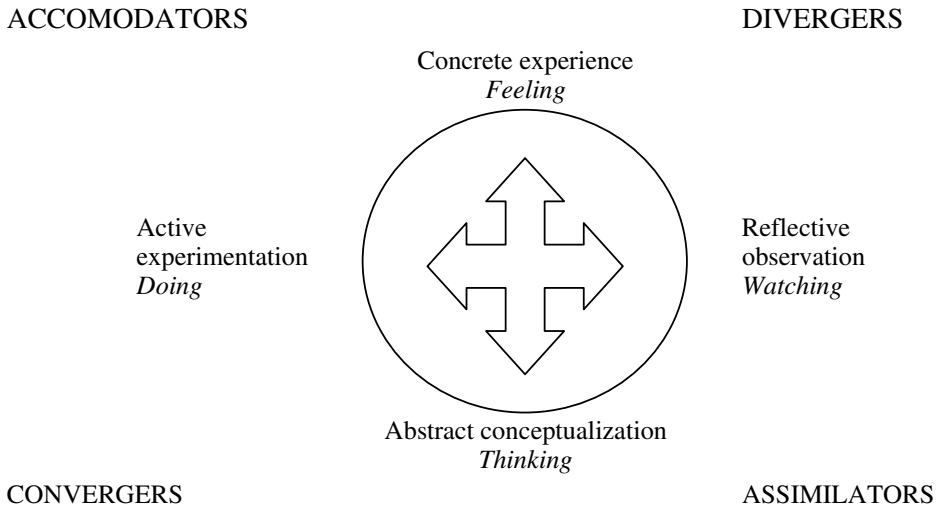


Figure 1 – Kolb's learning styles and experiential learning model

Kolb discussed how a person in a particular style prefers to process and act on information. I appreciated the recognition of each person's individuality, but defining learning styles was not specifically part of my research questions. I do not go into detail here, but briefly list the styles he identified in the model above:

- Diverger (concrete experience/reflective observation)
- Converger (abstract conceptualization/active experimentation)
- Accommodator (concrete experience/active experimentation)
- Assimilator (abstract conceptualization/reflective observation)

Kolb_learning.htm 2002-2008, 2

I did not use the tool Kolb devised to show preferences (Learning Style Inventory), but his theory of experiential learning supported the importance of firsthand experience and with that, knowledge and growth. I wanted students to become attentive to their perceptions of bodily experience, especially if altered from those of everyday life. Kolb's model of the various ways that individuals approach and process

experience suggested the value in providing opportunities to reflect and assimilate as well as accommodate individual learning needs.

Pedagogic methods and models in dance, somatics, and choreography presumed a certain level of *bodily-kinesthetic intelligence*, a term Professor of Education Howard Gardner used in his theory of multiple intelligences. His work details "relatively autonomous human intellectual competencies" (human intelligences) that can function more or less independently and be fashioned or combined in multiple ways (Gardner 1983, 8, 9).

Bodily-kinesthetic intelligence, abbreviated as bodily intelligence, describes "the use of one's body in highly differentiated and skilled ways, for expressive as well as goal-directed purposes" and recognizes its "capacity to work skillfully with objects" using fine motor movements of the hands or gross motor movements of the body (Gardner 1983, 206). Motor activity is coordinated with neural and muscular components, generating feedback that, when compared with visual and linguistic images, further defines motor activity and perception of the world (210, 211). "Overlearned, highly skilled, automatic, involuntary" sequences of activity can become preprogrammed, bypassing feedback and unfolding seamlessly. And some highly specialized sequences appear to be intrinsically preprogrammed (211). Gardner saw dance as one of the most highly specialized activities of the body, capable of many functions (expression, psychological release, cultural tradition, social diversion, spiritual practice, etc.). Dance relies on the skills "embodied in this form of intelligence." In working with my students, I relied on their bodily intelligence to learn dance and explore movement. If sequences of movement or body patterns could become automatic, embodied, and not require conscious attention, then the other functions of dance might be experienced as well as new perceptions of the body dancing.

I also considered various teaching styles that would allow me to communicate the content of my teaching/learning process. Traditionally, the teacher's role has been to use verbal descriptions, corrections, and demonstrations so students understand how they should dance (Engelsrud 2007, 39). To examine how teaching styles are actually "performed" in the dance class, Professor of Nurse and Health Sciences Gunn Engelsrud observed contact improvisation classes taught by expert teachers. She identified three styles that relied on movement and speech. In the first style, the teacher used short verbal phrases or sounds to motivate students to unlock their natural movement, but did not give specific instructions. The language "evolved from the movement in the situation" (Engelsrud 2007, 39). The teacher in this first style performed her movements with the class, both a demonstration of her

subjective "natural" movement and an example of non-hierarchical participation. In the second style, the teacher moved with the students as an adjunct to her verbal instructions. Instructions were task oriented, called for concentration, offered reminders on how to work on the body, and how to relate to the ground. They were often directed to individuals and meant to encourage being present and moving in non-habitual ways. In the third style, the teacher did little movement with the students and spoke in general abstract phrases about the dance, the space, and "it," the third force that can happen between two dancers moving. The language was not directed to the students but "used to communicate the "philosophy" to them (39).

I considered these examples and others I had observed, noting that how the teacher uses her movement to instruct and interact with students affects how and what they learn. The content and manner of verbal instruction, to whom it is said, and how it relates to moving or touch were other factors to notice, as they also seemed to affect how students engaged in their bodies and experienced movement. I saw how I might apply varying proportions of movement and speech, or different types of verbal instruction, to guide different class activities.

I planned to use an experiential developmental model in my classroom investigation, draw from traditional, somatic, and creative pedagogic methodologies, and vary teaching styles as needed and appropriate to the different activities in the class content.

The commentary and findings in pedagogy suggested that dance training and dancing can increase awareness of embodied experience, which made me believe that dance could also hone awareness of altered experience. This type of experience was something that other dance artists and researchers pointed toward, but it had not been explored extensively as a pedagogical goal in the dance class. In the rest of this chapter I investigate how others have described the altered experience in dance/dancing, and what conditions or methods they report, if any, that might support it. I look at different disciplines and authors, beginning with the comments made by dance professionals and those who observed them.

Dance Professionals

I draw on literature especially related to modern dance and ballet, but also discuss features of postmodern dance and butoh that relate to the altered experience. My reading in these areas was prompted by: 1) their relevance to altered experience, and 2) my familiarity with these styles of dance and their use in the course content I taught.

Looking to the written literature for statements by dance history's luminaries initially produced few references to altered experiences in dance. The references I did find were often the recollections made by observers. This suggested that the performer's perspective was often not recorded, but more important to this research, the comments of observers, critics, and choreographers indicate that when a performer was in a special experiential state when dancing, it somehow affected the receptor too. This suggests that the altered experience of a performer transcends the boundary of "you" and "me" and is global or intersubjective in its nature.

For example, the description by noted Danish actress Johanne Heiberg (1812–1890) of Marie Taglioni's stage presence in *La Sylphide* identified a viewer's shift in state:

> *What was it, then? It was, once again, the ideal of Beauty that radiated from the depths of the soul into this body, animated it, lifted it with such power that something marvelous took place before our eyes as we saw the invisible made visible. (as quoted in Anderson 1992, 94)*

In another era, altered experience was noted in the performances of Vaslav Nijinsky and Isadora Duncan. Fascinated with Nijinsky's seeming ability to levitate, Nandor Fodor interviewed him and found that "he could see himself from outside during a performance" (Murphy and White 1995, 98). Speaking of her sister's affect on viewers, Margherita Duncan said Isadora seemed to "have had the ability to cast a spell on the audience" (146), and that Isadora "so expressed the aspiration of the soul that no one could see her dance and be quite the same person afterward" (Duncan 1928/1969, 17). Isadora herself was quite articulate about the shifts in state she perceived when immersed in the act, the art, of dancing. In describing the creative dancer, she described what she herself might have perceived:

> *There are those who convert the body into a luminous fluidity, surrendering it to the inspiration of the soul, who understands that the body by the force of the soul, can be converted to a luminous liquid. When, in its divine power, it completely possesses the body, it converts that into a luminous moving cloud, and thus can manifest itself in the whole of its divinity… Imagine then a dancer who, after long study, prayer and inspiration, has attained such a degree of understanding that his body is simply the luminous manifestation of his soul; whose body dances in accordance with a music heard inwardly, in an expression of something out of another, a profounder world. This is the truly creative dancer. (Duncan, as quoted in Roseman 2004, 39)*

Other references to altered experience in publications about twentieth-century artists often contained references to soul or spirit as a way to define the phenomenon. Ruth St. Denis is quoted as saying: "I see the dance being used as a means

of communication between soul and soul—to express what is too deep, too fine for words" (Brown, Mindlin, and Woodford 1998, 22). St. Denis' longtime partner American dance pioneer Ted Shawn speaks of the value of the intangible aspects of the dance experience.

> *The value of the dance, its greatest value, is in the 'intangibles'. Success in the dance cannot be measured by a tape, weighed on scales, not timed with a stopwatch. It demands an awareness and sensitivity to the dancer's soul and in the soul of the beholder who partakes, vicariously, empathetically in the dance. (Shawn 1946, 123)*

La Meri, also known as Russel Meriwether Hughes (1899–1988), was an American performer and teacher of dances of many cultures. Her comments on teaching "ethnologic dance" seemed relevant to all dance training, in that "bodily control must be mastered only because the body must not stand in the way of the soul's expression" (LaMeri 1977, 7).

Speaking of Erick Hawkins' works, dance critic Joseph H. Mazo said they were "ceremonial events, poetic evocations of the ability of the body to mirror the spirit" (Mazo 1992, 48). According to biographer Maybarduk, Russian ballet dancer Rudolf Nureyev spoke of Aleksandr Pushkin's line in *Eugen Onegin*, "from the overflow of soul, a dancer flies" and interpreted it to mean that "dance has a meaning equal to poetry when it is spiritually inspired" (Maybarduk 1999, 90).

Modern dancer Daniel Nagrin uses the term "other" to identify the phenomenon he experiences in improvisation. Whereas the object of an imaginative exploration would be the purpose, goal, or aim of that study, the "other" is less easily attained, and a motivating force behind Nagrin's exploratory work with his ensemble:

> *The "other" is both an obvious and an elusive something. Elsewhere, I once jotted down: "Too often we really look at the other only twice: once upon first meeting, and the second time when we know we will never see that face again." It could be said that the chief thirst of our work was to become fully alive to the mysterious "other," the one with whom we were working. The space problem that preoccupied us was the space between us and the "other." We further believed that if that hunt for the reality of the "other" is pursued with the greatest rigor possible, with a minimal focus upon self, one gains an unexpected gift, a deep insight into our own mysterious selves. (Nagrin 1994, xi, xii)*

German modern dance artist Mary Wigman observed how dancers could be transformed when dancing, and in this conversion, transform the dance creation:

> *I have experienced how a group of young people begins to glow from within and to emit a radiant power in which everything physical is suspended and gives way to a spiritualization which lifts the dance creation onto the level of enhancement and transfiguration. (Wigman 1966, 110)*

She attributes great merit to dancers who were able to accomplish this. They were "among the chosen." They had gone beyond "narcissistic self reflection" and in this selfless attitude, she saw them moving "on a mirror-like lake of solitude in which no living being can go on breathing." They had "the divine spark" (111).

The language used by dancers in first-person accounts of altered experience in moments of dancing was very much the same as that used in reports from the third-person perspective on observing dance performance. Both referred to transcendent qualities of the art as spirit, soul, the divine. Attributes beyond the normal scope of physical-mental activity were perceived by both the performer and the audience or critic, and described as intangible, otherness, radiant, too deep for words. In Western concert dance, the affective power of the altered experience in dance seems to be an important aspect of the dance-as-performing-art event.

The samples offered above are drawn largely from dance artists of the nineteenth and twentieth centuries, from ballet and modern dance, rather than from artists of twentieth and early twenty-first century postmodernism and other styles. This does not necessarily reflect an absence of altered experience, but rather a lack of commentary on it. Dancers in postmodern works may have experienced moments when there was a shift in inner state, but as this was not the theoretical focus or motivation of the dances, there seems to have been little notice or acknowledgment of "spirit" or transcendent inner experiences. Or perhaps special moments in postmodern dance occurred as a consequence of interaction with other performers and the audience and/or the simple experience of the motility of the body. The emphasis on the charismatic performer in modern dance and ballet generated comments on the experiential realm that interested me, but does not discount its presence in other dance styles or formats.

The works of contemporary dancers in the United States during the 1960s, and the Judson Dance Theater in particular, seemed driven by 1) a reaction to the earlier modern dance: its expressionism or representational dances, its use of musical forms, or artist-centered works (Burt 2006, 5, 6, 9, 10); and 2), a pursuit of "pure dance," dances that did not borrow from other styles, techniques, or arts. The postmodern dancers let go of existing standards of technique, body type, music, theatrical conventions, and other expectations of performance. Sometimes viewed as reflecting a democratic point of view, they were also called outrageous, rebellious, even anarchistic (Burt 2006, 5, 8, 9). Everyday movement in non-theatrical settings took the elitism out of dance and focused attention on the common experience, not the uncommon.

In this conceptual framework, I did not find many references to special moments of altered experience, but this is not to say that there was unawareness or disinterest in it. Dance innovator and explorer Anna Halprin makes references to spirit and life force when speaking of her life and her work. Like her teacher, Margaret H'Doubler,

> *Halprin believes that the teaching of dance must address the integration of the physical, emotional, spiritual, and intellectual aspects of each person, rather than contribute to the dualistic split between mind and body. (Worth and Poynor 2004, 53)*

She has taken this belief into her work developing new forms and uses for dance (Halprin 1995, xi). Since the 1960s, Halprin's workshops and performances have influenced postmodern dance artists. Through improvisation, with all types of people and the raw material of their lives, Halprin found "some larger force…was set in motion." She believed this had to do with the ancient roots of dance and was its primary importance to human beings. As her work and life evolved, she found transformative powers in the dances she made. She called them "rituals," they created community and evoked archetypes. And then she began exploring the healing powers of dance. She said, "The driving, pulsing life force that motivates us all became the inspiration of my later works." Now she believes that "through dance we can rediscover a spiritual identity and community we have lost" (Halprin 1995, xi, xii).

A transitional figure from modern to postmodern dance, Halprin described her evolution and perceptions of experience in dance with language similar to that used by earlier dance artists. Other postmodern artists discussed their work and orientation in terms of a holistic body experience in dance, which if not transcendent, held significance for them.

In the development of minimalism in analytical postmodernism, attention was paid to the "weight, mass, and unenhanced physicality of the body," often through improvisation in non-theater settings (Burt 2006, 7, 16). Accepting the materiality of the body, the bodily intelligence necessary for improvisation, and the embodied experience of both performer and spectator meant accepting a nondualistic mind-body connection (13, 14). The body did not dance something from the mind, but the mind-body whole person, that particular person, danced. The particular person was not unaffected by history, culture, or gender experiences, and these could be reflected in the dance event. This expression, pure or metaphoric, was not intended to transcend individual experience as in early modern dance, but could be meaningful on its own terms (17).

Dance historian Ramsay Burt presents views on the work of dance artist Yvonne Rainer and other members of the avant-garde in the 1960s. Not extolling technique

or charisma, the "conscious body" becomes the vehicle for what seemed like the dimension of experience that interested me. Dance historian Sally Banes said that Rainer "championed the 'intelligent body' and saw performance as the site where body-consciousness thrived." Banes herself attributed transcendental qualities to this conscious body of the 1960s, arguing that the avant-garde "imbued corporeal experience with metaphysical significance" because it was "through experience of the material body itself that consciousness could be illuminated and expanded" (Burt 2006, 20).

Dancer Michelle Heffner Hayes discusses the moment in improvisation that is difficult to name and contain. She refers to what Simon Forti called the "dance state" and compares it to a meditation state that is "outside the mode of everyday existence." Hayes describes it as "a heightened moment of 'presence' that is specific and unrepeatable." In this moment, body and mind are not separate (Hayes 2003, 114).

Even in the process of deconstructing Western theatrical dance, the postmodernists re-established an orientation to the mind-body continuum and embodiment that is relevant to this investigation. The language of postmodernism suggests awareness of another dimension of experience found in the body during improvisation or in a group event, not as a goal, but as a possible consequence.[8]

In contrast, Japanese butoh is a dance form that is grounded in this awareness. Evolving since the mid-twentieth century, it draws from traditional Japanese *kabuki* and *Noh* and German expressionism. This form of dance "cultivates movements of transformation and healing." The dancer is "the body that becomes," moving in the space in-between, called *ma* in Japanese and Zen. This is "not merely a perceptual and spatial concept; it is also an expansive state of mind" (Fraleigh 2010, 3, 6). The body is not the material body of the West, but is explained as spirit, linked

8 I found the experimental dances of the 1970s and 1980s challenging and stimulating. They pushed the boundaries of traditional forms I knew. Being in works by Yvonne Rainer, Deborah Hays, Kei Ta Kei, Mitchell Rose, Carol Scothorn, Twyla Tharp, and a number of my peers opened up my thinking and movement vocabulary. Some were beautifully simple and expressive, some conceptual and obscure, others witty or outrageous. My own explorations of aerial, underwater and site-specific dance, or the use of sculpture, media, computers, or spoken word with dance, have shown me a range of expressive formats for the dancing body. My observations of today's hyper-drive kinetic concert dance and dances of contemporary culture (hip hop, house, pop lock, breaking, etc.) suggest that there is still a need to express feelings and tell stories, but using vocabularies that catch the rhythms and tensions of our times. Besides presentational forms, dance events such as all-night raves, trance dance, and "dancing towards ecstasy" (Michael Skelton's work based on the rhythms of Gabriel Roth) provide current opportunities to move in ways not restricted by cultural-social expectations, and potentially, open awareness to an "other" way of experiencing oneself. Related to this, interest in yoga and other somatic practices bring attention back to the body's experience of itself, and attune the individual to her or his inner state and potentially an expanded dimension of self.

to nature. "This body is beyond rationalization and without boundaries" (66). In "this fluid state of becoming" (67) the dancer is transformed, and the viewer may also have a transformational experience as the images, expressions, and costumes morph throughout the dance piece. Shifts in inner state are an aspect of the butoh experience. It would be intriguing to incorporate more of the concepts and training into the modern dance class, but it is not in the scope of this investigation.

I was also interested in the comments made by artists in other genres such as music, painting, or sculpture about shifts in perceptions that occurred through the object or medium used in their art (Ashton on Rothco 1998; Emerling on Pollack 2007; Henri 1923/1984; Heyneman on Akhmatova 2000; Hughes on Mondrian 1995; Krull on Mozart 1993; Maquet on Mondrian 1986; Plagens on Brancusi 1995; Salzman on Von Kempen 1994; Uland on Blake 1987). The descriptions had relevance in that they pointed toward a similar type of experience, but will not be examined further here as they do not specifically apply to the dancing body. I will however, return to research on acting in that it addresses the moving body as a primary aspect of expression, and a means through which a different dimension of experience can be found.

Research in Dance

Below I review publications of dance researchers investigating the transcendent aspect of the dance experience. Karen Bond and Susan Stinson looked at the superordinary experience of children in their extensive investigation of dance in young people's experience and found it to be a "source of deep meaning and satisfaction to young people" (Bond and Stinson 2000/2001, 52-87). The researchers' interpretations of the children's feedback described qualities of experience that were different than those perceived in normal activity. Their investigation supported the existence of altered experience in dance, and demonstrated how one might discourse on the topic. Paraphrased here are the categories of experience they discussed: heightened awareness of bodily sensation and subsequent emotions; a sense of freedom; a sense of being one's self; forgetting about everything else; being in a different place and time; referring to a mystical or spiritual dimension; not being able to classify or speak about (an experience); and finally, the need to dance. I will return to these categories when reflecting on my own collected feedback in Chapter 4, Findings and Interpretation.

Seeking to understand "the fundamental laws of movement" and how to convey what is essential in dance, Jaer has researched the "respiration of the bones."

Called a scholar, artist-performer, teacher, and mystic (Robinson 1997, 367), Jaer's work is laced with Eastern spirituality and psychological insight (via the "expression therapy" she practiced in various settings, including the St. Anne psychiatric hospital). Jaer describes dance as a resonance between body, heart, and mind. Her writing discusses a process of inner attending with non-egoic receptivity. The subsequent qualities of experience are reminiscent of those described by Bond and Stinson, and point to the change in inner state that could be called an altered experience. Jaer said:

> *How important it is to relax and breathe deeply concentrating our efforts on the elimination of all trace of the 'self' and of personal habits, thought, desire and will. Stillness reveals the secret of the dynamism involved in effort and the liberation of spontaneity. The source liberates the reality of the innermost depths of the soul, made manifest through movements born of absolute necessity. When the whole being surrenders itself in this way, body, heart and mind experience the rapture of unconditional abandonment. (as quoted in Robinson 1997, 367)*

Qualities of surrender, freedom, integration, rapture, or a mystical dimension manifested in movement point to an inner state that differed from the natural attitude—a state that Jaer believed was the mission of dance.

Research in other areas of dance reported similar characteristics of an expanded sense of self. In *Taken By Surprise* (Hayes 2003), improvisation practitioners wrote about their explorations in movement. Susan Foster described the articulate body, through which "the known and unknown can find expression" (7), and how one can discover the not yet imagined in improvisation (4). Ann Cooper Albright wrote about "existential openness" in the moment of falling, how in that suspension of self, of the fear of losing control, one goes beyond conditioned limits (259). Nancy Stark Smith wrote that when she dances, she is one-mind, her "many minds" interplay and become one expression in her body (252). Kent de Spain commented on how improvisation "can take us into realms of awareness that extend beyond literacy," describing how these spaces beyond words are hard to categorize:

> *[They are] not inside, nor outside… In these moments, we seem to sense and respond to ("dance" with) something ineffable; something, although we tend to avoid the word in this culture, that might be described as "spiritual." (De Spain 2003, 36, 37)*

These writers' discourse on dance improvisation identified moments in which they discovered new and unexpected insights about themselves and their interaction with the world. There are also other fields of study within dance that look at experience perceived through the moving body, noted as different than when in

the natural attitude. Dance therapists, especially those working in the Authentic Movement Discipline, describe moments of archetypal awareness or experiences of nonduality in individual or group movement explorations (Adler 2002; Chodorow 1999; Plevin 2007). Among the various disciplines, body psychotherapists do not look for understanding of altered experience, but do acknowledge spirit as one aspect of human embodiment (Totton 2005, 57, 169). Because the primary goal of these practices is therapeutic, to reveal and resolve personal issues, and the process requires the verbal feedback of a witness or therapist, I do not include literature on dance therapy or other body psychotherapies in this review. I do, however, look to literature in psychology, the study of "the mind and mental processes, feelings and desires, etc." (Webster 1964, 600) to learn what researchers theorized about the nature of consciousness (awareness) of experience and behavior.

Research in Psychology

I was particularly interested in the writings of influential psychologists who described experiential states perceived as extraordinary. Their theories identify a person's basic nature and the experiences that help them become aligned with it. The psychologists Abraham Maslow, Mihaly Cskikzentmihalyi, and Eugene Gendlin, and sports psychology researchers Michael Murphy and Rhea White describe characteristics of non-ordinary perceptions, the conditions that foster them, and how the experience can affect personal development. I believed these areas of information found parallels in dance.

Maslow

Psychologist Abraham Maslow believed that human beings are fundamentally good. Maslow conceived that "at the psychological and biological core of human nature, we find goodness and decency" (Maslow 1968/1999, vi). In psychological good health, our perceptions of our selves and the world, our motivations for action and interaction, are influenced by this way of being. When people act otherwise, in Maslow's theory of human motivation, it is because they are reacting to a deprivation of basic human needs. He defined these needs as a hierarchy, prioritized by urgency. Survival needs such as hunger, thirst, protection from catastrophe, what he called "prepotent," eclipse the "higher" human motives (e.g., the desire for beauty, love, justice, etc.) (ix). When a need is not met, the deficiency comes to the fore of attention and motivates action. Deficiency motivations color perceptions and distort

our dealings with reality, but when satisfied, we are able to see ourselves, and the world, in a different way: we see reality more clearly, we develop our potentialities, our interactions unfold with acceptance and appreciation. This is self-actualization. The self-actualized person functions from the knowledge/experience of the core of human nature, of Being. This becomes evident in moments of peak experience, moments when we "briefly transcend the clamor of deficiency motivation and can ascend at least partway up the peak to get a glimpse of reality" (xx).

In the peak experience, Maslow said reality is "seen more clearly and its essence penetrated more profoundly," "dichotomies, polarities, and conflicts are fused, transcended or resolved… (there is) cognition of the whole" (Maslow 1968/1999, xxii, xv, xxi). Maslow's subjects found it difficult to speak about peak experiences. This was similar to what children in the Bond and Stinson study indicated (i.e., that they were not able to classify or speak about the superordinary dance experience) (2000-2001, 65, 67). Maslow explained that a peak experience "is felt to be so valuable an experience, so great a revelation, that even to attempt to justify it takes away from its dignity and worth" (90). The experience is ineffable, but seems to carry inherent truths or values, what he called values of Being or B-values. These facets of Being are not separate, although one or more may be in the foreground of cognition given the motivating situation. They may be perceived as: wholeness, perfection, completion, justice, aliveness, richness, simplicity, beauty, goodness, uniqueness, effortlessness, playfulness, truth, honesty, reality, and self-sufficiency (93, 94). In a fully functioning individual, or in a peak experience, these values are more fully fused, leading to awareness of the whole of Being.

When functioning from this awareness, we are most truly ourselves, our true identity. The moments in which we experience characteristics of this identity can be our happiest, healthiest moments. These may occur when

> *the powers of the person come together in a particularly efficient and intensely enjoyable way, and in which he is more integrated and less split, more open for experience, more idiosyncratic, more perfectly expressive or spontaneous, or full functioning, more creative, more humorous, more ego-transcending, more independent of his lower needs…more truly himself, more perfectly actualizing his potentialities… closer to the core of his Being. (Maslow 1968/1999, 106)*

Having knowledge of Being and attendant characteristics not only prepares the individual to better deal with the world, but the experience itself can be transformative, changing the person and their worldview (110).

As a young man, Maslow experienced what he believed was the true nature of Being. He called it a mystic experience, one of "limitless horizons opening up" accompanied by "ecstasy and wonder and awe" (Maslow 1968/1999, xix). His expe-

rience was intense, but he believed even milder versions offered views, as though from a peak, of reality.

The benefits of becoming a fully functioning, healthy individual were obvious, although this was not one of my research questions. But Maslow's discussion of qualities noted during and after peak experience, leading to feelings of compassion and accepting dichotomies (101, 102) and the physical reactions he identified that followed a peak experience (excitement and high tension or relaxation, peacefulness) (125), had something to tell me about altered experience. Achieving ego-transcendence and identification with the world, not by Eastern asceticism, but through a strong sense of self that had met basic-needs gratification (125), suggested one path toward altered experience.

Csikzentmihalyi

Psychologist Mihaly Csikzentmihalyi's research was motivated by his question of what makes life worth living. He believed it was being happy, and from his extensive investigation, determined that what makes people happy "is being fully involved in every detail of our lives" (Csikszentmihalyi 1990, 2). He says this is possible by controlling inner experience, the contents of consciousness, which he defined as how we experience and interpret phenomena (26). What we become aware of (sensations, feelings, thoughts, intentions) becomes our conscious reality. By directing attention and ordering the information in our consciousness, we can affect the content and quality of our lives.

Order in consciousness, an optimal state, occurs when "attention (psychic energy) is invested in realistic goals…when skills match the opportunities for action… a person must concentrate attention on the task at hand and momentarily forget everything else" (6). Overcoming challenges posed by consciously chosen goals is described as being "the most enjoyable" time of people's lives (6). In addition to the positive experience, there is positive growth, developing a more complex individual.

Csikszentmihalyi calls such moments an optimal experience "when we feel in control of our actions, masters of our own fate." Though they happen rarely, people report feeling "a sense of exhilaration, a deep sense of enjoyment that is long cherished and that becomes a landmark in memory for what life should be" (3). The optimal experience occurs when a person is in a state of flow, when a person is "so involved in an activity that nothing else seems to matter; the experience itself is so enjoyable that people will do it even at great cost, for the sheer sake of doing it" (4). Experiences of this sort are described as floating or being carried by a flow. These

experiences are not only enjoyable, but the person who experiences this state, and success at achieving the goals they attempted, also develops "a stronger, more confident self" (40). The more frequently a person can focus attention, organize consciousness, and experience flow, the more enjoyable their life will be.

Csikszentmihalyi differentiates between activities that give pleasure (i.e., no or little effort is required) or give enjoyment (i.e., considerable attention or investment of psychic energy is necessary) (46). He describes optimal experience as the phenomenology of enjoyment, usually occurring with the following conditions and outcomes paraphrased here: we confront tasks we have a chance of completing; we are able to concentrate on what we are doing; the task undertaken has clear goals; the task undertaken has immediate feedback; we act with a deep but effortless involvement that removes from awareness the worries and frustrations of everyday life; we enjoy a sense of control over our actions; concern for the self disappears, yet paradoxically the sense of self emerges stronger after the flow experience; the perception of time is altered. "The combination of all these elements causes a sense of deep enjoyment that is so rewarding people feel that expending a great deal of energy is worthwhile simply to be able to feel it" (49).

Csikszentmihalyi mentions that people may experience a state of flow from a random stimulus, by chance, or a spontaneous feeling, but his research indicates most optimal experiences occur from a sequence of activity that is goal directed, with clear rules, requiring necessary skills, and investment of psychic energy. The activity is challenging, but within the range of available skills. If boredom or anxiety occurs from skills that don't match the task, the person will be motivated to work so as to return to a state of flow. The state provides a "sense of discovery, a creative feeling of transporting the person into a new reality. It (pushes) the person to higher levels of performance, and (leads) to previously undreamed of states of consciousness" (74). The flow experience transforms the self, and this self-growth he calls the key to flow activities.

Flow activities can include those of the body, the senses, or the mind (94, 117). Csikszentmihalyi considers dancing as one of the physical forms of flow activity, and I recognized that the dance class matched conditions that fostered optimal experiences and states of flow. However, in my classroom investigation I was not just looking at the activity of dancing to music, as I found described in Csikszentmihalyi's research, but to the preparation of the body itself and sensitivity to inner states.

Csikszentmihalyi also compares the discipline of yoga to flow activity. Through body practices, breathing, and concentration, yogic practices are intended to focus attention and control on "what happens in the mind." He sees similarities in yoga

and dance in that "both try to achieve a joyous, self-forgetful involvement through concentration, made possible by a discipline of the body" (105). He points out that what at first seems like different end goals (flow's strengthened self vs. yoga's abolished self merged with the universal force) may not be so different after all. The control of consciousness in yoga makes possible the "surrender" of normal instincts, habits, and desires, as control of consciousness does when one becomes fully engaged in flow activities. In a similar manner, Csikszentmihalyi says martial arts develop consciousness-controlling skills through bodily actions. When done well, "the everyday experience of duality between mind and body is transformed into a harmonious one-pointedness of mind… improving the mental and spiritual state of the practitioner" (106). Csikszentmihalyi describes martial arts and yoga as flow activities that have grown out of the time and place in which they originated. He says they are useful models for those wishing to be in better control of psychic energy, and certainly from my investigation, they were more readily available than the mental and physical routines practiced in monastic traditions of the West.[9] I will return to the topic of Eastern philosophy and practices shortly.

For Csikszentmihalyi, the benefits of flow are important to psychological good health. It contributes to the development of a complex self, one that is differentiated (unique from others) and integrated (union with others). He sees flow as important to building self-confidence, developing skills, enjoying the present moment, and ultimately, preparing us to make contributions to humankind (41, 42). His findings suggest value for students' personal growth, and his discussion of conditions that prompt states of flow, description of qualities experienced in the optimal experience, and comparisons with practices in yoga were important to my understanding of altered experience. The characteristics that he describes offered useful information in my interpretations of student feedback and findings.

Gendlin

Psychologist Eugene Gendlin's research did not examine non-ordinary experiences per se, but looked to the body as a means to understand experience. He said "we can have direct access to experiencing through our bodies" (Gendlin 2003/2012, 2).

Gendlin starts from Merleau-Ponty's thoughts on the body and perception, that "the body is a sensing, an internal-external orienting center of perception, not just perceived, but perceiving" (2). But Gendlin says that perception, through the sens-

9 Czikszentmihalyi cites Saint Benedict and Saint Dominick, and the "spiritual exercises" of Saint Ignatius of Loyola (1990, 104).

es, is not the starting point in how we know ourselves, our interactions with the environment, and others. Instead, a bodily sense "senses itself living the situation in its whole context" (3).

The self-sentient body senses itself and functions prior to senses, prior to language and concepts (Gendlin 1992, 343, 347). Bodily sentience continues during and after language as well. It perceives and interacts with situations. Gendlin coined the term "felt sense" to use in therapy, explaining it as:

> *A felt sense is not a mental experience but a physical one. Physical. A bodily awareness of a situation or person or event. An internal aura that encompasses everything you feel and know about the given subject at a given time — encompasses it and communicates it to you all at once rather than detail by detail. Think of it as a taste, if you like, or a great musical chord that makes you feel a powerful impact, a big round unclear feeling.*
>
> *A felt sense doesn't come to you in the form of thoughts or words or other separate units, but as a single (though often puzzling and very complex) bodily feeling.*
>
> *Since a felt sense doesn't communicate itself in words, it isn't easy to describe in words. It is an unfamiliar, deep-down level of awareness that psychotherapists (along with almost everybody else) have usually found. (Gendlin 1978/2003, 32, 33)*

Gendlin later expanded felt sense to the symbol (.....), meant to include not only the information and possible actions considered by the sentient body, but its intuitive knowledge as well. "The bodily (.....) can contain information that is not (or not yet) capable of being phrased" (Gendlin 1992, 349). The knowledge from (.....) informs our feelings, our language, and new discoveries. (.....) is felt sense and interaction, "the body's way of living its situation" (Gendlin 2003/2012, 5).

Gendlin created a process of focusing, "a through the body route" (Gendlin 1978/2003, 36), to get in touch with felt sense to help people in psychotherapy. He devised six focusing movements to instruct people in the process of focusing. These include:

1 *Clearing a space—relaxed, inward attention to the body; ask a general question of what is of concern; wait and see (detached observation) what comes up,*

2. *Felt sense—select one of the personal problems that came up; focus on it; attend to where you feel things in the body; feel the holistic, unclear sense of what comes up; stay with it (don't analyze it or try to decide anything)*

3. *Handle—let a word, phrase, or image (a handle) come up that identifies the quality of the felt sense, sense if it matches the bodily felt sense*

4. *Resonating—check the handle with the felt sense; do they resonate?; when they are just right, stay with and feel, allow body to respond*

5. *Asking—sense the quality again; ask it 'what is it about the whole problem that makes me so (word or picture)?'; stay with until sense body shift (if doesn't, can also ask 'what is the worst of this felt sense, what would make it feel better?' if no body shift, stop focusing for the moment and approach later)*

6. *Receiving—receive whatever comes, whenever it comes (more shifts will follow) (Gendlin 1978/2003, 43-61)*

The process of focusing (asking open questions without using conscious thinking for answers, waiting for the felt sense, then the body shift) allows the body to speak (Gendlin 1978/1981, 59, 60). Gendlin felt this process helped people access their intricate knowledge of living from the inside out, thinking from more than the usual concepts and assumptions (Gendlin 2003/2012, 8). Hawkins (1991) drew from Gendlin's work and adapted this process to teaching/learning choreography. Students turned their attention from the outer world of everyday life to the inner world of the body, in a safe place, in a receptive mode. In the classroom investigation, I drew from this process to turn attention inwards, but did not apply it toward identifying or resolving personal issues.

Sports Psychology

Sports, like dance, involve body preparation, training in movement patterns, and full physical and mental engagement to execute in action. But the practical goals differ in that in sports, with its context of competition and winning, there is little attention to the expressive potential of the moving body itself. Because of the different focus, I do not include literature on sports psychology, except to mention research on exceptional moments perceived as transcendent and known in sports as "zone" or "being in the zone" (Cooper 1998; Jackson and Csikszentmihalyi 1999; Jackson and Delehany1995). These moments are felt to be fragile and ineffable, occurring infrequently and rarely discussed (Cooper 1998, 23, 25).

For further discussion on qualities of this dimension of experience, I looked to the research done by writer and co-founder of Esalen, Michael Murphy, and writer/researcher Rhea White (Murphy and White 1978/1995). They examined the transcendent (aka metanormal or zone) experiences reported by dancers as well as

athletes. Because of Murphy's interest in the human body and somatic practices, their findings were relevant to my reflections on characteristics of altered experience reported in dance, and my interest in supporting conditions.

The categories of "exalted states of consciousness and altered perception" (ix) they identified included:

Mystical Sensations

> Acute well-being; peace, calm, stillness; detachment; freedom; floating, flying, weightlessness; ecstasy; power, control; being in the present; instinctive action and surrender; mystery and awe; feelings of immortality; unity

Altered Perceptions

> Altered perception of size and field; alterations in time perception; extrasensory perception; out-of-body experiences; awareness of the "other"

Extraordinary Feats

> Exceptional energy; energy reaching out: psychokinesis; the invisible barrier; mind over matter. (Murphy and White 1978/1995, vii, viii)

Murphy and White suggest these qualities might be perceived while there is sustained concentration in the dance (or sport) within a specified space and when stretching to one's limits. It is then that attention from the outside world is cut off, energy becomes focused and ordered. This can lead to a sense of detachment from results, as well as releasing old patterns (105, 109, 110). They compared this to spiritual practices, especially yoga, and said zone experiences "reveal strengths that transcend muscles, exerting energies that are not physical in the ordinary sense" (102).

Other sports writers concurred that mastery of craft, relaxed concentration, and a letting go of conscious control may open the door to zone experiences, although they did not guarantee it (Cooper 1998, 38). One of the defining characteristics of "being in the zone" is that it is effortless, unpredictable, beyond conscious effort or ego control. The moment cannot be cultivated, but the state of readiness can be (40). To ready the body, being focused, attending to breathing, and staying in the present with a non-judgmental attitude were recommended in zone- related literature. These methods were all applicable to my teaching approach.

Phenomenology

Having read psychological accounts that discussed conditions for the occurrence of altered experience and the qualities belonging to these experiences, I next re-

viewed phenomenological work that discussed turning toward the body as a clue to learning about altered experience. My reading went from discussion of bodily knowledge (dance scholar Jaana Parviainen) to multiple bodies (phenomenologist Drew Leder's absent body and Phillip Zarrilli's psycho-physical acting theory); to awareness of experience through the contemplative body (philosopher Natalie Depraz, cognitive neuroscientist Francisco J. Varela, and research psychologist Pierre Vermersch; philosopher Timo Klemola); to perception of embodied experience (philosopher Shaun Gallagher's prenoetic experience and philosopher, Michael Levin's embodied Being); to finally, how embodied energy is perceived in dance (philosopher Jose Gil). This progression distinguished the body's interior-exterior in increasing levels of subtlety.

Parviainen

The first-person perspective of the body introduced in Chapter 1 was analyzed by dance scholar Jaana Parviainen. She compared ways in which knowledge of movement is perceived: in the body, or of the body (Parviainen, 2002). The first is perceived from within, what she referred to as the living body or animate form—that which perceives. Knowledge gained from sensory experience (sensori-motor, kinaesthetic, tactile) is learned with focal or explicit awareness. It may be influenced by culture and history. Bodily knowledge is supported by non-sensory awareness that is innate, indwelling, tacit, implicit, and inarticulate.

The second way of perceiving bodily knowledge is from information about the physical body, the corporeal entity, the body as object. Learning through articulated knowledge from a third-person perspective related to skills, techniques, the body itself, has its own value, but is understood differently than information gained through bodily experience. The differentiation concerns the body as subject and object, as perceiver and perceived. Opinions vary whether these perspectives can be fused or must remain separate.

My interest in the study of dance knowledge was not on how movement is learned and perceived, but rather how experience can be perceived through the body in dance/dancing. However, the first-person/third-person, inner/outer perspective of the body supported my understanding of inner awareness. The ideas of non-sensory, innate bodily knowledge suggested that pre-reflective experience, in itself, might have qualitative differences from the more ephemeral to concrete. The two dimensions of knowledge discussed, explicit and implicit, suggested that there could be others, inarticulate and below the threshold of conscious awareness.

I found other research that examined levels of perception in the body. Drew Leder examined how dimensions of the body could be absent from awareness.

Leder

Leder described a bodily surface that engages with the world that may become less evident when attention or action is focused on an object of the external world, or when we perform actions under our tacit control, or when we are moved by emotion or biological urges (Leder 1990, 16-21). The body provides a means of being-in-the-world through aspects of the corporeal surface, which he calls *ecstatic body*, with powers of perception, motility, and expression, all of which may recede from our awareness. Leder also identified the corporeal depths, the hidden body of internal organs and processes that are usually not available to conscious awareness or command. Sensory experience of the inner body, which he calls *recessive body*, are limited, perceived with less variety, and vaguely situated. They are noticed when there are incidents of dysfunction, perceived as discomfort or pain. If functioning properly, the organs and processes of the recessive body are typically absent from awareness.

Leder identified three levels of absence. There can be focal and background disappearance as attention shifts in the ecstatic body, or when organs of perception and motility become transparent when in use. A third dimension, what he called depth disappearance, occurs when the recessive body "recede(s) from the arc of personal involvement as a whole, neither subject nor object of direct engagement" (54). The body's sub-phenomenal functions, on principle, are out of reach of our awareness. Deep inner organs cannot "be summoned up for personal use" or engage with the world. (55) Objects can become part of this dimension as when the apple is swallowed. Functionally, the recessive body extends to the body unconscious, sexuality, and emotions. Temporally, Leder pointed out the body's disappearance from perception and command in sleep, in gestation and birth. He referenced Merleau-Ponty when discussing the intertwining of levels of the body and consciousness, of perceiver and perceived, and the interplay of modes of perception in oneself and as extended to others, ideas, and language (64). He described the body composed of flesh and blood as "a world of organic, autonomous powers" that circulate through visceral depths grown from, connected to, and mirroring the world at large (66).

In addition to these three levels, he explained two other types of absence. The first is when the body's ordinary intra/interrelationships are disrupted by pain. The body becomes the focal point, a thing to attend to, the body as known "dys-appears."

This is not the self-effacement that allows us to open to the world, but a separation that limits our interaction with it. "One becomes aware of the recalcitrant body as separate from and opposed to the 'I'" (88). The second type is when the body disappears in encounters with an "other." When the encounter is accepting we extend or supplement our embodiment in what Leder called mutual incorporation. But if communication is refused by the antagonistic or objectifying stance of an other, we experience what Leder called social dys-appearance, our body made separate as objectified thing (94, 96). This can also occur when cultural or aesthetic expectations are not matched, or there is a power imbalance with an other.

In Leder's view, the body is mentalized (brain function distributed throughout). The mind is embodied, (114, 115), vision is embodied, thought and understanding are embodied, language is embodied—supported by "an effacement of the body of the sign and the body of the subject engaged with language" (123). He challenged the doctrine of immaterial intellect or equating soul with rational thought, seeing instead the body and rational mind as intertwined aspects of one living organism. In his view, the separation had given rise to hierarchies of power that subjugated people or cultures or nature itself, associated with the body.

In lieu of the Cartesian dualism of the West, Leder suggested another model for consideration, the philosophical movement from China that drew from Confucianism, Buddhism, and Taoism. Called Neo-Confucianism, it was prevalent from the eleventh to the seventeenth centuries. Its primary tenet, "to form one body with the universe" (156), had its ontological base in the belief that all things were made from the same substance, *ch'i*. All things arise from and are sustained by *ch'i*, and there is continuity between them. Translated as psychophysical power, matter-energy, vital force, Leder saw parallels with his concept of the recessive dimension of the body and the visceral "blood" that invigorates, gives rise to new bodies, and is made from the same substance as the rest of the world. He also drew comparisons of his ecstatic body that interacts with surroundings to the Neo-Confucian *hsin*, the heart-mind awareness, composed of highly refined *ch'i* that is conscious of and responds to the world. Through the one-body of *ch'i* and *hsin*, we experience and embody all things; and in the ecstatic and recessive bodies of Leder's phenomenological account, we are intertwined, one body with the world (158).

Although we may not fully realize this sense of union, in the Neo-Confucian view, interconnectedness is part of our innate nature, apparent in our ability to feel compassion and empathy toward others. Leder saw the unifying principle as one to cultivate, through practice of compassion (when we are open to empathetic experience with others and identities blur); absorption (when we open to aesthetic sensitivi-

ty to our surroundings and "boundaries between inner and outer thus become porous" [165]); or communion (when we are open to sacred practices through which the relationship to the ground of being is felt). He suggested that through the body, we open to the world, become part of it, mirror it (173).

Leder's phenomenological discussion of embodiment, the substance that invigorates our hidden body, expanded awareness, and subsequent embodied practice are relevant to my views of altered experience in dance.

Zarrilli

Concepts of embodiment from a phenomenological perspective were further explored by actor/director Phillip Zarrilli. He built on Leder's description of surface and recessive bodies and Yauo Yuasa's analysis of body schema. He applied aspects of Yuasa's analysis to the actor's training, particularly methods to develop the "unconscious quasi-body" associated with *ki* energy[10] (Zarrilli 2007, 67).

Zarrilli built a model that described the actor's four embodied modes of experience. The first is the surface body, informed by sensorimotor feedback. It is focused outwards to the world. Zarrilli recommended actors increase their body awareness and sensorimotor repertoire through training so that body movements and placement are mastered, incorporated, and made intrinsic. The actor can then move "intuitively," and in this sense the body disappears (53).

The second mode is the recessive body, visceral and focused inwards. As the metaphorical body of "blood… it is beneath the surface flesh." It is not used in a direct sense to perceive or act upon the world. It is recessed, absent from our awareness except in dysfunction, and suggests the below-the-surface "depth dimension of experience" (54).

