

INFORMATION TO USERS

This reproduction was made from a copy of a document sent to us for microfilming. While the most advanced technology has been used to photograph and reproduce this document, the quality of the reproduction is heavily dependent upon the quality of the material submitted.

The following explanation of techniques is provided to help clarify markings or notations which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting through an image and duplicating adjacent pages to assure complete continuity.
2. When an image on the film is obliterated with a round black mark, it is an indication of either blurred copy because of movement during exposure, duplicate copy, or copyrighted materials that should not have been filmed. For blurred pages, a good image of the page can be found in the adjacent frame. If copyrighted materials were deleted, a target note will appear listing the pages in the adjacent frame.
3. When a map, drawing or chart, etc., is part of the material being photographed, a definite method of "sectioning" the material has been followed. It is customary to begin filming at the upper left hand corner of a large sheet and to continue from left to right in equal sections with small overlaps. If necessary, sectioning is continued again—beginning below the first row and continuing on until complete.
4. For illustrations that cannot be satisfactorily reproduced by xerographic means, photographic prints can be purchased at additional cost and inserted into your xerographic copy. These prints are available upon request from the Dissertations Customer Services Department.
5. Some pages in any document may have indistinct print. In all cases the best available copy has been filmed.

**University
Microfilms
International**
300 N. Zeeb Road
Ann Arbor, MI 48106

8417879

Braxton, Jean Patricia Bailey

MOVEMENT EXPERIENCE IN MODERN DANCE: A PHENOMENOLOGICAL
INQUIRY

The University of North Carolina at Greensboro

Ed.D. 1984

University
Microfilms
International 300 N. Zeeb Road, Ann Arbor, MI 48106

Copyright 1984

by

Braxton, Jean Patricia Bailey

All Rights Reserved

MOVEMENT EXPERIENCE IN MODERN DANCE:

A PHENOMENOLOGICAL INQUIRY


by

Jean Bailey Braxton

A Dissertation submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Education

Greensboro
1984

Approved by


Dissertation Adviser

APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

Dissertation Adviser

Walter R. Bennett

Committee Members

David C. Purpel

Gail M. Dennis

Gary C. Kinney

March 15, 1984

Date of Acceptance by Committee

March 15, 1984

Date of Final Oral Examination

© 1984

JEAN PATRICIA BAILEY BRAXTON

All Rights Reserved

BRAXTON, JEAN BAILEY, Ed.D. Movement Experience in Modern Dance: A Phenomenological Inquiry. (1984)
Directed by Dr. Kate Barrett. 110 pp.

The movement phenomenon in modern dance was studied from the viewpoint of experiences using phenomenology as the research approach. The inquiry is focused on how students in higher education make meaning out of the dance movement experience. This inquiry was guided by the question--how can we better understand the movement of dance as experienced by students by exploring and describing a lived experience of movement using the theory of phenomenological reduction, the concept of intentionality, and the hermeneutic approach? Two other questions were pertinent to the inquiry:

1. How do students perceive the dance movement experience?
2. How can the investigator gain insight concerning her perceptions of the nature of the dance movement experience and therefore learn more about dance?

In separate interviews, four dancers in higher education were asked to describe an experience of common material they had in a master class in modern dance. The investigator identified six themes that were common among the interviews. They were kinesthetic awareness, feelings, a sense of self, concentration, use of imagery, and direction. Besides these common themes, the investigator also identified one theme unique to each dancer and one Important Moment in the class that had a deep personal meaning for each of them.

The study reveals that reflection is important to a dancer's understanding of dance. The study also suggests that all dance experiences can be seen in an educative way--education for individual meaning.

ACKNOWLEDGMENTS

To my grandparents, Robert and Lillie Ballard who always encouraged me to do my best.

To Wendell, Michael, and Traci for your love, patience, and support.

To Valerie, for being a good friend and for understanding why this work was important to me.

To Dr. Kate Barrett for believing in my ability to carry out this research effort and for your scholarly guidance each step of the way.

To Dr. David Purpel for your expert guidance and for always having the time to listen, to care, and to give that gentle push in the right direction.

To Dr. Gail Hennis for your words of encouragement, support, and warm smile.

To Dr. Gay Cheney for supporting me in my efforts to dance to my own "tune."

TABLE OF CONTENTS

	Page
APPROVAL PAGE	ii
ACKNOWLEDGMENTS	iii
LIST OF FIGURES	v
CHAPTER	
I. MOVEMENT AND DANCE	1
Movement As Life	1
Dance and Movement	2
The Movement Experience	7
II. PHENOMENOLOGICAL FRAMEWORKS	11
The Phenomenological Approach	11
Essential Themes	16
Phenomenological Research	32
Dance Research in Phenomenology	35
Current Inquiry	39
III. INTERVIEWS	
Fredrick	44
Lawrence	55
Cycloria	66
Tamara	76
IV. NEW INSIGHTS	85
Summary of Interviews	85
Dance Movement Phenomena	93
Phenomenological Research	100
Epilogue	105
BIBLIOGRAPHY	108

LIST OF FIGURES

Figure		Page
1.	Noema-Noesis	23
2.	Noema	24
3.	Hermeneutic spiral	29
4.	Stream of consciousness	31

CHAPTER I
MOVEMENT AND DANCE

Movement As Life

Movement is natural to all life. Wherever there is breath and heartbeat there is movement. Movement is being alive. Through the modern advances of medical science, movement can be detected before we are born. Every living thing must move to stay alive.