The third is what Zarrilli called the aesthetic inner body-mind. This non-ordinary, extra-daily body is attuned to subtle levels of experience and awareness. Once active, it can be directed inwards, toward self-transcendence, or outwards, offering new "terms and quality of engagement of the lived body-mind in its encounter with itself in the world" (55). Fundamentally absent from awareness, the aesthetic inner body can become apparent through psychophysical practices, such as the embodied disciplines of yoga and martial arts. In particular, Zarrilli pointed out how focused attention on breathing can open "a subtle level of inner awareness" (55). Attuned to this awareness, the normative body disappears and the practition-

10 Zarrilli uses the Japanese term *ki* comparable to Indian *prana* and Chinese *qu*, (*ch'i*) (Zarrilli 2007, 55).

er can experience the aesthetic inner body, awakened by the breath as it circulates through its system of channels. The "breath" (Indian *prana* or *prana vayu*, Chinese *qi*, Japanese *ki*) is explained as "wind/energy/life force" and the pathways it travels through are mapped out in non-Western paradigms of the body (e.g., the *nadis* in the subtle body of yoga or the *ki* meridians beneath the skin in acupuncture). With long-term practice, a person can voluntarily experience the aesthetic inner body. There are numerous traditional and contemporary training methods, and Zarrilli recommended that the actor pursue these in order "to attain a non-ordinary, optimal 'inner' awareness to be deployed in one's practice" (57).

The fourth body is the aesthetic "outer" body of the actor, the one gazed upon and experienced by the audience. In performance, there is constant modulation between the four bodies. The intertwining or "chiasm" of the "ecstatic surface, the depth/visceral recessive, the subtle inner, and the fictive body of the actor's score" (59) form a gestalt that informs the actor's experience and expression of the performance score. The actor's tasks and actions are his own and simultaneously the character's. The actor trained to attune and engage the different bodies can make the boundaries between them more porous, bringing inner depth from recessive bodies to the surface, heightening body awareness and readiness to respond. The actor modulates between the body's modes of absence or presence as needed in each moment in order to fully inhabit the body and the space around it.

Zarrilli claimed there are ways to prepare actors for this approach to their craft. He used methods from the Indian martial art *kalarippayattu* and yoga to train the body, with an emphasis on breath and attentive awareness to heighten sensitivity to subtle qualities and modes of experience. His methods and interest in the aesthetic inner body were relevant to my research questions. Though my investigation did not extend to the body as experienced and observed in performance, I did want to learn about another dimension of experience and how it might be fostered in body/movement training. Zarrilli's research acknowledged the importance of training the body to achieve a non-ordinary state of heightened awareness and responsiveness. His four-body model and training methods applied to acting, but I found them relevant and applicable to the dancing body as well.

Depraz, Varela, and Vermersch

I read other accounts that examined the direct engagement of the body in understanding experience.

In their discussion of the phenomenological approach to becoming aware, Natalie Depraz, Francisco Varela, and Pierre Vermersch proposed the practice of *èpoché* be done in three phases: "suspension of habitual thought and judgment… a conversion of attention from the exterior to the interior… (and) a letting go or receptivity towards the experience" (1999, 4). To do this, they made the body the focal center (9) and suggested breathing or tension-release exercises as techniques to change the direction and quality of our attention (6). They suggested attunement to apperception (awareness of mental perceptions) and kinesthetic and proprioceptive sensations as a means to disengage from the outside world and open to the "domain of the tacit… pre-reflective… pre/conscious" (10). This, coupled with waiting in attentive silence for a new form to emerge, could lead to the "spontaneous… act of becoming aware" (11). To step outside the natural attitude required inhibiting the need to act, to project expectations, or make verbal identifications. Achieving this could reveal "novel properties and extraordinary aspects of the real" for reflection (11). The authors compared this to the contemplative states of Tibetan and Japanese Buddhism, states that are "pre-discursive… non-verbal… pre-reflective… [and] ante-predicative." They saw these states arising from "what is not available in normal reflection" and drew parallels between phenomenological reduction, becoming aware, and mindfulness (12).

Extraordinary aspects of the real perceived through the body when not in the natural attitude had something to do with altered experience in dance. Attending to inner perceptions in a receptive attitude, and using breath and tension release to foster this, had something to do with a process that supported awareness of pre-reflective experience, and had pedagogical applications in dance.

Klemola

Philosopher Timo Klemola also wrote about the contemplative body, one that is sensitive to "the inner perceptions of the body, movement-awareness, structure-awareness… (and) the 'life force' or 'energy of life' that is felt in the body" (Klemola 2002, 1). He claims that experiencing the body in this way can be achieved through exercises found in body practices of the East and therapeutic practices of the West, in particular those found in the somatic movement. Drawing from Japanese philosophy, he claims the body can experience oneness, and with that, the whole individual can experience integrity in the world (2). He describes consciousness as a multi-leveled experiential complex made up of our awareness of sensations: of the outer senses; the inner senses (proprioception); the inner associations (speech, images,

memories); and pure consciousness itself, without content. To turn attention into the body and attain deeper levels of body consciousness, Klemola advises the use of breathing exercises. This can be done with the body in an immobile, predetermined position (as in Indian yoga or Chinese *yi quan*) or in motion, as exemplified in *taiji*, yoga, *qugong*, or *yi quan*. These methods help focus attention and move ego-logical thoughts to the periphery, leaving consciousness empty of conceptual thinking, opening new possibilities of experience.

Gallagher

Philosopher Shaun Gallagher investigated how embodied experience shapes consciousness and cognitive (noetic[11] and mental) processes. He compared explicit phenomenal features of experience, ones in which we, as experiencing subjects aware of our body, to implicit features of experience, ones that "happen before we know it" and are hidden from reflective consciousness (Gallagher 2005, 2). Gallagher called these last experiences, which are embodied and occur "behind the scenes of awareness," *prenoetic* (2). In his view, prenoetic experiences affect how the body anticipates and perceives experience, which in turn shapes the structure of consciousness, and subsequently how a person develops a sense of self. He felt that by understanding the prenoetic processes of the body, "a full picture of human cognition can be drawn" (133). To do this, he drew from phenomenology, neuroscientific studies, and cognitive and behavioral approaches. The prenoetic experience he described is relevant to my investigation of altered experience not because of its effect on cognitive interaction with the world, but for its embodied implicit features of experience. The embodied experience I am interested in, however, is not perceived as *body image* ("a system of perceptions, attitudes, and beliefs pertaining to one's own body"), *body schema* ("a system of sensory-motor capacities that function without awareness or the necessity of perceptual monitoring") (24), or feelings that attend the body's automatic adjustments to environment (149). Rather, it is a dimension of experience that emanates from and is tied to the threshold between the non-conscious and conscious, between that which, on principle cannot be perceived/experienced, but can be known through the body and its motility.

11 Gallagher defined noetic as experience related to "perception, memory, imagination, belief, judgment, etc." (2005, 2, 17).

Levin

Philosopher Michael Levin looked at embodiment as a means of becoming aware of our Beingness, which he described as a field, a "dimensionality, within which all beings are to be encountered" (Levin 1985, 11). This dimension is usually concealed, but we can become aware of it through motility and gesture and the attendant reflective states we experience at ever- deepening levels (161). Levin claimed that motility itself comes from the primordial dimension, "our ownmost being, i.e., our relatedness-to-Being" (9), our fundamental ontology. The reflective states unfold through six levels of being: 1) the naïve everyday experience of the natural attitude; 2) objective thought based in linear time and physical space; 3) motility encountered as the "intentional arc"; 4) motility derived from anonymous, prepersonal, non-ego-logical "clearing, laying down and gathering," not of its own doing; 5) movement centered in the transpersonal field; and 6) motility from primordial *Logos* (essence), with an appreciation of Being (162).

Levin states that "our pre-reflective, pre-conceptual relatedness-to-Being" (12) already exists. Our capacity to reflect on this attunement can be developed through our focus on gesture and motility, if we learn to think through and with the body, and "listen in silence to bodily felt experience" (61). This supports our deepest well-being, a motility that is not derived from education or culture, but one that we experience and understand "as a dynamic center of energy-awareness," disclosing "a vastly expanded field, and presencing of Being" (102). In this "prepersonal, pre-ego-logical dimension of motility" (99) we are reminded of our "wholeness-of-being" (9), and experience a state of openness to the primordial ground of awareness. He claims that in dancing there is ontological attunement to "the very energy of Being" (299).

Levin draws from the work of Heidegger and Merleau-Ponty in phenomenology, psychologists, and philosophers of education and religion to discuss embodiment and its potential to bring forth truth (102, 160). My interest in his work is in his acknowledgment of levels of awareness, energy, and Being.

Gil

From another orientation, Jose Gil saw a transformation of body boundaries from the body's "energy" and its expression in space. I mention him now because of his emphasis on energy.

In his conception, the body is a meta-phenomenon, more expansive than the body of Western science or the "multiple body" of Indian yoga or Chinese med-

icine, or the symbolic meanings ascribed to the body in psychology, or the sensing/perceiving body in a situation, constituting meaning, in phenomenology. As a meta-phenomenon, the body is paradoxical, "simultaneously visible and virtual, a cluster of forces, a transformer of space and time…" (Gil 2006, 28). This body's immanent desire to make new connections and expressions of energy extends beyond the skin into space, and simultaneously opens, or empties, the interior space of the body. In this state, energy moves freely and fluidly. The empty interior space is perceived as non-corporeal and different than normal consciousness.

Gil posited that the interior space of the body can be coextensive with exterior space, extending the space of the body (23). When this occurs, the movement of the dancer seen from the outside coincides with movement lived or seen from the inside. The body "becomes the means for the unimpeded flow of energy" (23), and for every transformation of the "energetic regime there is a corresponding modification of the space of the body" (27). I am not investigating the perception/experience of the viewer, but Gil's discussion points to a change in the normal perception of the body, and an awareness of energy. This seems to have some bearing on the nature of an altered experience.

Somatic Approaches, Eastern Practices

Commentary in dance, psychology, and phenomenology suggested that the potential for expanded awareness was embodied, and could be found through the body. There were practices to assist in achieving this. Several of the writers reviewed above cite martial and other arts of Japan, China, and India, yoga, or somatic practices of the West. Although practices are found in other cultural or historic traditions (e.g., African, Australian, Native American, Middle Eastern, Polynesian) (Nachmanovitch 1990, 32) or the actor training developed by, for example, Grotowski, Meyerhold, and LeCoq (Zarrelli 2007, 57), they are not addressed in my research. I narrowed the focus of my investigation to material that was most available to me, applicable to the modern dance class, and frequently referenced in the discussions of others examining the multidimensional nature of the body.

Many of the somatic movement disciplines developed from a "cross-fertilization of Eastern and Western philosophies" (Eddy 2009, 19). They incorporated time to breathe, conscious relaxation, and "paying attention to bodily sensations emerging from within" (Eddy 2002, 2). The knowledge gained through the first-person perspective facilitated "self-organization, self-healing, or self-knowing" (4). The benefits to well-being were especially important to somatic practice, with the mind-

body-spirit experience considered a dynamic process contributing to total functioning as well as healing (Hanna 1977, 5).

The awareness of an expanded sense of self-knowing was important to researchers interested in learning about embodiment, behavior, and being, and in the practices and philosophy of the East. I reflected on various somatic and Eastern practices I had studied and read commentary on them in order to learn more about what was similar and foundational in preparing the body for a more expansive awareness of self and world.

Somatic Approaches

The literature on somatic practices discussed concepts I had been exposed to in my dance experience and work with living sources. The different approaches all paid attention to first- person perceptions of the body designed to release tension, integrate breath with motion, and discover more efficient patterns through movement explorations. The exercises and hands-on manipulations were grounded in the notion of the body as a dynamic interactive process of body-mind-spirit (see Chapter 1, p. 13). Some approaches considered energy flow while some were designed to strengthen the core. All of the approaches were attentive to improving the body's ability to function with ease and enhancing a person's ability to experience wellness.

These recurring principles were discussed in literature on Feldenkrais Method, Pilates Method, Bartenieff Fundamentals, and Alexander Technique (Carrington 1994; Fitt 1996; Franklin 1996; Friedman and Eisen 1980; Gray 1990; Hackney 2002; Hackney and Ramsey 1981; Holdaway 2003; Lessinger 1996; Rouhiainen 2006; Rubenfeld 1995; Shafarman 1997). These principles were in keeping with views of the body and levels of conscious awareness discussed in phenomenology and psychology, and they were applicable to the body in dance. I drew from somatic practices in my development of the teaching approach used in the classroom investigation (see Chapter 3 for details).

Eastern Practices

My experience in Eastern practices involved the body and discussion of embodied energy. In reviewing literature of the forms I had been introduced to, I found a theoretical foundation for the movement practices that developed in each tradition. I drew from these ideas of energy flow in the body in my teaching approach, although I only incorporated movements and postures from yoga.

In the following examples, the word *spiritual* appears. In religious studies, spiritual is a reference to the divine, but in the context of this investigation, the term refers to the ineffable experience of the non-ordinary. From my research I considered what was applicable in the modern dance class of the West, with the practical constraints of a university course and curriculum. Given my nonreligious orientation to Western concert dance preparation, I did not include studies of trance dance in religious practice in this research. Instead, I looked to practices that emphasize an experience of the spiritual aspect of the body. Of the many schools of thought, I cite a few examples that speak of the body.

T'ai Chi

T'ai chi master and philosopher Chungliang Al Huang defined *t'ai chi*[12] by explaining the Chinese characters that represent the words. *T'ai* "looks like a wide open human body concentrating on the potential life force within." *Chi* "is an elaboration of the continual exploration of this moving body meditation" (Huang 1989/2011, 14, 15). In the movement of *t'ai chi*, the body becomes a channel for the life force (21). Sreenath Nair, senior lecturer at the University of Lincoln, United Kingdom, explained life force (*ch'i*), or vital energy, as the "primary energetic force from which the basic substance of all life and matter is formed" (Nair 2007, 58). It can be formless, pure energy—Nair compares this to Taoism's *yang*—or in physical or material states (*yin*) (59). It is found in the breath, moves throughout the body along meridian lines, and is important to good health.

This energy is perceived in inaction, by not doing. Movement done with a feeling of letting go and, at the same time, with awareness and breathing brings a sense of unity "in which you don't think, and movement just happens" (Huang 1973/2011, 27). Huang said the essence of *t'ai chi* is to get in touch with one's own potential (62), the innate intelligence and wisdom in the body. It has little to do with ego, analysis, or outer purposes, but is instead "the no-mind, no-control, no-purpose Dance of Nature and of Living" (Huang 1989/2011, 18).

Zen

In a similar manner, Zen practitioners have used art to reveal an immediate experience of "the bottomless ground of Being (which) cannot be apprehended by

12 Huang used the pinyin spelling, *tai ji*, in his discussion (1991/2011, 6), but I will use *t'ai chi* to be consistent with the other literature reviewed.

intellectual means" (Herrigel 1953/1971, 21). Of the practices used in Zen, developed in Japan from Dhyana Buddhism, methodical immersion of oneself in an art can lead toward awareness of the unnamable and becoming one with it (22). In the art of archery, for example, when practiced without ego or subsidiary goals, the archer may transcend technique, lose consciousness of himself as the one shooting the arrow, and experience himself as the unmoved center, simultaneously the aimer and the aim. The hitter and the hit become one reality (10, 20). According to philosopher Eugen Herrigel, the arts become a means of "penetrating into the spirit of the Great Doctrine" (27).

In the following excerpt, writer, teacher, and former siddha yoga monk Durgananda (now Sally Kempner) compares the preparations and training in the "arts" in Zen to the spiritual path in yoga:

> *(I)n these arts—called the "Ways"—the students were trained in the principles of Zen. The* sadhana*, (spiritual path), was always the same, a process in which the students would endlessly practice their crafts until they learned both technique and surrender. They would be trained to make persistent effort in one direction—they would, in short, learn how to do* sadhana*—and they would also learn how to let go of technique so that the spirit, the Tao, could flow through them. The teachers of this tradition taught the same principle of action in non action which is taught in the* Bhagavad Gita*.... They stressed that one should never rely on technique, that one should never think of oneself as the doer. One should act from a space of mindlessness, a space of non-doing. Then one's actions would be in the flow of the Tao, and would be inspired.*
>
> *Yet at the same time, they cautioned that this state of techniquelessness is not the same thing as the blind movement of an unskilled person. A child can draw naturally, without being bound by technique, but what he produces is only a scribble. The doing of non-doing was, properly speaking, something which one had to earn through endless practice, through perfect mastery of a technique. Only when one had thoroughly absorbed a technique, when one had become perfect in it, when it had come to permeate one's being, was one ready to let go of it, because only then was one a perfectly tuned instrument for the Tao to flow through. (Durgananda 1983, 32)*

Aspects of the training in *t'ai chi*, Zen practice, and yogic *sadhana* are similar to those used in dance. Achieving technical proficiency, becoming aware of new perceptions of experience, and realizing innate potential were inherent values in my teaching approach. Moments of absorption, non-doing, energy flow, and unity were anticipated in the dance class, but not at the full range that might occur in a singular study of one of these Asian practices.

My experiences in yoga, as in dancing, had revealed at least some levels of non-ordinary experience. I found that many of the movements in yoga —done with focused attention to the body's alignment, the use of breath, the release of extraneous tension—were directly applicable in the dance class. Drawing from yogic practice in the warm-up supported the body's ability to accomplish dance skills, and developed mindful awareness of sensations and perceptions. I returned to the literature to get a better understanding of the principles that undergird yogic practices for training the body to experience new levels of awareness of self and surroundings.

Yoga

My study and practice in yoga were based in the nondual philosophies of *Vedanta* and *Kashmir Shaivism*—more specifically, *Advaita Vedanta*, a philosophical system from India consolidated by Sankara in the early ninth century B.C.E. It has origins in the *Vedas*, texts that refer to a remote past but are thought to have been composed around 4500 B.C.E. or, in successive stages over two thousand years, culminating in 1500 B.C.E. (Grimes 1994, 29-31). *Advaita Vedanta* speaks of the truth of nonduality, and as found in the *Upanishads,* the concluding portion of the *Vedas*, identifies "the non-difference of the individual with the Absolute" (32, 34). *Kashmir Shaivism* draws from the *Siva Sutras*, as revealed to the sage Vasuguptacarya, and "recognizes the entire universe as a manifestation of *Citi*, or divine conscious energy. *Kashmir Shaivism* explains how the formless, unmanifest supreme principle, manifests as the universe" (Grimes 1996, 163).

It is this conscious energy that interested me. Accepting that all things are composed of it, how did this energy manifest in humans? It is explained as multilayered, the body being comprised of five sheaths (or bodies, fields, or envelopes) of energy of varying density. Each layer carries different properties, and can influence or interpenetrate another. There is some variation in the literature on the specific sheaths, but agreement that the "individual self is enveloped within five (progressively more subtle) bodies" (Grimes 1996, 167). At its densest, the layer or sheath of energy is perceived as matter, the physical body. The next sheath is said to be within and shadowing the physical body. It is less dense, made of vital air or *prana.* This is the subtle or etheric body and of particular interest in this research, which I will explain further. Some texts identify an astral sheath or emotional body next (Ozaniac 1990, 17; Tansley 1977/1992, 23), but some do not (Feuerstein 1990, 182; Grimes 1996, 167; Johari 1987, 19; Swami Rama, Ballentine, and Hymes 1979/1990, 8). In either case, the following layer is the mental body, the sheath of mind, followed by

higher levels of consciousness that are even more subtle and harder to perceive. These include the sheath of knowledge (awareness), and then the sheath of bliss, also called the causal body or the transcendental reality. When we become aware of this highest level of energy, "there is a sense of oneness, the distinction between 'me' and 'not me' does not exist" (Ozaniac 1990, 17) and we realize our true nature, our Self, universal consciousness or energy. It is difficult to become attuned to these higher frequencies, hence the many practices or the rare transpersonal experience.

In this continuum of energy, the second layer is known as the "vital sheath" because it carries the vital force, or *prana*. *Prana* "is a subtle biological energy" made of consciousness itself. It is carried in the breath, considered as life force, and serves as a link between the body and mind (Singh 1979/1999, xiv, xv). *Prana* flows through the subtle body in a series of channels, interfacing with the physical body through a series of energy centers. It vitalizes both physical and subtle bodies. It can be influenced by the mental, affecting the body, or controlled by the physical (breath), affecting the mind (xv). The subtle energy of *prana* can be perceived in the body and open the way to higher levels of perception. This was pertinent to my investigation, in which inner experience opened to non-ordinary perceptions.

The greater the flow and amount of *prana*, the greater the effects experienced throughout the energy fields of the person. When the flow of *prana*, also called here subtle energy, is full and free one experiences a state of *sukha*, which is perceived as pleasant, agreeable, contented, a sense of ease, love, and joy (mild to ecstatic).[13] When flow is constricted or restricted, one experiences a state of *duhkha*, which is perceived as pain, suffering, or unhappiness, with a sense of dissatisfaction (Grimes 1996, 304, 121; Mahoney 2003, lecture notes). These nuanced states were relevant to my Findings and Interpretations of data (Chapter 4) and understanding of the feedback on affective states.

The idea that energy flows through the body, yet is part of a larger energy system, is not unique to yoga. It is described in other traditions as well. Writer and musician Stephen Nackmanovitch offers this overview:

> *Spiritual traditions the world over are full of references to this mysterious juice:* ch'i *in China and* ki *in Japan (embodying the great Tao in each individual);*

13 I use Csikszentmihalyi's definition of ecstasy, which is different than Leder's. Leder defines the Greek word *ecstasies* as *ek*, "out," and *stasis*, "to stand" (i.e., to stand out). In Leder's view of a person's multiple bodies, the corporeal, lived body projects out from where it is standing, in the now, identifying a past and future (Leder 1990, 21, 22). Csikszentmihalyi, on the other hand, takes the original Greek meaning of ecstasy ("stand to the side of something") and makes it an analogy for a "mental state where you feel that you are not doing your ordinary everyday routines. So ecstasy is essentially a step into an alternative reality" (TEDtalks, October 24, 2008).

> kundalini *and* prana *in India;* mana *in Polynesia;* orendé *and* manitu *among the Iroquois and Algonquins;* axé *among the Afro-Brazilian* condomblé *cults;* baraka *among the Sufis in the Middle East;* élan vital *on the streets of Paris. The common theme is that the person is a vessel or conduit through which transpersonal force flows. That force can be enhanced through practice and discipline of various sorts; it can become blocked or bottled up through neglect, poor practice, or fear; it can be used for good or evil; it flows through us, yet we do not own it; it appears as a principal factor in the arts, in healing, in religion. (Nachmanovitch 1990, 32, 33)*

Embodied energy was referred to by many of the researchers in this literature review. I found the description of energy in yoga offered a broader definition, and greater potential for understanding altered experience, than those I found in dance. The "energy" (or effort, force, or dynamics) in dance explained how movement could express different intentions or qualities, but did not explain non-ordinary states or energy itself.[14] Somatics identified body-mind-spirit without contextualizing the ineffable aspect of the somatic process/system.

Many of the originators in the field of somatics, schooled in Eastern disciplines, "explored realms of consciousness" themselves (Eddy 2009, 9, 10) and incorporated these views in their holistic practices. I also found references to energy in the energy therapies of alternative medicine. These are included in somatic movement education and therapy practices and refer directly to *ch'i*, *prana*, and life force (Mayo Clinic 2011, 2). This recognition is indicative of an Eastern influence, without advocating any one school of thought, and suggests the relationship of energy to spirit. Although my investigation is not focused on healing, somatic practices could lead to experience of embodied energy.

I began to see more clearly how embodied energy in dance had something to do with altered experience, and that Eastern philosophies could offer more perspective on this idea.

14 Rudolf van Laban thought that effort or dynamics was a way to understand the intention of a movement. He explained effort as having four factors: 1) space ---where action occurs, all around or focused and specific (indirect, direct); 2) time --- when action occurs, leisurely or unexpected (sustained, sudden); 3) weight --- what is the sense or intention of action, delicate or bold (light, strong); and 4) the flow of action, how the progression occurs --- going with or contained and inward (free, bound). The first three comprise what Laban called effort actions, and the fourth, flow, is a constant in all of them (Lepore, February 22, 2010, 3).

The glossary of the California State Board of Education (May 25, 2011) defines *force/energy* as the element of dance characterized by the release of potential energy into kinetic energy. It utilizes body weight, reveals the effects of gravity on the body, is projected into space, and affects emotional and spatial relationships and intentions. The most recognized qualities of movement are sustained, percussive, suspended, swinging, and collapsing.

Synthesis of Literature Reviewed

Descriptions of experience from dance professionals from the nineteenth, twentieth, and early twenty-first centuries affirmed that a dimension of experience was perceived through dance that was different than what was experienced in the natural attitude. It was perceived as good and valued by those who found it in dancing or viewing dance. Dance professionals referred to spirit, soul, "other," larger force, conscious body, dance state, body without boundaries and in a fluid state of becoming, all of which alluded to another dimension of experience.

Research findings in dance and psychology described supernormal, peak, optimal, and metanormal experiences that were outside the realm of every day perceptions of self and the world. Phenomenological research suggested this type of experience could help understand the essential nature of experience, of who we are and the world, and open an awareness of Being.

These experiences were noted from the first-person perspective of the individual, perceived in and through the body, the organizing core of experience (Shusterman 2004), and more specifically to my research, the moving body. Qualities of experience could be recalled and described, but sometimes words were inadequate. Reading the reports of others provided examples of discourse on my topic, and suggested ways in which experience and ideas on the subject matter could be communicated.

The sentient body's ability to process information, actions, and intuitions was noted in the literature, as was the relationship of the body and mental processes. Knowledge gained through sensory, motor, tactile, or kinesthetic experience was supported by indwelling, implicit, inarticulate awareness (Parviainen 2002). Levels of consciousness, multiple bodies or multiple aspects of the body engaged in a process of exchange and interaction were discussed in the literature of psychology, phenomenology, somatics, Eastern practices and in particular, yoga. Of these multiple aspects of the body, one or another was said to be in the foreground of our conscious awareness at any one time, and on occasion, they could become porous and intertwine with the world, leading to an expansive sense of self (Levin 1985; Leder 1990).

The benefits of having what I will now call altered experiences were said to include growth of a more complex self, full function and health, improved wellness, compassion, happiness, and, potentially, awareness of what might constitute aesthetic moments in dance as performing art.

Methods suggested in the literature to cultivate altered experiences included: dancing, movement improvisation, meeting deprivation needs, focusing attention, engaging in challenging activity with clear goals, turning attention inwards away

from the outside world, suspending habitual thought, being in the moment with a receptive attitude, refining the body through somatic practices, and/or training in martial or other arts that develop awareness of more subtle levels of the body. Using the breath, releasing tension, and improving postural or inefficient patterns were suggested to supplement the above methods. Pedagogical support included experiential learning and a safe environment. Methods from somatic education were well suited to serve the needs of this type of teaching/learning.

Research Questions

My research questions asked: what is altered experience in dance/dancing, its nature and qualities; how can it be fostered and how does one teach/learn altered experience; what kinds of pedagogical methods, body preparations, teaching approach and conditions might support its emergence; and what is the conception of the body that these preparations address. Related to these questions was an inquiry regarding how one discourses on this topic.

These questions had received attention in the literature, offering some clues and preliminary impressions. It was apparent that some sort of altered experience was identified in dance, as well as other activities. Various characteristics had been ascribed to it, but only Bond and Stinson's research looked specifically at dance students, and this was limited to young people. Their reports were about dancing itself, and not associated with a particular preparation. As to preparation, dance improvisation practitioners described a general movement background that made improvisation and special moments possible, but did not suggest a standard regimen. Various methods and conditions were suggested in psychology and phenomenology, yoga, and martial arts, but I wanted to learn what was specific to dance. I wanted to identify what preparation would be effective in fostering altered experience for dance majors in the college dance class.

Analyses in the literature reinforced my emerging conception of a body that was multidimensional and dynamic, infused with energy and containing the potential for an expanded awareness of self and the world. With this view of the body, I surmised that if particular fundamentals were developed in the body, and the setting was designed to be supportive, altered experience might be fostered in the dance class. I could learn about what had transpired for students by gathering and interpreting their reports, which I will discuss further in Chapter 3.

Chapter 3: Methodology and Dance Course Description

Research Approaches

The two broad approaches to research methodology have included the positivist methods of quantitative research, and the post-positivist methods of qualitative research. I use *methodology* to refer to the theory behind the pursuit of knowledge, and *method* to refer to the mode of inquiry (van Manen 1998/2001, 28).

Quantitative research methodology "is predicated on the idea that an external reality exists independent of beliefs or understanding" (Butler-Kisber 2010, 6). Data or facts are observable, and "it is possible to conduct objective and value-free inquiry" (Alvesson and Sköldberg 2009/2012, 17, 19). Research is begun with a hypothesis to prove or disprove, and outcomes are measurable, reveal cause and effect, and can be generalized to apply to similar contexts universally (Green and Stinson 1999, 94). The success of the research is evaluated on how well it achieves these goals and the validity, reliability, and generalizability of its findings. Quantitative research does not address the variance of human perception of experience, or how it is reported or interpreted.

Qualitative research methodology is guided by the concept that reality is socially constructed. There is no shared reality or one truth, but multiple realities formed by individual perspectives and how we are positioned in the world (Butler-Kisber 2010, 6; Green and Stinson 1999, 93). The researcher's perspective and values are evident and influence findings. Inquiry and interpretation is subjective. Research might begin with an open-ended question (e.g., "What is going on here, from the perspective of the persons having the experience?") or evolve from an initial *a priori* theoretical stance (Green and Stinson 1999, 94, 95). The researcher interprets responses or observations, and considers multiple perspectives and meanings that emerge. Findings pertain to the specific research context and are not meant to be generalized, although they may be compared to other researchers' findings from similar contexts.

Research is evaluated on general principles of transparency (of researcher reflexivity and the research process); trustworthiness (knowledge of the topic, appropriate data, and interpretations that are persuasive, authentic, and plausible); compre-

hensiveness (feedback and interpretations can be examined, other positions have been posited); and coherence (interpretations are logically consistent, the parts fit together). The research should offer insights demonstrated in the work, and suggest how findings may be useful to others. The report should be written in a style that is concise, stimulates new thinking, and reflects the author's views and orientation to the world and language (Alvesson and Skölberg 2009/2012, 98; Butler-Kisber 2010, 14, 78; McNamara 1999, 182; van Manen 1998/2001, 132)

I wanted to describe, make meaning, and understand the phenomenon of experience (Green and Stinson 1999, 93; Higgs 2010, 167). I understood that investigating altered experience in the dance class from the student's perspective called for a methodology that allowed insight to people's subjective experience (Butler-Kisber 2010, 51). It was apparent that I needed a qualitative research methodology.

Human science researcher Max van Manen said that "experience is always more immediate, more enigmatic, more complex, more ambiguous than any description can do justice to" (van Manen 1997/2001, xvii, xviii). Descriptions can point toward it, however, with language serving as a means to describe experience. "Language in itself refers to something beyond itself" (Rouhiainen 2003, 64). Language can disclose pre-linguistic experience (62) as well as reveal meaning of the object/experience. When there is a shared grasp of the words' connotations, language can communicate, even if not fully, meaning to the listener:

> *… even if the full sense of lived experience is not conveyed through language… and the way that one understands the speech of another involves interpretation— it is reasonable to assume that speech (in addition to writing) is one of the most efficient ways through which we have access to another person's subjective experiences or experiential life. (Rouhiainen 2003, 67)*

The sign, "signs being that which embodies human thoughts and feelings in its medium," needs to be recognizable (Preston-Dunlop 1998, 19). Semiotics, the philosophical tradition of the study of signs and sign processes, offers numerous analyses of the relationship of the sign, the object to which it refers, and the one who perceives and interprets the sign (Noth 1995, 42, 43). In my investigation, I was not looking at dance as the medium, the sign, but at written texts. I accepted that "the primary function of both spoken and written language is the communicative function" (260) and that how we interpret language is influenced by culture and convention (Dewey, Monnie, and Cordtz 2005).

The process of interpreting texts "consists of an interchange that involves not only questioning of subject matter between interpreter and interpreted, but a self questioning" (Gallagher 1992, 157). These reflections can reveal "structural char-

acteristics in lived experience" (van Manen 1990/2001, 14) that when considered together can suggest themes or patterns. In this reflective manner, meaning is constructed from what is discovered in the language of written texts, and understanding is disclosed, from the researcher's perspective, of what is hidden in the texts.

Since there is no one true way to know reality or explain experience (Green and Stinson 1999, 93), the researcher formulates a coherent statement about the findings of their particular research in that particular context. Findings are not definitive or meant to be generalized to a larger population, but can be considered further in light of research done in similar contexts, with intersubjective comparisons suggesting common trends or showing differences.

In my research, the reflective, dialogic nature of the interpretive process, the phenomenal nature of the subject matter, the nature of human experience, and the place of language to convey meaning and construct knowledge called for the inductive, emergent, descriptive, reflective, interpretive methods of qualitative research methodology, in particular, hermeneutic phenomenology. My work was hermeneutic in its dialectic interpretation of data, the understanding of texts (Gadamer 1994, 164), and it was phenomenological in that it was looking for structural characteristics in lived experience (van Manen 1990/2001, 14) in order to "describe[e] and mak[e] meaning from lived experiences [and] portray the essence of the experience" (Higgs 2010, 167).

Because I wanted to learn about experience and needed to construct and interpret texts to do so (Higgs 2010, 312), hermeneutic phenomenology became my primary research methodology.[15] Using this methodology called for continual reflection on the phenomenon being investigated, my interpretations and experience, discourse from other fields, and critical self-reflection on the research process to "gain a better understanding" of this aspect of the human condition (McNamara 1999, 181).

Research Assumptions

I approached the classroom investigation with certain research and ontological assumptions (Trochim 2006, 5, 6). I accepted the existence of the phenomenon, and that it was embodied in a multi-dimensional body infused with energy. The body was the nexus and field of this dimension of experience. I believed that altered experi-

15 In addition to hermeneutic phenomenology, other qualitative research approaches have been called feminist, naturalistic, educative, grounded theory, ethnographic, or action research strategies (Higgs 2010, 167; Stinson 1999, 93).

ences were one aspect of our being-in-the world, and potentially, as Levin suggests, our "relatedness to Being ('what is')… our ontological nature" (Levin 1985, 9).

I believed that this dimension of experience was recognizable and that students could perceive, recall, and discourse on their experience, that their written and oral feedback conveyed meaning, and that I could learn about the phenomenon from interpreting their feedback. I accepted that reflection and interpretation were ongoing regarding my own views and how I experienced the students' comments. I acknowledged that nonverbal internal shifts in state were not readily observed or understood by another in the same way that they are lived through by the subject, and that I could only learn about the students' pre-reflective and pre-linguistic realm of experience through their discourse.

I recognized that both the students' and my discourse were embedded in our "personal experience and historical and sociocultural situations" (McNamara 1999, 166), but since we shared a common enough context, I felt I could perceive meaning from their feedback, and understand more in comparisons with related research. If I was attentive to my assumptions and open to multiple ways of knowing, I could engage in a "hermeneutic phenomenological dialectic circle of interpretation" (167). In the process of dialoguing with myself and with the data, I could find meaning and knowledge. With these epistemological assumptions, I set about the classroom investigation and collected written and oral feedback from the students during the classroom investigation to learn about altered experience.

Self-Reflexive Stance

> *All qualitative research is situationally embedded; it is historically, culturally, philosophically, theoretically, emotionally, morally, physically, locationally, and temporally bound. There is no "non-lensed" view in research, it is inherently a situated interpretation of a phenomenon. (Macklin and Higgs 2010, 65)*

Throughout this research, I am evident. My background and proclivities affected my choice of literature, teaching methods, questions asked, and how I interpreted feedback. My initial orientation was shaped by my exploration of movement and encounters with altered experiences in dance/dancing. I came to this research to find out more about this dimension of experience through means that were familiar to me in Western concert dance and somatic practices.

My perspective was influenced by experience and theories I read in the literature. My social and cultural background as an educated, Western, white woman in the arts, teaching a college curriculum, predisposed me to apply the classroom investigation in the modern dance class in the college setting rather than in another

situation (i.e., a community center or private workshop). The selection of pedagogical methods and material were probably influenced by my age, energy, temperament, imagination and aesthetics, and by my experience-based belief that shifts in perception could occur when engaged in dancing.

I was aware that even without a preconceived hypothesis, my research was influenced by my "pre-understandings and prejudices" (McNamara 1999, 172, 173) from the literature and my own experience. Ideas of energy flow and body preparation influenced the formulation of my teaching approach, and later, to how I looked at and came to understand the collected feedback.

Starting the classroom investigation, I did not define what altered experience was or determine the structures or patterns that might constitute it in dance. It was in this research that I tried to get a better understanding of the nature of this particular dimension of experience, and it was during the compilation of my research report that features of experience became more apparent.

Methods Used

The research methodology used in the classroom investigation was intended to yield data that I could reflect upon, interpret, and find meaning in, and thereby address my research questions. The methodology had three components: 1) practical classes that I taught during a sixteen-week course (documentation includes course outlines, entrance-exit skills, course syllabus, class plans/content, and pre-interview/discussion questionnaire (see Appendix I); 2) collection of written student responses to questions posed during the semester (five sets) and miscellaneous student notes written when not actively participating in class; and 3) face-to-face interview/discussions with students that were later transcribed (one set). These procedures were used to learn how students experienced dancing and to determine what occurs during altered experience in dance/dancing.

My purpose in the classroom investigation was "to understand an aspect of the dance experience from the participant's point of view, and to reflect on the meanings that (were) expressed" in the students' written feedback and interview/discussions (Green and Stinson 1999, 113). I expected altered experience in the dance class to be conceived on a non-verbal and embodied level. This affected the manner in which I asked for feedback and posed questions during the classroom investigation. By collecting written and oral responses from the students I could learn about my topic from sources other than just my personal experience or accounts in the literature (i.e., I could learn about what experience was like for others through language). I

agreed that "the lived moment can be shared with others through language, which is usually meaningful" (McNamara 1999, 170), and relied on the feedback collected during the course to provide "experiential accounts or lived-experience descriptions" of students' "embodied knowing and being." Their words served as indicators of experience from which I could sense meaning (van Manen 1990/2001, 14, 26, 54). I came to regard students' feedback as the primary source of information in my classroom investigation.

Video recording was not done in class in order to minimize self-consciousness and distractions to inner awareness, protect the subjects' anonymity, and eliminate the limitations of the media to accurately capture the subtleties of movement expression and inner experience. Further, the logistics of set-up, shooting, and maintaining equipment, given the available technology detracted from the value of recording in the classroom setting.

Because I could not truly know the experience of another, especially subtle perceptions, I did not feel my observations of students were effective in revealing their experience. Instead, my notes served as a record of the day's activities and how I intended my questions to guide students' awareness. These last are incorporated into my discussion of data collection below. The notes were useful in reviewing content and sequence, correlating student feedback with events, and reconsidering effective developmental strategies. One more source of information was a student's "excuse" for not dancing fully, spoken in the hallway before class. I include this account with other concerns identified in the students' comments as I reflect on learning and the quality of experience in interpretations.

Class instruction, written feedback, and all interviews/discussion were done in English, the recognized official language of the school. English was my first language and my facility with it enabled me to explain concepts, relay corrections, and establish the tenor of the class with voice tone, supportive comments, and humor—in short, to communicate. English was the second language for several of the students, which had inherent limitations, but it was the one language that we had in common and there was an implicit agreement to use it as our means of verbal exchange.

Teaching Class

The teaching model was experiential and developmental. It supported my teaching approach meant to foster and learn about altered experience and develop dance technique and expression. Within this model were opportunities to generate and

collect feedback on experience. The developmental progression of class events used in teaching was coordinated with feedback requests.

My teaching methodology was a blend of traditional, somatic, and creative strategies. How each class was designed and the way in which it was led was modulated with the class activity, as discerned by me in my dual role as teacher-researcher. The teaching aspect was set on a facilitator/guide-leader model while the researcher functioned as the one who posed questions or entertained discussion and collected feedback. These two roles were closely tied to one another, as data collection was directly linked to the class experience or to the progression of the teaching/learning process. When teaching, my observations were weighted toward guiding students' development. When the classroom investigation was completed, my role as researcher was more clearly pronounced.

As facilitator and guide, I tried to maintain a safe, non-judgmental environment so students could take risks and be receptive to new experience. I offered developmental class material, provided opportunities for exploratory work and inner sensing, and designed situations to integrate and synthesize information. The substance of each class was pre-designed, but was changed or adapted to be responsive to individual or group needs, or to the flow of the learning. The needs, as perceived by me, and the changes, as instigated by me, were done as I "thinkingly acted" on what I thought would best serve the students' learning at the time (van Manen 1995, 3).

As classroom leader, I set clear boundaries meant to establish a secure structure in which to focus and participate. I tried to create an atmosphere in which each student felt respected and supported, and that they did not have to compete with each other in order to be attended to. Throughout the course I made an effort to be attentive to my use of voice and body language, to show confidence in the work and regard for students' well-being. I wanted my behavior to be consistent and trustworthy (Hawkins 1964/1988, 16; Hawkins 1991, 114).

Depending on the type of class, I demonstrated, danced with and/or coached the students, or simply prompted them with verbal cues. I requested and collected written feedback from the students during class and conducted the interview/discussions at the end of the term. The lines between guide/facilitator and leader were fluid, as was the distinction between the roles of teacher-researcher. I will present a more detailed discussion of my teaching approach later in this chapter.

Written Student Responses

The five requests for and collection of feedback were built into class time. There were three requests for written feedback done at the beginning of class (second, third, and fourth sets of data), and two requests followed specific class experiences (first and fifth sets of data).

Data generated during the first two weeks of orientation included written responses in class to questions regarding introductory class experience and inner sensing; individual background; and goals in the course and beyond. Early Feedback comprises these three data sets. My questions were meant to alert and center students in their experience, and offer me a look into where we were starting from. It was during this phase that "code names" were taken and the routine of data collection established. Early Feedback consists of 25 pages of data.

Mid-semester I wanted to sensitize students to altered experience and asked them to write about a prior "special moment" in dance/dancing that they recalled. Two weeks later I applied a sequence of class activities that was designed to prompt altered experience in dancing. The preparatory material had been introduced and explored separately in preceding classes. Students produced poetic texts and drawings as part of this class event, which are included in the data. I refer to these two sets of data as Middle Feedback. Middle Feedback, written in the sixth and eighth week of the term, includes 30 pages of written data consisting of narrative text, drawings, and poetic writing.

The final part of the semester included the progressive development and integration of a variety of somatic, kinesthetic, and creative experiences. There were opportunities for student-led projects and to share work in performance. Feedback on these projects and the overall class experience was generated in the face-to-face interview/discussions conducted at the end of the semester. This sixth set of data will be discussed in the following section.

Class observation notes written when not taking class due to illness or injury were submitted over the course of the semester. These notes include nine comments from four students who attended and observed from the side of the room, and were also considered when reflecting on feedback.

Interview/Discussion

The third method used to learn about students' experience was the interview/discussion. These verbal exchanges offered another means "to understand the world

from the subjects' points of view, to unfold the meaning of peoples' experiences, (and) to uncover their lived world" (Kvale 1996, xvii).

Interview/discussions were scheduled at the end of the semester during finals week. With the dance studio unavailable, our one-on-one meetings were conducted in my office. These sessions were audio taped and later transcribed. They were not videotaped to protect anonymity and to avoid self-consciousness in a new setting and style of feedback in which responses were no longer written or disguised with a code name.

Each face-to-face interview/discussion was initiated with questions I posed from my interview guide, a prepared questionnaire from which we could digress at any time, followed with open discussion initiated by the student regarding their questions or topics they wanted to speak about. The interview/discussion moved from structured to unstructured questions and open-ended conversation. The students offered reflections on the course, how they experienced the teaching approach and class environment, and if altered experiences had occurred, their perceptions of them and the situations that precipitated them.

Of the nineteen people who signed up for interview/discussions, eighteen participated. There was one absence. Three students still enrolled in the course at the end of the term who could not participate spoke to me of family travel for the holidays, exams at another university, and having a baby. The first day of half-hour meetings was scheduled from 9:00 A.M. to 4:30 P.M. and the second day from 11:30 A.M. to 6:00 P.M. This was ample time for some students, not enough for others. Once transcribed, I called this sixth set of data Late Feedback. It included 260 pages of transcribed interview/discussions.

Discussion of Methods

Collecting accounts of students' personal experience was done "in order to better be able to come to an understanding of the deeper meaning or significance of an aspect of human experience" (van Manen 1998/2001, 62, 67). I needed "to 'borrow' other people's experiences and their reflections on their experiences" to learn about the altered experience and the teaching method that supported it (67). The most straightforward way to go about this was to ask students to write down their experiences, or to tell me about them in conversation. "Collecting written descriptions and conversational interviews (transcripts)" generated original texts, the "data" from which I could discern emerging themes about the nature of this phenomenon of human experience (62, 63, 69). In addition to gathering material for my research,

the interviews offered an opportunity to learn what the experiences meant to the student.

A qualitative interview is generally open and flexible, with choices being made by the interviewer during the development and conduct of the discussion, as well as during the analysis and reporting of the feedback gathered. While there are no standardized rules to develop, implement, and analyze a qualitative interview, guidelines have been suggested. Professor of Educational Psychology and leading authority on qualitative research Steiner Kvale details seven stages of the interview investigation. These stages may be seen as interactive and not simply sequential, but Kvale emphasizes a linear progression in order to provide a structure that minimizes the emotional hardships of too much unwieldy or unusable information (Kvale 1996, 85-87). Briefly, he suggests an interview be managed with:

1. Thematizing—clarify the *what* (subject matter, thematic content), the *why* (the purpose), and the *how* (learn and decide on techniques to apply "to obtain intended knowledge"). (95)

2. Designing—plan the overall design of the study and prepare methodological procedures. Consider time frame, final product, number of interviews, form of interview (i.e. individual or group), budget, or if interviewing is the most appropriate technique for the type of information sought. (98-105)

3. Interviewing—"conduct the interview based on an interview guide and with a reflective approach to knowledge being sought and the interpersonal relation of the interview situation." (88)

4. Transcribing—transform oral discourse to written text, preparing the interview material for analysis. (88, 166, 169)

5. Analyzing—select a method to analyze the meanings of interview transcriptions considering the theoretical basis, purpose, and topic of the research, and the interview material. (88, 180, 182)

6. Verifying—determine if what learned from this study can be applied to, suggest or guide expectations in other situations (generalizability), how consistent the results are (reliability), and whether the interview investigates what is intended (validity). (88, 232-236, 238)

7. Reporting—communicate findings and methods applied in a readable manner that meets qualitative research standards, with consideration of ethical issues. (88, 258)

These guidelines were useful in this investigation, but still did not completely harness the volume of material and time required to form a meaningful report. All these stages should account for moral implications and ethical issues (Kvale 1996, 109), and will be reviewed in the following section.

A third, more indirect way to collect experiential material is close observation of the subjects. The researcher participates in the subjects' lifeworld, closely observing situations and reflecting on their meaning (van Manen 1998/2001, 68, 69). Situations of interest may be recorded while they are happening, or in recollections afterwards. As already mentioned, I did not feel this was an effective technique for me to learn how students experienced their "inner private realm of subjective experience" composed of "thoughts, feelings, perceptions, sensations, and so on" (Shanahan 2010, 9). Therefore I did not collect my own close observations of students' experience, but instead used what they noticed and reported on as "a 'window' on the inner life" (77, 78).

Ethical Issues

Research in the classroom needs to be guided by a code of ethics that serves the growth of knowledge and protects the subjects participating in the project. All steps of the research process need to be guided by principles of informed consent, confidentiality, and consequences (Kvale 1996, 109). These principles were in line with my personal beliefs of moral responsibility for students' best interests, and that entering into any exchange demands high regard and respect for each individual. In this section, I discuss these principles in theoretical terms, and in the following sections, explain how I tried to implement them throughout the research process.

To avoid deception, participants need to be clearly informed of the overall purpose and design of the project, and any risks or benefits need to be stated. Having

a written statement is helpful, but not always possible when "language or literacy presents a problem" (Cherry 2010, 17); when, given the emergent nature of qualitative research, study purpose and design are modified (Kvale 1996, 114); or when too much information can influence and lead subjects to specific answers (113). If, in this last case, details are withheld to obtain uncontaminated knowledge, and doing so does not go against the subjects' interests, it can "be corrected in a debriefing after the study" (113).

Subjects should be assured of the confidentiality of their participation in the research, that their identity will remain anonymous and their privacy respected. It should be made clear that names and identifying characteristics will not be used in reports, identifiable information will not be published without explicit release, and information that identifies their or others' criminal behavior will not be disclosed. Who the research is for and who has access to their feedback should also be identified (114, 115, 119).

The researcher needs to consider the consequences to the subjects, that there is little or no risk of harm to them or the group they represent, and that the benefits to them and the potential knowledge to the field merit the implementation of the study (116). Communicating the parameters of the research is part of the moral responsibility of the researcher and allows subjects to make informed choices as to their participation. The researcher needs to be sensitive to ethical issues and committed to ethical behavior. The integrity of the researcher is affected by their "honesty and fairness, knowledge and experience" (117). Choices made by researchers can be influenced by their ethical frame of reference, described in theories of ethics as:

1. Duty ethic of principles—emphasis on honesty as an absolute principle
2. Utilitarian ethics of consequences—emphasis on the results of an action for beneficial outcomes
3. Contextual-virtue ethics—emphasis on the researcher's ethical intuitions, skills and reasoning, in relation to that community. (121-123)

The ongoing conduct of the researcher "establishes the degree of integrity of the ongoing inquiry process" (Buler-Kisber, 2012, 17).

Obtaining subjects' voluntary participation, and establishing their right to withdraw from the project at any time, offsets coercive pressures or influence (Kvale 1996, 112). There are varying views on how consent should be given. In general,

written consent is preferred, though not always possible. As an alternative, ongoing dialogue throughout the research has been suggested, but these discussions may not reflect the views of all parties involved in the project (114). Even when written, research access and consent should be considered an ongoing, negotiated process (Butler-Kisber 2012, 16). Relational and ethical behavior safeguards the authenticity and integrity of the research, and assures that it does no harm (16). It also enhances the subjects' willingness to be involved, makes the researcher plan carefully, and provides participants with recourse if complaints arise.

Most research ethics boards (REBs)[16] require "a summary of the project, examples of letters to participants outlining the project, and copies of the consent forms indicating how the participants will be protected" (16). The Finnish Advisory Board on Research Integrity (TENK) mandates that research "follow principles that are endorsed by the research community." Principles include "integrity, meticulousness, and accuracy" in conducting, recording, and presenting research (tenk.fi/sites 2012, 30). According to their guidelines, methods for acquiring, researching, and evaluating data should "conform to scientific criteria that are ethically sustainable" (30). Certain fields of research require preliminary ethical review and necessary research permits (30), and researchers in all fields need to "emphasize honesty and integrity in their research activities" (29). My research field did not require a preliminary review but it was incumbent on me to inform participants, record data accurately, plan, conduct, and report my research responsibly, and cite other researchers' publications appropriately (30). I did not enter into these trusts lightly, for both my own and the project's integrity. I understood that the "ethical and technical rigor" of my research practice would affect its trustworthiness and credibility (Cherry 2010, 15; Higgs 2010, 313; Kvale 1996, 231).

A trustworthy study has a transparent research process, and clearly identifies the researcher's assumptions and biases, reflexivity, and reflections. It shows how the researcher is situated in the work and how she or he accounts for social and contextual influences. The plausibility and authenticity of these statements determine the persuasiveness of the account, and in turn the trustworthiness of the study (Butler-Kisber 2010, 14). Credibility can be enhanced by "length of time in the 'field,' multiple sources of texts (data), and participant checks" (13).

16 Butler-Kisber refers to the organization that reviews human subject research in health, social sciences, and humanities in Canada (Health Canada, 2010). These are commonly called Institutional Review Boards (IRBs) in the United States. (Institutional Review Board Services, 2013 and U.S. Department of Health and Human Services, 2011).

Outcomes of this kind of research are not meant to be generalizable to other contexts, or reliable in the sense of replication of procedures leading to other researchers' same conclusions (reliability) (15). Rather, the researcher's transparency and reflexivity offer a clear understanding of the inquiry process, and yield a study that "resonates… with people in other situations so that they are able to find both confirmation and/or new understandings of experiences and phenomena" (15).

In the following section, I work to be transparent as I detail how data was collected in the classroom investigation. I include my thinking process and the protocols used to collect written responses from questions posed in class as well as the audio taped face-to-face interview/discussions conducted in my office. Afterward, I will discuss interpretation in general, and then how I undertook interpretations of the written and transcribed feedback. I introduce the next section by identifying my goals, the time and place of the classroom investigation, and by describing the classroom setting and participating students.

Classroom Investigation and the Collection of Data

My primary interest was to investigate my research questions in the classroom. I felt that researching my own practice was an effective means to gather information in a context that I was familiar and closely involved with (Antilla, CORD Conference, 1999). As an artist and educator I viewed altered experience as important to my profession, and theorized that it could have a valuable place in the training of college students pursuing a career in dance. As a researcher I viewed the classroom as the most relevant setting for this research. Closely aligned and interwoven with the research goals were course goals (i.e., to develop dance technique and artistic expression), which I felt were compatible and supported the research goals. The developmental progression of class events coordinated with feedback requests.

My teaching approach was an extension of what had been in development in prior semesters, so it was not an aberration from the norm. No additional funding or class scheduling adjustments were needed. Self-serving interests aside, as Director of the Dance Program I saw the project was possibly beneficial, and would otherwise do no harm. As with the many other projects I had the authority to initiate, I approved the implementation of the classroom investigation.

Time and Place

The classroom investigation was implemented at Santa Monica College (SMC) in Santa Monica, California, in the fall of 1997. Although there might be concern as to my recollection of students' activities, the focus of this investigation has always been on their written responses, which have not changed in the interim. Concerning my recollection of details in interview situations, I believe that what stands out in my memory has served "as a selective filter, retaining those very meanings that are essential for the topic and purpose of the study" (Kvale 1996, 161).

I retaught the course many times since the initial investigation, but did not re-collect data. For some time I struggled with the meaning of the original texts, so was not prepared to manage new sets of feedback. As the reflective process continued, I continued to teach the course in a similar fashion, though perhaps more refined. In evaluating and grading students' progress, their behavior and development appeared to be similar to the original classroom investigation. Although I could not know for sure, actions, interactions, and growth were not surprisingly different, so I did not feel compelled to gather new firsthand accounts. The original study continued to be the foundation of this dissertation.

Ultimately, time has given me the benefit of continued study and knowledge, as well as maturity and clarity of perspective. My ongoing reflection has led me to insights, and the integration of information has made it possible to articulate findings.

Subjects/Students

Class enrollment was open to anyone with at least two years prior dance experience (i.e., those at an advanced-intermediate to advanced level). The course could be taken for credit or no credit, was university transferable, and was included in the Dance Major. All members of the class under consideration were enrolled for credit, and their participation in the research project was specified as separate from their grades and not part of their class assignments. Registration fees at the time were quite modest for the two-unit, one-semester course. At the time of the investigation it was $13 per unit for California residents (now $25), and $200 per unit for international students (now $400). We met over a sixteen-week period, three times a week for two-hour sessions.

The group started with twenty-five students of varied cultural, age, and gender backgrounds. Three men and nineteen women completed the course, ranging in age from about eighteen to thirty-five years old. The three students who withdrew

from the course did so because of conflicts with work schedule, family demands, or gang violence. The students in the class were from various cities across the United States as well as Germany, Japan, Israel, France, Vietnam, Mexico, South Africa, Puerto Rico, England, and the Philippines. The group also included Chinese, Mexican, African, and Euro-Americans. Some of the students were new to the Los Angeles area, but others had been long-term residents. It was an eclectic and energetic group. We became better acquainted through our classwork, dance projects and conversations, and from their written and oral feedback collected during the term.

Setting

Classroom instruction and most of the data collection was done in the oldest dance studio on campus, which was a converted classroom adapted for dance and housed in the Physical Education complex. Students waited in the hallway for class to begin, stretching on the floor, catching glimpses of the class in session before theirs, and carrying on conversations with each other, and sometimes me. The dance studio where we met was approximately 35' x 22' in size, with barres on three walls and mirrors on the fourth. The piano was in the corner near the bulletin and chalkboards, which were near the hallway entrance door. The sound equipment was in the adjourning corner on one side of the mirrored wall. The doorway to the track and football field was at the other end of the studio, providing some ventilation and natural light, as did the frosted windows over the mirror. The room had a sprung wooden floor and fluorescent lights that would be turned off during quieter, introspective classwork. Slightly worn from years of classes and dance activity, the studio was a time-tested milieu for study and exploration. Live piano music twice a week and percussion, flute, or saxophone accompaniment once a week were integral parts of the class. The musicians were sensitive and supportive of all the class events, and added a great deal to the artistic integrity of the classes.

The mirrored wall was usually used as "front," but not always. Depending on the class event, we would change facings, have no facings, work in a circle, work in clusters, use the walls, barres, or the studio next door. I was often positioned apart from the group, usually in front, but would also move around, mingle, and participate as the occasion called for.

My office was housed in a nearby bungalow that was filled with dance posters, class and office materials, and which doubled as storage for costumes, props, and lighting equipment. It was the scene of many a tutorial, counseling session, or heart-to-heart discussion. For the students who visited, it was a familiar space. For those

who had not, the bungalow could be a bit intimidating, given its association with an authority figure. I could freely schedule its use and it was quite comfortable for two people and a small tape recorder. The office door was opposite the structure's one window; the walls on either side were filled, one with a file cabinet, bookshelves and occasionally a chair, the other with a file cabinet, my desk and chair, and at the corner of the desk, a visitor's chair. In this configuration, two people could face each other, kitty-corner, with a tape recorder between them. The room acoustically supported recordings of our conversations, and I hoped the students found it a comfortable setting to offer feedback and exchange ideas.

Description of Data Collection

I introduced the project during the first day of class. My manner as teacher and researcher was essentially the same. Through voice and body language I wanted to be genuine, supportive, and clear. After reviewing the course syllabus, I explained the research would be an investigation of teaching methods and if they, the students, were comfortable participating, I would from time to time ask them for written feedback to a question I posed, and at the end of term meet with them individually for an oral interview. I did not discuss altered experience specifically at that time—it was introduced as the course progressed, in the sixth week—as I did not want to set up an expectation or bias, but allow students to be open to any experience they might encounter in class. I did however clarify my specific interest in the end-of-term discussions.

I emphasized the voluntary, optional, and anonymous nature of the written and oral responses, that it was not part of class requirements and had no bearing on the students' grades. This point was restated each time I collected feedback. It appeared that the students were excited to be part of the project and to further my research and degree efforts. If some were unclear or undecided on the value of the project, it was not apparent as all willingly participated each time there was a request for feedback.

Prior to this investigation I had written and co-directed two other research projects applied in the classroom with enrolled students. These projects were funded by state grants and supported by my college, and in one case two other schools in Southern California. The colleges provided classroom space, equipment, and support personnel and services. Both projects took place primarily at SMC, the second one culminating with visits to other campuses and working in consortium with their students. None of the sponsors requested written consent from the participating students; only my final report with thorough documentation was required. From

these precedents, and from what I understood from my earlier coursework (i.e., that written consent was recommended but in some cases verbal consent could suffice), I selected verbal consent for this dissertation classroom investigation. I reasoned that less formality about the research project supported the relaxed, non-judgmental atmosphere I wanted to establish in class, and because consent was ongoing, students could at any time elect to participate or not in feedback or interviews. In this investigation, "an ongoing negotiation rather than a single moment of consent" (Butler-Kisber 2010, 13) was used in lieu of one written agreement.

In retrospect, I think written consent could have relieved any ambiguity for students who participated because of deference to the authority of my position, or to fit in with their peers. Written consent would have made the reliability of the project more rigorous. I have since recognized that most texts on trustworthiness and ethical issues in research endorse formal written consent.

Early Feedback

After the initial discussion on the first day of class, I guided a combination of floor work and centering exercises without music to heighten students' awareness of inner sensation, explore alignment, and start our teaching/learning and research process. I assured them that they could work individually without concern of comparison or competition. We finished with some simple standing exercises to transfer information to being back upright in gravity.

Then I shifted from teacher to researcher, introduced the opportunity to write feedback, provided paper and pencil, and asked the students to describe how they felt about their floor work experience. My tone was conversational, my manner relaxed. The students also seemed relaxed about sharing with me, interested and willing to try what I asked. I left time for reflection and writing, and collected the responses. Individual responses were written in the context of the group, in the studio, most often while sitting on the floor. If someone was absent, late, or not ready, they were given the option to submit their notes at another time. I gathered more data at the end of the first and second weeks from those who had not yet submitted their feedback. In this way, I received responses on the first class, as well as the active classes that followed. The low-key collection of data was meant to be in keeping with the tone of the class, which I tried to keep relaxed yet focused, and to honor the individual choices made by the students.

During the second week I asked students to write a brief biography and a list of their goals for the course. I wanted to center the students in their life experienc-

es and feelings, define boundaries, and reinforce self-awareness. In addition to providing data for me and contributing to their profile, writing responses gave the students practice at recalling and articulating personal subjective experience. Several students expanded on the question of goals to include their long-term goals in dance/dancing, or more general personal goals. I introduced the opportunity to write feedback in an upbeat manner at the beginning of class, asking students to write about their background and what they thought was important for me to know; and on the second sheet of paper, describe their goals in the course. They were reminded their writing was optional, voluntary, and would be kept confidential. Handing out paper, the students were given time to reflect, write, and turn in their responses, which became our working procedure. In keeping with the relaxed manner of data collection, I also collected feedback over the next two weeks from dancers who were either absent or late.

I asked students to assume an alias for the second feedback request in order to protect their anonymity and allow them to write freely. Some students adopted a code name, others used their initials, while others changed their alias with each successive submission. Admittedly, some students became recognizable from their language or handwriting. Nevertheless, there seemed to be little concern from them on this point, and their anonymity is maintained in this dissertation.

Middle Feedback

As the semester progressed, we continued training the body and sensitizing awareness of inner perceptions through a variety of class experiences. By mid-semester I wanted to draw attention to shifts in state, to those moments that might be called "special" during dance/dancing.

In the sixth week I asked students to recall moments that were special to them or different than normal in some way. Reminded this was voluntary and confidential, they were given paper and pencil at the beginning of class, and given time to reflect on and write their recollections. We had not discussed this topic before, but students seemed comfortable writing about what they conceived as their special moment in dance. The data collected described a broad range of experience.

By the eighth week I felt the students were ready for a class that might foster altered experience. The class was designed around a blend of somatic preparations and dance improvisation that students had some familiarity with. By this time, they also seemed to be familiar and comfortable with each other. Guided by my verbal cues, the students moved through a warm-up of massage, breathing, stretching, and floor

work, followed by improvised movement responding to live music. Maintaining concentration, I distributed paper and pencils to the group and asked them to give further form to their dance experience in poetry and drawing. They were reminded to use their alias, but I did not stress the voluntary nature of this feedback as it was part of the class experience. When everyone was done writing, students could opt to submit their papers with the assurance of confidentiality. After responses were collected, there was just enough time to make closure on the experience with a few words with the group. This was the most symbolic set of data that was collected.

Late Feedback

The final set of data was created from the interview/discussions done in the sixteenth week of the semester. The sixth set of data comprises the transcriptions of these conversations.

The last part of the semester continued to build technique and creative expression. Earlier learning was reviewed and reinforced with new activities that were more complex or varied. These activities were intended to expand experience, challenge skills, and integrate information. The classes included a variety of drills and dance repertory, choreographing and teaching short studies, and experiments with dramatic interpretations. Our schedule was coordinated with performance schedules and school holidays. By the end of the term, the group had become very well acquainted with each other.

Three weeks before the end of the semester, I reminded students about the interview/discussions that were introduced on the first day of class. The voluntary, optional nature of their participation was restated. I explained that our one-on-one meetings would be audio taped, transcribed, and included in the data for my research. The anonymity of their transcribed comments was guaranteed, and I assured them the meeting would not influence their grade and was not a final in the sense of an exam, but really an opportunity for me to hear about their experience in the course. Two weeks later, I began bringing a sign-up sheet to class so students could select a meeting time.

As a novice interviewer, I felt the need for a tool to stay on track and remember to learn about the research questions (van Manen 1998/2001, 66). My interview guide took the form of a prepared questionnaire that I developed toward the end of the semester. The questions were designed to gather information about how the student experienced different teaching methods and class content, and if special moments had occurred, what they were like (see Appendix I, p. 215). We might digress given

their stream of thought, or I might pose follow-up questions based on their comments. Had there been more time or a second interview, I would have pursued this further, but given the time constraints I stayed fairly close to my list of inquires. At the end of my list I asked the students if they had any questions. She or he could then lead the exchange and I would follow or respond to the conversation that opened up from there. It was during these conversations that I explained my particular interest in the investigation of teaching methods, often initiated by the student's inquiry. Someone knocking on the door might briefly interrupt us, but typically we stayed focused in the discussion until I noticed the time, took a moment to complete a discussion point, turn off the recorder, and complete the interview. As one student left, I welcomed the next student sitting in the bungalow hallway waiting for their scheduled meeting. It was not hard to maintain a friendly, supportive tone in my voice and body language, as I had come to know and enjoy the students. They also knew me fairly well, and as they had all semester, seemed open, interested, and willing to express their thoughts, even those with limited language skills. If there was an effort to please or impress, there was still enough in what was said to be informative.

When I set about transcribing the oral speech to written text, I tried to accurately record the words as spoken, including hesitations when searching for words, sound effects (e.g., snap of fingers), word repetitions, laughing, and so on. I did not change or correct their use of English. I believed their manner of speaking best expressed their experience, and I did not want to impose an early interpretation by altering their words. Even so, the texts could not thoroughly capture the tone of voice or word emphasis, facial expressions, or body language that were part of the remarks, or the unspoken interpersonal dynamics that accompanied the student-teacher/researcher exchanges.

A year later, the transcriptions were completed and the other sets of handwritten data were recorded. I was unable to submit my transcripts and recordings for approval as the students had moved on from SMC to new cities, new jobs, or new schools. However, I have represented their feedback as accurately and ethically as possible. The meaning of their responses is considered in my interpretations, influenced by my perspective and my experience of our relationship during the investigation, and my intuitive sense of what the students were trying to express (Rouhiainen 2003, 44).

Interpretation: General Discussion

Hermeneutic phenomenology involves the descriptive, interpretive use of texts to understand and make sense of human experience.

Phenomenology uses description to point toward the essential structures of human experience, grasped intuitively as they appear in consciousness. It also describes the meaning of experience as expressed in symbolic form (i.e., meditated by talk, action, text, etc.). This involves a degree of interpretation (van Manen 1998/2001, 25). In hermeneutics, the "interpretation of experience via some 'text' or via some symbolic form" is emphasized (25). Interpretations done reflectively help clarify and make explicit structures of meaning of experience (77). In hermeneutic phenomenology, the researcher focuses on the "texts" of life and moves beyond description to interpretation, "actively tak[ing] a role in explaining participant meanings" (Butler-Kisber 2010, 51). Meaning does not "reside within the text itself," but "emerges from the process of interpretation" (McNamara 199, 163), which is an active interchange of the researcher's "preunderstandings, the text, as well as the traditions and cultural context of the text" (163). Meaning is constructed from what is interpreted from the texts, with regard to the interpreter's "pre-existing understandings, prejudices, and assumptions" and their relationship to language to understand and convey meaning (167, 168; Butler-Kisber 2010, 52).

The interpretive process is reflective and ongoing. In general, the researcher reads and rereads the texts, extracts significant sentences and phrases, and formulates meanings that "relate to the participants' contexts and that bring out hidden meanings" (53). These are clustered into a series of themes that reveal common patterns, then written up in a statement that "reflects the participants' ideas and feelings about each theme," and describes the essential structure of the phenomenon (53).

More specifically, the researcher looks at experience descriptions, such as written responses and interview transcriptions, to uncover thematic aspects of the phenomena described (van Manen 1998/2001, 92). Three approaches to read and interpret such texts have been described as:

1. wholistic or sententious—reading whole text, what phrase captures fundamental meaning or main significance? Different readers may discern different meanings, leading to the formulation of different sententious phrases.

2. selective or highlighting—multiple readings, what statements or phrases stand out and are most essential or revealing about the phenomenon or experience described?
3. detailed or line-by-line—reading each sentence or sentence cluster, what does it reveal about the phenomena or experience described? (van Manen 1998/2001, 93, 94)

Then, drawing from their "reading and other research activities" (96), the researcher creates paragraphs that explain and elaborate the themes from the texts. The writing must be sensitive to language and how it allows "the things themselves to speak" (111). The dialectical process of writing and rewriting, rethinking, and reflecting permits a "rigorous interrogation of the phenomenon" (131) and "a deepened understanding of the significance of certain realities of the lifeworld" (128).

In like manner, Kvale suggests five approaches for interview transcription analysis. These assist in organizing texts, condensing found meanings into shorter formats, and working out implicit meanings from texts. They include:

1. Categorization of meaning—coding into categories
2. Condensation of meaning—formulating abridged statements of interviewees' meaning
3. Structuring of meaning through narratives—focusing on stories told or developed from what was reported throughout the interview
4. Interpretation of meaning—deeper, more speculative interpretations of a text
5. Ad hoc methods for generating meaning—eclectic approaches, commonsense or sophisticated methods yielding words, numbers, figures, flow charts, or combinations. (Kvale 1996, 187, 192, 193)

As tools for analysis, these are useful for some purposes, some researchers, or some types of interviews. They should be considered from the early stages of the interview inquiry, so there is continuity as well as recognition that there is not just one way to find meaning (187, 205). When outcomes are written up, the "transformation from oral speech to written text" can be considered the researcher's interpretation, derived from the methods used and "merging intuitive comprehension with thoughtful argumentation" (205; McNamara 1999, 182). These can be further

reflected upon in follow-up conversations with participants, or delved into more deeply in dialogues with colleagues in the field (van Manen 1998/2001, 99, 100). I discuss how I used these tools in analyzing my collected feedback in the next section.

Details and Approach to Interpretation

I approached the reading and interpretation of the six sets of data as open-mindedly as I could, recognizing I had developed an "a priori theoretical stance" (Green and Stinson 1999, 95) and was influenced by the theories and commentary of others and my own subjective experience. I agreed with dance researcher Joann McNamara that "the interchanges among [my] own pre-understandings, the text, as well as the traditions and cultural context of the text, combine to construct the meaning of any particular text" (McNamara 1999, 163). Of the interpretive choices I made in the ensuing re-reading and reflection on this data, I relied primarily on the words themselves, although I was also influenced by my experience of the exchange and my own evolving perspectives.

My initial responses came from close readings and reflecting on each individual's comments in the language they used to express their experience. After re-readings and reflection, I noted what I understood the meaning of their text to be as related to the student's experience in class and/or to their lives personally. I created short narratives to summarize what seemed significant.

In addition to the narratives, in the Middle and Late Feedback stages I also took note of key words or phrases that seemed potent, suggesting qualities of the experience being reported on. These were highlighted in line-by-line readings. I pulled the salient words and comments, reflected on their meanings, and formulated groupings. The categories that emerged from these word clusters helped to find themes and uncover meaning. I brought the categories into dialogue with my questions on the nature of altered experience, its relation to subtle energy, and what I found in other research.

According to Kvale, I primarily used methods of condensation, categorization, and ad hoc methods to interpret meaning from the written responses and interviews. Of the ad hoc methods used to support my interpretive process, one is included at the end of Chapter 4 (a figurative representation composed of the students' words). I did not formulate stories from the subjects' feedback or develop poetry from their words (found poetry) or my own (generated poetry) to help analyze the data (Butler-Kisber 2010, 65, 83). For my own clarification of ideas, I used some concept mapping (38) and played with metaphorical images.

When working with the feedback, I viewed the narrative accounts in the first four sets of written responses and the transcribed interviews as pointing toward or describing experience. The fifth set of data, the drawings and poetic writings, were seen as more direct expressions, although not full representations of, lived experience. I viewed each of these as a "symbol [that] participates in the nature of what it stands for" (Maquet 1986, 103). Both types of written data, narrative texts and artistic expressions, conveyed meaning.

My interpretive process went through many cycles. It took some time to separate information that was relevant to my research questions versus other miscellaneous points of interest. The earliest interpretation attempt strayed from the research questions and produced too many categories and disjointed information. The next several attempts focused more closely on qualities of experience and the situations in which they arose. I sensed a relationship but could not frame it. When I had a better grasp of the concept of subtle energy in the body, I returned to the feedback with a dual interpretive lens. I approached responses with the question "What's going on here?" (Miles and Huberman 1984, 14) and then considered the feedback in light of subtle energy. I used the students' words and words I knew from firsthand experience of the taught material and dance, and compared these to the words of experts in related fields. I reflected on what I was finding in my interpretations and that in other research (see Chapter 2), then tried to construct themes and observe patterns that could tell me about the nature of altered experiences and conditions that fostered them. I also considered how new categories I had uncovered in my interpretations related to what I was learning about altered experience and the teaching approach.

Of the large amount of information that emerged from the data, I include interpretations that are related to the students' experience of altered experience, dancing, teaching styles, and the class environment. I note qualities perceived as different than when in the natural attitude and consider how these are related to the teaching approach and the classroom environment. The data sets are presented first, with those that described altered experience in class (fifth and sixth sets), then those that reflect on prior altered experience (fourth set) or awareness of it (second, third, first). Respecting the students' anonymity, I refer to them as "s/he", and "her/his" in a collective sense. My discourse is meant to communicate my reflective process, following the interpretations in Chapter 4 and Appendix II.

Before moving on to Chapter 4, I offer a synopsis of the teaching approach that was used in my classroom investigation.

Teaching Approach

Besides the research goals, there were also practical outcomes for the students in the Modern Dance course. As Dance Majors, the students needed to accomplish a sophomore skill level, be prepared for transfer auditions, and perform well in their continued professional and academic studies. These goals were supported by the other dance courses they took (Ballet, Choreography, Performance) but the Modern Dance course addressed different skills and styles and had different "exit skills" to be accomplished by the end of the semester. My eclectic teaching approach included somatic practices and multi-modal experiences yet still fulfilled the learning outcomes required at my school. Recognizing the emphasis on measurable skills throughout our curriculum informed, supported, and challenged the development of the teaching approach I worked with in this classroom investigation.

In addition to skills, I wanted class instruction to support the possibility of altered experience. The teaching approach, meant to serve these purposes, was experiential. It was intended to prepare the body to function efficiently, attune awareness to inner sensations and perceptions, and encourage students to be receptive and responsive to new experience. In addition to learning and proficiency in dance skills, this could enhance the flow of subtle energy in the body.

I initiated the learning cycle with concrete experience, which students could explore and then reflect upon. As abstract concepts formed, I provided new situations in which to test or reformulate them. I believed concrete experience and active experimentation were the best ways for students to assimilate and integrate information, and with reflection, come to new levels of understanding and learning. Amidst the variation and repetition of class material, and the time allocated for reflection, students may have found opportunities to exercise their individual learning style preference, and then renew their learning cycle.

I designed a preparation grounded in somatic practices to develop what I called fundamentals:

- **Dynamic alignment** (apropos of each individual and circumstance): balanced placement and a sense of gravitational center, with attention to the core
- **Breathing**: unrestricted and integrated with movement, and the ability to control depth and length as needed
- **Release of tension**: relaxing (even if temporarily) patterns of mental or physical holding
- **Imagery and improvisation**: attunement to pre-discursive

> mental pictures, arising from sensory impressions or preconscious experience, explored and revealed through movement in improvisation (suggested images also used to stimulate further imaging or as a teaching/learning tool in technique)

Each fundamental could be addressed separately or in tandem with another. Activity in one area affected the others, and together they supported the dancing body. These four themes were persistent facets of my teaching approach.

I emphasized inner awareness (i.e., focused attention on what was sensed or perceived in the body). I tried to maintain a safe environment that was non-judgmental and respectful, in which each day's effort was appreciated so as to encourage further growth. I engaged students in experiential learning so that they could be actively involved in their own development. With fundamentals constantly reinforced, new and varied dance activities were steadily introduced to stimulate, to confuse and break old habits, and to have fun.

The teaching style varied with the class content. Learning experiences were designed for group participation, but were also done in smaller units or individually. Movement in class was presented and coached in a uniform manner across gender and cultural differences, or at least intended as such, and adapted to address individual learning needs. Pertinent to this investigation, the focus was not on the style of outward expression but the substance of the inner experience.[17] This was accomplished through a system of three different types of classes (slow, fast, or combined), which could be done separately or in overlapping combinations. The following discussion details the content and teaching style of these different classes.

Slow Classes

The slow, introverted classes (focused on inner sensation and little movement in space) introduced information and experience using somatic practices. To do this

17 From a feminist perspective, writer and historian Sally Banes argues that dance on stage has "often reflected and reinforced, [and] formed… cultural conceptions of corporeality--in particular, conceptions of women's bodies and identities" (Banes 1998, 1). This suggests that dancers are trained to fulfill gender-defined roles, which was not the function of our class. Instead, it was intended to prepare the body for altered experience in dancing, conceivably by supporting subtle energy flow. My pedagogical philosophy was not feminist per se, but universalist in that everyone should develop innate capacities. "Feminism is the belief that women have the same human capacities as men" (Freedman 2007, xi). To realize these capacities, feminists have spoken for equal rights and opportunities for education, suffrage, property ownership, professions, equal pay, sexual rights, and so on. If students could realize their self-potential, they would be better equipped to handle, or make, such opportunities.

we applied the preparatory blend of exercises drawn from Rommett Floor Barre, Jaer Technique, somatic practices, yoga, and creative explorations. Drawing from these different sources offered alternative ways for students to become attuned to the fundamentals.

I sometimes did an initial demonstration, but generally guided students with verbal cues, discreet use of touch to highlight specific areas, and a variety of movement experiences. Somatic practitioners endorse "diverse qualities of touch, empathic verbal exchange, and both subtle and complex movement experiences" (Eddy 2009, 3). As in the "scope of practice" defined by The International Somatic Movement and Therapy Association (ISMETA), the slow classes aimed at "movement education and therapy [that] encompass[ed] postural and movement evaluation, communication and guidance through touch and words, experiential anatomy and imagery, and the patterning of new movement choices" (4). I felt this kind of knowledge was beneficial to dance technique, energy flow, and personal well-being.

The slow classes worked toward quieting the mind and attending to the inner world of felt level sensation and imagery. This was done to attune students to their perceptions and with that refine body and movement function, and to help cultivate an attitude of non-doing and receptivity (Carrington 1994, 134, 135; Ornstein 1977, 116, 158). In addition to being used in somatic practices, this approach has been utilized to develop creativity (Hawkins 1991; Rugg 1963; Shuman 1977), improve well-being and psychological health (Chodorow 1991/1994; Csikszentmihalyi 1990 and 1996; Gendlin 1978/1981; Maslow 1968/1999; Weil 1995), support learning (Huang 1973/2001), and applied toward realizing universal wisdom in spiritual practices (Herrigel 1971; Prabhavandanda and Isherwood 1947/1978 and 1953/1981; Suzuki 2002; Swami Lakshmanjoo 1985/2000; Swami Muktanada 1975 and 1994).

In the slow classes I combined practices from the West and East to develop what Klemola calls the contemplative body:

> *By "contemplative body" I mean the experience of the body, which has been opened by certain exercises, which we mainly find in some eastern practices of the body and mind and in some western therapeutic practices, within the so called "somatics" movement… These methods open the experience of the bodies of the practitioners in a way which is not easily approachable. These practices, which are based on listening to the body from inside, develop the experience of what I have called the contemplative body. It means sensitivity to the inner perceptions of the body, movement-awareness, structure-awareness; it means sensitivity to the so called "life force" or "energy of life" that is felt in the body as conscious warmth, vitality and starlike inner vibration. (Klemola 2002, 1)*

The life force that he refers to is what I call subtle energy, drawn from the context and concepts of yogic philosophy.[18] It is uncertain if the qualities he ascribes to life force are always noted or if they are the only ones perceived, but I appreciated that characteristics were named that might be one aspect of altered experience, and that somatic or Eastern practices might prompt their expression.

In the following discussion, I give a more detailed explanation of each of the four fundamentals and how they were developed in the slow class. The experiences in the slow classes were aimed at giving students opportunities to discover sensory reference points and movement patterns of ease, and build flexibility and strength without tension. In class, we addressed the arrangement of the skeletal frame and the interacting soft tissue, acknowledged the anatomic functions of joints, the engineering of the skeleton, and the pull of gravity, and worked to remedy muscular imbalances and movement habits that distorted the body's efficient alignment. Rather than just run through dance warm-up exercises in hopes of achieving this, a number of pre-warm-up experiences were included in the slow classes.

Dynamic Alignment: Placement, Centering

This area of study dealt with the importance of good dynamic alignment for body connectivity, centeredness, and ease of motion (Rouhiainen 2009, 8, 9). Dancer and educator Eric Franklin states

> *that the benefits of dynamic alignment are many. Better alignment improves the efficiency of your body, reducing strain on both a physical and a psychological level because physical strain and exhaustion tend to dampen your mood and general outlook on life. (Franklin 1996, 2)*

In addition, attention to alignment improves biomechanics and circulation, reduces injury, aids in digestion, and improves learning and progress in dance (2). In my experience, dance teachers and somatic practitioners encouraged alignment "around a central gravitational axis" (Bond 1996, 320). Finding the body's gravitational weight center helped establish balance between body segments and the

18 This is different than the doctrine of vitalism that says "living organisms are fundamentally different from non-living entities" as they contain "some fluid or a distinctive 'spirit'" (Bechtel and Richardson 1998, 1). Vital energies, also called vital spark, energy, or élan vital, are sometimes equated with the soul, thought to invigorate living organisms, and if imbalanced, produce disease. Not readily explained by laws of physics or chemistry, reference to vital energy was evident in scientific thinking in the early twentieth century, but is largely discredited today (de Duve 1995, 100). In contrast, subtle energy is part of a larger energetic field inclusive of animate as well as inanimate objects.

body's relationship to gravity. "Movement was easier" for the body that was efficiently aligned (Fitt 1996, 24).

This central or "core" aspect of the body's alignment is taught in the Pilates Method, training people "to move from a stable core or with a well supported trunk" in order to "enhance good posture and to increase both the strength and flexibility of the body" (Rouhiainen 2006, 8, 9). It is identified in Ida Rolf's technique to release fascia so that the muscles of the "sleeve" (consciously controlled muscles) are balanced and integrated with the "core" muscles (unconsciously controlled). Rolf found that when this reorganization is achieved, the body has a "responsive, congruent movement quality," the spine is lengthened, and there is a more harmonious relationship to the force of gravity. The individual becomes healthier and can move with elegance (Bond 1996, 320). Alexander Technique, as another example, draws upon principles of alignment. "When the neck, head, and back are organized, postural reflexes and facilitating forces in the body are able to operate with greater biomechanical ease and efficiency" (Bell 1996, 333). If muscular holding patterns are released, the body's natural organization can occur and "the dancer has greater power; strength, and freedom… not to mention freedom from injury" (333).

The spine as the central axis is also described in yoga. It is central to the sheaths of the body and supports the flow of subtle energy, particularly through the central channel or *sushumna nadi:*

> *The sushumna nadi holds the body together like a pillar. Within this central nadi, which is as fine as a lotus fiber, there is a flow of energy. And within this, there is the Truth—the finest energy…. Just imagine your whole being… the body, the senses, the mind, the intellect—everything held together by this finest energy, the Supreme. (Swarmi Chidvilasananda 1991, 44, 45)*

The nature and qualities of this energy might be experienced through various practices, which includes movement as well as other methods such as contemplation, meditation, chanting, acts of devotion, study of sacred texts, or simply by grace. For the purposes of my class, the moving body aligned around the central axis was important to the flow of subtle energy as well as dancing proficiency.

In-class application

I initiated this study of dynamic alignment with material from Rommett Floor Barre, which was done primarily lying on the floor and doing movement exercises that, with the help or resistance of gravity, would lengthen and strengthen muscles while

reinforcing the alignment of the core and the placement of the limbs. Exercises were done on the back, side, or stomach while lying on the floor, with attention given to centering the pelvis, placement of the limbs, release of tension, and transitions between movements. "From this position, students are asked to move one small muscle group at a time. As they go through the exercises, sufficient time is allotted for concentrating on the sensation of moving from position to position" (Cutney 1999, 2). This information is later transferred to standing exercises.

I incorporated material from Jaer technique. These exercises were similar to yoga or Pilates mat work. The exercises sometimes required release into gravity, but more often were done against a resistance, real or imagined, to engage the spine, perineum muscles, and breath. The maximum effort of one set of muscles (agonists) and the release of the other (antagonists) was done with full exhalation (followed by full inspiration) while bringing consciousness/attention to all parts of the body. The central, unifying aspect of the spine/core was reinforced while these opposing forces were at play in the body. This was further developed in standing exercises, with awareness of the tailbone toward the earth and the limbs extending from the core. To teach these techniques I first demonstrated, then verbally cued the sequence of movement. I might provide the resistance for a student to work against, or arrange situations for partners to work with each other. The floor work was done lying on the back, side, or stomach, sitting, or on the knees.

I also drew from the Pilates Method, Bartenieff Fundamentals, and Alexander Technique. Exercises from Pilates mat work were similar to those found in Jaer's and Jack Cole's warm-up, and yoga. To strengthen and stretch core abdominal or back muscles we might use, for example, roll-ups (from the supine positions, the upper body folds forward, hands reaching past feet, chin to chest; then returns to the floor), roll overs (from the supine position, the legs lift and roll to the floor behind the head, then return), or swan dive (from prone position, arms, chest, head and legs lift up in an arch, rocked by the breath). These were first introduced with my demonstration and explanation and then cued verbally afterwards. I could then make corrections with touch or words, or by demonstrating on a student.

To strengthen muscles of the upper back and discover deeper muscles used to arch the spine, I drew from Bartenieff's work. Starting from a prone position, the head and chest are lengthened forward and up; the hands, palms down by the hips, are lifted off the floor. This was repeated, arms extended to the sides, and again, with elbows bent and thumbs at the forehead. In isolating the action, without engaging superficial muscles of the spine or buttocks or releasing abdominal support, we could establish an elongated spine with the shoulder girdle placed on top. This

was useful in arabesque or when arching the back, and was in line with Bartenieff's goals to "develop dynamic alignment, coordination, strength, flexibility, mobility, kinesthetic awareness, expression, and the reduction of physical stress and injury" (Hackney and Ramsey 1981). This sequence was initiated with me, then a student partner, touching the lifting person's superficial back muscles and watching for extraneous muscle contractions to assist the discovery process.

Alexander Technique offered simple reminders to become aware of the easy placement of the head on the spine: released forward and up, back lengthened and widened, legs released away from the hips, shoulders out to the sides, floating away from the rib cage. We used the semi-supine position, knees bent to ease and elongate the spine. We crossed an arm over to roll to our side, then knees (or sitting), and lengthened our back on hands and knees. We did not do chair or step exercises, but warm-ups were accompanied with reminders to let go of needless holding, not feel rushed, and to remain alert and calm.

We incorporated some *asanas* (postures) of hatha yoga to help lengthen and strengthen muscles of the back and torso, of the legs and arms, and to release joints. Many of these postures had similarities to stretches or exercises already used in modern dance. Either done laying on the floor or standing, some of the poses I adapted for class included (using the English terms): Reclining Leg Stretches, Upward Facing Spread Leg Stretch, Bridge Pose, Reclining Twists, Seated Forward Fold (straight legs, with one bent leg, with legs spread), preparation for Lotus Pose, Cobbler Pose, Seated Twists, Child's Pose, Cat Pose, Dog Pose, Locust Pose, Cobra Pose, Bow Pose, Pigeon Pose, Plow Pose, Upward-Facing Bow, Plow Pose, Shoulder Stand, modified Triangle Pose, Standing Side Stretch, modified Bent Knee Side Stretch, Standing Forward Fold, Warrior Pose, Mountain Pose, Sun Salute (Shiffman 1996). I demonstrated and then coached students with verbal feedback and gentle hands-on assists into each pose.

The various practices used to reinforce dynamic alignment were complemented with use of verbal images and aspects of the other fundamentals.

Breath

Floor work allowed movement that did not have to deal with the demands of standing in gravity or the precariousness of moving in space. During floor work the attention could be quietly focused on the inner workings of the body and the action of breathing, investigating the depth, control, or release of breath and its associated affects.

Breathing was important to the body, responsive to internal and external circumstances. Jaer taught that it oxygenates the blood, supports the body's metabolism, strengthens muscles of the diaphragm, and stretches muscles of the rib cage (Jaer class lecture c. 1995). Bonnie Bainbridge Cohen, originator of Body-Mind Centering, describes breathing as automatic yet "influenced by internal physiological and psychological states and by external environmental factors. The way we breathe also influences our behavior and physical functioning" (Bainbridge Cohen 1996, 348).

In her teaching, Bartenieff began with the breath because of its importance to feeling connections in the body and to the environment (Scott 1996, 363). Teacher and author Peggy Hackney, experienced in Bartenieff Fundamentals and Body-Mind Centering, calls breathing "the first and foundational pattern of all the connecting patterns that organize the body" (Hackney 2002, 55). She says "breath includes both cellular and lung respiration and is a key to fluidity of movement, internal shaping, the experience of inner space as three-dimensional, and a basic sense of Being" (238). Hackney, like Bainbridge Cohen, notes that even though "we breathe automatically… breath can be influenced by and is reflective of changes in consciousness, feelings, and thoughts" (55).

Thought of as an involuntary action of the body that is regulated by the autonomic nervous system, breathing can also be observed or influenced by willful control. In turning attention toward the breath, we turn away from the objects and interactions of the world, and "center ourselves on the lived body as a focal center" (Depraz, Varela, & Vermersch 1999, 9). Attending to the breath enhances perception of kinesthetic and proprioceptive sensations as well as supporting a change in attitude from doing to letting-go (9). A receptive attitude and sensitivity to inner perceptions were conducive to letting movement and/or experience happen, and noting new perceptions that might occur.

Philosopher and accomplished hatha yogi Douglas Keller describes breath as not only important to bringing "softness, fluidity, and awareness" to the entire body, but integral to "a process of focusing our attention that releases or dissolves artificial limitations." Being in touch with the breath is "an exercise of *vairagya*," that is, "dispassion or detachment—not holding on" (Keller 1998, 30, 31 and 2012, 2). Attention to the breath and being "breathed" can lead to awareness of the non-action of Zen, the "effortless action of one who has broken free from ego-identification" (Leder 1990, 171). In attending to the breath, the inside-outside, self-other relationship can be made more porous, and lead to the sense of oneness with the world as described by the nondualism of *satori* in Zen or *samahdi* in yoga.

Realizing the "unitive consciousness" of enlightenment (Leder 1990, 171, 172) was not a goal of the classroom investigation, but awareness of embodiment of the breath was. We explored the many faceted mind-body relationship to breathing, and its importance to phrasing and musicality, to feeling and emotional expression in dance. The breath not only centers and supports the core; it is the "expressive underpinning of movement phrasing… [it] creates emotional resonance in performance… [it] enlivens and supports the full expressivity of the dancer" (Scott 1996, 363).

Calling breath "a physiological support for all life processes and, hence, all movement" (Hackney 2002, 43), Hackney points out that the cultivation of breath has been used in healing and ritual throughout the world to "attune to a spiritual connection between the individual and the universe" (55). Discussed in greater detail, Nair describes the "importance of the dynamics of breath in the entire psychophysical existence of the human organism" (Nair 2007, 114). He writes about time-tested "breath-related methods" in yoga used to explore "the dynamics of breath in the body in order to enhance the psycho-physical energy level," and with that, a "shift in the daily sense of time in the direction of an altered state of consciousness" (114).

Different breath patterns are discussed in the book *Science of Breath* (Swami Rama, Ballentine, and Hymes 1979). Diaphragmatic breathing is described as efficient, well suited to everyday relaxed functioning. It massages the organs and can help reduce anxiety and hypertension. Thoracic or chest breathing by itself is less efficient and is often associated with states of anxiety. Clavicular breathing (i.e., with the collar bones slightly raised) maximizes the room for inhalation, increasing oxygen intake. The paradoxical breath, the reflexive gasp in response to a sudden shock, expands the chest while tensing the abdomen (46-52).

Breathing exercises as practiced in yoga are even more specialized. Done fully, yogic breathing exercises, or *pranayama*, are used to increase the flow of *prana*, or life force, to both physical body and to the subtler sheathes of the body. The breath serves as a link between the body's layers. Transmuted through energy centers (*chakras*) (Ozaniec 1990, 9), the breath's *prana* revitalizes the physical and subtle bodies and serves as a "gatekeeper" to the more rarified layers, ultimately the "transcendental nature" of who we are (Feuersten 1990, 266, 83).

> *Many mystics have looked within themselves and identified breath as the evidence of spirit in the body…In many languages the words for spirit and breath are the same: Sanskrit,* prana; *Greek,* pneuma; *Hebrew,* ruach; *Latin,* spiritus. *(Weil 1995, 203)*

The possibility of increasing the flow of *prana* in the body was of interest to me. Work with the breath in class was a tool for this, and a way to direct attention "from exterior to interior" and to "suspend habitual thought patterns, and support an attitude of receptivity" (Depraz, Varela, & Vermersch 1999, 4, 6). These were conditions I thought supportive of altered experience.

One series of breathing exercises includes slow inhalation into the abdominal, thoracic, then clavicular regions (*ujjayi*), lock or retention (*bhanda*), and then slow exhalation in reverse order. Another includes rapid in and out breaths followed by a long deep breath (*bastrika*) (Iyengar 1999). *Nadi sodhana* describes inhalation through one nostril, held, then exhalation through the other nostril (Stukin 2003, 111). There are numerous other breathing patterns to practice, but for the purposes of our class, we did introductory work with deep inhalation/exhalation and retention/release.

In-class application

Early preparatory classes included *pranayama*, breathing and locks (deep inhalation, retention, exhalation), to help expand lung capacity, free the movement and placement of the ribs, and develop awareness of the deep abdominal and perineum muscles for centering and alignment. Lying on the floor, students were guided by my verbal prompts and their own exploration to experience diaphragmatic, thoracic, and clavicular breathing. Diaphragmatic breathing was later adapted to use in sitting, then standing positions, and then incorporated into active dancing.

We also drew from the breath work taught by Jaer, based in yogic practice and integrated with movement exercises. After breaking down an exercise to define each movement and how it was breathed, the students would do the sequence guided by my verbal cues and the rhythm of their own breathing. They were to inhale with the preparatory action, and exhale with the effort or resistance of the movement execution. The spine and deep core muscles, from head to tail, were moved with each inhale-exhale, as were the movements of the limbs in the sequence. According to Jaer, (class lecture) the body moved by breath would have the fluidity and integration of a sea anemone, the skin moving from within would have the plasticity of mesh.

In addition to Jaer's work and specific yogic breathing exercises, breath was used in the postures (*asanas*) to feel greater expansion, and incorporated in the flow of postures when done in sequence. The use and integration of breath, body, and movement was then reinforced in the more active sections of class.

We used breath exercises to help focus attention, release tension, and energize the body. Incorporating the breath with dance was done to help clarify impulse, release, rhythm, phrasing, musicality, and support the flow of subtle energy in the body in motion. I wanted the students to discover fluent connectivity in their bodies, their movement, and potentially, another dimension of experience. I thought that with dynamic alignment and active breathing, surface tensions and holding patterns in the body could let go and release the flow of movement, images, felt sense, and subtle energy.

Tension Release

Tension in the body can be viewed in two broad categories: necessary tension, which supports function, and unnecessary tension, which interferes with function (function here being the flow of movement, ideas, images, and energy in the body).

Necessary tension is required for the body to accomplish a task at the optimal level, using a minimum of effort with the least amount of waste. On a neuromuscular level, an appropriate amount of tension allows for "efficient muscular contraction" and "efficiency in neuromuscular control" (Fitt 1996, 303). The actions from neuromuscular activity form patterns. A motor program or pattern can be "entirely learned; others, which may be innate, are elaborated through experience and practice" (Gallagher 2005, 47). As patterns become more automatic, the mind is freed to attend to other subjects (55). Being able to attend to non-ordinary perceptions of self and the world was of interest in this investigation.

In considering tension patterns I was not concerned with those well below conscious control, including

> *the basic life-support patterns of muscular activity which respond to the sensory messages signaling… lack of oxygen, thirst, hunger… and the like, (that) are already established for us by the time of our birth, programmed into the unconscious, older parts of our nervous system, the spinal cord and the basal ganglia. (Juhan 2003, 224, 225)*

Nor was I was concerned with reflex arcs learned to protect vital organs and remove them from harm, such as the blink of an eye or crouching in the fetal position.

In this classroom investigation, I was concerned with learned patterns and unnecessary tension that interfered with function and being fully engaged. There could be many sources for residual tension stored in the body, inefficient movement patterns, or protective reactions to fear. We could not deal with their causes in class, but we could take measures to address the symptoms, and alert the student to habits they might want to gain greater understanding of. As already discussed, a safe envi-

ronment relieved some of the fear that inhibited learning and exploring new experience, but *residual tension* affected the body's capacity to move freely.

In Edmond Jacobson's work with neuromuscular hypertension, he found "that whenever there was a psychic disturbance… there was a corresponding sign of neuromuscular hyperactivity or hypo-activity" (Jacobson 1929/1973, 25). He noted that a distressed person might lie on a couch for hours to rest, but show signs of mental anxiety and physical restlessness, neither sleeping, relaxing, or being refreshed. Given the neural correlation, he reasoned that if one could further relax the voluntary muscles, one could calm "the neuromuscular system, including the mind" (29). His method to achieve this, Progressive Relaxation, focused on releasing residual tension from the muscles, "a fine tonic contraction along with slight movements or reflexes. Often it is reflexively stimulated, as by distress or pain" (29).

Tension patterns may arise from postural habits or movement solutions that are not efficient. Stress, injury, or faulty training can contribute to unnecessary tension carried in the body. Dance kinesiologist Sally Fitt observed that "each individual has his or her own characteristic patterns of tension, and those patterns build high tension levels in certain areas of the body" (Fitt 1996, 307). Muscular tension spots may be hard to notice because of a now familiar feedback pattern. Alexander Technique practitioner Alexander Gray states,

> *Unless we know how to release this tension and return to a balanced state of rest, we can easily incorporate some of it into our automatic, habitual way of using our body and carry around in our physical development harmful response patterns to situations long since past… we tend over a period of time to develop a great deal of stress and strain, wear and tear, and a very complex pattern of body mis-use, often allied to entrenched habits of thought and reaction. (Gray 1990, 15, 16)*

Inefficient patterns can be learned or acquired, affected by alignment, the tonus of muscles, or the degree of effort. Once a pattern and subsequent positioning becomes "normal" it is maintained despite discomfort or fatigue. The sense of greater effort can dissuade some from even attempting an activity, and can generate inefficient mental patterns as well (Juhan 2003, 253). However, in doing practices such as those found in Feldenkrais Method, "bodily information about movement patterns and habits gradually surfaces to allow examination and choice… and (for) the body to self-correct" (Lessinger 1996, 326). Being in the moment and the movement with awareness offers new possibilities other than habits, allowing growth to occur. Excess effort and tension that interferes with performance can be eliminated (Shafarman 1997, 20, 21).

Violinist Stephen Nachmanovitch has described how the relaxed and ready body of the musician (or dancer) supports the flow of movement and inspiration:

> *The more relaxed and ready the muscles are, the more different ways they can move. The method is to free up the hands, arms, shoulders, every part of the body, making them strong, soft, and supple so that inspiration can pass unimpeded down the nerve-muscle-mind channels. Unimpeded by what? By involuntary contractions of the voluntary muscles, by spasms of will. Our fears, doubts, and rigidities are manifested physiologically, as excessive muscular tension, or what Wilhem Reich called "body armor." If I "try" to play, I fail; if I force the play, I crush it; if I race, I trip. Any time I stiffen or brace myself against some error or problem, the very act of bracing would cause the problem to occur. The only road to strength is vulnerability. (as quoted in Shafarman 1997, 20, 21)*

To release the muscular and mental impediments meant reducing tension and finding more efficient patterns. Relaxation techniques and somatic practices offered methods that were appropriate to the dance class.

In-class application

Of the hands-on approaches that we used in class, massage was an effective tool to locate and release tension. We might start class with self-massage. Sitting on the ground we began with the toes, feet, and then worked up the legs, and then hands to the shoulders. The hips and back, neck and torso, face and head were also massaged. From lying on our backs, we lightly massaged the muscles under the rib cage, and the psoas from inside the ilium (of the pelvis). As the students became better acquainted, we also used partner massage. One student massaged the other's neck and back, with the recipient of the massage either sitting or lying face down. In another massage, one partner would lie on their side with the upper leg bent at the knee; the partner seated behind massaged the muscles at the hip, using their elbow to release the gluteals. Students were asked to find their partner and take turns giving and receiving the massage. They were coached to be respectful and sensitive to each other, and to respond to the word "stop" as a signal to do just that.

Breathing was used to release tension. Stretching with or without a prop was used as well. Word cues to focus on a body part, tense and release it, was another technique to relax unnecessary tension.

Exercises from somatic practices were used to discover more efficient movement patterns. I used some of the simple movement patterns from Feldenkrais Method to release the shoulder girdle and hip joints, so that students might find more effective ways to move their arms and legs in relationship to the torso and spine. As

they lay on the floor, either on their back or their side depending on the sequence, I gave verbal instructions to start the exploration process, then added new cues as the process continued. These explorations were restorative, and served as preparation for other exercises. For example, when lying on the back with knees bent and feet on the floor, students were asked to extend their arms toward the ceiling with palms touching, then slide one hand slightly upward, let it return, try the other, and repeat several times. During this very simple exercise they were asked to notice how the scapula felt and moved on the back, and find comfortable routes.

We might spend an entire class on tension release and exploring new ways that the body might select to move. Or we might mix its techniques into other types of classes, or recall sensations when dancing full out in space.

Use of Imagery and Improvisation

Images in the mind's eye explored in movement have had several applications. Whether from outside suggestion or arising from within, working with imagery has led to personal insights in therapeutic settings (Adler 1999, 137, 152; Chodorow 1991, 82) and creative expression in the arts (Cameron 1992, 13; Edwards 1979, 37; Hawkins 1991, 6-8 and 14,15; Shuman 1977, 4, 5, 128, 133). Of interest to me was how awareness of imagery attuned dancers to the inner realm of non-sensory perceptions and pre-discursive experience.

Imagery has its place in ideokinesis, an "approach to kinesthetic reeducation which uses visualization of images as the corrective" (Matt 1996, 336). The developer of this approach, Mabel Todd, believed that the body could improve its posture by thinking of a motivating picture:

> *The images used in ideokinetic practice describe aspects of musculoskeletal change toward a more ideal alignment, suggesting shifts of balance and subtle changes of coordination which will bring the body closer to the realization of mechanical efficiency. (Matt 1996, 339)*

The neuromuscular release and adjustments gained through this practice help a person discover better posture, and with that, ease of movement, endurance, deeper breathing, and vigor.

Ideokinetic imagery has been distinguished from intuitive imagery, the latter coming from the dancer to describe how he or she experiences movement, which can be helpful in developing a dancer's "movement initiation, phrasing, or a new anatomical awareness" (Franklin 2004, 19). Another use of imaging is the mental stimulation of movement. In this application, the dancer imagines her/his move-

ment in the performance setting—a sort of mental rehearsal—to improve dancing. In a different way, movement exploration or qualities may come from suggested images, or images can emerge, shift and change spontaneously while moving. They may arise from memories, feelings, or unknown sources.

Imagery that occurs with movement has been classified in many ways (sensory, abstract and concrete, spontaneous, etc.) (Franklin 1996, 49-53). To aid in explaining a technical point or expressing a movement quality, I found imagery especially useful in motivating exploratory movement and improvisation. Improvisation did not have to start with images, although they were a helpful jumping-off point. Conversely, during improvisational tasks, images might occur. I believed that if students became comfortable with improvisation, they could explore new movement possibilities and body perceptions. Improvisation has been described as leaving the known (behavioral conventions, structured guidelines, body's trained movement patterns, familiar relationships with music or a space, etc.) and moving into the unknown, "the unanticipated/unpredictable" (Foster 2003, 3, 4). "Improvising presses us to extend into, expand beyond, extricate ourselves from that which was known" (4). I wanted students to be able to do just that. Improvisation was a viable tool to build skills, and a means to explore new realms of inner experience.

In-class application

I used images to enhance students' sense of the body or the quality of movement. I also used them to coach points of dance technique, explore a musculoskeletal relation, capture a movement quality, or better sense the music. Finally, I used them to motivate improvisation and discover material for a movement study.

I gave verbal cues such as "stretch as you would in bed in the morning" (lying on the floor on the back), "exhale as from laughing" (breathing exercises on the back), "explore the floor with the hand in small paths, then larger" (lying on their sides in fetal position). These were useful in warming up the body and developing fundamentals. Students also had opportunities to simply attend to body sensations as they explored how they needed to warm-up.

Cues such as "arms going through the walls" (out to the sides), "tailbone hooked into the earth, head touching the sky" (sitting on heels), "mud oozing up through the toes" (Afro-Cuban walk), "sail pushed by the wind" (sideways suspension), "suspended in infinite space" (slow rotations), and "shooting stars" (arms and body thrust into various directions in space) put the body in a space and suggested quality and phrasing.

Images used to explore movement behavior, such as "burst, restrained (here flicking), sustained, undulate" (Fitt 1996, 292) were guided by verbal images such as "volcano," "leaves flicking in the wind," "stone sculpture," "seaweed." Students were also asked to respond to the image that came to them to find movement for their nature studies.

Not all images were suggested verbally. In one class, students were asked to improvise the character that the costume they wore that day suggested. Or to improvise the interactions of these characters arranged on the floor creating a "scene." In a different class, they were asked to improvise the qualities, suggested by Shakespearean texts, of a person's feelings, their body language, behavior, and actions. Another time they were asked to improvise to a page of musical notation from a printed score, and in the "combined class" they were asked to respond in movement, then poetic writing and drawing, to the feelings or images stimulated by the live music.

These exercises were done to develop sensitivity to inner sensations, to become open and receptive to body perceptions that were outside the familiar and expected. Using imagery and improvisation was another way to expand the range of experience the student might discover in class.

Fast Classes

The fast classes followed a more traditional format of standing warm-ups, center (combinations done in the open, central space of the room), across-the-floor phrases (locomotive movement across the floor space) using primarily modern dance styles, and ending with closing movements in center. Designed to introduce and drill dance technique, musicality and expression, and "quick study" skills (learning combinations quickly), these classes were high energy and task-driven.

The fast classes were grounded in the fundamentals, but used modern dance styles to train the students. There was some repetition in warm-up material from class to class for continuity and reinforcement, but a variety of new material was introduced as the class progressed in order to stimulate and challenge the students. Most of these classes were taught standing up, preparing to turn, leap, or jump through space. There might be some floor work in the warm-up or cool-down, but the fast classes were meant to move the students into space, and have them feel rhythms and extroverted energy in their dancing.

In-class Application

In leading this type of class I introduced material with demonstration and explanation. To accommodate different levels I might add alternate instructions that could be selected. I set a tempo with the musician and we began. I often danced with the class, watching them in the mirror or facing them directly. I sometimes walked amongst the students, giving individual corrections with touch and verbal cue. I might call out corrections to the group, count out the beats, or prompt them on the sequence of the steps. To build stamina and warm up the body, I tried not to pause, but I would stop briefly to answer individual questions, to have a student repeat a well-executed movement, or to use an individual correction as a teaching tool for the group. In this case, the action was repeated, analyzed, coached with touch and words, and a solution was suggested for further practice.

I referenced the slow classes when coaching students' dancing. Saying "let go" or "breathe" during center and across-the-floor activity was often enough to remind students to release excessive tension or to try an alternative pattern they had experienced. Touching the affected area was also an effective way to localize and recall an earlier sensation of release.

In the fast classes, I also tried to confuse set patterns so that students did not rely on postures or patterns that had become familiar. I asked students to move in dance phrases in a variety of styles with a variety of motivations or interpretations. We danced material from modern dance styles as well as other dance forms. I used these opportunities, and movement with multiple rhythms or high athleticism, to disrupt the usual pattern of moving and organizing the body, and make room for other, more efficient options. Only one or two such challenges were done per class, and they were carefully woven into the existing coursework.

In the descriptions below I do not explain the details of each style, presuming there is familiarity with the topic amongst dance professionals. I briefly list the styles drawn upon, and the eclectic mix of activities used to break up patterns and reinforce fundamentals.

Modern dance styles included Horton, Graham, Humphrey-Weidman, Cunningham, Carol Warner, Gloria Neuman, as well as original repertory developed by me and/or the students. Techniques from ballet, musical theater, world dance forms, and Jack Cole technique were used. Dance activities also included explorations with related arts, music, and drama. Students had an opportunity to teach a warm-up exercise to each other, passing the leadership with each exercise. They created and taught movement studies, continued improvising, and performed for each other in

class as well as programs outside of class. For the department's Works in Progress Program, my students contributed a collage of the studies they prepared, taught, and staged in class. Some students participated in a full concert experience that was included in a different course, although concert repertory was reviewed in our class. Learning to "prepare and demonstrate dance studies" was part of the course objectives, and bringing the skills and sensitivities we were developing to performance was part of our learning experience.

Combined Classes

It was not unusual to revisit a "slow class" exercise in the midst of a "fast class," interrupting the flow of activity to clarify how to perform a movement or express a certain quality. But this is not what I refer to as the "combined class." Rather, this type of class was designed to take the student from slow, introverted floor work to more active dancing while being sensitive to inner state, music, and multi-modal expression. The combined class drew from and blended features from the slow and fast classes.

In-class Application

Using verbal cues I guided students through a preparatory sequence that I felt supported the fundamentals, the flow of subtle energy, and with that, the potential for altered experience. The sequence included partner massage, breathing, floor work, and stretching done with, then without, a fabric prop. These exercises had been introduced separately in previous classes so there was some familiarity with the content, easing the flow from one event to the next. Although I structured the sequence, the students were urged to "listen in," attend to how they felt, and do what they needed to satisfy their warm-up preparations.

The students had had some experience with improvisation, so when I next suggested they find their way to standing, sense the music being provided by the live musician, and respond in movement to whatever images, impulses, or feelings came up, it appeared that they were able to self-direct and be engaged with their inner experience through their dancing. The range of space and time and energy varied, but the students were all involved in their own way. As the activity seemed to be winding down, I asked that they let the movement come to a close, hold their concentration, and use the paper and pencils I then handed out to express what had just occurred (or was still occurring) for them in poetic text, then in a drawing. It was not until

this portion of the class was finished that we relaxed the inner focus. I took a moment to bring attention back into the room and re-establish our presence there and with each other. To conclude, I asked if I could collect their written papers for my research, once again noting their participation was voluntary.

Summary of Teaching Model

My teaching approach was built on the spiraling development of an experiential teaching model. The model provided concrete experience, opportunities for reflection on experience, bodily synthesis of experience (as a form of abstract conceptualization via analysis of ideas and acting on understanding), and further experimentation. The process repeats, learning accrues, and growth progresses to new levels (Clark 2011, 4; Hawkins 1991, 110).

Grounded in somatic practices, my teaching approach used three types of classes and an eclectic mix of dance activities to stimulate growth. Fundamentals were introduced and reinforced through this progression in an atmosphere that was intended to be safe, educative, and conducive to altered experience. Woven into the teaching approach was the collection of feedback to learn how the students perceived their experiences. Throughout the classroom investigation, students were encouraged to be involved, attentive to their perceptions, and receptive to new experience. In so doing, they were inspired to be

> *in the here and now with awareness that provides the opportunity for new choices. In this timeless state, students are asked to relinquish the predictable ideas, the assumed outcomes, and the habits of thinking and doing that defined them. It is here, in the exploration of the unknown, that growth can occur. (Fitt 1996, 327)*

Summary of Overall Research Methodology and Methods

I applied this teaching approach in a one-semester college course using a qualitative research methodology, specifically hermeneutic phenomenology, to learn about students' experience. I gathered written responses from the students to questions that were posed in the classes I taught. At the end of the course, I engaged in individual audiotaped interview/discussions with the students that were later transcribed. In this way, texts were generated and collected. These texts became the primary source material for my reflective interpretations from which I could learn if students had had an altered experience, and if so, what characteristics were ascribed to it. In

working with students' feedback I sought a better understanding of the phenomenon and the conditions that fostered it, and what type of discourse was used to point toward or express this dimension of experience.

Chapter 4: Findings and Interpretations

In this chapter I present findings from the student feedback as interpreted from their texts and drawings. Data from the Combined Class is introduced first, with each student's words and drawing followed by my interpretation of qualities and stylistic devices, symbols and teaching methods (when applicable). Discussion follows on emerging categories when considered in light of *sukha* and *duhkha* and the findings of other researchers. Next, feedback from each interview/discussion is presented. Individual responses to the slow, combined, and fast classes; spontaneous moments; and awareness of altered experience are followed by my interpretation of qualities and, when indicated, supporting conditions. These are compared to other sets of students' comments (Prior Special Moments, Background, Goals, First Day of Class), *sukha* and *duhkha*, and findings from other researchers. The chapter concludes with a consideration of revised experiential categories and supporting conditions derived from the preceding reflective interpretations and discussions.

I did initial close readings and interpretations of all the feedback to learn if students had perceived and reported qualities of altered experience, and what situations seemed to prompt them. After further distillation, I focused on the feedback that most pertained to my research questions. After multiple close readings and reflection on this material, I wrote my interpretation of each narrative or poetic text in paragraph descriptions, and highlighted key words and phrases in the text. I did the same with the drawings, writing my interpretation in a paragraph description after reflecting on the feelings or story I felt the drawing evoked, and my analysis of stylistic devices or symbolic meanings in the composition. I "highlighted" the experiential qualities I interpreted from the drawings.

I organized the highlighted words/phrases and qualities from each data set into categories that might tell me more about non-ordinary states. I also reflected on and interpreted descriptions of how students experienced the different types of classes to learn what effects they had on altered experience and learning.

From the highlighted words, I devised lists of categories, considered them in light of subtle energy concepts of *sukha* and *duhkha*, and then in comparison to categories described by researchers in dance, psychology, or phenomenology. The revised lists were compared to experiential qualities described by the students regarding contexts other than our class. Reflecting on these different perspectives, I

looked for patterns that could offer understanding of altered experience, and the factors that supported it in class.

What I present in this chapter is the later stages of this process. Having arrived at lists of experiential categories, I present the feedback, my interpretation, and its relevant category. I discuss these items as viewed through a yogic lens and compared to other findings in order to demonstrate how I came to themes that could address my research questions.

I start by looking at student responses that spoke to the question: what is an altered experience, its qualities and nature?

Fifth Set of Data: The Combined Class

I tried to open my sensibilities to the images and metaphors in this set of feedback, and allow insights to emerge from how I sensed poetic or drawn responses, much as I would if I were to respond in dance by dancing. I looked to this type of data as a means to gain a different view, a deeper glimpse, of the students' experience.

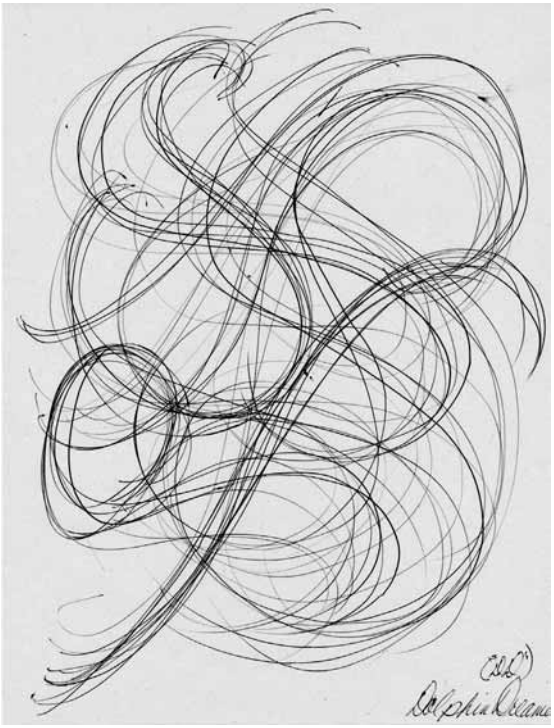
The following headings are the code names students used to identify their feedback that day. If they wrote their actual name, or did not include a name, I use random initials here. The accompanist, not being a student, is identified as Musician. I explain specific points by referring to other authors, but the general structures of experience are compared to other research in the section that follows the individual responses. I do not guide the reader through the highlighting phase that gave rise to the list, but simply identify the relevant category of experiential qualities and teaching approach in bold after my paragraph interpretation. (see Appendix II, p. 217 for full process). My notes indicating where a student's writing is in relation to a drawing are italicized and in parentheses.

DD Dolphin Dancer

> *I enjoy warming up in this way in that I feel I can work more intensely on the stretch & how far I'm able to stretch. It is very relaxing and places my mind in a more spiritual place, working from that place into my body. I feel very energized, while at the same time, at peace.*

This response describes a process: attuning to the body and feeling relaxed prompt a change in state of mind; the qualities of this state of mind pervade the body, producing an overall effect. The changes are evident to the student.

Qualities: **Enjoyment; energized, peaceful, relaxed, ease; spirit, soul**



The flowing curves of this drawing appear energized yet calm, lively but not forced. The composition is unified, balanced by the interplay of forms that overlap and intercept each other. The strong S curves and ovals are offset by the wispy lines surrounding them. The drawing appears to be multilayered, dynamic.

Qualities: **Pleasant; energized, dynamic; peaceful; flowing; airy, light**
Stylistic devices: **Abstract; curved lines and forms; three-dimensional; no horizon line; balanced composition**

P.P.

(Warm-up)

1. I feel more like yoga stretching, breathing, and relaxing.

(*Improvisation*)

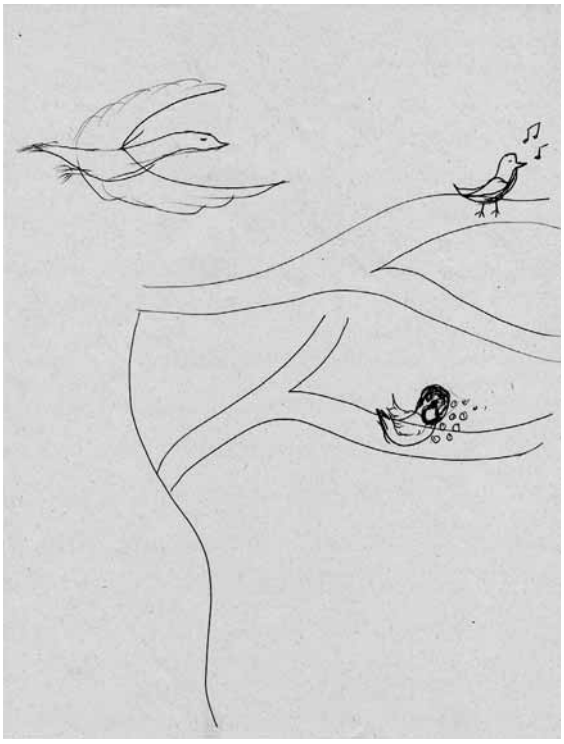
2. A bird is flying. Stop on a branch, sing, fly again and stop again and clean himself.

The first comment relates to the teaching approach. The parallels to yoga are apparent to this student, who does not seem to associate stretching, breathing, and relaxing in the warm-up to dance.

Teaching: Compared to other type of class, experience

The second text refers to the drawing on the back of the page that depicts the activities of the bird in the scene. Although there are three different images of a bird in the drawing, given the text I interpret it to mean the sequence of one bird's activity. Apart from the story, the scene is relaxed, with no urgency or threats. The events are simply stated, but the metaphor suggests qualities experienced by the student in the dance improvisation. As symbols, flying suggests freedom, the singing of the bird, joy, and the cleaning, purification.

Qualities: Energized, peaceful, relaxed, ease; floating, flying; different place



The scene is pleasant, animated, yet serene, slightly surreal. The tree is free-floating—it has no roots to the earth, its branches do not end, it is not whole. Curving

lines define a trunk, with a branch that grows from it and a branch that is attached to it. While a tree may have many symbolic meanings (e.g., life, growth, knowledge, power) and qualities attributed to its different species (livingartsoriginals.com; clanofdanu.tripod.com), I believe this tree is there as a support for the activities of the bird(s). The three birds (one in the text) enjoy flying and singing and cleaning. The notes suggest cheerfulness, as do the effervescent bubbles of the bath. Even in its simplicity, the curved forms, flowing lines, and contented expressions of the birds express the pleasing nature of the events. Soaring flight, perky song, and playful bath become metaphoric symbols for qualities of experience.

Qualitites: **Pleasant: energized; peaceful; playful; free**
Stylistic devices: **Representational; multiple drawings; curved lines; symbolic forms; no horizon line; sequential story (represented holistically)**

Symbols: bird = fly, freedom; sing = joy; bathing = purification

Nothingness

> *I enjoy the organic evolution experience just as what we have just encountered in this class. It feels like we discover other bodies so that we can come to our own discovery, into our own "ease"-ment. This brings to mind a contrasting word/ idea:*
>
> | | | |
> |---|---|---|
> | *"dis-ease-ment"* | *vs.* | *"ease-ment"* |
> | *discontentment* | | *contentment and comfort* |
> | *discomfort* | | *and joy in our own* |
> | *and hatred* | | *body* |
> | *of being in* | | |
> | *one's body* | | |

This student reflects on the teaching approach and finding bodily self-acceptance. In working with others, s/he develops a sensitized empathy that becomes embodied, supporting her/his self-discovery and learning. S/he graphically contrasts feelings of discomfort and self-estrangement with those of integration, presumably experienced in the day's evolving warm-up.

Qualities: **Enjoyment; ease; self-direction, self-assurance**
Teaching: **Compared to other type of class, experience (when not enjoyed)**

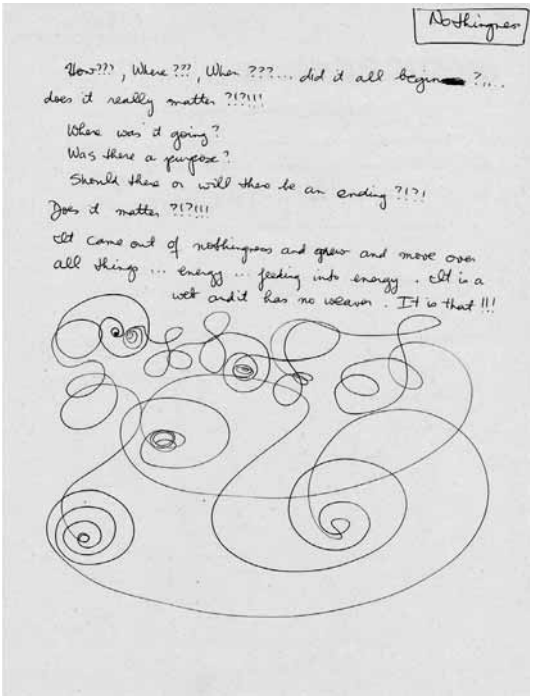
(written on the same page as the drawing)
How???, Where???, When???...did it all begin?...does it really matter?!?!!!

Where was it going?
Was there a purpose?
Should there or will there be an ending?!?!
Does it matter?!?!!!

It came out of nothingness and grew and moved over all things…
energy… feeding into energy. IT is a web and it has no weaver. It is that!!!

The text poses questions, and answers them with some authority by the end of the contemplation. In my interpretation, the drawing and the words depict a story of creation, identifying an energy without a source that pervades all things. The phrase at the end, "It is that," suggests the idea of unification between the sourceless, endless energy and the web it creates.

Qualities: **A different place; search and discovery, transformation**



The drawing seems at first to suggest the questions, a meandering line that wanders around the page. However, on closer inspection, I think the drawing expresses the closing paragraph. The line seems to emerge from the strong dark point at the top left of the sketch, and continues to flow energetically throughout the drawing. It spirals in upon itself, soars out into space, loops back and forth upon itself, and continues without end in a circle of the last spiral. There is a playful continuity and order to the drawing.

In Betty Edwards' observations of students' drawings (1986, 77, 78, 89-92), she found spirals often analogous to joy, sometimes energy, sometimes femininity. With this interpretation, the drawing suggests the positive nature of the energy and a web with no weaver.

Qualities: **Positive, pleasant; energized, dynamic; flowing; stable; airy, light; playful; search and discovery, transformation**

Stylistic devises: **Abstract; curved lines and forms; symbolic forms (abstract motif); no horizon line; balanced composition; sequential story telling (within one image); search and discovery, transformative.**

Symbols: **Spirals = joy, energy, or femininity**

Butterfly

> *Warming up today was very good for me to release alot of tension accumulated from the week. For Monday and Wednesday classes though, I feel the warm up needs to be as it has been (more upbeat) because it makes you feel more energized. This warm up makes me a little more sleepy and lazy.*

This reflection tells something about how the student experiences the different warm-ups, and what the expectation is for dance class. In the fast class, the warm-up generates energy, suitable and expected for actively dancing in space. But the one in the slow class, experienced as good because it relieves tension, is also of some concern because of the languid state it induces. The student has not considered that this can also be a starting point for dancing.

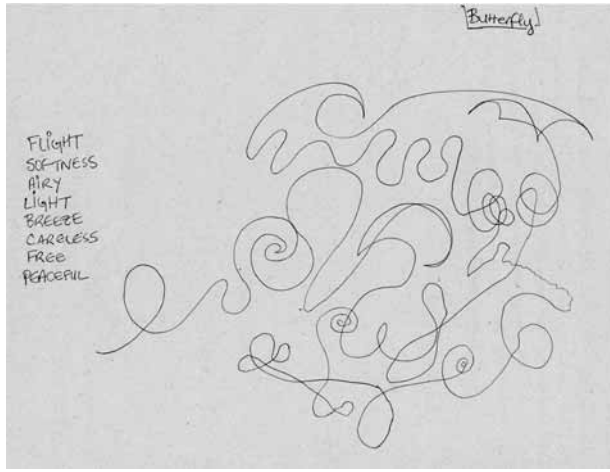
Qualities: **Enjoyment; energized tranquility, relaxed**
Teaching: **Compared to other type of class, experience**

(Written on the same page as the drawing.)

Flight
Softness
Airy
Light
Breeze
Careless
Free
Peaceful

The list of words describes a state that is ethereal in its lightness—no weight, no concerns. Flight suggests freedom, as do several words in the list, with attendant qualities of airborne softness.

Qualities: Energized tranquility, relaxed, ease; floating, flying;



The free-flowing line playfully defines spirals, circles, waves, wings, and other forms, suggesting joy (spirals), flight (carried on wings or waves). The interplay of forms and empty space is balanced around a central curved shape. If read left to right, the line enters the space and explores possibilities as it progresses, finishing in an open-ended spiral lower left of center. Perhaps the student had a similar sequence of explorations in the movement improvisation in class. The image has a light energy and whimsy, consistent throughout the drawing. It makes me consider if these qualities of experience were fostered by the "sleepy, lazy" state of the warm-up.

Qualities: **Positive, pleasant; energized, dynamic; peaceful; flowing; airy, light; playful; free**

Stylistic devices: **Abstract; single image; curved lines; flowing; symbolic forms; no horizon line; balanced composition; holistic impression**

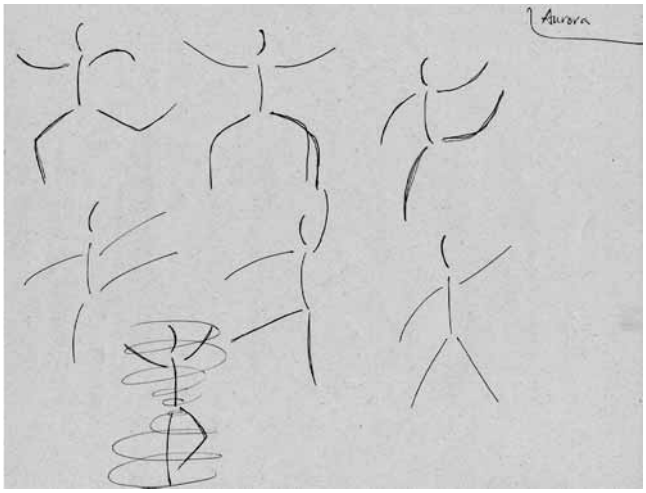
Symbols: **spirals = joy, spontaneity, or femininity**

Aurora

> *I feel that being able to stretch and move on your own, you/I become more aware of my body and where I could let myself go and not think about technique as much, like a structured class. However, I do enjoy them both. I get different things out of both.*

Having some opportunity to self-direct increases this student's attention and sensitivity to bodily awareness. There seems to be some relief at not attending to technique as much as s/he has learned to do in structured classes. It would be useful if the benefits s/he finds from both were not distinct and separate, but were seen to serve each other to develop sensitivity, self-reliance, and skill.

Qualities: **Self-direction, self assurance; ease (let go)**
Teaching: **Compared to other type of class, experience**



This drawing could depict many people, the group of students moving at the same time in the studio. But given my experience of self-directed improvisation in which awareness is focused on personal images or movement impulses, and given the similarity of figures in the sketch, I interpret the drawing to be one person in different moments of motion.

The figures evoke both the physicality and feeling of the moments. From top left to right: the running figure is buoyant and strong; the figure in deep knee bend with arms curved upward is grounded, open; the next figure could be landing from a leap with a carefree leg flung behind; followed in the next row by a lighter, more tensile variation with one leg reaching out to the side. The drawing with swirling lines and upward curved arms suggests spinning, cheerful and free. The figure in balanced suspension on one leg, slight torque, and regal arms is presentational. The last figure seems suspended in space, either poised in a balance on two legs or airborne.

The figures seem happy, sometimes grand, mostly carefree. Whether bounding, grounded, or suspended, they are energized and dynamic. Each is self-contained in open space, not tied to a horizon line. The vertical center of each figure is strong, the focus and tilt of the head is clear. The space between the core and head/limbs suggests that when in motion, the body sense is expansive, beyond body boundaries, or it might indicate a body sense not yet totally integrated. The faceless forms are anonymous, but clearly focused in their space with no boundaries. The simple drawings seem to express pleasurable moments in dancing.

Qualities: **Positive, pleasant; energized, dynamic; stable; playful**

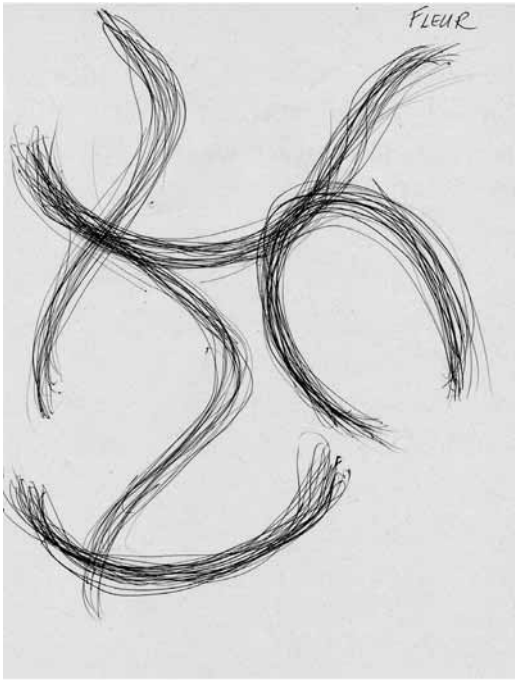
Stylistic Note: **Representational figures, slightly abstracted and minimal; curved lines; multiple drawings; straight lines (slightly curved); no horizon line; documentary**

Fleur

> *I was feeling much more at ease with my warm-up today, not forcing my stretch. Basically, very relaxed throughout my entire body.*

In this student's process, feeling at ease allowed attunement to bodily sensation, and confidence to work with what s/he sensed rather than forcing against it. Being at ease may have come from experience, trust in what s/he was doing, or the progression of movement experiences that day. In any case, these comments suggest that this ease was more than normal, and helped her/him relax and self-direct.

Qualities: **Energized tranquility, peaceful, relaxed, ease; self-direction, self-assurance**



The relaxed state described in the text seems graphically depicted here. The curved forms interlock and overlap as they languidly float/flow in the space. The thick curved lines are strong, though the multiple fine lines from which they are made add a sense of delicacy and dynamic energy from within. The drawing gives a sense of graceful, fluid movement in a calm space.

Qualities: **Positive, pleasant; energized, dynamic; peaceful, calm; flowing; airy, light; free**

Stylistic devices: **Abstract; single image; curved lines and forms; no horizon line; balanced composition; holistic impression**

Munchkin

> *I absolutely love today's warm up: I let myself go and feel sooooooooooo good and relaxed—just floating on air. My favorite classes are when we use the fabric to help us stretch—last time we used it, I went home and wrote on my calendar "wonderful dance class!" Of course, we need the normal classes, but I enjoy these and hope we can have them a little more often.*

This response suggests that there was a level of trust and familiarity that allowed the student to let go (open up, surrender) to the class experience. In letting go, the student felt different body sensations that were quite pleasurable. Her/his earlier experience with the fabric was so notable that s/he thought about it outside of class. Building on positive experiences that help attune to and expand body awareness seems to be enjoyed by this student, and would be welcomed more often in her/his training.

Qualities: **Enjoyment; relaxed; floating, flying; different place; trust**
Teaching: **Compared to other class, experience; fabric**

In this drawing, I feel as though I am peering in on a living entity. The curved shapes could suggest the flourishing growth of a leafy tree or flowering plant, but impress me instead as bones, sinews, and organs. The interconnecting parts relate to each other, not a horizon line. The shading adds dimension, but not tension. Three-dimensional triangular forms in the lower third of the drawing emanate from the highlighted forms above, which seem to have a lively vitality.

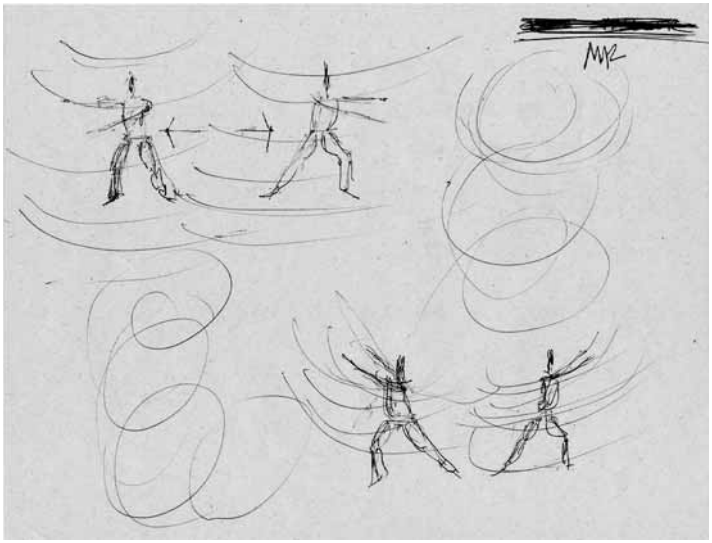
Qualities: **Energized, dynamic; flowing; bold, powerful**
Stylistic devices: **Abstract; three-dimensional; single image; curved lines; no horizon line; balanced composition; holistic impression**

MR

> *I think we should do this massage every Friday as a therapy for all of us and finished with a little movements like we did today as well. This was a great class!*

For this student, massage was personally therapeutic and enhanced her/his empathy for the group. This could come from the generous nature of the student, the bonds of friendship that had developed in the class, or from the healing power of touch. The benefits of touch, described by body-work practitioner and scholar Deane Juhan (2003), are discussed further in Other Research below, as is the identification with others (Maslow 1968/1999, 32) and the sense of union (Csikszentmihalyi 1990, 63). This class was enjoyable to this student not just for its therapeutic or empathetic effects, but because it led to movement.

Qualities: **Enjoyment; union**
Teaching: **Compared to other type class, experience; touch, massage**



There is the sense of motion, of kinetic energy, even as the figures appear securely grounded. The multiple figures could show the sequential action of one dancer, or the unison action of two. As one, the figure on the top left moves from side to side, shifting weight from leg to leg, feet planted on the ground, and swinging the arms at shoulder level. On the bottom right, a similar action is done with arms higher and a

greater sense of extension. Taken as two dancers, the figures move away from each other, mirroring the movement with clear direction. A sense of weight and suspension are indicated not only by the change of weight on the bent supporting leg and extended back leg, the elevation of the arms and the tilt of the head, but by the directional arrows and light curved lines amplifying the movement. The swirling lines between the two sets of figures link the actions in time and space, and suggest a swirling/turning action that may result from the swings. The figures themselves seem to show stop-action glimpses of one person swinging exuberantly from side to side, or two swinging away from each other. The vertical axis and muscular legs are strong, firmly grounded in open space. The lines of motion are light, energized, and orderly. While there is much activity, it is not chaotic. The dancing fits neatly in the space, although not on a defined horizon line. There is symmetry in the composition. When I try to perform what is drawn, I experience the figure's rhythm and motion as exciting.

Qualities: **Positive, pleasant; energized, dynamic; flowing; bold, powerful; (motion indicators: airy, light)**

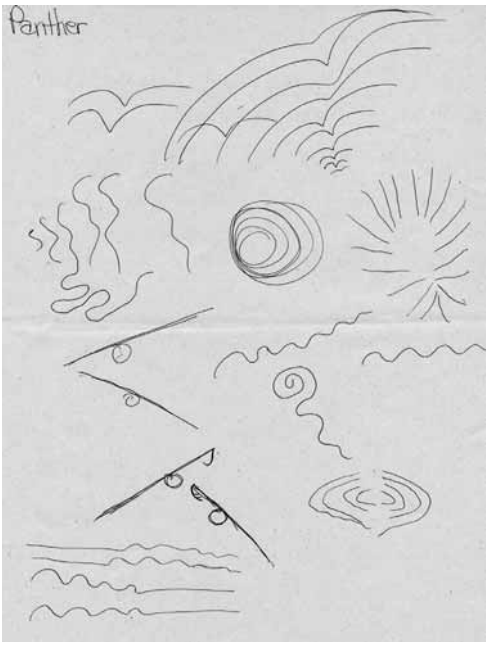
Stylistic devices: **Representational; multiple drawings curved lines; no horizon line; balanced composition; documentary**

Panther

> *Totally relaxed, and in tune to my body, my breathing.*
> *Loose, felt a part of my environment.*

Feeling relaxed seems to support attunement to body and breath, of integration with ease. It also seems to open body boundaries, so that the student feels a part of her/his surroundings.

Qualities:
Energized; peaceful, relaxed, ease; union; different place



The multiple drawings, read from the bottom of the page to the top, seem to trace evolutionary development from the ocean toward the sky. There are nature forms that angle up from water, passing what might be sperm and vulva, leading toward sun and moon, rising ethers, flying clouds. Viewed individually, the sketches have their own character, expressive lines and designs. Taken together, they tell a story of transformation, even transcendence.

The drawings also suggest those found in Betty Edwards' drawing exercises and interpretations (1986). Using her emotional point of reference, Panther's drawings move from depression (or peaceful), to anger, to femininity, power and joy, to tranquility. This different interpretation still suggests a transformative progression.

Qualities: **Energized, dynamic; peaceful, calm; flowing; bold, powerful; airy, light; free; search and discovery, transformation**

Stylistic devices: **Abstract; multiple drawings; curved and straight lines; symbolic forms; suggestion of horizon line; sequential story telling; search and discovery, transformative**

Symbols: **Abstract sea-> dark straight lines->vulva, sperm-> moon, sun->clouds = evolving nature forms; or = depression (peaceful)->anger-> fertility-> femininity-> power, joy, tranquility**

Hadji Baba

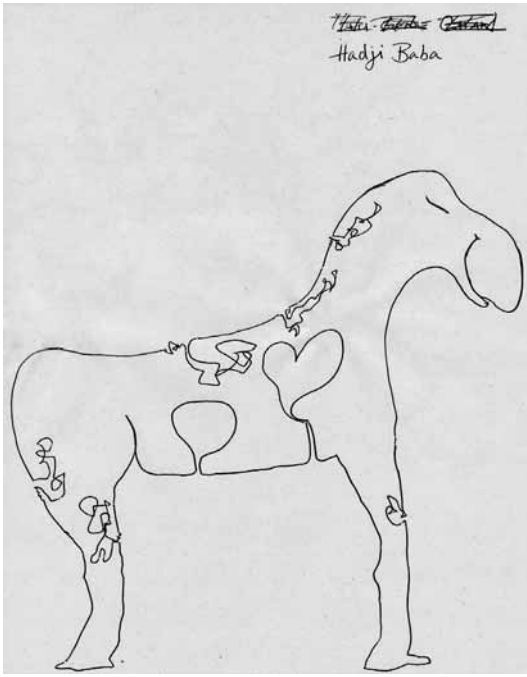
Warm up/class
– great today. slowly moved into a more relaxed alignment.
Forgot to breathe.
Class must be good with Linda's specific instruction.
Structured vs. organic
– I'm glad to have both, For me, depends on mood.
– Hadji Baba

Trusting the verbal cues and movement progression, and not feeling rushed, allowed this student to attune to bodily sensations and release into a different alignment. Having time seems to support attention to sensation, and allows the body to find how it needs to move. In Alexander Technique students are given time: to think (so as not to repeat habits), release, then move, discovering new ways to move with less effort (Carrington 1994, 52, 53, 80, 81). This has value to students in dance.

This student's comment about forgetting to breathe suggests either awareness of what next needs integration, or that her/his attention was so focused in the body that there was forgetfulness of self-conscious controls. The terms used to describe the two types of classes suggest that they are experienced differently, the first defined by an outer-directed form, the second by the evolving developments of the body. Granted, they match different moods, but perhaps the function of the different classes needs to be understood/experienced as more closely related.

Qualities: **Enjoyment; relaxed; self-direction, self-assurance; trust**

Teaching: **Compared to other type of class, experience**



The one continuous line defines a horse like creature with a serene, closed-eye smile. The curved form seems contented, pleased. Indentations suggest saddle and mane, embellish parts of the hindquarters and legs, and define a heart and womb, open to the outside world. Given symbolic connotations, the horse might suggest power and vitality,[19] the heart, love,[20] the womb, nurturing protection.[21] The creature's contented smile suggests it knows that it holds the potential for these traits. Firmly planted on the ground, the horse-creature seems whole, complete. I do not see heart and womb forms as empty, but rather open and responsive to new possibilities.

19 In symbolic traditions, the horse has been associated with power and vitality (Biedermann 1992, 177) and speed, grace, and nobility (Bruce-Mitford 1996, 61). It has been called "an archetypal symbol of animal vitality, velocity and beauty" (Fontana 1993, 83). In the student's drawing, the horse creature's power is in potential (heart and womb), which it seems to know is self-contained.

20 The heart, as symbolic "centre," has been called "the seat of wisdom, understanding, and the soul, the 'Abode of Brahma' (India), the 'Throne of God' (Islam), the 'Kingdom of God' (Christendom)" (Stevens 1998, 411, 412). It has been associated with qualities of love, forgiveness, and compassion, and its rhythmic beating like the rhythms of nature and the universe.

21 Symbolically, the womb represents the container that is "protector and nourisher of life," associated with "soul, intuition… love and purity" (Tresider 1997, 230) (Stevens 1999, 188). The student's drawing contains a womb-like container open to new possibilities.

Qualities: **Pleasant, positive; calm; flowing (line); stable form; magical; reflective**

Stylistic devices: **Representational; single image; curved lines; symbolic forms; no horizon line; balanced composition; holistic impression**

Symbols: **Horse = power, vitality; heart = love; womb = nurturing protection**

Krant

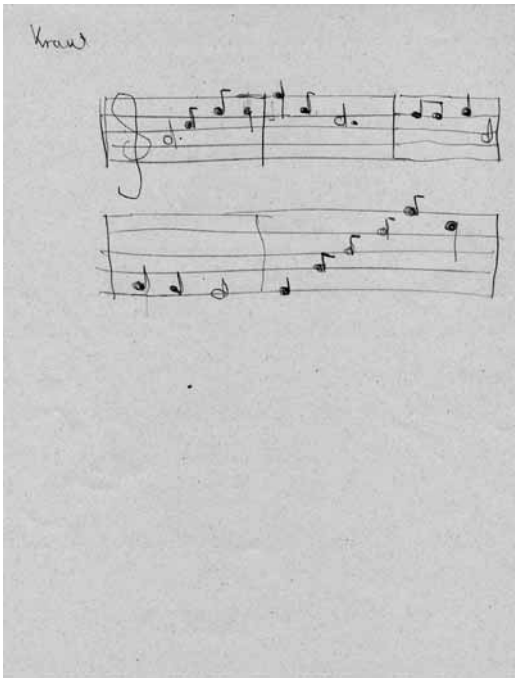
> *I like a structured workout to find precision. I like it for musicality. I like it for unison. I like an unstructured workout because it gives the body time to release for as long as it wants. Kind of right brain/left brain thing.*

This student describes more specifically what s/he finds beneficial in the structured warm-up (outer directives) and in the unstructured warm-up (body directives). In the first, presumably a series of organized combinations set by the teacher to music, attention is on bodily precision, relating to rhythmic pulse/phrase, and sensing the group. The familiarity of the routine supports focus and achieving these enjoyable effects. In contrast, the unstructured warm-up attends to bodily needs, allows time for release, and permits self-direction.

The reference to right/left brain suggests the student experienced the structured warm-up as logical, analytical, versus the unstructured as intuitive, holistic. This calls attention to the different functions of brain hemispheres and different modes of thought. Here described as separate, the more recent view suggests greater integration. Psychologist and writer Robert Ornstein has expanded his 1970s description of hemisphere activity as distinct and separate to include an active wavelike exchange of information as needed per context (Ornstein 1997, 175). My interest in interspersing different types of classes in my teaching approach was to introduce information and encourage its interplay and integration as needed to support students' learning and development.

Qualities: **Enjoyment; relaxed, ease; union; self-direction, self-assurance**

Teaching: **Compared to other type of class, experience**



There are pictorial aspects to this musical notation. The set of symbols moving in linear progression define forms and patterns in the space. The horizontal staffs seem steady, providing a ground for action. The vertical bar lines appear strong and straight, with the occasional wobble. The individual notes have short stems and full, round bodies, and have a relationship to each other as they move to the end of the score. The curving, reversed treble clef contributes to the cartoon-like, playful air of the drawing. There is also close attention paid to the mathematical values of the notes in their measures, the flow of the melodic and rhythmic lines. If played or heard, the drawing might give another expression to what originated as a spatial, kinesthetic-bodily experience (the improvisation).

I wonder why a linear notation system is used to express a movement/feeling state, and come to understand that through this symbol system the student has found a means, a drawing language, to represent experience and express an inner state. This suggests the link between the multiple intelligences theorized by Gardner.[22] With this interpretation, the student may have felt the relationship between the

22 Discussing how we perceive, process and respond to our world, Gardner says that in addition to rational intelligence, we have linguistic, musical, logical-mathematical, spatial, and bodily-kinesthetic. Links seem to exist between (visual) spatial, (kinesthetic) bodily, and musical (Gardener 1983/1993, 126).

spatial, bodily, and musical experience, then used a musical score as a visual tool to depict it. The math was incidental to this relationship, but seems to have been enjoyable to the student, a further expression of a pleasurable experience.

The different types of intelligence are located in different parts of the brain. They develop at different times, interact with each other, and vary in strength and prominence from one person to another. I am reminded that different students will have different ways through which they can take in and process information, and that teaching needs to support this.

Qualities: **Positive, pleasant; energized, dynamic; flowing; playful**
Stylistic devices: **Representational (music notation) and abstract (lines and shapes); multiple drawings and one image; curved lines; straight lines; horizon line (in score); balanced composition; holistic impression**

Moon

I liked it very much!
Good for the soul –
To start every day this way would greatly improve my overall wellness and peace
and loving spirit so I can give to all.
(Also in a technical level the use of material was ever so helpful.)
In the improvisation
I moved without thinking
I rediscovered my body
The wind was a subtle reminder of my love of the senses.
– Moon

(with drawing)
She is asking forgiveness
Basking in her love
Looking for reasons
When there are none

The warm-up preparation prompted an expansive sense of self. The student reflects on how this should be part of her/his daily regimen as it improves well-being and feelings of love and generosity towards others. There is also a nod to the use

of the fabric as an aid to technique. The expanded perceptions continue in the improvisation, with heightened sensitivity to the body and the senses, and an observation of movement happening of its own accord. The student seems pleased with the experience of these expanded, heightened perceptions.

The poetic free verse that accompanies the drawing also expresses an expansive view of being, one in which "she" finds love and forgiveness without conditions from a larger realm or source. The experience seems transformative, offering a sense of peace.

Qualities: **Enjoyment; energized tranquility, peaceful, relaxed, ease; spirit, soul; union; different place; self-direction, self-assurance**

Teaching: **Compared to other type of class, experience; fabric**

This seems a magical drawing comprised of symbolic forms. The female figure with raised hand seems an earth mother, full figured with at least one foot emerging from the primordial ooze. That foot and a hand are slightly webbed. Her hands, right knee, and left foot give off a light dust, suggesting motion or energy. There is a hint of a smile and calm eyes. Her other hand could be raised in greeting, in welcome, or the *mudra* (hand gesture) granting fearlessness.

The other female figure seems younger, and in the midst of a transforming experience. She seems joyous, almost bursting into flight, her outstretched, elongated arms expand out into space, detached from her body and without end. Her barely defined legs have no base. They soar with her, or are part of the launch. The head is not solid, but open. The hair flairs like a sun or an aura. One half-closed eye seems to smile, the other is replaced by a star. At first I thought the stars emanated from the younger female, but now think the cascade of stars comes from the older one. Of the stars that shoot toward the young figure and out into space, one becomes her eye, and with that, a new view.

The larger spheres in the space around the figures contain spirals, symbols of transcendence and creative power of the universe (Stevens 1998, 236, 252). The drawing suggests timeless characters and new dimensions. The figures could be imagined, extensions of the student's psyche, or represent an encounter with "other" beings as found in research of altered perceptions (Murphy and White 1978/1995, x). Whatever the source, the experience seems to have been important to the student, and drawing it allowed for further reflection, possibly insight and understanding, suggesting to me that more opportunity and varied means for reflection on class experience could support processing and deep learning over time.

Qualities: **Positive, pleasant; energized, dynamic; bold, powerful; magical, supportive nurturing; search and discovery, transformation**

Stylistic devices: **Representational; single image; curved lines; symbolic forms; no horizon line; balanced composition; holistic impression; search and discovery, transformative**

Symbols: **spirals = transcendence, creative power (also joy, energy)**

Cathartica

> *Stretching the hamstrings with the material really helped me isolate where my body was & could be because everything else was released. I like this warm-up on Fridays because I've been so "charged up" during the week that I lose touch with my muscles—with my body in general. I try to do these kind of warm-ups alone but its nice to do in class context.*

The fabric was a useful prop in helping the body release, and when released, the student could sense her/his body with greater specificity, clarity. The slow warm-up

helped her/him get back in touch with the body, having lost this connection from the rush of the week. The communal energy of the group, the structure and guidance provided by the teacher, seemed to support this experience.

Qualities: **Enjoyment; energized tranquility, relaxed, peaceful, ease; union; self-direction, self-assurance**

Teaching: **Compared to other type class, experience; fabric**

This abstract drawing suggests different images to me. Viewed one way, the light, delicate lines create a central figure, leaping in space (left leg extended behind) or landing on the ground on two bent legs. Multiple arms suggest motion. The cavorting figure is airy and free. Seen another way, the lines could suggest muscle fibers, blood vessels, and their interplay in this interior view of a body space. Or with a third perspective, the central tree-like support becomes the trunk of a fanciful tree. I prefer the first interpretation, thinking it best expresses the experience of this student dancing. It incorporates the strong central axis and the interplay of parts mentioned in the other interpretations, while capturing the sense of a dynamic figure moving in three-dimensional space.

Qualities: **Positive, pleasant; energized, dynamic; flowing; airy, light**

Stylistic devices: **Abstract; three-dimensional; single image; curved lines; no horizon line; balanced composition; holistic impression**

R.R.

I really liked the warming up today. I could relax a lot and felt so good. I guess I liked it better than usual stretches because I can stretch or relax the part I really want to by myself. I liked the partner gave me massage the best. I want to keep doing this.

[Smooth, soft, darkness. Emotional.]
I felt the music was soft but emotional.
I felt like I was dancing in darkness.
I moved smoothly and slowly.

The reflection on the warm-up experience shows that being able to relax and self-direct is highly valued. This student is quite aware of where and what s/he needs to address in her/his body, and is glad to have the chance to do so. Self-sufficiency and autonomy seem coupled with increased acceptance of self and others, indicating signs of the self-actualized person (Maslow 1968/1999, 32), as this student especially enjoyed working with a partner. That s/he liked the massage activity best was another indication of the value of touch (Juhan 2003).

Qualities: **Enjoyment; peaceful, relaxed; union; different place; self-direction, self-assurance; trust**

Teaching: **Compared to other type of class, experience; touch, massage**

The second portion of this response, to the dance improvisation, uses words and their graphic arrangement to identify qualities of experience (there was no drawing, either from personal choice or unclear word prompt). The feedback describes heightened perceptions of music, emotion, and movement, and a sense of dancing in a different environment. This haiku-like response captures the dream-like quality of the experience.

Qualities: **Positive, pleasant; peaceful, calm; observant, reflective**

Stylistic device: **Abstract (word arrangement); straight lines; balanced composition; documentary**

T.T.

> *Warming up like today's work is really helpful for me. Because I can't use my body if I start work suddenly.*
>
> *When I close my eyes and listen to the music, I can feel comfortable. My body begin to move naturally. Especially I want to stretch side of my body and reach higher.*

This student needs the gradual building of attunement to the body. S/he needs time to warm-up and release the body to be able to fully respond to the impulse to move. Ideally, a warm-up will provide this preparation for each student, but since there are various needs within a class, discussion with students could alert them to their own preparatory requirements and how they can address them.

Qualities: **Enjoyment; not enjoyed**

The second portion of the response is to the movement improvisation (no drawing, by personal choice or unclear word prompt). Closing out the outside world and listening to music gives a feeling of comfort, and the student observes her/his body moving in its own way. S/he has heightened sensitivity to bodily sensations and movement impulses, and senses the need for greater release and a more expansive range of movement. In this relaxed state, s/he is open to new perceptions and interested in following movement impulses.

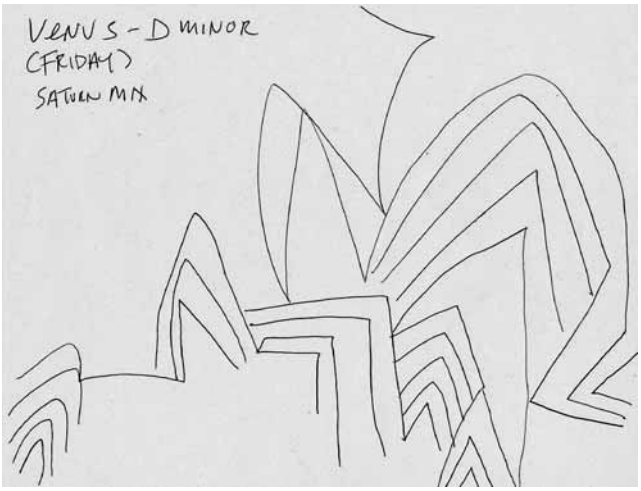
Qualities: **Energized, dynamic; peaceful, calm; free; observant, reflective**
Stylistic devices: **Documentary**

Musician

> *(words on the same page as the drawing)*
> VENUS – D MINOR
> (FRIDAY)
> SATURN MIX

The bold words identify what was played and when, and also suggest otherworldly characteristics of the music. The planetary references describe a sound space more expansive than the classroom. The musician seems aware of the influence of the different planets, astronomically or astrologically, and in naming them, suggests a feeling state that may have influenced the music being played.[23] S/he also identifies the musical key used in this class experience. I recall earlier discussions with this musician who described emotional characteristics associated with each key,[24] and these too may have been mixed into the improvisation s/he played on the piano. (I am unaware of any other source, band or song, that "Saturn Mix" might refer to.) The music was expressive of feelings, probably experienced by the musician, who with musical key and planetary influence, created an evocative sound environment for the students.

Qualities: Energized



23 Qualities of experience are associated with planets in astrological traditions. Venus is linked to love and relationships, Saturn with endurance. They function as part of a quaternity that represents wholeness, completion (Stevens 1998, 138, 139).

In *Psychology and Alchemy*, Jung looked at the "ascent through the planets from the dark, cold, distant Saturn to the sun," interpreted as "overcoming of a psychic obstacle, or of an autonomous complex." thereby becoming "free from Compulsion" (according to Stevens 1998, 140). Planetary influence has been ascribed to "gravitational or some other unknown power" or from the qualities of the deity associated with the planet (representing human impulses or drives, from the personal to the transpersonal) (Creative Commons 2012, 1, 6).

24 The idea of an "emotive force" associated with musical key is discussed in articles by Gary Goldscheider (Goldscheider, 3) and Geoffrey Thomas (Thomas, n.d.). Goldscheider describes D minor in J.S. Bach's the *Well Tempered Clavier* as dynamic, energetic, pressing onwards. Thomas describes the D minor prelude and fugue suggestive of agitation, pressing on despite fears, overcoming tribulation.

The interplay of parts creates a dynamic whole that extends beyond the boundaries of the page. The lines are strong, the angles bold. There is rhythmic energy between the repeating lines and contrasting forms. The composition is asymmetrical yet balanced, giving a sense of dynamic power. It makes me think of a surreal mountainous landscape. Related to planetary and musical key references, the drawing suggests obstacles to overcome. Related to dancing, it gives a sense of musicality, physicality, and energy.

The musician was happy to add commentary when submitting her/his drawing. Speaking the text, discussing the drawing in rhythmic, accented phrases, the rap/chant was another expression of her/his animated state, and added another dimension to this feedback.

Qualities:	**Energized, dynamic; bold, powerful**
Stylistic devices:	**Abstract; single image; straight lines and angles; no horizon line; balanced composition; holistic impression**
Symbols:	**Musical key = emotive force (agitation, overcoming obstacles, pressing on); Planets: Venus = love, relationships; Saturn = endurance; Venus and Saturn together = wholeness, completion, overcoming obstacles**

The preliminary experiential categories included:

- Enjoyment
- Not enjoyed
- Energized tranquility, peaceful, relaxed, ease
- Energized, dynamic
- Floating, flying
- Spirit, soul, magical
- Union (personal, with group, with environment)
- Different place
- Self-direction, self-assurance
- Trust
- Search and discovery, transformation

Comparisons of class styles were made, with special mention to partner massage and use of fabric prop. (For detailed development of Preliminary Categories, see Appendix II.)

SUKHA, DUHKHA

The enjoyment described in the responses identified the positive nature of the combined class experience. The categories pointed to a range of pleasing qualities experienced in a state of *sukha*, from comfort and ease to great happiness. The warm-up included preparations said in yoga to support the flow of subtle energy, turned attention away from the world and focused it on inner perceptions. The body thus prepared is said to have an increased flow of subtle energy; students described pleasant, transformative, even mystical experiences in their dancing, suggesting subtle energy flow has some effect in an expanding sense of self and the world.

The comments that pointed to states of *duhkha* (suffering, unhappiness) were from comparisons of this class experience to others. Having to start suddenly was disagreeable ("I can't use my body if I start work suddenly"). This response says something about needing time for the somatic entity to become energized and integrated. Not having a good sense of self was disagreeable ("dis-ease-ment: discontentment, discomfort, hatred of being in one's body"). In this reflection, there seems to be a dis-integration with self. In yogic terms, this state of *duhkha* could come from wrong identification, to that which is impermanent (the physical body). The qualities of *duhkha* occur when there is a disconnect from one's true nature ("pain; suffering; sorrow; grief; unhappiness; that which is unsatisfactory [because it its impermanent])" (Grimes 1996, p. 121). The more limited the identification, the less attunement to subtle energy, the more constricted the flow. Identifying with and not measuring up to learned expectations of body image, or behavior, or success, can create tensions that inhibit movement, receptivity, and the flow of energy. None of which is good for dancing, learning, or realizing self-potential. Noting students' discomfort could identify issues that make teaching/learning unsatisfactory.

At the same time, my interpretations showed that the tension in some experiences was positive. Through the tension of searching, there was discovery (*Moon* finding acceptance, forgiveness; *Nothingness* discovering the source; *Panther* finding evolutionary transformation), or when pushing against it and persevering, there was great energy (*Musician*). In some situations, tensions can motivate and generate energy, and overcoming them can promote growth. It seems that the negative effects of tension occur when they overwhelm and subdue a student's interest or ability to respond.

Comparison to Other Research

Qualities of Altered Experience

There are several similarities of experience in this data set to Bond and Stinson's findings, likely due to the similarity of subject matter (i.e., experience in dancing). Students' comments in the combined class described awareness of an overall bodily state that was generally relaxed, peaceful, sometimes energized but tranquil. Their drawings expressed much more active states, energized and dynamic. The texts, and I felt the drawings, communicated the shift in perceptions that students experienced. Bond and Stinson also found cognitive and emotional awareness of bodily states, what they called "Bodily Resonance," that occurred in a range from high intensity to relaxation and tranquility (Bond and Stinson 2000/2001, 55). I found it interesting that in my class, students arrived at and expressed a range of experience through two non-verbal mediums, moving and drawing. When they wrote about their experiences, some stayed immersed in their state, but others reflected on it, comparing it to other states they had experienced. Words were sometimes poetic expressions of the moment, or sometimes opened a broader perspective of many moments.

Students in my investigation used words and drawings to make allusions to flying and floating, and feeling light, airy, and free. They drew figures of birds and clouds, they used fluid, flowing lines in open space. These suggest the Bond and Stinson category "Freedom" and "Flying Free" (59). I extended my category to include not just being airborne, but also the quality of being less dense. Practitioners of Authentic Movement describe a porous quality when an experience of transpersonal energy becomes apparent. In these moments, the body is perceived as having "no edges, no boundaries… a feeling literally of no density, no obstruction, no place in the body through which light cannot move. In these situations the body becomes a vessel through which energy or light can pass unobstructed" (Adler 1999, 148). In this state, there is awareness of a more expansive energy, suggesting that students who noted a quality of less density had at least a small sense of this energy.

My students used words to describe perceptions of being in a place other than the classroom ("dancing in darkness," "basking in love," energy in open space). They used drawings to depict imaginary landscapes that were transformative (Panther, Nothingness, Butterfly, Musician), or fantasy creatures such as horses or birds that served as metaphors for positive renewal. One student (Moon) drew benevolent characters that suggested what Murphy and White called awareness of an "other" (1995, x). I called this category a "Different Place." Bond and Stinson found a sim-

ilar category, named "Another Place/Time" (Bond and Stinson 2000/2001, 64). I find these categories of altered perceptions important as a direct experience of an event not precipitated by the senses. Though not the goal of my investigation, this could lead toward direct experience of less formed, unarticulated experience. Called the "reality" of Zen, the experience of God in mystical practices, the energy field conceptualized in Authentic Movement (Adler 1999, 166), or spiritual awareness in yoga or phenomenology,[25] direct experience of non-logical forms could lead toward a more refined level of awareness and knowledge.

I found language that identified the spiritual, which I categorized as "Spirit, Soul, Magic." For this category, my students used their words and drawings to point to an ineffable quality. The Bond and Stinson study found children also tried to describe something familiar yet special that sometimes gave them special powers. Interpretations of children's' words and drawings gave rise to the category "Magical or Spiritual Dimensions" (Bond and Stinson 2000/2001, 65). Murphy and White called many of the categories already discussed mystical, but also named a quality of mystery and awe associated with the experience. Theologian Rudolph Otto spoke of wonder and awe at the enormity of an experience of the numinous (Olsen and Roudner, 1981, 104), as did Siddha, Swami Muktanda. He named wonder, awe, and ecstasy as a part of the experience of realization (Muktananda 1978, 65). The scale of the experience was not expected in the classroom investigation, but these qualities suggested that even a small experience of the spiritual could lead to the delight and surprise students found with their altered experience.

In my interpretations of the student feedback, I designated a category of "Union" that included personal identification and integration ("come into our own easement, contentment, comfort, joy in our body"), or a sense of union with others ("give to all") or with the environment ("felt a part of my environment"). Murphy and White identify a category of "Unity" as part of the transcendent nature of an in-the-zone experience. Perceived as "union of mind and body; a sense of oneness with one's teammates; a feeling of unity with the cosmos" (Murphy and White 1995, 31). The quality of "union" was also identified by Csikszentmihalyi to describe the sense of integration with self, group, environment, and/or "other" entities or power experienced when in a state of flow (Csikszentmihalyi 1990, 62). This involves what he called the loss of self-consciousness, being so absorbed in the activity that there

25 The most unobstructed awareness of Being, which Levin calls "spiritual awareness," is our "richest, deepest, most open and most meaningful experience of Being; it is an attitude in which we hold ourselves most open and most receptive to primordial presencing (i.e., primordial unconcealment). It concerns our experience-of-Being in the primordiality of its unconcealment, its truth" (Levin 1985/2003, 178, 179).

is no attention given to ego needs. When the activity has clear, challenging, yet attainable goals, consciousness is ordered, psychic energy flows. In his research, it could be any fully engaging activity, but in my investigation, it was specifically experienced in dancing. Students seemed to forget self-conscious concerns during their movement explorations that led to new sensations and perceptions. They experienced these moments as highly enjoyable. Csikszentmihalyi says that enjoyable events, ones in which we go beyond our needs or programming and achieve something unexpected, change us, make us more complex, make us grow (46). It seems that something of that nature occurred for the students, and they were excited to have experienced it.

The feedback suggests that students had confidence in what they perceived and were pleased to respond in their own way to the sensations, impulses, and images they experienced. I called this category Self-Direction, Self-Assurance. It suggests the Bond and Stinson category "Being Who I Really Am (Or Might Become)" (Bond and Stinson 2000/2001, 58) in that students sensed and acted on what felt most right for them, in a sense discovering and expressing a deeper, unrecognized level of self. But my category differs in that it speaks more to the self- assurance and confidence that came from becoming aware of and acting on personal preferences and motivations. This seems similar to the self-sufficiency described by Maslow, as experienced by fully functioning individuals or during peak experiences. With this facet of being, the person feels greater "autonomy; independence; not-needing-other-than-itself-in-order-to-be-itself; self-determining; environment-transcendence" (Maslow 1968/1999, 94). It occurs with other positive qualities of being, furthering the development of a self-actualized individual (94, 95). I take the meaning of self-sufficiency to include the recognition of individual experience, the self-assurance that comes from sensing the integrity of the experience, and the self-direction developed by acting on this knowledge. In Maslow's view, this is integrated with values of being (good and kind, never evil) (92) that support interaction with others or environment. It suggests that self-sufficient individuals can better realize their individual potential and relate in positive ways to encounters with the world.

Drawings

The stylistic devices in the drawings used to express experiential qualities can also be compared to findings from other researchers. Generally, the students' drawings were representational or abstract. Some used single images, others multiple images, in well-balanced compositions to show a moment, a sequence of moments, or

a transformation. Several of the drawings seemed to use symbols or stylized lines from which meaning could be interpreted. In Betty Edwards' research, she asked her students to connect with a specific feeling and let it emerge in a line drawing (Edwards 1986/1990, 66). Drawings on the same topic had unique traits, but there were general similarities that she claims are intuitively understood by the viewer. Some that she identifies are: anger (the lines are often dark, heavy, jagged); joy (the line is frequently light, curved, and rising); tranquility or peacefulness (the line is frequently horizontal or softly curved and falling); human energy (there are lines emanating out, often from a central source); and depression (often elicits an image that is low within its allocated space) (73-92). Her findings on how drawings can depict emotions are represented, in part, in my interpretations.

Drawings that included symbols were interpreted with historic, astrologic, or psychological references. These are explained in the text or footnotes of *Panther, Nothingness, Hadji Baba, Moon,* and *Musician* with commentary from authors Biedermann (1992), Bruce-Mitford (1996), Goldscheider (2012), Stevens (1998), and Thomas (2012). I also interpreted symbolic imagery influenced by my own cultural background or embodied response to the drawing. My interpretive lens is similar to other researchers', but most interpretations reflect my own idiosyncratic perspective.

Aspects of the Teaching Approach Compared to Other Research

Of the reflections on the teaching approach, one of the activities highlighted has parallels to other research. The activity of massage with a partner was mentioned in particular ("We should do this massage every Friday as a therapy for all of us"; "I liked the partner gave me massage the best"). According to Juhan's research, there is a need for touch in our healthy development and functioning. Researching the physical and mental components of the body and their interconnectedness, he found that touch plays an important role in physical and psychological development. Positive contact supports development of nervous and immune systems, influencing psychological development and cultural behaviors. The stimulus of touch offers comfort, and it is often sensed as pleasurable. In body-work, it can offer insights to ineffective movement/behavior habits (Juhan 1987/ 2003, xxvi, 44, 54). Juhan describes "the various avenues through which intuitive and informed touch can positively effect a wide variety of symptoms and help to change many people's lives for the better" (xxxi). He recommends body-work as a means to give positive touch and contact, not only for mental and physical wellness, but as a way to open "new habits, new attitudes, and new ways of relating to self and others" (56). He suggests

that those practicing forms of body-work develop "that quality of touch which will provide the emotional comforting, the tactile information, and the integrating experience so acutely needed by the distressed individual" (57).

Our class experience seems to have been effective in relieving mildly distressed individuals, and the touch given in basic massage between classmates was experienced as positive. Including massage in class seemed to offer some relief to sore muscles and stress, and provide a pleasurable means for students to interact with each other, building familiarity and trust.

The use of the fabric as prop to assist in stretching is tangentially related to the benefits of touch. This class activity had a great deal to do with releasing into gravity, but the soft fabric did offer tactile support. The student could self direct by changing where they held the strip of material, and how much play they gave the supported body part. In trusting the support, students released muscular tension and sensed new possibilities. ("Stretching… with the material really helped me isolate where my body was & could be because everything else was released.") There is a suggestion of the cloth monkey Juhan cites from Harry Harlow's study done in the 1950s. Baby monkeys relieved fear through bodily contact with a cloth surrogate mother, and could then explore new surroundings (Juhan 1987/2003, 51). Although the class activity was far less pronounced, students seemed to find enough comfort and support from the fabric to release tension and feel relaxed.

Being able to relax was viewed by most of the students as very favorable. It was appreciated in and of itself, and seemed to enhance sensitivity to body perceptions. Hawkins (1964/1988, 1991) incorporated relaxation techniques in her teaching/learning approach to tap creative source material and let "it" find expression in dancing. I used it to open the body to new dimensions of experience. In the combined class we allowed time for massage, breathing, stretching, and other somatic practices to release and attune the body. In the somewhat dreamy, relaxed state this produced, we moved to music, drew, and wrote. There seems to have been heightened sensitivity and expanded perceptions (i.e., experience altered from the natural attitude).

Class Types Compared to Each Other

The student feedback compared the different types of class instruction. Their reflections give some insight into what experiential qualities might be fostered by a "combined class" or by what they called a structured or normal class. The different styles of class suited different moods on different days and offered different benefits.

Feedback pointed out how the structured class directed attention to technical skills and helped develop precision, musicality, and dancing in unison. One response commented on how the upbeat warm-up of a structured class generated energy, presumably for a class of actively dancing in space. On the other hand, these outer directives were also seen to disrupt bodily attunement by rushing the student or putting attention on producing, not necessarily sensing, correct form.

In the combined class, described as unstructured, evolving, or organic, the attention was on inner awareness. Many students were pleased to have the time and opportunity to respond to their specific warm-up needs. They appreciated being able to ease into relaxed alignment, breathing, or stretching body parts as long as needed. There was special mention of partner massage, suggesting the benefits of touch in releasing the body and building bonds with fellow students. The use of a fabric prop, another tactile support, was also enjoyed.

There was no mention of the transition to movement improvisation, which suggests comfort in the progression of activity. Having danced to music and/or inner impulse, students continued their expressive flow by producing written texts and drawings. Writing feedback could have offered them a means to reflect on and clarify experience. What they produced offered me a glimpse into their experience while dancing.

The feedback commented on the merits of the different types of classes, but there was appreciation of the day's combined class, and by inference, the positive nature of their experiences ("We need the normal classes, but I enjoy these and hope we can have them… more often").

Revised Categories of Experience

Reflecting on my interpretations and preliminary categories in light of the yogic perspective and other researchers' findings, the range and nuance of experiential qualities became more evident. I expanded my categories to include related but distinct characteristics, and made an umbrella category to include qualities less often found in the interpretations, but still important to recognize:

- Enjoyment (pleasant to joy)
- Energized, dynamic
- Peaceful, relaxed, ease
- Floating, flying, flowing, free or Less density
- Spirit, soul, magical, nurturing

- Powerful, bold, or Stable, or Observant, reflective or Playful)
- Union, trust
- Different place
- Search, discovery, transformation
- Self-direction, self-assurance

The categories describe aspects of non-ordinary experience. The similarities to qualities discussed in other research suggest that students in the combined class had experiences that compared at least in part to superordinary, zone, flow, or peak experiences. The conditions and preparation that prompted the flow of subtle energy in the body had been part of the class experience.

Sixth Set of Data, Interview/Discussion Transcripts

Students were aware when perceptions of the dance experience were altered. They described these in the interview/discussions. They identified different situations in which these occurred in class, and when they noticed them elsewhere. Their comments were in response to questions I posed, as well as from the conversations that followed their questions. My prepared questionnaire served as a guide, and my wording varied with the exchange. My questions were not peculiar or leading as they were consistent with the way in which I asked students to report on their experience all semester. When students asked me about the classroom investigation and I spoke of altered experience and teaching methods, they offered their opinions, observations, and reflections on their own experiences, and the situations and conditions they associated with them.

I present their comments now in the context of class types and contents. Earlier (Chapter 2), I outlined the three types of classes in order of Slow, Fast, Combined. Here, I begin with Slow but segue to Combined, then Fast, with improvisation serving as the transitional link. I show my interpretation from my close readings in written paragraphs after the excerpt. I do not show my process of highlighting and clustering the key words and phrases that gave rise to a preliminary list of experiential categories (see Appendix II), but indicate the relevant category in bold letters following my text. I also show in bold letters qualities reported that supported the experience. My comments to students are written in italics in parentheses.

Slow Class

I did not collect feedback when introducing body sensations and fundamentals in the slow classes, but learned about students' experience of them in their responses to the combined class. In the slow section of that class, students had time to quietly attune to their body through their guided movement explorations. Their comments on this are presented in the following section.

On other occasions, a non-traditional, exploratory warm-up could lead into improvised movement studies. We tried several different approaches, done for the most part individually, although there were occasional pairings or group encounters. This particular semester, the improvisations were done in the dance studio, not outdoors or at other sites.

Students remembered non-ordinary moments in dance improvisation that came after exploratory warm-ups. In the following two examples, the students speak about their experience in the "nature study" improvisation:

> *The first day we did our nature study… I really hadn't been thinking about my technique at all, I'd just been working on the emotion of moving sand, and that there's a connection there.*

S/he perceived movement coming from image and feeling, offering an alternative to what s/he had learned was important in dancing.

Qualities: Integration (thought, feeling, movement); open, receptive; non-doing

> *Well its interesting the tree that I did, I definitely felt a, something going on, that was alone, separate that, separate that, I wasn't forcing it, I almost just stood and if I was quiet enough and in tune, it was moving by itself and not… Well, I felt an openness, you know, and I didn't, and it was because I wasn't doing anything, and I wasn't thinking about anything and that's probably why I was able to, and it feels really good, yeah, it feels really good. As opposed to when your just d…, you know its different, its a different kind of feeling. And you know I guess that would be something to work on, to get to that feeling all the time when you dance.*

Her/his stumbling speech pattern (the pauses denoted by ellipses are hers/his) suggests that this is not an easy state to describe. However, s/he knows that something was going on that was different than normal. If s/he stayed attuned to the non-thinking receptive mode, movement happened by itself. This sounds much like what Whitehouse described as "a moment of unpremeditated surrender that cannot be explained…the sensation of moving and being moved." (Adler 2002, i) The student experienced this as good and something that should occur in dance all the time.

Qualities: **Change in body perceptions; ease, effortless, relaxed; flow (movement, energy); enjoyment**

Support: **Open, receptive; non-doing, spontaneous**

Combined Class

Some students gave vivid recollections of the combined class day. In the next three examples, the descriptive language is filled with enthusiasm.

> *There was one day in particular that we did where you asked us to do the drawing, and then also the free, dance to music, improvisation, and that was after having done a lot of that breathing exercises and focusing. L.L. and I were talking about it, and we just felt so complete at that moment, so light. We were speaking about three or four octaves and tones quieter and lower than usual, (little laugh), we were speaking slower. We were just, both of us, we compared each other, we're like "Do you feel like this?" And she's like "Yeah, I really do."* (Sort of went to different place) *Yeah, we really did, it was wonderful. It was like "ah, I wish I could do this more often." You know. It really satisfies just everything inside you.*

This student seems delighted at having felt this experiential state. Feeling light, complete, satisfied, s/he also noticed speaking in a lower, slower voice, suggesting less tension. Surprised to have found her/himself, and someone else, in this state, s/he wishes to experience it again. The day, the jumble of class activities, and the experience stand out in her/his recollections.

Qualities: **Change in body perceptions; relaxed; light, open; complete, satisfied**

> *The one incredible day was the day when we, I think it was just a freak accident that we got so creative, but we had that day and we ended up drawing about what we just written, then I was very relaxed and like finding a lot of things.*

The student cannot explain what s/he experienced as other than a freak accident. S/he recalls being very relaxed and experiencing a flow of creative material that for her/him was unexpected and exceptional.

Qualities: **Change in body perceptions; ease, effortlessness, relaxed; flow (of creativity); non-doing, spontaneous**

> *I like the drawing that we did the one day when the musician was playing the music and that we kept score. Basically, from this class, I enjoyed the variety*

that we were exposed to. Because we learned everything, breathing, drawing, just everything evolved and we could be inspired from.

The evolving experiences were enjoyed, and being inspired suggests an expansive, enthused state that can be motivational.

Qualities: Enjoyment; appreciation

Fast Class

I was surprised that students reported on special moments in active classes, not just the slow, introverted, contemplative classes. In one class, having warmed up with standing exercises set to clear rhythmic pulses, students were asked to create dance phrases to a page of printed music. They were not given much time to prepare. There was great humor as students danced their phrases but mostly improvised their page with the musician playing at the piano. In the following two excerpts, students discuss their experience. In the first description, the narrative language is not as expressive as the actual speech pattern, finger snaps, tongue clicks, arm gestures, and facial expressions that were used for emphasis and demonstrated the pleasure and excitement of being involved in the challenge. In this instance, the body language and voice cadence were strong components of the verbal discourse. In the second recollection, the music score improvisation was a high point in the semester.

I loved the day that we had to make up (snap) some movement. You just gave us a sheet of music, O.K., now choreograph something and that's that. Its like woa, (snap) you need that experience, cause one day that may happen, O.K., you're gonna get paid, and here, take this sheet of music and choreograph.

Setting movement to time signature within a specific number of measures required full mental and physical involvement. This "enjoyable activity with clear goals, stable rules, and challenge well matched to skills" (Csikzentmihalyi 1990, 63) was loved by this student and elicited feelings of high excitement even in recollection.

Qualities: Excited, energized; enjoyment, love

That was one of the highlights for me… M.M. played it on the piano, and I was able, I think, to hit it quite well. The class reacted really strongly to it, and for me, it was exciting.

Not only was doing the task satisfying, peer approval contributed to the excitement and enjoyment of the experience. The importance of being accepted and affirmed by one's group seemed valuable to this student.

Qualities: **Excited, energized; appreciation (from peers), satisfying; enjoyment**

This same student tries to explain the opportunities s/he feels improvisation provides, presumably based on their own experience.

> *(Improvisation) I love it. I mean its an opportunity to let go and just be yourself. When you take classes, you do dance the dreams of others, which does expand your mind, but there also needs to be time to dance your own dreams, and when you do improvisation, its a chance to get in touch with yourself, with what you feel, right now. And I used the time for that, I did not try to control it, it was totally spontaneous. I came up with some things that I would consciously probably not choose, but I just danced from the heart, and I let it be whatever it came out to be.*

To let go and be one's self, to find movement from the heart without expectations is exciting. There is an appreciation of other people's movement, but this is different than getting in touch with one's self and feelings, and discovering new possibilities.

Qualities: **Whole, complete, satisfied; excited, energized; flow (of move ment, creativity); appreciation**

Support: **Open, receptive; non-doing, spontaneous**

Other fast classes did not include improvisation. Combinations and pacing were set by the teacher and students were pushed to keep up. In the next example, the student describes being thrilled by a fast-paced class. Her/his recollection was excited.

> *Um hm, on Friday, (laugh). That one class was just the best, I loved that class. Um, I think that was like the one day where I just forgot about people there, because it was just so, like you kept whipping out the movement, just right and left, and then we got to go, we all got to take our turns dancing, so I didn't think about standing in line waiting for my turn and stuff. Yeah, cause a lot of times, we would, I would, we should do the piece, but then I'd be thinking about it too much, cause we're all standing in line, and you know that everybody's feeling nervous, and stuff, but I didn't feel nervous, I just, I think I just, I'm just really critical of myself looking in the mirror. But I think that was the first time when I just let it go.* (Forgot all that) *Yeah, listening to the, to the drums, yeah.*

Being involved in the movement and the music helped her/him forget about other people, being nervous, or being self-critical. This was freeing, exhilarating. For this student, critical expectations distracted from the experience of the moment.

Qualities: **Excited; forget about everything else**

Support: **Non-critical expectations**

After the fast classes, one student described feeling "inspired." One commented on feeling tired but energized, what s/he called "a good tired." Another said s/he felt "worked, in a good way, not work so that I'm you know, collapsed, bleh. (but) Loose, loose and ready to party." This last phrase speaks for a state of high energy, good spirits, and excitement. The hard work has been satisfying, the body now relaxed and free, the mind open and motivated for fun. Exhilaration, playfulness, and excitement generated from the dance experience are pleasurable, and make dancing fun.

Qualities: **Excited, energized; satisfied; enjoyment**

Spontaneous Moments

Students described moments that occurred seemingly at random in a class, or over extended periods of time.

One student spent a long time trying to describe what s/he experienced in a traditional dance class. It seemed to happen out of nowhere. There could be logical reasons why the moment occurred (weeks of training, a helpful class progression, supportive environment, etc.), but the experience was perceived as spontaneous and happening of its own accord.

The following text includes three passages excerpted from five pages of transcripts.

> *I remember one class I came in and it just came naturally, where I was, just kind of, it was coming out of me where I was like one with the space, or whatever, it wasn't like forced... Um, cause that day, this one particular day, I was like, "oh, this is the way it should be" where it was just like, it all just came out, you're always talking about center, it just came out, I didn't have to force my leg here or there. It was just, you know, so...Yeah, it was nice, it was profound, it was nice.... It felt like dance was like walking, and, and, you know, like it was just natural. Well, I mean, it carries over to everything cause, Its kind of like feeling of the way things should move out of one...There was, glimpsing, you know, it was just a mo (self correct), it was just like twenty minutes...*

S/he describes qualities of effortlessness, of movement flowing naturally, of feeling one with the space. Besides being struck by how nice, profound, this was, s/he believes that this was a glimmer of how all things should flow from a person all the time. S/he was aware when the experience passed, but recalled it clearly, almost wistfully.

Qualities: **Ease, effortlessness, relaxed; flow (of movement); union; integration; appreciation**

Support: **Non-doing, spontaneous**

For other students, there were moments in which they were aware of a transformative shift in how they sensed themselves, but it took time. They were aware when this change occurred. It might have had something to do with somatic understanding. Such insight has been related to "a moment that is felt rather than explained and that increases awareness of mind/body interconnectedness" (Wilson, Peper, Gibney 2004, 4). In the following two excerpts, students discuss perceptions of, and preference for, this enhanced state of integration:

> *Its just that, again, just in the last week, it kind of all came together, which is really great. Cause, you know, there have been moments of intense frustration… but now I'm feeling inner strength.* (describe) *Like um, integration. I feel like my body's, I feel it, I feel it. Its interesting. (laugh) I mean uh, yeah, I can feel it, I can feel all of it, you know, it feels good… like if I don't feel this way, it kind of sucks. (small laugh)*

S/he dislikes not having an overall felt sense of the body, and has felt frustration at trying to regain it. The integrative moments become salient against this background, and perceptions of the renewed attunement are experienced as pleasing, right, and with some relief.

Qualities: **Change in body perceptions; whole, complete, integration, satisfied; appreciation**

Non-support **Frustration**

> *Sometimes when we do, like I'll come to class and notice that I'm not really present, and if you do the fast stuff right away, I stay not present, and I just keep, you know, vroom, vroom, vroom, and then uh, if the poses, the stretches that we always do, the hamstrings and then open, for some reason all of a sudden, at that point, I become really in my body, and I really start to breathe, and I feel centered, and then when we stand up I feel each, more there.*

This student notes the difference in feeling present in the body and not. It is particularly apparent when asked to do fast movement when not yet fully attuned to her/his sense of the body. Given time and measures to do so, s/he has clear perceptions of a change, when s/he connects to body and breath, becoming more present.

Qualities: Change in body perceptions; whole, complete, integration, satisfied

Post-Interview Discussion

At the end of my interview guide, the students were given a chance to bring up topics or questions they wanted to discuss. Some wanted to know about upcoming course selection, transfer, or auditions. Many wanted to know about my particular interests in learning about teaching methods. I discussed this briefly with all students. As I spoke about altered experience and how to foster it, I found many had also considered these questions. I present their comments, followed by my interpretations and boldface categories culled from their key words and phrases.

I follow this section with a discussion of students' comments of awareness of altered experience in contexts outside of class. This includes the fourth set of data, Prior Special Moments, then responses from the second set of data, Background, the third set of data, Goals, and the first set of data, First Day of Class.

Awareness of the Non-ordinary or Altered Experience in Dancing

Students discussed their ideas with clarity and conviction, their thoughts seemingly based in personal experience. They searched for words to name it, sometimes using *spirit* and *spiritual* in a non-religious sense. In the following comment, the student gives a view on how this special something is important to dancing.

> *Yeah, cause, I mean I think that's, for me, dance is about freeing, the other thing. That's my opinion, I think, goodness, its everything, its spiritual, not just physical. Seems like its all about the physical, and its really about getting the physical to be strong enough to not be of concern. Just fly around and be free.*

This personal belief was likely derived from a synthesis of sensitive personal experience, prior dance training, and probing what s/he feels is good in life, in dance. S/he describes the strong body as not the goal but the means to experience the qualities of flying and being free that s/he associates with the spiritual (the good, the ineffable). I relate her/his use of *spiritual* to altered experience, and quite possibly, the flow of subtle energy.

Qualities: Flying, free; spirit, spiritual

The next two excerpts offer student views on that "something" that seems to project from a special performer:

> *Yeah, yeah, I definitely look for that in a performer, is somebody that you can just tell sometimes they really have, its almost hard to describe, but they really have that aliveness about them, there's something coming out, their, spirit almost, and I've always wondered how do you tame that, how are you able to project like that out to people, cause that's really important, I think in the end, otherwise why do you perform, unless you're going to give a really good feeling to the audience.*

S/he thinks it is special, self-evidently observed, and relates to a kind of aliveness. It projects to other people, gives a good feeling, and because of this, is important to performance. The something coming from the performer s/he calls spirit, and wants to know how to cultivate and project it.

Qualities: Change in body perceptions; union; spirit, spiritual

> *(certain actor)…there's something, there's just an aesthetic quality simply to the movement, beyond what it says… he's simply beautiful to watch… and I'm getting that from dance, that is like such, that is like a secret insight kind of thing.*
>
> (access that energy and it moves you) *Yeah, because you can, if you, if you really connected to it, you can float on it.*

S/he points out that the specialness relates to movement. It can be observed and is beautiful. S/he is gaining knowledge of it from dance, but it is hidden, requiring sensitive insight. When one discovers this quality, it is perceived as tangible, experienced as floating.

Qualities: Change in body perceptions; floating

Some of the students considered how they might cultivate this special something. They knew when they were experiencing it. In the following two samples, one student thinks about commitment, another describes our work in class and discusses breathing and working deeply:

> *Yeah, I've noticed that for me there's this kind of like uh, this, I look at all or nothing, all or not all. When I get to the all, I feel like I have complete range.… Oh, and by the way, what gets me into that is, let's see its uh, I've tried to*

> *articulate it for myself and I, its a, like a commitment to the belief or faith in that particular moment, like its my only concern is right that moment, hit into it. When I'm committed to that though, I feel like just invulnerable. Is been wonderful.*

Focus and full commitment to the moment, and belief in the possibility of finding this quality, create a kind of receptive state. In this open, focused, committed state, there can be a shift, and when this occurs, there is a perception of complete range and invulnerability. Experiencing this is wonderful.

Qualities: **Change in body perceptions, floating; invulnerability; appreciation; commitment**

> *Well, cause its such a, a lot of the work is very subtle, and it, not subtle, that's not the right word, its very deep, but its really deep and um, and that's why I like it too, its like you know, I tend to be one of the ones that breathes a lot, but its just, and its really kind of yogic in a way, and that I'm sure, just, well ought to bring to other elements, you know, not even consciously. But I do, I mean I've, people around me have noticed I'm just in better spirits, and physically of course, that contributes to it.*

S/he believes that through breathing, s/he has gotten in touch with something deep, what I would call subtle energy, and that this affects other aspects of her being. S/he has felt benefits physically, and has noticed being in better spirits (an expanded sense of self) to the extent that other people have also recognized it. This offers support for the idea that this state can be perceived by other people.

Qualities: **Change in body perceptions; spirit, spiritual; visible to others**

In the next excerpt the student considers what happens to the body and movement when the energy is blocked:

> *And in a way its like, it locks you and if you think dance is really about letting, having no spots that are tense, just letting the energy flow and just, because if you're all tensed up… it doesn't flow out of you and you look uptight.*

S/he finds energy flowing through and out from the body desirable, and when it is obstructed, thinks it is evident, making the person look tense, anxious.

Qualities: **Not ease, effortlessness, relaxed; not flow (of energy); visible to others**

Students were aware of changes in their own dancing and the dancing of others when there was a different energy. One observed, "We all sort of have a way that we dance. Our energies or something… this semester I noticed I branched more into another, softer realm… I did notice a change… I was more, you know, aware." Another realized that "some people that I did notice before, all of a sudden, they were like, moving in a way, and that was really exciting." Students seemed to be excited by the experiences and changes they noticed, and were open and generous with their appreciation.

Qualities: Appreciation; visible to others

Some students recognized that they perceived music differently than before. In the following two excerpts, the first describes heightened perception of the intangibles behind the music, called "feeling" here, the second describes a sense of union with the musician through the music and dancing:

> *You know when M.M. was playing I would try to think about, not the notes, but just, just the I guess the feeling behind it.*

Qualities: Change in body perceptions

> *I mean before I liked certain pianists, I wouldn't even really think about the music, it was just background and you'd do your own thing. But now, oh its I love, I love her playing. And its just she's amazing, and now when I listen to her I'm actually like, its like dancing with her not on the side of her.*

Qualities: Change in body perceptions; union; appreciation; enjoyment, love, learning

Drawn from different class contexts and their past observations, students' feedback described experiential qualities that suggested altered experience. As a preliminary list of categories, this includes:

QUALITIES OF EXPERIENCE

- Change in body perceptions
- Whole, complete, integration, satisfied
- Forget everything else
- Union (with space, audience, musician) or Integration (self)

- Floating, flying, free, or Light, open
- Ease, effortlessness, relaxed
- Excited, energized
- Flow: energy, movement, creativity
- Invulnerable or Loose or Playful
- Appreciation (of altered experience, in self and others)
- Spirit, spiritual
- Visible to others
- Enjoyment, love, learning

SUPPORTED BY QUALITIES OF

- Open, receptive
- Non-doing, spontaneous
- Focus
- Commitment
- Trust (peer group)

The above categories were experienced as positive. The following categories were experienced as disagreeable.

- Critical expectations
- Frustration

Of these two categories, the first seemed to come from a fear of ridicule from peers or critique from the teacher, or from doubts about meeting body ideals or succeeding in a task. Personal expectations could create nervousness and hamper the ability to be involved. But it also served as a tool for discernment, as when a student was able to assess if a dancer held areas of tension in the body or looked anxious, blocking the flow of energy.

The second category was described by one student who had not yet achieved the level of bodily skills s/he desired, and by another at having to move quickly before feeling attuned and ready. The negative qualities of experience tell something about how the teaching approach could better address individual learning needs and personal concerns.

I will revisit these categories after considering earlier sets of feedback, the yogic perspective of *sukha, duhkha*, and other research findings.

Comparison of Student Feedback

Some of what students discussed made me think of their earlier feedback, and that many had an awareness of altered experience before starting the course. I had interpreted the fourth set of data, Prior "Special Moments," with the same process of close readings, key word/phrase highlighting and clustering, and formulating categories. The categories of experiential qualities, found in performance, improvisation, or choreography (and one dream) situations, were similar to those I found in our class experiences, but with greater range. There was a change in perception of self and surroundings; movement happened with ease, coming by its own accord; there was appreciation of others and for the experience; the magical/spiritual experience was transformative, healing, enjoyed. There was a sense of realizing self-potential, especially when meeting challenges or overcoming obstacles. Like class, the place (studio, stage, club/rave, outdoor dreamscape) and the time were focused on dancing. Students were in a receptive attitude, not knowing, non-thinking, and the body was ready to move. One student suggested being "truly committed" to the movement, "eating well, resting adequately, [being] relatively free of bodily pain."

For some students, their "special moment" experience was more intense than normal but not non-ordinary. For others, the experience was exceptional. Here are three examples of how students described a moment in performance, in improvisation, and in choreography class.

> *I completely lost myself and forgot there was even an audience. The choreography was so fluid and everything just worked, it was very passionate. It was like I was totally giving myself to the audience everything I had in me.*

> *I was in a complete trance, my body moving on, in, with the sound… I love it when my mind stops thinking, I'm unaware of the steps I'm doing, what's around me—just in my own world where my body moves freely, fluidly, a dream-like state of reality.*

> *In a choreography class I had the magical experience of being taken someplace else while dancing. The movement was special to me because I was not thinking about it, or trying to control it, it was just happening and it felt wonderful.*

Besides at least some students being aware of altered experience in dancing, there was a more general sense of something special in dance alluded to in the second set of data, Background. Students' feedback spoke of their love of dance, either lifelong or a recently discovered passion. They commented on the importance of dance in

their lives and their sense of self. They wrote: "I must dance, when I'm dancing I am complete"; "If I'm not dancing I'm not myself"; "It is and will always be a part of me"; "Dance gives me a powerful form of self love." There was something very compelling in their dance experience that they pointed toward with words like *love*, or exclamations of "I just want to keep dancing until the last moment of my life!" Whatever it was that dance inspired, the students came to class to pursue it. To make it a practical part of their lives, some students spoke of educational and career goals in dance, despite concerns of age, late start, body ideals, or financial feasibility.

Although the students were aware of something they loved in dancing, and valued their "special moments," this was not mentioned in their goals for class (the third set of data). Most students spoke of improving their bodily skills. There was some mention of less concrete goals, understanding how the body moved through space on different planes, improving musicality, getting over the fear of improvisation. Only one student wrote about better portraying the feeling of the dance, and only one wanted to explore movement from an inner place. Generally, there was an expectation to develop the body's design, strength and skill in executing correct dance technique.

From the first day several students expressed their impatience to "Dance!!," presumably by actively moving in space with its prized experiential qualities, but appreciated the value of working slowly to become "more in tune with my body and the way it moves and wants to move," to catch "bad habits," and to stretch correctly and not strive for appearance. These were not mentioned as goals, but suggested awareness of the interior-exterior dimensions of the body.

The earlier sets of feedback pointed to an existing level of awareness with little or no discourse to support it while the later sets indicated that this awareness could be expressed or articulated. This will be further considered in Findings.

I now return to the discussion of categories formulated from the interview/discussion feedback, which I consider through the perspectives of *sukha* and *duhkha* and compare to other researchers, followed by a discussion of factors affecting teaching and learning.

SUKHA, DUHKHA

Students seemed aware of moments when they perceived themselves, movement, and others differently. When their attention was centered in these moments of altered experience, positive qualities were reported. The qualities of experience ranged in intensity from mild to strong. They could be recalled from class, and also

identified from past observations or experience. Some student responses related what they perceived to be energy or energy flow, but others simply noted the pleasing nature of the qualities experienced. Some feedback described awareness of staying open to the heightened perceptions, or noted the expanded sense of self found, and appreciated, in the experience. From a yogic perspective, the positive qualities of experience and self perception suggest the enhanced flow of subtle energy and a state of *sukha* in the altered experience.

The feedback also described moments that were experienced as disagreeable. These seemed to occur when attention was focused on expectations that were not met, causing frustration, or on criticism (from self or others), causing nervous self-consciousness. The body distracted by these qualities seemed to experience discomfort, and in turn tension, making students less able to open to new experience or perceptions. When attention was centered in negative concerns, a state of *duhkha* was experienced, and with it, a constricted flow of subtle energy.

This state offers some insight to what fosters or inhibits altered experience. Learning about negative qualities of experience could clarify the limits and conditions for positive experience. Understanding the conditions that support or undermine students' experience could strengthen teaching/learning.

Comparison to Other Research

The categories that emerged from the open discussions had characteristics similar to those identified and discussed in the feedback in the previous sections of this chapter. To avoid being redundant, but wanting to delineate comparable findings, I mention them briefly here.

I noted "Change in body perceptions," from deep calm to high excitement, described by my students. This was usually in the context of the dance activity in which it occurred, but sometimes related to earlier observations or experiences. There was a range of the quality and varied intensity of perceptions. The students' feedback drew from different contexts (e.g., performance, classroom, and dance observation), but also showed changes in body perceptions that extended from relaxed tranquility to great excitement.

In one response, which I categorized as "Forget everything else," the student was aware of not feeling nervous, self critical, or concerned about the critique of others when dancing combinations across the floor. S/he recognized that being self-critical made her/him feel uneasy and distracted. This differs slightly from Bond and Stinson's quality of "Forget everything else" ("loss of awareness, sometimes of self

and often of the outside world" (Bond and Stinson 2000/2001, 63) in that my student was quite aware of being in the classroom with her/his peers, but not influenced by habitual patterns. Experiencing this loss of concern was freeing, exhilarating. It has similarities to what Csikszentmihalyi calls "self-transcendence," a loss of consciousness of the self (self consciousness). By not being "preoccupied with ourselves, we actually have a chance to expand the concept of who we are," pushing the boundaries of our being forward (Csikszentmihalyi 1990, 64). Csikszentmihalyi found that forgetting our selves can be experienced as enjoyable, and the feedback from the student in my class agreed with this suggestion.

The quality of "Union" (with space, audience, musician) while dancing was discussed. This concept has been explained by Csikszentmihalyi as a loss of sense of self as separate from the world leading to a feeling of union with the environment (the team, the mountain, or whatever the fully engaging, challenging activity) (Csikszentmihalyi 1990, 63l; Murphy and White 1978/1995, 31). Maslow names unity in his discussion of wholeness, a quality of a peak experience in which there is a sense of "integration, tendency to oneness, interconnectedness… dichotomy transcendence" (Maslow 1968/1999, 93). He relates wholeness and other qualities of a peak experience to facets of being that become more apparent when "deficiency needs have been stably satisfied") (xviii). The quality of union is analogous to the concept of the one body as discussed by Leder, when ecstatic and recessive bodies intertwine with each other and the world, and there is awareness of interconnectedness (Leder 1990, 158, 160). Leder compares this to the heart-mind awareness of *ch'i* in our selves and in relation to the world. When evident, a sense of empathy and interconnectedness becomes apparent (see Chapter 2, p. 46). The quality of union experienced through dance discloses "a local field of highly motivated energy, 'originating in' and 'emerging from' a still more primordial clearing of Being" (Levin 1985, 98). To experience this quality is an attunement to "Being-as-a-whole" (99).

I found references in this set of feedback to "Floating, flying, free" and/or to perceptions of being "light, open." As before, I combined these impressions into one category, the first portion referring to the freedom from gravity, and the second to freedom from density. The different nuances of this category are defined in other studies. The sense of flying and freedom, related to being airborne, was represented as a category in Bond and Stinson's investigation (Bond and Stinson 2000/2001, 59). Murphy and White distinguish this quality from floating or weightlessness, which they found reports of in sports, dance, and meditation (Murphy and White 1978/1995, 17, 18).

I found a multi-faceted category described in the feedback related to "Ease, effortlessness, relaxed" (flow of movement, energy, creativity). The responses show that when engaged in dancing, movement and ideas moved easily through the student's relaxed but active body. This characteristic is similar to what Csikszentmihalyi refers to as effortlessness, one of the components defining an enjoyable flow activity. It "remove[s] from awareness the worries and frustrations of everyday life" (Csikszentmihalyi 1990, 49). Aspects of "effortlessness," a quality perceived in a peak experience, are also closely aligned with my category in the sense that experience is perceived as occurring with "ease; lack of strain, striving or difficulty" (Maslow1968/1999, 94).

My category of mixed qualities, each mentioned only once but worth noting, included "Invulnerable, Loose and playful." One student felt the first quality, invulnerability, when fully committed in body and belief to the moment, much like athletes fully involved in their sport feel moments of self-mastery and power that can lead them to a sense of invincibility (Murphy and White 1995, 20). The other part of this category refers to the high-spirited description of how one student felt after active classes ("loose, loose and ready to party"). The body released and looking for fun suggests the playfulness perceived by a person in a peak experience. Maslow describes playfulness as "fun; joy; amusement; gaiety; humor; exuberance; effortlessness" (Maslow 1968/1999, 94), which conveys, at least in part, the student's experiential state.

Our conversations produced my category of "Spirit, spiritual." Students referred to spirit to describe something supported by the physical and perceived in a special performer. This quality, discussed earlier (see Chapter 4, p. 147), pointed to awareness of some kind of "aliveness or spirit" that seemed familiar and recognizable to the student.

When there was a surprise shift in perceptions, students described an open, receptive body (categories "Open, receptive" and "Non-doing, spontaneous"). These categories have parallel descriptions of the body in improvisation, in which dancers describe responsive bodies that are free and emotionally open, moving without effort after arriving at a level of meditation-like concentration. The body in this "dance state" may perceive moments of specific, unrepeatable, non-ordinary experience (Albright and Gere 2003, 78, 114).

Students described feeling "Whole, complete, integrated, satisfied" when they sensed themselves differently, being present in the body, or functioning with a subtle ease that seemed natural and right. Maslow names similar qualities perceived during a peak experience. He includes the sense of integration in wholeness, and

names the awareness of "rightness" in the context of perceiving beauty, goodness, truth, or perfection (Maslow 1968/1999, 93, 94). There is some hint of this in the students' feedback, in their sense of how they should and could feel.

Qualities of "Enjoyment, love, learning" described students' altered experience in dancing. Csikszentmihalyi discussed these qualities as associated with a state of flow (see Chapter 2, p. 38). Although not categories by themselves, Bond and Stinson include "fun" and "joy" in their list of "metaphors and essences of dance" in young people's descriptions of their superordinary experiences in dance (Bond and Stinson 2000/2001, 17). I identify "Appreciation" as a quality felt in response to enjoyment and love and other non-ordinary moments in dancing, which also extends to those people associated with the moment. Called gratitude by Maslow, this response to a peak experience often leads to "an all embracing love for everybody and everything, to the perception of the world as beautiful, and good… and to the impulse to do something good for the world" (Maslow 1968/1999, 124). This has some relationship to the empathy and compassion felt in the experience of the one body (Leder 1990, 160) and to the joy of becoming attuned to Being through the unencumbered motility of dance (Levin 1985, 294, 297). Several students mentioned the experiential quality of love in their feedback.

Factors Affecting Teaching/Learning

In learning about qualities of altered experience, I was also learning about conditions that fostered them. I believed these same conditions affected experiential learning, so I returned to the interview/discussion feedback to learn more about the factors that had an effect on students' learning in the classroom, and in turn, how this informed teaching. After some reflection on their comments, I deduced that receptivity influenced students' ability to open to information and experience in class, which affected their ability to reflect, abstract, and actively experiment with class material. This impacted learning and growth. I looked more closely at the mechanisms that had an effect on receptivity.

In the following sections I show my interpretations of close readings of students' comments in the written paragraph following their text.

Factors Affecting Receptivity

Trust of the Group

Feeling comfortable in the group was important to students' ability to focus on class material, try new things, and explore inner dimensions. The next three excerpts show students' warmth, acceptance, and appreciation of each other. They also identify elements that they would normally be cautious of:

> *Yeah, the group was very comfortable to be in. Its a good group. Everybody's you know, "Hey, that was very good, hey, I like this, or hey, I like that, show me how you did that." And we all kind of, you know, shared with each other. It was a nice group… Like in this group, you don't have to be fearful of "oh my gosh, is my butt tucked in" or is, you know, "my shoulder in the right place."*

The above student enjoyed the sense of sharing and not having to fear criticism. Not having to make the body "look right" to avoid punishment or ridicule seemed to encourage enthusiasm for learning and reduce tension.

> *Cause I feel really, I mean, I felt really comfortable in this class, which isn't too common, like with me, I mean, I, sometimes I feel comfortable. But this class I felt really comfortable. I didn't have, you know, any problems, and there wasn't uh, it wasn't like really competitive where I was just like, euw…* (get out there, strut stuff) *And it wasn't like, it wasn't like I was trying to prove anything… So, that was a good thing. I mean, that was I think my number one thing, is I wasn't trying to prove anything, which was a huuuge difference with me. I was just telling my mom that, because she knows that I'm really competitive and stuff, um this is probably the first time where I'm not competing, and not, you know, hard core like.*

S/he seems to find great relief at finally not needing to fiercely compete in order to prove her/himself. This change was significant enough to discuss with her mother outside of class.

> *It was challenging for me too and that's good, because then I, or I'd see somebody do something I really liked so I'd strive to do be like that… so that was good… and there was not like, "Oh, I'm better than this person," it was all, "ooh, that's cool." And I think it has to do with you too, because you let everybody learn from each other. There were a lot of exercises where everybody, even when we did exercises when we were, in a circle, with the warm up. Things like that, people were like "I like that, yeah"… I really think we learned from each other.*

Learning and supporting each other grew over time from the familiarity gained during partner and group exercises. The attitude of sharing and caring rather than

rivalry seemed to bring out people's better qualities when interacting, and made the learning environment fun.

As students gained confidence that that they would not be criticized or ridiculed and that they did not have to compete or prove anything in class, there was a natural progression toward camaraderie and care, and a greater sense of confidence and composure. The self-assurance that grew from the group rapport supported students' willingness to engage in sensitive inner explorations and be receptive to new dimensions of experience.

The value of the group experience is supported by research done by Soili Hämäläinen and Leena Rouhiainen. In their study of collaborative dance making, they observed that in a safe working environment with a sensitive facilitator and tasks in common, members of a group tend toward "risk taking and developing relationships of trust, intimacy and mutual vulnerability, leading towards personal growth" (2009, 4). Their research found that "belonging to a group and participating in its work are valuable resources for learning and intellectual development" (16).

Letting down defenses and releasing tensions caused by fear frees the body, and likely the flow of energy. In the next three samples, students comment on overcoming their personal fears in the group. Having done so, they found new confidence in themselves and their dancing. This carried over to other dance settings as well as personal happiness:

> *I used to be afraid of it (improvisation), but I like it a lot more now, cause I realize its, its anything goes, and nobody's going to point a finger at you and say "God, you look stupid", or anything, which is what everybody fears.* (that's not the worry*) Its not there.*

It was not fear of improvisation, but fear of ridicule that intimidated this student. S/he seems to have gained a new sense of freedom and adventure from feeling safe.

> *So, yeah, definitely, it flowed right into the places where I dance at other studios, definitely, you know, because at other studios there's so much competition and stuff, you know, where other people are really working for the leg and stuff like that, and if I'm secure in myself, then my leg ended up getting a lot higher then I've ever had it, but from a different motivation. So it carried over into the other places I, the other studios' classes.*

Having become secure in her/his knowledge and motivation, and in her/himself, this student was able to make choices. S/he did not feel pressured in a new setting to compete or move in ways s/he did not feel appropriate.

> *I mean it has opened me up to a lot of things, not just with artistic expression, but your body, and you know, your happiness and all, its all sorts of different levels,*

> *dance, you know.* (carries into life) *Yeah, and it is, and I realize that, that you know, whatever I do with this is irrelevant, its what makes me happy, and its what makes me who I am as a person, so knowing that, I think it will be a good life, you know, or just tapping into that part anyway*

This student got in touch with her/himself on many levels, and recognizes her/his personal happiness has value. There seems to be a newfound sense of self, and a resolve to honor that. This is a life choice, and the understanding is transformative.

Trust of Teacher and Class Environment

Although it is evident that I am the teacher and students are speaking to me, I use the term "the teacher" instead of the pronoun "I" in my interpretations. I do this to keep the focus on the points of information offered in the responses, and not digress to issues of personal attention and my response to it. The feedback addresses topics relevant to other teaching/learning situations, so I discuss the comments in general terms to bring out ideas applicable elsewhere.

In addition to trusting the group, trust of the teacher was important to students' willingness and ability to be open and receptive. One aspect of this was a trust that the teacher would maintain an environment that was safe and attentive, but not intrusive. The next two responses discuss this:

> *Yeah, cause this, that's my whole, you create that space, that's, that's, that's what's healing. Its like, that's what a dance class should be. Its a place where a space is created for people, and not imposed on them. I've worked with some choreographers… who seem to think they can just move you around, and put, impose their energy. And I find that when that happens, I can't move, its like, my body goes completely off… Let people come out, let them emerge, let the things fall off that are keeping them in. They will, they will come out.*

This student looks to the dance class to be a safe place, a healing space. If she feels threatened, imposed upon, s/he protects herself, shuts down. S/he wants to let her/his self emerge, and believes it will when protective devices are surrendered. S/he later says that "dance is about freeing the other thing," and needs a safe space to do so. This suggests that a safe environment is important to leaning and altered experience.

> *Cause, at least this time I had more time, like this class I had more time to think about everything, whereas like most classes they don't give you time to, for yourself at all. Its just "do this, do that" and you don't have time to learn combinations or to stretch, and its just fast. And I like that this class was long. Most classes are just like an hour. Its gone, and nobody pays attention to you, they just ignore you, you're like just all numbers.*

Having time to think and feel was important to this student's learning, and knowing there was time for this calmed the nerves and focused attention. Also, feeling that s/he was recognized as a person instead of being classified as a number seemed important to self-esteem and being involved in the class. Having time to attend within, and be attended to, supported an environment of trust and receptivity.

Trust of Teacher's Embodied Knowledge and Guidance

In addition to trusting the teacher's ability to maintain a safe space, the feedback showed that students needed to trust their teacher's embodied knowledge of the subject and ability to guide their development. This was based on the students' assessment of the teacher's integrity of purpose and care for the students. There was also a need to trust the teacher personally (i.e., that s/he was fair, insightful, and compassionate). If all of these elements were present, students seemed willing to try new things and open to learning.

I did not ask for information on my personal performance, knowing that students were in a situation that might yield unreliable feedback.[26] Nevertheless, the students offered feedback, which I presume was because the issues were important to them. I cite some examples to illustrate how trust supported class participation. The following two excerpts show how trust was earned over time and with shared experiences:

> *Everything you've ever told me always pans out, so I learned to trust it. "O.K., (snaps) let's try that."*

> *So, as long as you're doing it, as long as you made it up, and everyone else in the class is doing it, and I felt like so comfortable in that class, like, you know, really comfortable, so, that whole thing is really fun for me.*

Relying on the teacher's expertise, feeling secure and comfortable, the above students ventured into new movement experiences.

Several students indicated that it was important to know that the teacher was attentive and attuned to their needs. The next comment shows the student's astute observation and assessment of the teacher's specific and personal corrections in class. S/he trusted that the input and teaching method was helping him/her learn.

> *I think what worked, was when you did it, when you worked slowly, you were able, you, as a, as teacher, was, you were able to see what, the places that*

26 If the student was concerned about a grade or needing the teacher to like them, or if they, as some had, come from competitive backgrounds with little opportunity to dialogue and share reflections on experience, they might be overly effusive or complimentary.

> *needed work, and tell us, so then we were moving fast, "yo, you know, so and so, remember that spot," and so,* (reference point)*, yeah, and it was easy to refer to it, cause we knew from the slower moving classes, what you were talking about.... Yeah, that did really work for me.*

In the following two comments, the students appreciate the teacher's committed presence. The students' trust seems rooted in their observations of the teacher's knowledge and interest in their development.

> *I've been finding that sometimes in your class would help me become more present, and its nice to have a teacher that, I mean I recognize that in you, that you want to be present and there, that you're not on your trip, I mean maybe you're on your trip with this (research), but that's part of the whole thing, you know consciousness and um, yeah, I mean I sense that in you and I appreciate it... Its nice.*

S/he sensed the interest in the class as genuine, and knowledge of a subject s/he was interested in as real, which was made more credible by the research effort. S/he appreciated the supportive attitude of a teacher sensitive to student needs.

> *And I like the way you go with the class and what they need. Lots of times teachers just throw off technique and, you know, you're just all over the board and you're feeling, you're lost, so I do like how you're in tune with the class's needs and stuff.*

This student was appreciative of a teacher that addressed class needs. S/he seems relieved at not being overlooked, and at not having to address class material that s/he could not manage. When class content was unmanageable, her/his learning was curtailed and dancing was not enjoyable.

Students were aware of being attended to and cared for. It was important to them that the focus was on them, their experience and development, as described in the next three excerpts.

> *You know, its like you care, and you're wanting to build and its wonderful, and I, and your class picks up on that, and you go with that teacher.*

> *Wow, you had to be really, you had to be really there all the time. Otherwise it doesn't work. You couldn't have an agenda at all. And that's what I like about your class.*

> *With some teachers you always get the feeling "I'm gonna teach you that much, but I'm not gonna teach you so much that you can compete with me"... And I, I don't get that feeling from you, its like, "Learn, learn as much as you want to. Here it is, take it home, do it yourself, come back, and be great in it."*

Caring, building, being present, having no agenda other than teaching/learning, being a supporter (not a competitor)—these qualities established credibility and encouraged students' involvement. This of course affected receptivity: to new experience, to new perceptions, to altered experience, and to learning.

The comments regarding teacher trust make me reflect more on the preparation of the teacher. Questions regarding the teacher's knowledge base, sensitivity to individual learning needs and group dynamics, commitment to the subject matter and the students, and personal inquiry of altered experience need further exploration, and will be considered more in Chapter 5, Conclusions and Recommendations.

Trust of Musicians

The musicians and their music were important facets of the class experience. Their discreet support of the dancers was evident in their friendly demeanors and their vibrant musicality. The pianist and the percussionist (who also played flute, saxophone, piano, and other miscellaneous instruments) were sensitive and responsive to class events, kind and respectful of the students. They became trusted members of the group. Their music created an aural environment that could be relied upon and enjoyed. As the students became more sensitive to their experience of music, they seemed to find moments of integration, union, delight. Below are comments that express newfound perceptions of music and musicality.

> *I spend too much time on technique, and "oh, I got to do this right and this right," but like, and this class was good because it showed me how to do like more breathy movements, and… like feeling the movement and the music together rather than being able to hit the mark on each turn, spotting, and stuff. So now I don't concentrate on getting everything exactly the right way, but now I'm thinking, like, trying to fill (feel) the music and not thinking about all that other stuff.*

Allowing attention to shift from technical precision to exploring breath in movement and feeling the connection between music and movement was a bold departure from known behavior and opened a new way to dance expressively.

> *Yeah, cause a lot of times I would just do what looks best. Cause I have a tendency to move really slow or really fast. But my tempo is so off (laugh). Its off, its always been off. Ever since I was little I'd be tapping to a different, (laughs) beat all the time. Yeah, its been a real problem, but now I'm starting, I'm, I think I get so wound up and I get excited when I dance, so I just, I just want to just, you know, just go, yeah. I try to lose myself and then I really lose it, and I lose the music. Yeah, cause I've always done that, its always been a big problem. But um, and I think a lot, I think a lot, like with certain, certain music I think too has a*

> *lot to do with it. You know when M.M. was playing I would try to think about, not the notes, but just, just the I guess the feeling behind it. Because it was like she was telling a story. That's not really true, I mean that's kinda what I was trying to think of it.*

Knowing her/his pattern of behavior, this student took a risk and tried another way to sense and respond to music. In trusting the musicians and being open to their music, its rhythms and moods, these students were becoming sensitive to qualities inside the music and finding ways to embody and express them in their dancing.

Student Thoughts on Receptivity and Learning

Students recognized the need for receptivity for learning. As one student put it:

> *It was more like just this realization, like, wow, you know like, just that the mind had to be open, and the body has to continually be open, to, to grow and evolve.*

Many students were of the opinion that they had learned a great deal. Much of the feedback discussed improved dance technique, but several comments suggested that the range of learning was also in personal growth and insight. This can be surmised from several of the excerpts noted above.

Having been receptive to learning and growth, the class and learning process were experienced as positive and described with favorable qualities. Three representative comments:

> *I think it was very, its a very enlightening class. I think I've grown a lot from it, you know.*

> *Yeah, I mean, its cool cause I finally learned to breathe.*

> *I really enjoyed our class… It was really fun.*

Factors Affecting Restricted Receptivity

Feelings of discomfort, unease

While the trust and safety of the class seemed to support the open body and receptivity, there were also moments in the course when receptivity was restricted. These seemed to occur when students' attention was diverted from the task to personal concerns. The main qualities ascribed to these experiences were frustration, confusion or conflict, and vulnerability, often associated with fear. The anxiety from

these feelings distracted attention, created tension in the body, and/or caused the student to disengage from the class activity altogether.

Frustration

Feelings of frustration came from varied situations. Sometimes the pace of the class did not meet the needs of an individual. A slow class would frustrate the student who came in and "really wanted to do physical stuff," or the fast class was too quick or complex for the student that day. For the following student, there were other issues that created frustration. Asked about the active classes, s/he said:

> *Um, I liked it sometimes, but I didn't like it sometimes. Um, uh, just because, like, I couldn't get what they are doing. Sometimes I couldn't get it. (*too fast?*) Uh, too complicated.*

Her/his attention to inner sensation was frustrated in the slow class as well:

> *Um, even I think I'm doing right, um, I thought I maybe I not doing right, always like looking.*

It appears that language was a stumbling block, distracting attention and making the student unsure, confused, or hesitant. During the semester I mistook the limited engagement as a lack of involvement, and only later grasped, at least in part, the reasons for caution. For some, if a class did not meet expectations of what a dance class should be, or what movement was clearly right or wrong, it "was kind of confusing." If combinations weren't repeated from class to class, "it was frustrating."

Confusion, Conflict

Most students found the variety of class material interesting, but some found it uncomfortable. In the next two excerpts, students describe how the class with a guest Shakespearean actor was upsetting, for different reasons. In that class, we did character interpretation through movement improvisation to the spoken script.

> *And the acting thing, that was confusing to me, cause I was like, I was, yeah, I didn't understand why we were doing it. (laugh) I mean its a personal thing, cause I used to act professionally too, I mean its, probably I have some things with that. Yeah, I mean it caught me off guard that day, came in, acting all of a sudden. I mean, but just like anything else, its, you know, its a chance to go pass something, resistance. Yeah. In yourself.*

The class brought up memories that were still charged or conflicted, but instead of being stuck in the initial resistance, the student used her/his reaction to the class

as a stimulus for self-inquiry. The uncomfortable situation provoked some positive effects.

For the following student, the exercise did not match her sense of self that day:

> *I found myself saying "no, no, no I don't want to." Because I, I, I'm learning how to be myself. Like the (actor) thing, I had such a problem, I had such a hard time doing that, cause he (guest artist) was telling us to be Ophelia, and I didn't feel like Ophelia, I felt like my own, you know whatever I was feeling, so* (didn't connect) *Yeah, but if it was more simple and it wasn't as complex as that, You know I felt I could get into it.*

Her/his analysis of why s/he felt conflicted seems sensitive and discerning, demonstrating an understanding of her/himself as well as the character in the play. The discomfort was helpful toward clarifying her/his own set of feelings, and recognizing restricted receptivity to the project.

Vulnerability

If asked to present class material that was unfamiliar, students described feelings of vulnerability, usually associated with fear. Some found that in accepting the challenge, they grew past their supposed or learned limits. The student who felt vulnerable in improvisation said:

> *For myself, I'm still a little bit uncomfortable with the improvisation, but I think just doing it will help me get more comfortable with it.*

Others were not willing to take the risk. The next two excerpts show how past vulnerabilities had developed into trigger points for fear. The sheet music exercise, so enjoyed by some, was a source of discomfort for this student.

> *I'm just music stupid. I'm really, really, really bad at that stuff. So it's good to learn it. The day that we had to perform, when we got the sheet, that was like wicked heart. I could not do that. In fact, I did not do that, I hid behind the trash can or something.*

The limiting view of this self-critical response, gained from past experience or past critiques, interfered with the student's ability to try new things. Though s/he appreciated the value of learning to work with music notation, the exercise was beyond her/his skills. This in itself was discomforting, but presenting to others without knowledge or confidence was more than s/he was willing to do. Attention was put on defensive protection rather than active exploration. That s/he shared the incident might have relieved some tension, and gave her/him a voice to identify a situation that was not attentive to her/his needs.

For another student, acting in the dance class was nerve-wracking. The situation triggered existing fears, making her/him even more vulnerable.

> *The only thing I didn't understand was the acting. (laugh)* (tell me about that*) Cause I'm terrified, yeah, I'm terrified of acting. But um, that was the only thing that I tried to stay away from. I mean if he (actor) had even looked over at me I would have started freaking out, like "don't make me get up there and pretend to be a little girl." (laugh) I just can't, I get nervous, I get really nervous about doing that. But if I'm on stage, and then I can act certain parts and stuff. That was the one thing that I was fearful of (laugh).*

S/he tells it with humor, and though this was not resolved in our semester, recognizing the fear was at least a start to addressing it.

Another almost overlooked source of information on vulnerability was the conversation that occurred in the hallway before class. The student was explaining why s/he couldn't participate fully. S/he had an issue with her/his hair that limited head movement and made her/him ill at ease. Recollecting this, and other personal revelations made in the interview feedback, I realized that many students came to class with personal concerns that could affect their participation.

Students' comments point to both the difficulties and benefits of negative qualities of experience. The moments of discomfort created anxiety and limited students' engagement in class, but also served as motivating challenges, pushing some students to new skills or insights. Negative comments usually went unspoken until the end-of-term interview/discussion. How to address these concerns will be considered further in Chapter 5.

Revised Categories

Now having a broad base of interpretations and comparisons, I revised my list of experiential qualities. I also list factors gleaned from my interpretation of feedback that support or restrict receptivity, and in turn conditions important to fostering altered experience in the dance class. I reshuffled the categories of restrictive factors to include the varied references I found in the feedback.

QUALITIES OF EXPERIENCE (in Altered Experience)

- Change in body perceptions
- Whole, complete, integration, satisfied
- Forget everything else
- Union (with space, audience, musician) or Integration (self)

- Floating, flying, free, or Light, open
- Ease, effortlessness, relaxed
- Excited, energized
- Flow: Energy, movement, creativity
- Invulnerable or Loose, playful
- Appreciation (of altered experience in self and others)
- Spirit, spiritual
- Enjoyment, love, learning

SUPPORTED BY QUALITIES OF

- Open, receptive
- Non-doing, spontaneous
- Focus
- Commitment
- Trust (of peer group, environment, teacher)

The above categories were experienced as positive. The following categories were experienced as disagreeable:

- Frustration
- Vulnerability ➔ fear ➔ defensiveness
- Anxiety from confusion, criticism, competition

FACTORS SUPPORTING RECEPTIVITY

- Trust
  - Teacher (maintain safe environment, embodied knowledge, guidance, care)
  - Teacher (qualities such as caring, being present, having no agenda other than teaching/learning, generosity, support, enthusiasm)
  - Musician (musicianship and presence)
  - Other students (acceptance, appreciation, no ridicule)
  - Proper amount of time
  - Freedom and support

FACTORS RESTRICTING RECEPTIVITY

- Frustration with teaching approach
  - Not clear, not understood

    - Does not meet patterned expectation
    - Does not match how feels at the time
    - Not within skill level
    - Not repeated (from class to class)
- Personal frustration
    - Not being present in body
    - Not attuned, warmed up
    - Does not feel integrated, strong or in shape
- Vulnerability
    - Confused, unprepared
    - Not succeeding, excelling
    - Not meeting body ideal, skills, or comfort zone
- Anxiety
    - Competition and self-criticism (can limit or motivate)
    - Language limitation, learning disability, injury, age, or cultural differences (e.g., body language, communication style)

These categories summarize positive qualities of experience associated with altered experience, and negative qualities that become their own focus of attention. The factors summarize what supports receptivity to experience (and an environment conducive to inner awareness, self-development, and learning) and those that restrict receptivity (the concerns students confront in themselves and in the class).

In Chapter 5, I will explain my findings in light of these interpretations, the themes that emerged, and the suggestions that were generated that could support future studies and classroom instruction.

Additional Interpretive Tool
In Their Words[27]

Having worked with the six sets of feedback collected from the students, I explored one more approach to interpreting their responses. I reflected on the positive qualities they described and the preparations and conditions that fostered them, and was reminded of a phrase taught in Siddha Yoga derived from the sutras of Kashmir Shaivism: "Swami Muktananda often tells his students that Siddha Yoga is a bird that needs two wings in order to fly: grace and self-effort" (Duyananda 1981, vi). With

27 Derived from the student responses in the classroom investigation feedback.

this phrase in mind I formed a graphic using the students' words to illustrate my interpretation of their altered experiences in dance/dancing.

Chapter 5: Conclusions and Recommendations

The qualities of experience I interpreted from students' feedback led to the formulation of themes that answered, at least in part, "What are the characteristics of altered experience in dance/dancing?" It also led to an understanding of what the nature of altered experience might be. I present these themes, and then those that pertain to research questions of pedagogy, conception of the body, then discourse. Afterwards, I discuss implications for designing dance curricula, and make suggestions for future courses and research.

In formulating themes, I considered all the categories that emerged from my interpretations, even if only discussed by one student. The experience of one person can be relevant to someone else in a similar situation. I focus on the classroom experience, but consider prior experience as well. These were not outcomes of the classroom activity per se, but were part of students' experiential knowledge and as such, informed their perception and understanding of experience. Themes are identified under topic headings.

The Nature and Quality of Altered Experience in Dance/Dancing

1. Perceptions of Self and Surroundings are changed and expanded

This incorporated the categories that described an expanded sense of self, including different sensations of body and movement; different relationship to others and space; and different perceptions of place and time. The body was often perceived as less dense, moving effortlessly, or having a sense of flying or floating. Creative ideas, movement, and energy were noted as flowing through the body. There were feelings of union with the space, the music, and/or others, and awareness of self-integration, including body-mind-spirit-soul. In these moments, everything else was forgotten, or there were perceptions of being in a different place and time. Altered experiences generated feelings of generosity, playfulness, invulnerability, and self-confidence. The aspects of experience were enjoyed and appreciated, leaving the student feeling satisfied and complete and/or exhilarated. Some students said that non-ordinary states were visible in others, describing what they observed as energy flow, aliveness, or spirit. Changes in perceptions of self and others led to, and overlap with, the second theme.

2. Altered Experiences are Transformative and Reveal Self-Potential

Discovering new dimensions of experience through dancing was transformative for many of the students. Recognizing expanded perceptions seemed to enhance their sense of well-being and support belief in one's own potential. This in turn built confidence to open and explore new experience. Some students felt that the altered experience in dancing was healing. Some watched it with fascination and felt empowered while others determined that what they felt during special moments of dance should be felt in all their dancing. Some believed that the expanded state should happen in performance, bringing its aliveness or spirit to the audience. This suggested that viewers could perceive these states. I found transformative journeys of search and discovery depicted in student drawings of their dance experience in the combined class. The interview/discussions showed students recognized the new perceptions and learning they had gained through the term and appreciated the growth, and pleasure, that came with it.

My interpretations of the experiential qualities also pointed to the nature of the altered experience, and led to a third theme:

3. The Nature of Altered Experience is Positive

Students' response to their altered experience ran the spectrum from tranquility to exhilaration. The entire range was perceived as highly pleasing. I saw a relationship in the nature of their altered experiences to the positive nature of subtle energy in yoga and unobstructed awareness of Being in phenomenology. Students' descriptions of inner attunement, or feeling a part of the environment, or giving to others, suggested they experienced inner-outer dimensions of body, as well as when these were unified as one. This pointed toward the body's multiple, sometimes recessive, bodies that when porous reveal a "one-body," conceived of as good, and to the body's multiple sheaths of energy that when experienced at the most subtle level reveal a universal energy, also conceived of as good. The happiness students felt when fully focused and receptive to special moments pointed toward states of flow or peak or zone experiences, all viewed as positive, with attendant qualities of personal growth.

Pedagogical Methods That Support Altered Experience in Dance/dancing

With this understanding I considered what conditions or pedagogical methods seemed valuable to the students in cultivating altered experience. This was in the

context of the experiential teaching approach grounded in somatic practices and principles with special emphasis on what I called fundamentals. This body preparation undergirded students' experience of the different types of classes. What I interpreted from their feedback led to themes that reveal the patterns of their experience of the teaching approach, and what was valuable to fostering altered experience.

1. Altered Experience is Supported by Inner Attunement and Having Time

Students were appreciative of the opportunity to attune to their bodily sensations, to have time to attend to their warm-up needs, and not feel rushed when exploring movement possibilities. I believe this developed sensitivity to bodily perceptions, both in the normal attitude or when there was a shift in inner state. In attending to inner directives, students became confident and adept at allowing experience to unfold.

2. Altered Experience is Supported by a Receptive Attitude Built on Trust

Students described factors in the class environment that were important to their willingness to open to new experience. These factors were supported by the following conditions: 1) trust in the teacher's embodied knowledge and ability to maintain a supportive environment; their genuine care and attention for students; and their enthusiasm and generosity with information and feedback; 2) trust of the musicians and their musicality; 3) trust that peers or the teacher would not ridicule or become competitive rivals; and 4) trust that class content could be achieved and not be hurtful or humiliating. If these factors were in place, students were less likely to be inhibited by tension and fears and more likely to try new dance activities, allow moments of non-doing spontaneity, and be receptive to new perceptions. I interpreted that these factors were all important to fostering altered experience.

3. Altered Experience is Supported by Being Fully Engaged

As students trusted more, they became more fully engaged, no matter what type of class was in session: slow, fast, or combined. Full engagement diverted attention from concerns, often leading to shifts in inner state. Students' feedback said that being committed to the moment and to the movement were important conditions to foster special moments. This was similar to the focused attention and achievable challenges that supported states of flow.

Enjoyment, a subset of Full Engagement

The experiential quality of enjoyment was also a supporting condition. Students reported their enjoyment of altered experience in quiet movement explorations and rigorous dancing. They enjoyed the music, the group, and learning. Since the outcomes were enjoyed, it was more likely that students would fully engage again.

4. Altered Experience is Supported by Body Preparation

Although there were no direct comments on the teaching approach in relation to altered experience, feedback showed students had become sensitive to their body's attunement and the flow of movement and ideas. They noticed changes in perception of self and surroundings, including an awareness of how their bodies needed to move. Most felt confident to move in accord with this. Fundamentals were introduced and reinforced in all classes. The same body, thus prepared, moved in the different and varied dance activities. I believe the somatic preparation that supported inner awareness, ease of motion, and energy flow was a large contributing factor to the experiential qualities students reported in all three types of classes. Because feedback included comments like "I really understood it in my body," what had been "inculcated helps every form," and "your classes helped me, in pretty much everything I do," I interpreted that the dynamically aligned, breathing-aware, receptive body supported motility in all its forms, and with that, awareness of energy and potential for some level of altered experience. Yogic and phenomenological perspectives say that with full energy awareness we realize our true nature; we attune to Being. Student responses suggested we achieved some, though not full, attunement in class.

One student considered proper eating, adequate rest, and being relatively free of bodily pain as conditions that supported special moments. Another mentioned having fourteen hours of sleep the night before s/he had a "glimpsing" of movement coming out of her/him effortlessly. These conditions (i.e., nutrition, proper rest) were not directly addressed in class, but the feedback suggested it would be useful to incorporate them in future classes.

Adverse Conditions to Altered Experience

Students' feedback also identified situations in which they were not fully engaged or receptive. Adverse conditions resulted from activity that confronted students'

expectations of what class should cover, memories of past experiences that were negative, or personal issues. Taken together, adverse conditions can be seen as:

1. Altered Experience is Not Supported by Situations that Cause Distress

This pattern of experiential structures resulted when attention was focused on the need to protect one's safety or well-being. The resulting tensions interfered with full and open participation, and with that, the potential for altered experience. Distress came from feelings of frustration, anxiety, and fear. Below I explain these qualities in the context of the situations that were reported in the feedback.

Students described experiencing frustration when class instruction was not clear, or when the class activity did not meet their expectations. It also occurred when the class style or content did not match the mood or energy of the student, was beyond their skill level, or combinations were not repeated from class to class. Frustration was described when a student felt unnoticed by the teacher (i.e., being seen as merely a number) or having movement imposed. Personal frustrations were also mentioned: not feeling present in the body, not feeling integrated or in shape, not having enough time to attune or warm-up.

Anxiety was experienced when there were concerns about competition or excelling; matching idealized expectations of body image, technique, or age learned from cultural mores and media; handling limited communication or learning skills; or feeling confused and unsure. These were all mentioned as anxiety-producing issues that created self-doubt and self-consciousness.

Fear led to feelings of nervousness, defensiveness, and caution that limited, if not eliminated, the willingness to try or be involved. Feeling vulnerable, defending against harsh or embarrassing criticism, or concealing personal limitations created obstacles to new perceptions and freely exploring experience. These qualities of experience were uncomfortable, disagreeable, and sometimes debilitating.

Tensions from concerns distressed the body, and from the yogic view, constricted the flow of subtle energy. The discomfort experienced in adverse conditions suggests the connection between limited subtle energy and negative features of experience. But the negative aspects of experience can also motivate a student to overcome perceived limitations, and in so doing build self-confidence and strengthen resiliency and resolve (e.g., when students danced despite feeling vulnerable). The distractions had the power to arrest cognitive thinking, opening the way for intuitive responses (e.g., when a student recalled going blank during a performance, yet kept moving and received an award for her improvised dancing). A student's neg-

ative reaction to class material could inform the teacher to modify the pace or level of information so as to challenge but not overwhelm the student. It could also be an indicator of personal issues that need to be addressed outside of class.

Negative experience is not always counterproductive in learning to dance. It can push the student to persevere and practice, and create the tension needed to grasp new concepts. But in this investigation, negative experiences were not effective in prompting altered experience or promoting the flow of subtle energy.

Conception of the Body

In regards to the body, many students spoke of muscles and bones, placement, stretching, and strength. Some comments pointed to awareness of the body's inner-outer dimensions, depth, and energy.

When movement "just came out from center," one student called it "profound" and "from a more organic place." On one occasion this led to feeling "one with the space." One student appreciated thinking about the psoas muscle, usually absent from awareness, in class as well as in daily activity. S/he said, "So its like way internal but it was, you know, good." Another student described her/his development as: "A lot of the work is very subtle, and it, not subtle, that's not the right word, its very deep, but its really deep and um, and that's why I like it too." One described the slow classes as challenging, "a different effort, to me, to go inside." One observed that when dancers breathed freely, "There's just much more room (for) their energy. There's all this in between areas that (are) free." Another suggested, "You let the movement speak fo-, (self corrected) the energy speak for itself." One said that to express something in performance, it comes from "inside, I think it all kind of intersects, and feeds into one another."

Their comments alluded to perceptions of a multi-dimensional, energetic body. This aligned with the conception I had gathered from my own experience and research of other fields (see Chapter 2).

As already mentioned, phenomenology describes multiple bodies, sometimes recessive and absent from awareness, and how the experience of the body in motion reveals experiences of Being, unmediated by language or context. Psychologists such as Maslow, Csikzentmihalyi, and Gendlin have proposed, respectively, that with deficiency needs met, order in consciousness, and awareness of non-discursive felt levels of experience, we can know an expanded sense of self, and in so doing become more complex, fully functioning individuals capable of realizing our full potential. Somatics spoke to the body-mind-spirit system of an individual, as seen from a

first-person perspective, that when balanced and integrated promotes health and well-being. Yoga identified the body's layers of energy, imbued with universal energy at ever more refined densities. When the highest density is experienced, we realize our true nature, the Self, somewhat akin to Being. In smaller proportions, the student feedback described awareness of the body as inner and outer, of energy flow, and of attuning to perceptions from deeper levels of bodily experience.

The theme in this section identifies the conception of the body:

1. The body is a multi-dimensional, energetic, interactive system.

Discourse

Students' early feedback pointed to feelings of love for dance and a sense that it was important to their sense of self, but did not offer descriptions of the nature or qualities of what was so significant to their lives. This might have been because the topic is generally not discussed, they did not know how to discourse on it, or it was presumed that it was not acknowledged or included in dance training.

When given the opportunity to discuss special moments, students were articulate and enthusiastic, some very cognizant of non-ordinary experiences they had while dancing. Some had considered how they occurred, analyzed the conditions, and offered details of experiential qualities in their own conversational terms. The nature of the experience was vague, sometimes referred to as spirit or soul, sometimes an energy occurring "as if by magic." Their language was not contextualized in art or yoga or religion, but pointed toward an awareness of something that was expansive. For those who described such moments, they were viewed as wonderful, healing, or transformative (i.e., in general, positive). For those who did not, their descriptions noted positive experiences of learning and appreciation. There were no negative experiences of special moments. This pattern continued in the feedback from the combined class, and in student feedback in the interview/discussions. Their comments and drawings led to the development of another theme:

1. Discourse on Altered Experience is Conversational, Descriptive, and Sometimes Metaphorical

Many students had language for muscoloskeletal and bodily integration issues, moving in planes of space, or thinking about musicality and creativity. Specific in-

struction on dance technique was useful: "I connected with a lot of things you say when you're doing it, because not many teachers will talk about;" "For you to talk about what, why you're opening up, is really nice, why you're doing this, just little tidbits of information that I carried with me." In these areas, we had a common language to communicate with. Perhaps we need a common language and occasions to discuss the nature and qualities of altered experience.

Related to this was the research process itself. When students were given time to reflect on and articulate their experiences, pre-discursive, pre-reflective experience was brought to cognitive awareness, to a semiotic threshold. This was a means for clarification and understanding. It offered opportunities for Kolb's steps of reflection on experience and concept forming, guiding further experience and experimentation (Kolb 1984).

When students discussed experience with each other in small groups or after an activity, it was not only a "form of feed-back and feed-forward which has been considered important for the process of experiential and artistic learning" (Hämäläinen and Rouhiainen 2009, 14), but also served as a way to develop trust and form bonds with peers. Describing experience to me in interviews or informal conversations helped identify issues of concern that inhibited participation and receptivity. It gave students a voice that was valued and which could build self-esteem. By sharing their thoughts and values in dialogue with me, students could express their autonomy and feel empowered (Antilla 2003, 28).

Their responses and these views give rise to the final theme:

2.Written and Oral Reflection Offer Clarification and Understanding of Altered Experience

Themes in the Findings

Reflection on the themes describing patterns of student experience, viewed in light of the findings from other fields, are summarized in the following list:

- A level of altered experience occurred for many students in class:
  - Several had had prior altered experience, but not in the dance technique class context
  - Several had considered it when viewing other artists, suggesting it could be perceived and appreciated by viewers
- The qualities of altered experience were viewed as positive and often interpreted as:
  - Changes in perceptions of self and the world

    - Transformative, healing, or realizing one's self-potential
    - Ranging from tranquility (calmness) to exhilaration (excitement)
    - Similar to experiential qualities of enhanced flow of subtle energy, and those described in other dance research
- Given the positive qualities of altered experience, its essential nature was viewed as good:
    - This relates to awareness of Being in phenomenology, self-potential in psychology, and universal energy in yoga, with the nature of each also being considered good.
- The conditions that fostered altered experience included a designated dance space that could be trusted as safe, being fully engaged and a receptive attitude, attention to inner awareness and time for inner attunement, and a body preparation that supported ease of motion and, in this inquiry, the flow of subtle energy
- Adverse conditions distracted attention, created tension, inhibited receptivity, and in this inquiry, restricted the flow of subtle energy:
    - Adverse conditions included situations that produced anxiety, frustration, or fear
    - In some situations, these conditions might serve to motivate, build resiliency, or restrict cognitive thinking to allow intuitive responses
- The body was conceived of as a multi-dimensional, energetic entity
    - This relates to phenomenological views of interior-exterior and multiple bodies that intertwine and are sometimes absent from awareness, and the progression of awareness from the unreflective, natural attitude to unobstructed awareness of truth
    - This relates to psychology's non-verbal felt sense and how sensations, perceptions, feelings, and ideas are ordered
    - This relates to the somatic conception of a dynamic, interactive system of body-mind-spirit
    - This relates to yoga's body comprising interacting sheaths of energy at ever more refined densities

- A teaching approach that included body preparation in somatic practices and dance activities, done in supportive conditions, fostered altered experience in all three classes (slow, fast, and combined):
  - Slow classes increased attunement to inner sensation, but sometimes caused frustration when they conflicted with students' desires to actively dance in space
  - Fast classes were often exhilarating, but sometimes confusing
  - The guided but open structure of the combined classes encouraged self-direction and a more direct expression of experience in dance, poetic texts, and drawing
  - Students' experiential responses were specific to class activities, but never isolated from the body instilled with somatic preparations. Many thought this carried over to other class situations
  - Use of touch was an effective tool for releasing tension and built bonds between students
  - Having time to attune, warm-up, and explore movement was important
  - Believing the teacher was qualified, attentive, trustworthy, and cared about the students was important
  - Students were comfortable with their classmates, proud of their own and others' progress, and enjoyed the camaraderie they shared
  - Students appreciated the contributions of the teacher and musicians
  - Students were pleased with their altered experience, and enjoyed their progress and learning
- Discourse alluded to altered experience in conversational language and metaphors:
  - Narrative text described or pointed toward recollected altered experience
  - Poetic texts and drawings, which were often symbolic or abstract, were a more immediate expression of altered experience
  - Written and oral discourse was an effective tool to clarify and understand experience

- Discourse identified experience not usually discussed in class and gave students the opportunity for reflection and conceptualization
- Discourse with peers built bonds and learning
- Discourse with the teacher gave students a voice as well as a chance to identify concerns or make inquiries

Implications

Findings suggest that the dance class can be an effective facilitator of altered experience. A teaching approach that reinforces fundamentals using somatic-like practices can be effective in preparing bodies for not only dance technique and personal well-being, but relevant to altered experience and the flow of subtle energy. Perception of altered experiential qualities can give students a more expansive sense of self and a deeper understanding of what dancing can reveal.

The fact that students described altered experience as positive and many appreciated what was learned in the different types of classes suggests that features of the teaching approach can be used constructively in other learning environments. To date, somatic practices and attention to altered experience are not usually included in dance classes in the United States. Incorporating aspects of the teaching approach outlined in this dissertation into other dance courses could, hypothetically, be easily accomplished. Elements of somatic practices and reflective writing could fit into existing class times, at least intermittently, complementing class content and expanding awareness. (See "Suggestions for Future Curriculum and Research" below for further discussion.) The teacher not yet versed in these approaches could benefit from the professional development.

Having reflected on the feedback and the findings, I found issues that could be further refined in future applications. I discuss these below and offer suggestions for a teaching approach that could be useful in a course, an investigation, or could yield more information about altered experience.

Suggestions for a Teaching Approach that Includes Altered Experiences

The conditions important to students for altered experience, including the student-teacher relationship, group dynamics, and the atmosphere of the class, suggest broad themes for the teaching/learning process. These conditions are affected by the clarity of instruction, attentive listening, and use of time. The effectiveness of course content can depend on a well-established pedagogic relationship, within which features of the teaching approach can be implemented.

Regarding the teacher, her/his knowledge base needs to include expertise in the field of dance, somatics, and pedagogy as well as sensitivity to individual learning needs and group dynamics. The teacher's commitment to the subject matter and the students needs to be evident. And if the teacher decides to guide students toward altered experience, s/he will need some sense of what these experiences involve, interpreted from personal experience and inquiry.

In all class activities the teacher needs to establish an atmosphere of trust, setting safe boundaries that facilitate experience. Additionally, as it is important to students' sense of self-worth and willingness to be involved, I suggest an attitude of care, one that respects the student and supports their efforts, acknowledges progress, and anticipates concerns. This might mean adjusting the pace and content to better suit individual learning needs and styles, or it might mean assessing a limiting pattern that is ready to be changed, challenging students to widen the scope of their expectations, or encouraging them to expand their comfort zone. It would be constructive for the teacher (and student) to note moments of discomfort and take appropriate action in class. If beyond the scope of the class, the teacher should have the resources to make useful referrals.

Discourse on altered experience could be initiated in class. A brief introduction of "special moments" in class could acknowledge altered experience, open awareness of it to those who have not experienced it, and give permission to those who have to recognize it as an important aspect of dancing. The hazard would be that the discussion is misunderstood—that students would feel pressure to have altered experiences or pursue something unknown, threatening, contrary to, or outside of their belief system. Also, bringing explicit attention to altered experience could cause inhibiting self-consciousness, or be used to gain personal attention. Given these possibilities, it would be prudent to initiate awareness with individual written feedback on special moments and then, if appropriate, pursue an open discussion. The teacher can assess the readiness of the group and select language appropriate to the school setting. If discussion is not viable, word cues and images can allude to that "something special" in dance: this might include vocabulary such as energy, aliveness, expansiveness, spirit, flight, dance from the heart or from deep inside your self. Words and phrases such as *relax*, *wait*, *allow*, *let go*, and *focus on the breath*, said with the appropriate voice tone and modulation, can support tension release and attention to inner states.

In addition to images used to clarify technical points and qualities of movement, the instructor could suggest concepts of expanded energy and union, such as: energy through your body and out across space (to the audience or another person);

feel energy drawn from the earth or sun; draw a loop from your center to the center of the earth, and from your center up and around a star; feel your feet connected to the floor of the studio, in the building, in the city, in the country, in the hemisphere, on the earth. These and other types of imagery could lead students toward new sensibilities in dancing.

Discourse on supporting conditions for altered experience would include reminders to eat right and sleep well, and explanations of how to prevent and/or care for injuries would be useful to students' success and support the potential for altered experience. Creative discourse, such as poetry or drawing, may be helpful tools for expressing and clarifying experience.

I acknowledge that many of the ideas presented above may already be employed by individual dance teachers. On the basis of the feedback I received, I have attempted to build a broader picture of possible pedagogical approaches for use in the classroom, and suggest some concrete measures that could better serve students' engagement, enjoyment, and learning. These include:

- Greater attention to individual learning needs and styles, with graduated development of experience and/or appropriate modifications to class material to address them
- Prefacing slow work with a brief explanation and assurance that active dancing will come soon
- Monitor the variety of fast classes, explaining the intent or limiting the scope of activity if students seem confused or alarmed
- Student risk-taking should be encouraged
- Take time to let students:
    - Explore and become attuned to their bodies and their movements
    - Try various ways of moving actively in space
    - Explore images and movement impulses as they emerge
    - Reflect on and articulate experience
    - "Letting learn"

Letting learn allows students to pay attention to what emerges from the silence and nurtures a supportive atmosphere that "leave[s] space for learning" (Taylor 1991, 353). In this atmosphere of attentive exploration, the student has the opportunity to discover innate bodily knowledge or rediscover perceptions already experienced but not easily repeated. Letting learn can promote experiential qualities and build self-reliance.

The teacher, amidst their many responsibilities, must remember what it is about dance that they experience as wonderful. Similarly, a dance "researcher" needs to be just as attentive as the teacher to the process they are engaged in. My function as researcher in the classroom investigation allowed me to coordinate data collection from firsthand observation of students' progress, but I suggest a clearer demarcation of functions for future researchers. My attention was often weighted to the exigencies of the classroom, and it was not until after the course was completed that I functioned primarily as a researcher. Then I was able to reflect more clearly on not just students' collected feedback, but the role of the teacher and the researcher. Embracing this perspective prior to beginning an investigation would be helpful.

Suggestions for Future Curriculum and Research that Include Altered Experience

The findings and implications from this classroom investigation, and impressions from informal feedback and observations from similarly taught courses (1998–2011)[28], [29], have led to my opinion that altered experience has value for all students of dance; that all students should have the opportunity to experience, or at least be exposed to the means that might foster this dimension of experience; and that a somatically based, experiential approach is a viable way to do this, taught in the dance course rather than in separate somatic classes. Future dance curriculum could support this, and future classroom and performance research could add to our understanding of altered experience.

I feel this is feasible in that I see today's students as not being so different than those in my classroom investigation. They are living fast-paced, fully scheduled lives, often multi-tasking with multiple stimulants, taking in a great deal of information, although now they more frequently interact with others through technology in lieu of full physical presence. The benefit to this is that students are more famil-

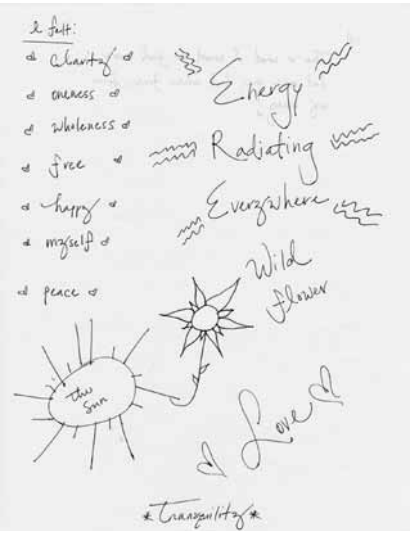
28 The teaching approach has been used in subsequent sophomore college courses that included not only 19- and 20-year-old students, but professionals transitioning to school from careers in commercial and concert dance, and dancers with undergraduate degrees preparing for masters in dance auditions; company classes for student ensembles preparing for rehearsal and performance; master classes for university students at American College Dance Festival conferences; introductory experiences for non-majors in beginning ballet and modern dance courses, dancers and non-dancers in dance history and music for dance courses; and academic faculty in professional development workshops. Elements of the teaching approach were also integrated into studio and residency classes to teach Jack Cole technique. As appropriate per setting, classes were adapted to be restorative (release and refresh), remedial (dance technique refinement and injury prevention), or to heighten body awareness and offer new ways to experience one's self in dance/dancing.

iar with electronic media for communication and feedback, and with that, being on camera. The difficulty is that they may limit how they express their thoughts to short notes, initialisms and emoticons, or automatically express themselves in movement with expected patterns and posturing. Nevertheless, if in-class videotaping is used, especially in more advanced classes, constructive feedback will be easier to implement than in the past. Small, portable equipment that students have grown accustomed to is readily available.

Today's students also have greater exposure to workouts for fitness and somatic practices for well-being. They are still impressed with bravura dancing created for competitions and shows, done in aerial displays, or in editing software and special effects. Some students may have experience moving in one or another of these approaches, but still, I find students drawn to dancing: on the ground, sensing their bodies and the space they move through; attuning to themselves, the music, and others; expressing feelings; being fully immersed in the moment. I believe they come to the college curriculum to have the opportunity to experience these elements, and other things they have found in dancing, and improve their ability to do so.

29 Written responses to combined classes often expressed characteristics similar to those detailed in the original classroom investigation (e.g., this sample from 2006):

This is what I want to feel more,
feel more me, feel more free, free
my being!



I felt: Clarity, oneness, wholeness, free, happy, myself, peace
Energy; Radiating; Everywhere
Wild flower; The Sun; Love; Tranquility

There are still issues, perhaps more prevalent than before, with short attention spans and a reluctance to work slowly. Given these factors, and the fast rhythms students experience outside of class, it will be important for dance courses to meet students on common ground. That is, once attention has been invested and challenged by dancing, a student could be introduced to somatic experiences, such as slow exploratory movement and unaccompanied breathing, in a graduated sequence of exposure. Short segments of guided activity could grow over time to extended explorations.

Introductory experiences and discourse in non-dance major courses would be continued and developed in lower division dance major courses. This would be further explored in the junior year through class activities, journaling, and a modified class structure in the latter portion of the term (i.e., the first third of class as somatic warm-up, followed by dance warm-up and center). Senior and graduate dance courses would be preceded by a new "lab" course. The new course, focused on one to three somatic practices a term, would allow students to hone their already developed body and movement awareness, and delve more deeply into how it relates to dance vocabulary, moving in space, and energy flow. The one-hour class would segue into the modern, or other style, dance class. Upper division and graduate level courses would also include more in-class and public presentations, and with that, more video feedback, group exchanges, and journaling. The complete curriculum would familiarize students with altered experience as part of their conception of dance/dancing. (For a more detailed description of curriculum, see Appendix II.)

This type of curriculum lends itself well to research. Written and oral feedback generated for learning purposes could also be collected for interpretation (with appropriate consent). Findings could add to the current body of knowledge, offer information on developmental stages, if any, of this dimension of experience, and what series of pedagogical methods best support its progression. Feedback on in-class showings and presentations to others could identify intersubjective perceptions of altered experience. Interpreting reports of such moments would offer a more comprehensive understanding of the phenomenon and the ways in which it is perceived by viewers and dancers (i.e., the same or differing qualities from the same moment, or as originating from different sources such as individuals, groups, music, etc.). It could also give the performer insight as to what they might do to foster and sustain the state.

If my research were to be implemented today, it would be better served with more time for interview sessions and follow-up review and at the higher levels, more time to record observation notes. The experience of advanced dancers, when presented in extroverted displays, might be observable by others. The feedback of students,

and the teacher/researcher's observation notes of students dancing, as well as group discussions, could offer multiple perspectives for interpretation. Observation might also be done in less advanced courses, but with the emphasis on inner awareness and personal exploration, students' experience would not be apparent to others. Nevertheless, impressions of students' dancing in the early levels could be of interest when considered in light of their feedback comments.

Investigating performer and audience perception of altered experience could also be extended to the public concert hall, with written feedback describing how a performer perceives (special) moments in dancing and what/how a viewer experiences when viewing the same event. However, this is beyond the scope of the curriculum, so it is only mentioned here as a future possibility. The many subjective and logistical variables involved would make it a challenging research undertaking.

In an ideal research scenario, the proposed curriculum would be implemented in its own independent setting, with small classes and time allocated for reflective writing and interviews. If this were not possible, it would be helpful if the courses were not graded. This would relieve concerns about evaluation and pleasing an authority figure. If this was not possible, students should be assured that feedback and discussion would be confidential and not part of grading criteria. Today's consent forms would also need to state that video footage, as part of research data, could not be used for personal use such as social networking or Internet uploads. If students' recorded images were needed for paper presentations or conferences, an additional consent and release form would need to be signed for those specific events. A similar video agreement would need to be signed by those who do not consent to include their feedback in the research. (These students would still participate in class experiences, but not submit their papers. Nor would comments on them by others be included.)

I believe the curriculum I propose would support educational and research goals. It could also offer information on significant topics I noted in my research, but as they were peripheral to my questions, they were not investigated further at the time. Still, it would be beneficial to learn more about the nature of group dynamics: how they develop between personality types and/or peer groups, and the impact they have on students' willingness to open to new and altered experience. It would be useful to know how to recognize and address student concerns or preconceived expectations that cause resistance. If students have had an altered experience, it would be valuable to learn how they then approach dance/dancing: what kind of training they pursue, the ways in which they choose to create and perform dance, or what related career paths they turn toward (e.g., somatic practices, dance criticism, dance ethnology [altered experience as reported in other traditions and cultures], philoso-

phy, psychology, education, etc.). As new paths emerge, it would be interesting to consider new blends and styles of curriculum to support these pursuits. Research in new areas could provide greater understanding of the nature and consequences of altered experience in dancing, learning to dance, and observing dance.

The curriculum I suggest for dance classes could be used solely in the service of research, or, as is more likely, included in an educational system. If only some elements of the curriculum, the new course, or the research named in my speculations are applied, students would have the benefit of learning how to have altered experience. It would allow them to become more sensitive in their experiences and discern perceptions that extend the dimensions of their everyday world, making them more thoughtful about reality and their relation to it. It could deepen their appreciation of their dance experience and broaden their sense of what dance/dancing and performance could be. In sum, awareness of altered experience has a place in dance pedagogy, college curriculum, and the art of dance.

Projecting further, if knowledge of altered experience were to become more commonplace, more people might feel encouraged to acknowledge and explore its contours. They could find a more positive sense of being and worldview, and bring this into how they live their lives. Although still in the realm of conjecture, including altered experience in the dance class could be a worthwhile step in this direction, and contribute to a better world.

In Conclusion

Throughout the classroom investigation, students were encouraged, much as in èpoché, to suspend "habitual thought and judgment, a conversion of attention from the exterior to the interior, and a letting go or receptivity towards the experience" (Depraz, Varela, & Vermersch 1999, 4). Their enthusiasm for dancing, described in the beginning of the term, did not diminish as we progressed through the course. The students worked with an attitude of appreciating where we were at the moment, with an eye toward new possibilities, and I believe many of the students found new horizons by the time the course ended. There are other approaches and more understanding to be gained, but I hope my findings and suggestions will lead to further knowledge of altered experience and how it can be included in the dance lives of students.

In reporting this investigation, I have honored students' anonymity, and as I interpreted, the meanings of their feedback. The intersubjective comparisons of the structures of experience that emerged from this inquiry, informed by the findings

of other researchers, disclosed subtle nuances and suggested patterns of altered experience. My planning and collection of data, coordinated with the course activity, was done so the students suffered no bodily or psychological harm. Their participation was voluntary and done with informed consent. My intent was to be ethical, fair, thorough, and honest.

The research findings have given me a greater understanding of my initial research questions about the nature and qualities of altered experience in dance/dancing, and what pedagogical methods can cultivate it in a college dance course. The investigation clarified my understanding of the relationship of subtle energy to this dimension of experience, and how discourse can be used to communicate, even if indirectly, the experience to others. Through the research process I gained a greater respect for students' knowledge and their courage to open to new experiences. In thinking about the potential of the body, its energy, and dancing to reveal a more expansive sense of who we are, I better understand the words of fourteenth-century Persian poet Rumi:

> *For I can see deep down*
> *That you are really a golden bird*
> *That needs to*
> *Dance (Ladinsky 1996, 58)*

Bibliography

Adler, Janet. *Authentic Movement: A Collection of Essays by Mary Starks Whitehouse, Janet Adler and Joan Chodorow*, edited by Patrizia Pallaro. London and Philadelphia, Penn.: Jessica Kingsley Publishers, 1999.

Offering from the Conscious Body. The Discipline of Authentic Movement. Rochester, Vermont: Inner Traditions, 2002.

Albright, Ann Cooper, and David Gere, eds. *Taken By Surprise, A Dance Improvisation Reader.* Middleton, Conn.: Wesleyan Press, 2003.

Alden, Tom. *The Essential Rene Magritte.* New York: The Wonderland Press, 1999.

Alexander Technique of Lincoln, Nebraska and Toronto, Canada. "The Complete Guide to the Alexander Technique." Accessed February 12, 2013. http://www.alexandertechnique.com/fma.htm.

Alvesson, Mats, and Kaj Sköldberg. *Reflexive Methodology, New Vistas for Qualitative Research. Second Edition*. Thousand Oaks, Calif.: Sage Publications Ltd., 2009.

American Dance Therapy Association. "XXXXXXX." Last modified 2008. Accessed January 12, 2012. http://www.adta.org/resources/Documents/CACREP%20comparisons.%20etc-2008newpdf.

AmSAT American Society for the Alexander Technique. "What is the Alexander Technique?" Accessed November 15, 2012. http://www.amsatonline.org/.

Anderson, Jack. *Ballet and Modern Dance: A Concise History*. 2nd ed. Pennington, NJ: Princeton Book Co., 1992.

Andrade, Diaz Antonio. "Interpretive Research Aiming at Theory Building: Adopting and Adapting the Case Study Design." *The Qualitative Report* 14, no. 1 (March 2009): 42-60. Available from: http://www.nova.edu/ssss/QR/QR14-1/diaz-andrade.pdf.

Anfara Jr., Vincent A., and Norma T. Mertz, eds. *Theoretical Frameworks in Qualitative Research.* Thousand Oaks, Calif,: Sage Publications Ltd., 2006.

Anttila, Eeva. "A Dream Journey to the Unknown, Searching for Dialogue in Dance Education." PhD diss., Theatre Academy, Department of Dance and Theatre Pedagogy. Helsinki, Finland, 2003.

(Moderator). "Panel on Pedagogy—Researching One's Own Professional Practice: Problems and Possibilities." Thirty-second International Congress on Research in Dance: Choreographing Politics: Theatrical Representations of the Body. Panel members from the Theatre Academy of Finland: Linda Gold, Soili Hämäläinen, Teija Loytonen, Leena Rouhiainen, Paula Salosaari. Pomona Colleges, Claremont, California, December 2-4, 1999.

Appignanesi, Richard and Chris Garratt. *Introducing Postmodernism.* New York: Totem Books, 1995.

Arberry, A.J. trans.. *Mystical Poems of Rumi, First Selection, Poems 1-200.* Chicago: University of Chicago Press, 1968.

Ashton, Dore. "Mark Rothko and Abstract Expressionism." *Conanaissance des Arts*. New York: Whitney Museum of American Art, September–November, 1998.

Auerback, John S. "Psychoanalytic Books: Reviews and Discussion" (on 'Mentalization-Based Treatment and in Clinical Practice')." *Psychologist-Psychoanalyst* XXIX, no. 4 (2009): 26-30.

Bainbridge Cohen, Bonnie. *Dance Kinesiology*. 2nd ed. by Sally Sevey Fitt. (Boston, Mass.: Schirmer, Cengage Learning, 1996): 342-350.

Banes, Sally. *Dancing Women: Female Bodies Onstage.* New York: Routledge, 1998.

Taken By Surprise, edited by Ann Cooper Albright and David Gere. (Middletown, Conn.: Wesleyan University Press, 2003): 77-85.

Banes, Sally, and André Lepecki, eds. *The Senses in Performance.* New York and London: Routledge, 2007.

Bechtel, William, and Robert C. Richardson. "Vitalism," *Routledge Encyclopedia of Philosophy*, edited by E. Craig. London: Routledge, 2012.

Bell, Jacque Lynn. *Dance Kinesiology*. 2nd ed. by Sally Sevey Fitt. (Boston, Mass.: Schirmer, Cengage Learning, 1996): 331-335.

Biedermann, Hans, and James Hulbert, trans. Dictionary of Symbolism: Cultural Icons and Their Meanings. New York: Facts on File, 1992.

Bloom, Katya. New Dimensions in body Psychotherapy, edited by Nick Totton. (New York: Open University Press, 2005): 56-69.

Bond, Karen, and Susan W. Stinson. "I feel like I'm going to take off! Young people's experiences of the superordinary in dance." *Dance Research Journal* 32, no. 2 (winter 2000/2001): 52-87.

Bond, Mary. *Dance Kinesiology*. 2nd ed. by Sally Sevey Fitt. (Boston, Mass.: Schirmer, Cengage Learning, 1996): 319-324.

Bresler, Liora, ed. *Knowing Bodies, Moving Minds. Towards Embodied Teaching and Learning.* Dordrecht/Boston/London: Kluwer Academic Publishers, 2004.

"Brochures." The Feldenkrais Educational Foundation of North America. Accessed July 20, 2012. http://www.feldenkrais.com/resources/promo/brochures.

Brown, Jean Morrison, Naomi Mindlin, and Charles Humprey Woodford, eds. *The Vision of Modern Dance in the Words of its Creators.* Pennington, NJ: Princeton Book Co., 1998.

Bruce-Mitford, Miranda. *The Illustrated Book of Signs & Symbols.* New York: DK Publishing, 1996.

Burnidge, Anne. "Somatics in the Dance Studio: Embodying a Feminist/Democratic Pedagogy." Paper presented at the 12th annual conference of Focus on Dance Education: Creativity, Innovation and 21st Century Skills, Tempe, Ariz., October 20-24, 2010.

Burt, Ramsay. *Judson Dance Theater, Performative traces.* New York: Routledge, 2006.

Butler-Kisber, Lynn. *Qualitative Inquiry, Thematic, Narrative and Arts-Informed Perspectives*. London: Sage Publications, 2010.

California State Board of Education. "Glossary." Last modified February 19, 2013. Accessed February 24, 2013. http://www.cde.ca.gov/be/st/ss/daglossary.asp.

Cameron, Julia. *The Artist's Way, A Spiritual Path to Higher Creativity.* New York: G.P. Putnam's Sons, 1992.

Carrington, Walter. *Thinking Aloud, Talks on Teaching the Alexander Technique.* San Francisco, Calif.: Mornum Time Press, 1994.

Cherry, Kendra. "Hierarchy of Needs: The Five Levels of Maslow's Hierarchy of Needs." About.com, Psychology. Accessed January 12, 2013. http://psychology.about.com/od/theoriesofpersonality/a/hierarchyneeds.htm.

"What Is Self-Actualization: The Role It Plays in the Hierarchy of Needs." *About.com, Psychology.* Accessed January 12, 2013. http://psychology.about.com/od/theoriesofpersonality/a/hierarchyneeds_2.htm.

Cherry, Nita. *Researching Practice: A Discourse on Qualitative Methodologies*, edited by Joy Higgs, Nita Cherry, Robert Macklin, and Rola Ajjawi. Rotterdam/Boston/Taipei: Sense Publications, 2010.

Chodorow, Joan. *Dance Therapy & Depth Psychology, The Moving Imagination*. London, New York: Routledge, 1991.

Chodorow, Joan, and Patrizia Pallaro, eds. *Authentic Movement, Essays by Mary Stuart Whitehouse, Janet Adler and Joan Chodorow*. London and Philadelphia: Jessica Kingsley Publishers, 1999.

Clark, Don. "Kolb's Learning Styles and Experiential Learning Mode," *Big Dog and Little Dog's Performance Juxtaposition.* Last modified July 13, 2011 http://www.nwlink.com/~donclark/hrd/styles/kolb.html.

Cooper, Andrew. *Playing in the Zone: Exploring the Spiritual Dimensions of Sports.* Boston, Mass.: Shambhala Publications, 1998.

Creative Commons. "Planets in Astrology." *Wikipedia*. Last modified September 11, 2012. http://en.wikipedia.org/wiki/Planets_in_astrology.

Csikszenthimahly, Mihaly. *Flow: The Psychology of Optimal Experinece.* New York: Harper Perennial, 1990.

Creativity: Flow and the Psychology of Discovery and Invention. New York: Harper Perennial, 1996.

Csordas, Tomas J., ed. *Embodiment and Experience. The Existential Ground of Culture and Self.* New York, Cambridge, U.K.: Cambridge University Press, 1994.

Cutney, Barbara. "Working From the Ground Up." *Dance Teacher* 21, no. 10 (December 1999): 46-48.

Daly, Ann. "Trends in Dance Scholarship, Feminist Theory Across the Millennial Divide." *Dance Research Journal* 32, no. 1 (Summer 2000): 39-42.

De Duve, Christian. *Vital Dust: The Origin and Evolution of Life on Earth.* New York: Basic Books, 1995.

De Spain, Kent. *Taken By Surprise, A Dance Improvisation Reader,* edited by Ann Cooper Albright and David Gere. (Middleton, Conn.: Wesleyan Press, 2003): 27-38.

Denzin, Norma K. *Qualitative Inquiry Under Fire: Toward a New Paradigm Dialogue.* Walnut Creek, Calif.: Left Coast Press, Inc., 2009.

Depraz, Natalie, Francisco J. Varela, and Pierre Vermersch. *The Gesture of Awareness: An Account of its Structural Dynamics*, edited by M. Velmans. Amsterdam: Benjamin Publishers, 1999.f

eds. *On Becoming Aware: A Pragmatics of Experiencing.* Amsterdam: John Benjamins Publishing Co., 2003.

Dewey, John. *Experience and Education.* New York: Simon and Schuster, 1938/1997.

Dewey, Matt, Erin Monnie, and Jesse Cordtz. "Semiotics, The Study of Signs" [short film]. *YouTube*. Last modified November 4, 2007. http://www.youtube.com/watch?v=rEgxTKUP_WI.

Dietz, Charles. "Mihaly Csikzenthihalyi's theory of flow." *Teachingexpertise*. Last modified October 2004. Accessed July 15, 2012. http://www.teachingexpertise.com/articles/mihaly-csikszentmihalyis-theory-of-flow-1674.

Dragon, Donna. *Toward Embodied Education, 1850s–2007: Historical, Cultural, Theoretical and Methodological Perspectives Impacting Somatic Education in United States Higher Education Dance.* Ann Arbor, Mich.: ProQuest LLC, 2008

Duncan, Isadora. *The Art of the Dance*, edited by Sheldon Cheney. New York: Theatre Arts Books, 1928/1977.

Eddy, Martha. "A Brief History Of Somcatic Practices and Dance: Historical Development of the Field of Somatic Education and its Relationship to Dance." *Journal of Dance and Somatic Practices* 1, no. 1 (2009): 5-27. Available at: http://movingoncenter.org/DynamicSMTT/Files/AbriefhistoryofSomaticanddance.pdf.

"Somatic Practices and Dance: Global Influences." *Dance Research Journal* 34, no. 2 (2002): 46-62. Available at: http://www.continuummovement.com/article7.htm.

Edwards, Betty. *Drawing on the Artist Within.* Glasgow, U.K.: Fontana/Collins, 1986.

Drawing on the right Side of the Brain. Los Angeles, Calif.: J.P. Tarcher, Inc., 1979.

Eliade, Mircea. *Yoga, Immortality and Freedom*, translated by Willard Trask. New York: Bollinger Foundation Inc., 1958.

Emmerling, Leonhard. *Pollock.* Los Angeles, Calif.: Taschen, 2007.

Engelsrud, Gunn. "Teaching Styles in Contact Improvisation: An Explicit Discourse with Implicit Meaning." *Dance Research Journal* 39, no. 2 (winter 2007): 58-73.

Eryaman, Mustafa Yunus. "From Reflective Practice to Practical Wisdom: Towards a Post-Foundational Teacher Education." *International Journal of Progressive Education* 3, no. 1 (2007): 1-27.

"Experiential Learning (Kolb)." *Learning-Theories Knowledge Base and Webliography.* Accessed September 12, 2012. http://www.learning-theories.com/experiential-learning-kolb.html.

Feldenkrais, Moshe. *Awareness Through Movement, Health Exercises for Personal Growth*. London: Arkana, Penguin Books, 1972/1990.

Feuerstein, George. *Encyclopedic Dictionary of Yoga.* London: Unwin Paperbacks, 1990.

"Finnish Advisory Board on Research Integrity." *Finnish Advisory Board on Research Integrity.* Accessed June 9, 2011. http://www.tenk.fi/sites/tenk.fi/files/HTK_ohje_verkkoversio180113.pdf.

Fitt, Sally Sevey. *Dance Kinesiology.* 2nd ed. Boston, Mass.: Schirmer, Cengage Learning, 1996.

Fitt, Sally Sevey. Kinesiology for Dancers Course Lecture. Presented at the University of California, Los Angeles, Calif. 1974.

Flack, Audrey. *Art & Soul: Notes on Creating.* New York: Arkana, Penguin Books, 1986/1991.

Flam, Jack. *Matisse, The Dance.* Washington: National Gallery of Art, 1993.

Fontana, David. *The Secret Language of Symbols: A Visual Key to Symbols and Their Meanings.* Great Britain: Pavilion Books, 1993.

Fortin, Sylvie. *Dance, Power and Difference, Critical and Feminist Perspectives on Dance Education*, edited by and Sherry B. Shapiro. Champaign, Ill.: Human Kinetics, 1998.

Foster, Elle. *Le Centre Solaire du Corps, Source d'energie et d'equilibre, 58 Mouvements pour Vivre Mieux.* Paris, France: Paris, epi, 1973.

Foster, Susan Leigh. *Choreographing Empathy, Kinesthesia in Performance.* London and New York: Routledge, 2011.

Taken By Surprise, A Dance Improvisation Reader, edited by Ann Cooper Albright and David Gere. (Middleton, Conn.: Wesleyan Press, 2003): 3-10.

Fraleigh, Sondra. *Butoh, Metamorphic Dance and Global Alchemy.* Urbana, Chicago, and Springfield, Ill.: University of Illinois Press, 2010.

Dance and the Lived Body. Pittsburgh, Penn.: University of Pittsburgh Press, 1987.

Researching Dance, Evolving Modes of Inquiry, edited by Penelope Hanstein. Pittsburgh, Penn.: University of Pittsburgh Press, 1999.

Franklin, Eric. *Conditioning for Dance. Training for Peak Performance in all Dance Forms.* Champaign, Ill.: Human Kinetics, 2004.

Dynamic Alignment Through Imagery. Champaign, Ill.: Human Kinetics, 1996.

Freedman, Estelle B., ed. *The Essential Feminist Reader.* New York: The Modern Library, 2007.

Friedman, Philip, and Gail Eisen. *The Pilates Method of Physical and Mental Conditioning*. New York: Doubleday & Co., 1980.

Friend, John. "Anusara Yoga Therapy Manual" [self-published draft, 1998].

Gadamer, Hans-Georg. *Truth and Method, Second Revised Edition.* New York: The Continuum Publishing Company, 1994.

Gallagher, Shaun. *Hermeneutics and Education*. Albany, New York: SUNY Press, 1992.

How the Body Shapes the Mind. Oxford: Clarendon Press, 2005.

Phenomenology. New York: Palgrave Macmillan, 2012

Gallagher, Shaun, and Dan Zahavi. *The Phenomenological Mind: An Introduction to Philosophy of Mind and Cognitive Science.* London and New York: Routledge, 2008.

Gallwey, Timothy W. *The Inner Game of Tennis.* New York: Random House, 1974/1997.

Gardner, Howard. *Frames of Mind: The Theory of Multiple Intelligences*. New York: Basic Books, 1983/1993.

Gendlin, Eugene T. "Beyond Postmodernism: From Concepts Through Experiencing," in *Understanding Experience: Psychotherapy and Postmodernism,* edited by Roger Frie, 100-115. London: Routledge, 2003.

Focusing. New York: Bantam Books, 1978/1981.

"Preface to the Paper Edition," in *Experiencing and the Creation of Meaning: A Philosophical and Psychological Approach to the Subjective*, xi-xxiii. Evanston, Ill.: Northwestern University Press, 1997. Available at: http://www.focusing.org/ecmpreface.html.

"The Primacy of the Body, not the Primacy of Perception." *Man and World* 25, nos. 3-4 (1992): 341-353.

Gil, Jose. "Paradoxical body." *The Drama Review* 50, no. 4 (winter 2006): 21-35.

Gold, Linda, Judy Scalin, and Melissa Williams. "A Biographical Sketch Based Upon Conversations with Dr. Alma Hawkins." Presentation at the California Dance Educator's Inaugural Awards. Westchester, Calif., Loyola Marymount University, 1985.

Goldscheider, Gary. "The Meaning of Key: Redefining Tonal Music" [excerpt from unpublished book]. Available at: http://www.goldschneider.com/books/The%20Meaning%20of%20Key.pdf.

Gray, John. *The Alexander Technique*. New York: St. Martin's Press, 1990.

Green, Jill. "Somatics, A Growing and Changing Field." *Journal of Dance Education* 2, no. 4 (2002): 113.

"Somatic Knowledge, The Body as Content and Methodology." *Journal of Dance Education,* 2, no. 4 (2002): 114-118.

Green, Jill, Susan W. Stinson. *Researching Dance*, edited by Sondra Horton Fraleigh and Penelope Hanstein. Pittsburgh, Penn.: University of Pittsburgh Press, 1999.

Greenstein, M.A. "The Metaphysics of Movement: A Comparative Analysis of Three Innovative Approaches to American Contemporary Dance Theory and Practice." PhD diss., 1990. Ann Arbor, Michigan: UMI Dissertation Services.

Grimes, John. *A Concise Dictionary of Indian Philosophy, Sanskrit Terms Defined in English.* Albany, New York: SUNY Press, 1996.

Problems and Perspectives in Religious Discourse, Advaita Vendanta Implications. Albany, New York: SUNY Press, 1994.

Hackney, Peggy. *Making Connections, Total Body Integration Using Bartenieff Fundamentals.* New York: Routledge, 2002.

"Discovering Your Expressive Body, Basic Concepts in Dance Training Utilizing Bartenieff Fundamentals" [VHS videotape], directed by Peggy Hackney and Diane Ramsey. Pennington, New Jersey: Dance Horizons Video, 1981.

Hagood, Thomas K. ed. *Legacy in Dance Education: Essays and Interviews on Values, Practices, and People.* Amherst, New York: Cambria Press, 2008.

Halprin, Anna. *Moving Toward Life: Five Decades of Transformational Dance.* Hanover and London: Wesleyan University Press, 1995.

Hämäläinen, Soili, and Leena Rouhiainen. "Collaborative Approach in Dance Making: Some Pedagogical Implications." Paper presented at the National Dance Educators Association conference, Tempe, Ariz., 2010, and DaCi Conference, Kingston, Jamaica, 2009.

Hanna, Thomas. "A Conversation with Thomas Hanna, Ph.D., by Helmut Milz, M.D." *Somatics: Journal of the Bodily Arts and Sciences* VIII, no. 2 (1991): 50-56. Available at: http://somatics.org/library/mh-hannaconversation.html.

"The Field of Somatics." *Somatics: Journal of the Bodily Arts and Sciences*, I, no. 1. (1976): 30-34. Available at: http://somatics.org/library/htl-fieldo.html.

"The Somatic Healers and The Somatic Educators." *Somatics: Journal of the Bodily Arts and Sciences*, I, no. 3 (1977): 1-8. Available at: http://somatics.org/library/htl-somatichealed.html.

"What is Somatics?" *Somatics: Journal of the Bodily Arts and Sciences* V, no. 4, (1986): 4-8. Available at: http://somatics.org/library/htl-wis1.html

"What is Somatics?" *Somatics, Educational Resources.* Accessed July 19, 2012. http://www.somaticsed.com/whatIs.html.

Hawkins, Alma M. *Creating Through Dance*. Princeton, New Jersey: Princeton Book Co., 1964/1988.

Moving From Within, A New Method for Dance Making. Pennington, New Jersey: A Cappella Books, 1991.

Hayes, Michelle Heffner. *Taken By Surprise, A Dance Improvisation Reader*, edited by Ann Cooper Albright and David Gere, (Middleton, Conn.: Wesleyan Press, 2003): 105-116.

Haze, Neala, and Tina Stromsted. *Authentic Movement: A Collection of Essays by May Starks Whitehouse, Janet Adler and Joan Chodorow*, edited by Patrizia Pallaro. (London and Philadelphia: Jessica Kingsley Publishers, 1999): 56-68.

Health Canada. "Research Ethics Board (REB)." Last Modified March 26, 2010.

Accessed May 9, 2013. http://www.hc-sc.gc.ca/sr-sr/advice-avis/reb-cer/index-eng.php.

Henri, Robert. *The Art Spirit.* New York: Harper & Row, 1923/1984.

Herrigel, Eugen. *Zen in the Art of Archery.* New York: Vintage Books, 1953/1971.

Heyneman. Martha T. "Sing, Muse." *Parabola* 25, no. 3 (2000): 55.

Higgs, Joy, Nita Cherry, Robert Macklin, and Rola Ajjawi, eds. *Researching Practice: A Discourse on qualitative Methodologies.* Rotterdam/Boston/Taipei: Sense Publishers, 2010.

Holdaway, Greg. "About the Alexander Technique." *Alexander Technique Associates.* http://www.alexandertechnique.com.au/about.html. 2000/2003.

"Learning the Alexander Technique." *Alexander Technique Associates.* Last modified 2003. http://www.alexandertechnique.com.au/learning.html#Direction.

Huang, Al Chung-liang. *Embrace Tiger, Return to Mountain: The Essence of T'ai Ji.* London and Philadelphia: Singing Dragon, 1973/2011.

Essential Tai Ji. London and Philadelphia: Singing Dragon, 1989/2011.

Quantum Soup. London and Philadelphia: Singing Dragon, 1991/2011.

Hughes, Robert. "Art: Funk and Chic." *Time Magazine* 145, no. 25 (December 18, 1995).

Institutional Review Board Services. Since 1993, 2013. Accessed May 9, 2013. http://www.irbservices.com/irbservices/Home.html

Iyengar, B.K.S. *Light on Pranayama, The Yogic Art of Breathing.* New York: The Crossroad Publishing Co., 1999.

Jackson, Phil, Hugh Delehanty. *Sacred Hoops*. New York: Hyprion, 1995.

Jackson, Susan A., and Mihaly Csikszentmihalyi. *Flow in Sports*. Champaign, Ill.: Human Kinetics, 1999.

Jacobson, Edmund. *Progressive Relaxation*. Chicago: University of Chicago Press, 1929/1974.

Jaer, Muriel. "Studio Class Lecture." Villa Seurat, Paris, France: January, 1995.

Johari, Harish. *Chakras, Energy Centers of Transformation*. Rochester, Ver.: Destiny Books, 1987.

Johnson, Don Hanlon, ed. *Bones, Breath, & Gesture, Practices of Embodiment.* Berkeley, Calif.: North Atlantic Books, 1995.

Johnson, Don Hanlon. "The Way of the Flesh: A Brief History of the Somatics Movement." *Noetic Sciences Review* 29 (Spring 1994): 26-30.

Juhan, Deane. *Job's Body. A Handbook for Bodywork*. 3d ed. Barrytown, New York: Station Hill Press, Inc., 2003.

Kandinsky, Wassily. *Concerning the Spiritual in Art.* New York: Dover Publicatons, Inc., 1977.

Keller, Doug. "Yoga and the Breath." *Sacred Gong.* Accessed January 2, 2012. http://www.sahej.com/yoga-and-the-breath.html.

Kelly, Curtis, and Heian Jogakuin. "David Kolb, the Theory of Experiential Learning and ESL." *The Internet TESL Journal* III, no. 9 (September 1997). Available at: http://iteslj.org/Articles/Kelly-Experiential/.

Klemola, Timo. "Some Remarks on the Phenomenology of the Contemplative Body." Paper Presented at the IAPS conference,State College, University of Tampere, 2002, October 23-27, 2002. Available at: http://files.kotisivukone.com/finevision.kotisivukone.com/tiedostot/some_remarks.pdf.

Kolb, David. *Experiential Learning: Experience as the Source of Learning and Development.* Englewood Cliffs, New Jersey: Prentice Hall, 1984.

"Kolb's Learning Styles." *Changing Minds*. Last modified July 13, 2011. http://changingminds.org/explanations/learning/kolb_learning.htm.

Krull, Kathleen. *Lives of the Musicians: Good Times, Bad Times (and What the Neighbors Thought).* New York, Harcourt Children's Books: 1993.

Küpers, Wenedlin M. "Embodied Pheno-Pragma-Practice-Phenomenological and Pragmatic Perspectives on Creative 'Inter-practice' in Organizations between Habits and Improvisation." *Phenomenology & Practice* 5, no. 1 (2011): 100-139.

Kvale, Steiner. *Interviews: An Introduction to Qualitative Research Interviewing.* Thousand Oaks, Calif.: Sage Publications, 1996.

La Meri (Hughes, Russell Meriwether). *Total Expression in Ethnic Dance.* New York: Marcel Dekker, Inc., 1977.

Ladinsky, Daniel. *The Subject Tonight Is Love, 60 Wild and Sweet Poems of Hafiz.* Myrtle Beach, S.C.: Pumpkin House Press, 1996.

Langer, Suzanne K. *Philosophy in a New Key, A Study in the Symbolism of Reason, Rite, and Art.* New York: Mentor Books, 1942/1951.

Problems of Art. New York: Charles Scribner's Sons, 1957.

Leder, Drew. *The Absent Body.* Chicago: The University of Chicago Press, 1990.

Leonard, George. *The Ultimate Athlete.* Berkeley, Calif.: North Atlantic Books, 1974/1990.

Lessinger, Carol. *Dance Kinesiology*. 2nd ed. by Sally Sevey Fitt. (Boston, Mass.: Schirmer, Cengage Learning, 1996): 325-331.

Levin, David Michael. *The Body's Recollection of Being, Phenomenological Psychology and the Deconstruction of Nihilism.* London and New York: Routledge, 1985.

Lowry, Richard. *Toward a Psychology of Being*. 3rd ed., by Abraham Maslow. New York: John Wiley & Sons, Inc, , 1968/1999.

Luft, Sebastian. "Husserl's Notion of the Natural Attitude and the Shift to Transcendental Phenomenology." *Analecta Husserliana* 80 (2002). Available at: http://epublications.marquette.edu/cgi/viewcontent.cgi?article=1018&context=phil_fac.

"*Husserl's Phenomenological Discovery of the Natural Attitude.*" Accessed September 11, 2012. http://www.gradnet.de/papers/pom098.papers/snluft98.htm.

Macklin, Robert, and Joy Higgs. *Researching Practice: A Discourse on Qualitative Methodologies*, Edited by Joy Higgs, Nita Cherry, Robert Macklin, and Rola Ajjawi. Rotterdam/Boston/Taipei: Sense Publishers, 2010.

Mahoney, William K., and John Friend. "Vishvaasa: Breathe Easy." Five-day course exploring Upanishadic teachings on *prana*, and practices of meditation, japa and hatha yoga. Shree Muktananda Ashram, South Fallsburg, New York, July 21-27, 2003.

Maquet, Jacques. *The Aesthetic Experience, An Anthropologist Looks at the Visual Arts*. New Haven, Conn.: Yale University Press, 1986.

Martin, S. "Embracing the Mind-Body Approach." *American Psychological Association*. 33, no. 4 (April 2002): 69. Available at: http://www.apa.org/monitor/apr02/embracing.aspx.

Maslow, Abraham H. *Towards a Psychology of Being*. 3rd ed. New York: John Wiley & Sons, Inc., 1968/1999.

Matt, Pamela. *Dance Kinesiology*, 2nd ed., by Sally Sevey Fitt. (Boston, Mass.: Schirmer, Cengage Learning, 1996): 335-341.

Maybarduk, Linda. *The Dancer Who Flew, A Memoir of Rudolf Nureyev.* New York: Tundra Books, 1999.

Mayo Clinic. "Complementary and Alternative Medicine." Last modified October 20, 2011. http://www.mayoclinic.com/health/alternative-medicine/PN00001.

Mazo, Joseph H., and J. Atkinson. "Zen and the Art of Dance Making, Here and now with Hawkins." *Dance Magazine* 66, no. 2 (February, 1992): 46-48.

McNamara, Joann. *Researching Dance*, edited by Sondra Horton Fraleigh and Penelope Hanstein. Pittsburgh, Penn.: University of Pittsburgh Press, 1999.

"Meditation and Hatha Yoga Retreat: Breathe Easy." Selected passages from the *Prasna Upanisad* and personal notes. Shree Muktananda Ashram, South Fallsburg, New York: August 12-17, 2003.

Microsoft. *Encarta World English Dictionary: Microsoft 2001: The Global English Dictionary Created for the Internet Age* [CD-ROM], edited by Richard Bready. London: Bloomsbury Publishing PLC, 1999.

Miles, Matthew, and Michael A. Huberman. *Qualitative Data Analysis, A Source Book of New Methods.* Newbury Park, Calif.: Sage Publications, 1984.

Mook, Bertha. "The Metabletic Method: An Interdisciplinary Look at Human Experience." *Phenomenology & Practice* 3, no. 1 (2009): 26-34.

Mookerjee, Ajit. *Kundalini, The Arousal of the Inner Energy*. Rochester, Vermont: Destiny Books, 1990.

Muktananda, Swami. *Play of Consciousness*. San Francisco, Calif.: Harper & Row Publishers, 1978.

Murphy, Michael, and Rhea White. *In the Zone: Transcendent Experience in Sports.* New York: Penguin Books, 1978/1995.

Nachmanovitch, Stephen. *Free Play, The Power of Improvisation in Life and the Arts*. New York: G.P. Putnam's Sons, 1990.

Nagrin, Daniel. *Dance and the Specific Image, Improvisation.* Pittsburgh, Penn.: University of Pittsburgh Press, 1994.

Nakano, Sachiye. "Move to Health: Bodywork. Integrative Therapies. Individual & Group Treatments." *Move to Health*. Accessed March 4, 2012. http://www.movetohealth.net/about-2/

Nair, Sreenath. *Restoration of Breath, Consciousness and Performance.* Amsterdam, New York: Rodopi, 2007.

Neill, James. "500 Word Summary of Dewey's Experience and Education." *Outdoor Education Research and Evaluation Center*. Last modified October 1, 2005. http://www.wilderdom.com/experiential/SummaryJohnDeweyExperienceEducation.html.

Nöth, Winfried. *Handbook of Semiotics.* Indianapolis, Ind.: Indiana University Press, 1990.

Olsen, Alan M., and Leroy S. Rounder, eds. *Transcendence and the Sacred, Volume 2.* Notre Dame, Ind.: University of Notre Dame Press, 1981.

Ornstein, Robert. *The Psychology of Consciousness.* 2nd ed. New York: Harcourt Brace Jovanovich, Inc., 1977.

The Right Mind: Making Sense of the Hemispheres. New York: Harcourt Brace & Company, 1997.

Ozaniec, Naomi. *The Elements of The Chakras*. Rockport, Mass.: Element Books Ltd., 1990.

Pallaro, Patrizia, ed. *Authentic Movement, Essays by Mary Start Whitehouse, Janet Adler and Joan Chodorow.* London and Philadelphia: Jessica Kingsley Publishers, 1999/2009.

Authentic Movement, Moving the Body, Moving the Self, Being Moved. A Collection of Essays, Volume Two. London and Philadelphia: Jessica Kingsley Publishers, 2007.

Parviainen, Jaana. "Bodily knowledge: epistemological reflections on dance." *Dance Research Journal* 34, no. 1 (summer 2002). Available at: http://choreograph.net/articles/bodily-knowledge-epistemological-reflections-on-dance.

"Physicalmind Workout I: Introduction to Matwork" (also titled "Working out the Pilates Way, Physical Mind Workout I" [VHS videotape]. Santa Fe, New Mexico; Physicalmind Institute, 1995.

Pierpont, Margaret. "Zena Rommett." *Dance Magazine*, 9 (September, 1981): 84.

Pizer, Ann. "More Yoga Styles." *About.com, Yoga.* Last modified May 20, 2012. http://yoga.about.com/od/typesofyoga/a/yogatypes_2.htm

Plagens, Peter. "When Less Was More." *Newsweek* (October 30, 1995): 76.

Plevin, Marcia. *Authentic Movement: Moving the Body, Moving the Self, Being Loved, A Collection of Essays, Volume Two*, edited by Patrizia Pallaro. London and Philadelphia: Jessica Kingsley Publishers, 2007.

Preston-Dunlop, Valerie, in collaboration with staff of the Laban Centre. Extracts from *Dance Is a Language Isn't It?* (also issued as *Dance/A Linguistic Approach).* London: Laban Centre for Movement and Dance at University of London, Goldsmiths' College, 1979/1980.

Looking at Dances, A Choreological Perspective on Choreography. London: Verve Publishing, 1998.

Preston-Dunlop, Valerie, and Ana Sanchez-Colberg. *Dance and the Performative Arts, A Choreological Perspective—Laban and Beyond.* London: Verve Publishing, 2002.

Robinson, Jacqueline. *Modern Dance in France, An Adventure 1920-1970.* the Netherlands: Harwood Academic Publishers, 1997.

"Rommett Floor-Barre Technique" [VHS videotape]. Realized by Bill Cote. New York: Zena Rommett Dance Association, 1991.

Roseman, Janet Lynn. *Dance Was Her Religion, The Spiritual Choreography of Isadora Duncan, Ruth St. Denis and Martha Graham.* Prescott, Ariz.: Holm Press, 2004.

Rothfield, Philipa. "Differentiating Phenomenology and Dance." *Topoi* 24, no. 1 (2005): 43-53.

Rouhiainen, Leena. "Living Transformative Lives. Finnish Freelance Dance Artists Brought into Dialogue with Merleau-Ponty's Phenomenology." PhD diss., Theatre Academy, Department of Dance and Theatre Pedagogy, Helsinki, Finland: Theatre Academy, ACTA Scenica, 2003.

"The Evolvement of the Pilates Method and its Relation to the Somatic Field." *Nordic Journal of Dance* 2 (2010): 57-69.

Rubenfeld, Ilana. *Bone, Breath, & Gesture*, edited by Don Hanlon Johnson. Berkeley, Calif.: North Atlantic Books, 1995.

Rugg, Harold. *Imagination*. New York: Harper & Row Publishers, 1963.

Salzman, Mark. *The Soloist.* New York: Vintage Books/Random House, 1994.

Scott, Madeleine. *Dance Kinesiology*, 2nd ed., by Sally Sevey Fitt. (Boston, Mass.: Schirmer, Cengage Learning, 1996): 357-364.

Scott, Marion. "Spirit Dances." *Program.* Conceived and Directed by Marion Scott, Porduced by Roberta Wolin-Manker: Highways Performance Space, Santa Monica, (October 29-31), 1999.

Schwandt, Thomas A. *The Sage Dictionary of Qualitative Inquiry*. Thousand Oaks, Calif.: Sage Publications, 2007

"Seane Corn, Vinyasa Flow Yoga, Uniting Movement and Breath" [DVD]. Directed by Norman Seef. Boulder, Colo.: Gaiam, Inc., 2004.

Shafarman, Steven. *Awareness Heals, The Feldendrais Method for Dynamic Health*. Boston, Mass.: Da Capo Press, 1997.

Shawn, Ted. *Dance We Must, Ted Shawn.* London: Dennis Dobson, Ltd., 1946.

Shanahan, Murray. *Embodiment and the Inner Life: Cognition and Consciousness in the Space of Possible Minds.* Oxford and New York: Oxford University Press, 2010.

Sheets-Johnstone, Maxine. *The Phenomenology of Dance.* London: Dance Books, Ltd., 1966/ 1979.

Shiffman, Erich. *Yoga. The Spirit and Practice of Moving Into Stillness*. New York: Pocket Books, 1996.

Shuman, Sandra G. *Source Imagery, Releasing the Power of Your Creativity*. New York: Doubleday, 1977.

Shusterman, Richard. "Somaesthetics and Education: Exploring the Terrain," in *Knowing Bodies, Moving Minds: Towards Embodied Teaching and Learning*, edited by Liora Bresler, 51-60. Dordrecht/Boston/London: Kluwer Academic Publishers, 2004.

Singh, Jaideva. *Vijñanabhairava or Divine Consciousness: A Treasury of 112 Types of Yoga.* Delhi, India: Motilal Banarsidass Publishers Private Ltd., 1979/1999.

Smith, Clyde. "On Authoritarianism in the Dance Classroom," in *Dance, Power and Difference, Critical and Feminist Perspectives on Dance Education*, edited by Sherry B. Shapiro, 123-148. Champaign, Ill.: Human Kinetics, 1998.

Smith, Mark K. "David A. Kolb on Experiential Learning." *The Encyclopedia of Informal Education.* Accessed September 10, 2012. http://www.infed.org/biblio/b-explrn.htm.

Smith, Nancy Stark. *Taken By Surprise, A Dance Improvisation Reader*, edited by Ann Cooper Albright and David Gere. (Middleton, Conn.: Wesleyan Press, 2003): 245-254.

Sokolowski, Robert. *Introduction to Phenomenology.* Cambridge University Press: New York, 2000.

Stevens, Anthony. *Ariadne's Clue: A Guide to the Symbols of Humankind.* Princeton, New Jersey: Princeton University Press, 1998.

Stillerman, Elaine, L.M.T. *The Encyclopedia of Bodywork From Acupressure to Zone Therapy.* New York: Facts on File, 1996.

Stinson, Susan W. "Seeking a Feminist Pedagogy for Children's Dance," in *Dance, Power and Difference, Critical and Feminist Perspectives on Dance Education*, edited by Sherry B. Shapiro, 23-48. Champaign, Ill.: Human Kinetics, 1998.

"My Body,/Myself," in *Knowing Bodies, Moving Minds: Towards Embodied Teaching and Learning*, edited by Liora Bresler, 153-168. Dordrecht/Boston/London: Kluwer Academic Publishers, 2004.

Stutkin, Stacie. "The Anti-drug for Anxiety." *Yoga Journal* (March/April 2003): 108-113.

Suzuki, Shunryu. *Zen Mind, Beginner's Mind.* New York: Weatherhill, Inc., 2002.

Swami Anantanda. "Reflect and Assimilate." *Living Siddha Yoga Wisdom; Learning Session 11.* South Fallsburg, New York: SYDA Foundation (July/September, 2004): 1-16.

Swami Chidvilasananda. *Darshan Magazine.* 0892-130X (September 1991): 45-46

Sadhana of the Heart, Volume I. South Fallsburg, New York: Siddha Yoga Publications, 2006.

Swami Dayananda. *Hatha Yoga for Meditators: As taught in Siddha Meditation Ashrams.* South Fallsburg, New York: SYDA Foundation, 1981.

Swami Durgananda. "The Guru and the Creative Process." *Siddha Path, Creativity and the Self* (April, 1983): 32-34

Swami Lakshmanjoo. *Kashmir Shaivism, The Secret Supreme*, edited by John Hughes. Culver City, Calif.: Kashmir Shaivism Fellowship, 1985/2000.

Swami Muktananda. *I Am That: The Science of Hamsa from the Vijnana Bhairave*. South Fallsburg, New York: SYDA Foundation, 1992.

Introduction to Kashmir Shaivism. Oakland, Calif.: SYDA Foundation, 1975.

Kundalini: The Secret of Life. South Fallsburg, New York: SYDA Foundation, 1979/ 1994.

Play of Consciousness. South Fallsburg, New York: SYDA Foundation, 1978.

Swami Prabhavananda and Christopher Isherwood. *How to Know God, The Yoga Aphorisms of Patanjali*. Hollywood, Calif.: Vedanta Press, 1953/1981.

Shankara's Crest-Jewel of Discrimination. Hollywood, California: Vedanta Press, 1947/1978.

Swami Rama, Rudolph Ballentine, and Alan Hymes. *Science of Breath, A Practical Guide.* Honesdayle, Penn.: The Himalayan International Institute of Yoga Science and Philosophy, 1979.

Swami Samatananda. "Editorial." *Siddha Path, Creativity and the Self* (April 1983): 4-6.

"The Symbolism of Trees." *Tree Symbolism.* Accessed May 10, 2012. http://clanofdanu.tripod.com/trees.html.

Tansley, David V. *Subtle Body, Essence and Shadow.* New York: Thames and Hudson, 1977/1992.

Taylor, Cynthia. "On the Way to Teaching as Letting Learn." *Phenomenology + Pedagogy* 9 (1991): 351-355. Available at: http://ejournals.library.ualberta.ca/index.php/pandp/article/view/15166/11987

TEDtalks. "Mihaly Csikszentmihalyi: Creativity, Fulfillment, and Flow." *YouTube*. Accessed October 24, 2009. http://www.youtube.com/watch?v=fXIeFJCqsPs.

Thomas, Geoffrey. "Meaning in the Well-Tempered Clavier." *Geoffrey Thomas.* Accessed May 12, 2011. http://bgthomas.com/articles/meaning-in-the-well-tempered-clavier-i/.

Totton, Nick, Ed. *New Dimensions in Body Psychotherapy.* Maidenhead, Berkshire, England: Open University Press, McGraw-Hill House, 2005.

"Tree Meaning and Tree Pictures for Symbolic Trees." *Living Arts Originals.* http://livingartsoriginals.com/infoforests.htm. Last Modified September 24, 2010. Accessed June 15, 2012.

Tresider, Jack. *1001 Symbols.* San Francisco, Calif.: Chronicle Books, 1997

Trochim, William M.K. "The Qualitative-Quantitative Debate." *Research Methods Knowledge Base.* Last modified October 20, 2006. Accessed March 1, 2012. http://www.socialresearchmethods.net/kb/qualdeb.php.

Ueland, Brenda. *If You Want To Write.* Saint Paul, Minn.: Graywolf Press, 1987.

U.S. Department of Health and Human Services. "IRBs and Assurances." Last Reviewed June 30, 2011. Accessed May 9, 2013. http://www.hhs.gov/ohrp/assurances/irb/.

Van Manen, Max. "Modalities of body experience in illness and health." *Qualitative Health Research: An International, Interdisciplinary Journal* 8, no. 1 (1998): 7-24.

"On The Epistemology of Reflective Practice." *Teachers and Teaching: Theory and Practice* 1, no. 1 (1995): 33-50.

"Phenomenology of Practice." *Phenomenology & Practice* 1, no. 1 (2007): 11-30

Researching Lived Experience. New York: SUNY Press, 1990/2001.

Writing in the Dark, Phenomenological Studies in Interpretive Inquiry. Ontario, Canada: The Althouse Press, 2002.

Velmans, M. (Ed). *Investigating Phenomenal Consciousness*. Amsterdam: Benjamin Publishers, 1999.

The Science of Consciousness: Psychological, Neuropsychological and Clinical Reviews. New York: Routledge, 1996.

Walden, Leslie Pamela. "Authentic Movement: A Phenomenological Method With Implications for Dance, Pedagogy, and Qualitative Research," PhD diss., University of Michigan, 2002. ProQuest.

Weil, Andrew, M.D. *Spontaneous Healing.* New York: Fawcett Columbine, 1995.

Wigman, Mary. *The Language of Dance.* Middletown, Conn.: Wesleyan University Press, 1996.

Wilson, Vietta E., Erik Peper, and Katherine Gibney. "The 'Aha' Experience with Somatics: Demonstrating Mind and Body Unity." *Somatics* 14, no. 2 (2004): 4-7.

Wisnewski, Jeremy J. *Heidegger, An Introduction.* Plymouth, United Kingdom: Rowman & Littlefield Publishers, Inc., 2013.

Worth, Libby, and Helen Poynor. *Anna Halprin*. London and New York: Routledge, 2004

Wyman-McGinty, Wendy. "The Body in Analysis: Authentic Movement and Witnessing in Analytic Practice." *Journal of Analytical Psychology* 43 (1998): 239-260.

Zarrilli, Phillip B. *Senses and Silence in Actor Training and Performance,* edited by Sally Banes and André Lepecki. New York and London: Routledge, 2007.

Appendices
Appendix I

Empirical Material - Classroom Investigation Documents:
Course Outlines; Entrance/Exit Skills; Syllabus; Daily Class Activities; Interview/discussion Guide

Course Outlines
THEATRE ARTS/DANCE DEPARTMENT
SEMESTER: Fall or Spring
COURSE TITLE AND NUMBER: Dance 45 - Modern Dance (Advanced)
PREREQUISITE OR ADVISORY: Dance 44
HOURS: 6 hours UNITS: 2 units

I. CATALOGUE DESCRIPTION

This course is a continuation of Dance 44, further developing aesthetic concepts and technical facility. Use of breath and releasing techniques are incorporated in refining movement quality and gaining a deeper understanding of effort and energy. Introduction to rhythmic notation and composition studies are also included in this course. Students majoring in Dance should take Dance 46 next. *See counselor regarding transfer credit limitations.

II. TEXTS AND REFERENCES

Martin, John, *Modern Dance*. DNCH
Herrigel, Eugen, *Zen in the Art of Archery*. Vintage Books, N.Y.
Richards, Mary, *Centering in Pottery, Poetry and the Person*. WSLU
Wigman, Mary, *The Language of Dance*. VPNE

III. COURSE OBJECTIVES

A. Further develop artistic awareness and expression in dance.

B. Further develop sense of musicality and phrasing.
C. Identify and apply rhythmic notation, meter, syncopation.
D. Identify and apply contrapuntal rhythms.
E. Further explore creativity and movement improvisation using imagery as motivation and stimulus.
F. Prepare and demonstrate dance studies.
G. Prepare and teach dance studies to others.
H. Discuss and practice elements of composition.
I. Develop sensitivity to movement quality and the ability to observe, describe it in others' dancing.
J. Apply concepts of body alignment and placement in more complex movement combinations and phrases while expressing the quality or intention of the movement.
K. Practice and apply use of deeper muscle groups and more subtle energy in the body and in movement.
L. Practice and develop greater range and dexterity of the body in motion and stillness.
M. Practice and develop "quick study" skill, learning combinations and interpretations quickly.
N. Practice and develop variations on technical skills learned in Dance 44.
O. Practice and develop research methods and critical analysis on dance topics.

IV. METHOD OF PRESENTATION

A. Lecture and demonstration of dance and music.
B. Lecture, demonstration, and discussion of musicality and rhythmic notation.
C. Guided and individual group experiences.
D. Presentation of audio and visual examples of movement and music expression.
E. Performance of class assignments.
F. Student papers, journals, projects, objervations, discussion, feedback.
G. Use of handouts, textbooks, reading lists.
H. Use of video recording and feedback.
I. Field trips and dance concerts.

V. COURSE CONTENT

The instructor should include terminology in his/her teaching but the emphasis should be on experiential learning.

A. Understand and practice aesthetic elements of dance and basic elements of compositional craft.
B. Investigate use of imagery in improvisation and in creating movement studies.
C. Develop sensitivity to movement quality and expression.
D. Explore more subtle use of space, time, and energy.
E. Develop skill at using rudiments of rhythmic notation.
F. Identify rhythmic sources (i.e. breath, pulse, swing, stride,quick, uneven, sustained, etc.)
G. Develop physical discipline and technical skills.
    1. Apply fundamentals learned in Dance 44.
    2. Apply nuance and shading in movement in dance.
    3. Practice "quick study" skills (picking up and learning movement combinations and phrases).
H. Practice dancing with others with accuracy and sensitivity.

VI. METHOD OF EVALUATION

A. Attendance
B. Participation: attitude, effort, growth in class.
C. Demonstration of ability and competence of class material.
D. Completion of class assignments and projects.
E. Participation in class presentations.
F. Completion of written assignments which may include concert reviews, book reports, video reviews, class observations, journals, research papers, interviews, papers on related arts.

ENTRANCE AND EXIT SKILLS FOR DANCE 45

Entrance Skills

See Exit Skills, Dance 44

Exit Skills

1. Identify and apply understanding of dance as art.
2. Identify and apply aesthetic elements and movement qualities in dance.
3. Identify and apply inner motivation with compositional craft.
4. Demonstrate ability to write and read fundamentals of rhythmic notation.
5. Demonstrate knowledge of rhythmic sources.

6. Demonstrate ability to make movement studies and teach to others.
7. Demonstrate ability to maintain principles of placement and alignment when dancing.
8. Demonstrate ability to maintain inner motivation and quality of movement when dancing.
9. Demonstrate ability to recognize and analyze movement qualities when observing dance.
10. Demonstrate ability to move with others in set combinations or in improvisation.

SANTA MONICA COLLEGE
COURSE OUTLINE

THEATRE ARTS/DANCE DEPARTMENT
SEMESTER: Fall or Spring
COURSE TITLE AND NUMBER: Dance 46 - Modern Dance (Advanced)
PREREQUISITE OR ADVISORY: Dance 45
HOURS: 6 hours UNITS: 2 units

I. CATALOGUE DESCRIPTION

This course is a continuation of Dance 45, further developing aesthetic concepts and technical facility. Attention is focused on both the inner motivations of movement as well as responses to the environment. Preliminary study of music form is also included in this course. Students majoring in Dance should prepare for transfer and/or completion of AA degree. *See counselor regarding transfer credit limitations.

II. TEXTS AND REFERENCES

Cameron, Julie, *The Artist's Way*. Tarchr/Putnam Book, N.Y.
Edwards, Betty, *Drawing on the Right Side of the Brain*. J.P. Tarcher, L.A.
Henri, Robert, *The Art Spirit*. Harper and Row Publishers, N.Y.
Laban, Rudolf von, *Life for Dance*. Princeton Book,
Magriel, Paul, Ed., *Nijinsky, Pavlova, Duncuan*. Da Capo, N.Y.

III. COURSE OBJECTIVES

A. Further develop artistic awareness and expression in dance.
B. Further sense of musicality, phrasing, and form.
C. Identify and apply Western music forms.
D. Further explore creativity and movement improvisation using related arts as stimulus, (i.e. poetry, painting, sculpture).
E. Further explore creativity and movement improvisation responding to new environments, (i.e. outdoors, alternate sites).
F. Prepare and demonstrate dance studies.
G. Prepare, teach, and arrange dance studies on small groups
H. Discuss and practice elements of composition
I. Develop sensitivity to movement quality and the ability to observe and coach in others' dancing.
J. Apply concepts of body alignment and placement in more complex movement combinations and phrases while expressing the quality or intention of the movement.
K. Practice and apply use of breath, deeper muscle groups and more subtle energy in the body, in movement, and in dance repertory.
L. Practice and develop greater range and dexterity of the body in motion and stillness.
M. Practice and develop "quick study" skill, learning combinations and interpretations quickly.
N. Practice and develop technical skills learned in Dance 45.
O. Practice and develop teaching methods.

IV. METHOD OF PRESENTATION

A. Lecture and demonstration of dance and music.
B. Lecture, demonstration, and discussion of musicality and Western music forms.
C. Guided individual and group experiences.
D. Presentation of audio and visual examples of movement and music expression.
E. Performance of class assignments.
F. Student papers, journals, projects, observations, discussion, feedback.
G. Use of handouts, textbooks, reading lists.
H. Use of video recording and feedback.
I. Field trips and dance concerts.

V. COURSE CONTENT

The instructor should include terminology in his/her teaching but the emphasis should be on experiential learning.

A. Understand and practice aesthetic elements of dance and basic elements of compositional craft.
B. Investigate use of related arts as stimulus for movement, improvisation, and dance studies.
C. Investigate response to environment as stimulus for movement improvisation,
D. Develop sensitivity to movement quality and expression and the ability to coach in others.
E. Explore more subtle use of space, time, and energy.
F. Develop awareness and use of Western music forms.
G. Develop and practice teaching methods.
H. Develop physical discipline and technical skills.
1. Apply fundamentals learned in Dance 45.
2. Apply use of breath and releasing techniques in warm-up and dance performance.
3. Apply "quick study" skills in learning various styles and qualities of dance.
I. Practice dancing with others with accuracy and sensitivity.
J. Practice dance as a performing art.
K. Apply knowledge of dance training and expression with discipline, diligence, and respect.

VI. METHOD OF EVALUATION

A. Attendance
B. Participation: attitude, effort, growth in class.
C. Demonstration of ability and competence of class material.
D. Completion of class assignments and projects.
E. Participation in class presentations.
F. Completion of written assignments which may include concert reviews, book reports, video reviews, class observations, journals, research papers, interviews, papers on related arts.

ENTRANCE AND EXIT SKILLS FOR DANCE 46

Entrance Skills

See Exit Skills, Dance 45

Exit Skills

1. Identify and apply understanding of dance as art.
2. Identify and apply aesthetic elements and movement qualities in dance.
3. Identify and apply inner motivation from outer stimulus (i.e. related arts of poetry, painting, sculpture, and or environment), with compositional craft.
4. Identify and apply Western music forms.
5. Demonstrate ability to make movement studies, and to teach, coach, and arrange on others.
6. Demonstrate ability to maintain principles of placement and alignment, use of breath, and the release of tension when dancing.
7. Demonstrate ability to maintain inner motivation and quality of movement when dancing alone or with others in performance.
8. Demonstrate ability to learn new dance repertory, qualities and styles quickly.
9. Demonstrate awareness of dance as a performing art.
10. Demonstrate ability to apply teaching methods.
11. Demonstrate ability to apply dance training and expression with discipline, diligence, and respect.
12. Demonstrate responsible self motivation.

Course Syllabus

Dance 45 and Dance 46
Modern Dance 5 and Modern Dance 6
MW 11-1 F 9-11
Gym 104
Instructor: Linda Gold

Modern Dance 5/6 is designed to deepen dancers' experience and understanding of their dance instrument and the expressive power of dance. The course includes a mixture of dance technique and body work to expand movement range and skill. Some improvisation, movement studies, and work with guest artists will be used to

increase sensitivity and quality of movement. An introduction to rhythmic notation will give practical assistance to working with music for dance. Additionally, dancers will have opportunities to perform and apply their class experiences to dance as a performing art.

This training is developmental, building on previous class experiences. Grading will be based primarily on attendance and participation, and of course, a cheerful and open attitude. Written assignments will be non-traditional and ungraded this term. Written feedback and responses to class experiences will be included as data in a research project. These responses will be done, for the most part, in class, using your research "name." In this way, drawings, poems, or descriptions, can be anonymous and honest. Outside of class experiences that will require a brief response to your participation or observation include:

November 7	3:00 pm	Paul McCleary presentation
December 5 or 6	8:00 pm	Synapse Dance Theater presentation
December 9	11:00 am	Works in Progress presentation

Hopefully, dancers will take advantage of the Alexander Technique Master Class, (September 23, 11:00 am), the African Dance Master Class, (October 14, 11:00 am), and the Folklorico presentation, (November 21, 3:00 pm). A paragraph description of your participation or observation will make up two absences.

Class protocol requires promptness; no food, drink, or street shoes in the studio; form fitting dance wear; bare foot or socks; hair secure and up off the neck; proper hygiene and cleanliness. In case of non-contagious illness or injury, active class observation, (notes), will be accepted. Visitor observation must be approved by instructor prior to class meeting.

There will be no class meetings on school holidays. These include Monday, September 1; Tuesday, November 11; Thursday and Friday, November 27 and 28.

Grading will be based on the following criteria:

50% Attendance	25% Written	25% Participation
A = 1-4	Submitting	Attitude, effort, progress,
B = 5, 6	non-graded	fulfilling class assignments.
C = 7	responses.	
D = 8		
F = 9+		

Notes on Class Activities

8/25 My Warm-up
Stretch/Rommett/Yoga
Stand - Side/front stretch
Feet

8/27 Active Class
Horton - Hips
Chasses: turns & hops & attitudes
Bios

8/29 Standing Warm up
undulation (side - Graham)
Diagonale
Side curve (hips off) & hops
Prances
Jetes
Turn - Leap - Turn
Side curve & Turn - Leap - Turn

—

9/1 Labor Day

9/3 Stand - warm up
Handstand
Cartwheel
J. Cole

9/5 See Elisa notes
Write - bios, feedback first day, goals

—

9/8 Active Warm up
Jumps - prance, hitch-kicks
spiral turns, jumps in 2nd
hops, leg front, touch
Wambli bird

9/10 Active warm up
Improv. - levels, over under
stone sculpture
seaweed
leaves flicking in wind
volcano
Nature studies - show

9/12 Self Massage - stand -
Grand battement, prance, 1 e & a 2 cross the floor

___

9/15 Notation
Write
(1 e & a 2 jete)
(triplet, turns)

9/17 See Genevieve notes
Write 4 measures
Do 8 counts in phrase

9/19 Round Robin - Do 8 counts in diag. phrase (?)

___

9/22 Coccyx Balance
Front, side stretch at barre
leg front - side- (diag)

9/24 Warm-up
Bridges
Swoosh, sweep arm

9/26

___

9/29 Living exp. writing, Warm up, Sachiye (Feldenkrais)

10/1 Warm-up, Feet at barre
Bill Evans Juke Box
Branislav

10/3 Warm up
More tendus
Stretch attitude at barre
Own study, 1 & variation
See Ikuko notes

——

10/6 Active class, Musical Theater, Barrel turns

10/8 Read Scores
Phrase from 4th Movement

10/10 Warm up - Stretch 2nd, hips on wall
Small jumps, demi rond
Weidman leg swing
Twist to foot
Arm swings
See Masami notes

——

10/13 Warm up
Fast battement front
2nd to chasses
Arabesques, penchees, roll
Prance
Jumps 1st
Jetes
Hops - slow, quick (Lewitzky)
Turn - leap - turn en menage
See Elisa notes

10/15 Warm up with Iris' class
Jumps in 1st
From the Cave

10/17 (Floor barre, stretch) My warm up
Improv
Draw
Talk
See Genevieve notes

___

10/20 Floor barre - plies - spot
Chaines (Whirli gog / Pat head -stomach)

10/22 Warm up - Developpes
en dehors
Battements - en dehors, en dehors
Music score - 14 3's
Nature study - 14 3's

10/24 see Genevieve notes

___

10/27 Warm up
Space / Time
(hips)
(Milky Way)

10/29 Warm up
Turn & Foot-hits (bears)
Mazurkas

10/31 Costumes

___

11/3 Warm up
Hoofer (opening)

11/5 Acting

11/7 Breathing
Sit, Massage, Hands on Back
To Muriel
To Stand

—

11/10 Active Class
Leg Over Hoofer

11/12 Active Warm up
Works in Progress

11/14 Active Warm up
Sun Salute, Warrior
Jugglers
See Leah notes

—

11/17 Warm up, teach W.P. (groups)

11/19 Warm up, teach W.P. (groups)

11/21 Warm up, stage W.P., try with music

—

11/24 Warm up, stage W.P., set with music

11/26 Active class, review W.P., set ending

11/28 Thanksgiving

___

12/1 (Review floor barre - W.P.)

12/ 3 (Review standing - W.P. from mirror)

12/5 See Genevieve notes - W.P.

___

12/8 Warm up on stage,
Space Works in Progress

12/9 Works in Progess
Finals Begin

12/10 Interviews (9-5)

12/11 Interviews (11:30-6:30)

Interview Questionnaire

Oral Interviews: December 10 and 11, 1997

1. Do you like classes that are very active?

2. How did you feel about classes that were slower, less active?

3. How did you feel at the end of a class that was very active?
(Standing Warm-up, Center, Cross the Floor)

4. How did you feel at the end of a class that was slower, less active?
(Breath, Placement, Stretch, Massage)

(3.& 4.)

Tired?	Relaxed?
Tight? Stiff? Achey?	Free? Energized?
Weak?	Powerful?
Bored? Drained?	Excited? Energized?
Depressed? Frustrated?	Exhilarated?

5. How did you feel at the end of an improvisation class?
working with others?

6. How did you feel at the end of classes that included rhythmic notation discussion, writing exercises?

7. Did the in class writing assignments interest you, provoke thought, awareness?

8. Do you think you integrated these different experiences?

Has your body placement, alignment improved?
Has your stretch, strength, agility improved?
Are you more aware of qualities, i.e. how movement is done?
Do you learn combinations more quickly?
Are you more aware, sensitive to your body energy?
Do you feel your technical skills improved?
Do you feel your creative skills improved?
Do you feel your artistic awareness, expression improved?

9. Did you find the mixture of approaches an effective way of learning? Why?

Keep your interest?	Confusing?
Challenging?	Boring?
Stimulating?	Redundant?

Other?

10. Do you feel you can apply what you learned, experienced this semester to dance performance, other dance classes, life?

Anything else you would like to say, add, discuss?

Appendix II

Interpretive Process and Suggested Curriculum Notebook - Available on request

TEATTERIKORKEAKOULU
TEATERHÖGSKOLAN
THEATRE ACADEMY HELSINKI

Merits of altered experience in dance are rarely included in dance training, and seldom investigated in dance research. This omission is relevant to students pursuing educational career goals in dance and to curriculum intended to develop dance artists. Linda Gold, dancer, choreographer, and educator for over forty years demonstrates in her dissertation "Altered Experience in Dance/Dancing" how the phenomenon of altered experience can be investigated in the classroom using a hermeneutic phenomenological research methodology, and how subjective experience may be collected and analyzed using a reflective, dialogic interpretive process.

This research investigates the nature and qualities of altered experience found in dance and dancing, and how this dimension of experience can be fostered in the pedagogical context of the modern dance class. Using a phenomenological approach it explores and interprets written responses and interview material gathered from students in a one-semester college course that applied an experiential teaching approach grounded in modern-postmodern dance and somatic practices. Further, this book demonstrates a research methodology that can be implemented in the classroom and is useful for future investigations of altered experience in dance/dancing.

GRAPHIC DESIGN: HAHMO DESIGN OY COVER DRAWING BY LINDA GOLD