Movement is the language of action. Our bodily movements can reveal many things about us. Our own movements are in terms of some objective, some interior motive. Movements are an expression of our feelings and state of mind. The way we walk, the way we use our body, the manner in which we use our hands in communication can say a lot about us as people. Martin (1965) explained that movement is normal. It is the most elementary physical experience of human life. Feelings occur in our bodies and are experienced as physical sensations, as movement. He indicated that when we are startled, the body moves in a quick, short, intense manner; when we are embarrassed, the blood moves away from the face and we pale; when we are sad, tears move into the eyes and what we call a lump comes into the throat. When we have any of these experiences, the muscles contract or relax and all body parts are affected.

By definition movement is bodily action which involves a change of position of the body, occurring in time, requiring energy or muscular effort. In support of this definition, Ellfeldt (1976) believes that movement is one of the great laws of life. It is the primary medium of our aliveness. Movement, she stated, is that flow of energy that permeates our bodies each day and night. It characterizes our behavior and there is a direct connection between what we are like and how we move. Gates (1968) supplemented Ellfeldt's statement when she wrote:

the uniqueness of human movement lies in the evidence of the energies of the human body, which are physical in their sources and the ways in which these forces are released, directed, and controlled by the inner man. (p. 87)

Dance and Movement

Dance is the most natural expression of the human being. Movement is the core of the dance experience. Dance has long been recognized as an example of a pure movement experience. Movement is necessary to dance and the medium of dance is human movement.

Modern dance is defined as an art form that uses human movement as a medium of expression. It is concerned with, according to Hayes (1964), "movement that has been consciously given form and rhythmic structure to provide physical, emotional and aesthetic satisfaction" (p. 3). According to Gates (1968), the leaders responsible for the development of modern dance wanted to explore movement for itself, in

terms of their own unique and personal identities and to find its meanings for themselves arising out of the inner centers of being. Their seeking, she stated, led to the basic roots of movement as an expression of man's life. Historically speaking, modern dance came about as a result of the break from the sterility of classical ballet. Its founders sought to develop a type of dance that was freer than the classical ballet. The development of modern dance in this country presented itself in five phases whereby key personalities have influenced its growth. These personalities were identified by Brown (1979) as the "forerunners," "the pioneers," "the second generation," "the avant-garde," and the "postmoderns"

One of the major "forerunners" of modern dance was Isadora Duncan. She is referred to as the liberating spirit that gave expression to modern dance. She believed that expression was the substance of dance. Duncan sought, according to Mazo (1977), a way of dancing in which movement would be initiated by emotion and in which each part of the body would be related to the other. She said (cited in Mazo, 1977), "I was seeking and finally discovered the central spring of all movement, the creator of motor power, the unity from which all diversities of movement are born" (p. 42). Duncan indeed tried to get back to the nature of movement itself believing that any movement of the body could become dance.

In the group considered to be pioneers, Martha Graham is a key figure in the development of modern dance in this country. Graham concentrated on movement as a vehicle for meaning rather than on movement as an end in itself.

McDonagh (1973) spoke about Graham's ideas concerning movement and dance when he said:

Each movement was to evolve out of the movement that came before. The torso was the source of the motor energy, and the spine was the supple spring that was the core of the torso. A movement had to come out of the depths of a dancer and not imposed from the outside. Dancers had to think of the "sensation" of the movement--what went on, what the feel of it was like inside of the body. (pp. 74-75)

Another "pioneer," Mary Wigman, was noted for her emphasis on dance as movement alone. She believed that movement was the substance of dance. She worked directly from body awareness and everyday movement. Wigman (1966) in The Language of Dance pointed out that the human body's natural movement forms were the material which is its own to use. Bodily movement, she stated, is the elemental and incontestable basis without which there would be no dance.

Merce Cunningham, a representative of the "second generation," is a dancer, teacher, and choreographer. According to Klosty (1975), Cunningham developed a technique and choreography based on the kinetic integrity of the body unconstrained by the rhythmic, melodic, or formal proposals of an external muscle. He turned dance back upon itself,

focusing on its primary component--each movement as an atomic gesture in time. Cunningham (cited in Mazo, 1977) said that "the meaning of a movement is intrinsic in the movement and the person doing it--it is not imposed by an external convention" (p. 42).

The "second generation" is also represented by the teacher-choreographer, Alwin Nikolais. He uses theatrical accoutrements as a source of motivation for movement. The movements of his dancers are related to the decor and lighting of the stage setting and he makes certain that they become aware of the environment in which they will perform. Nikolais believes that as art, dance is the art of motion, not movement. He stated (cited in Zupp, 1978):

Dancers often get into the pitfall of emotion rather than motion. To me motion is primary-- it is the condition of motion which culminates into emotion. In other words it is our success or failure in action in time and space which culminates into emotion. . . . We do not have to be educated to understand the abstract language of motion, for motion is the stuff with which our every moment of life is precisely concerned. So in the final analysis the dancer is a specialist in the sensitivity to the perception and the skilled execution of motion. Not movement but rather the qualified itinerary en route. (p. 36)

Of the group of "avant-garde" modern dancers, Elaine Summers focuses on kinetic awareness in her approach to choreography. Summers (1975) stated that when she choreographs, she sees every human body as an instrument, and through her work in kinetic awareness hopes to open up the rich and varied possibilities of movement within each

individual. She further explained that she seeks to understand all the ways that the body can move, not imposing an external technique but by encouraging each dancer to find his or her own movement. As a result of her method, she hopes that her dancers will arrive at an understanding of their bodies and their images of them.

Steve Paxton, choreographer, is a representative of the "post moderns." The postmoderns believe in the simplification in the use of natural movements. Banes (1980) stated that the postmoderns present:

natural movements of the body concretely, showing the body engaged in the kind of casual everyday postures that one associates with ordinary actions. Ordinary movements (jumps, falls, runs, walks) are executed without regard to grace, visual appeal or technical skill. (p. 17)

Paxton exhibits this in his choreography. He sees the body as a physical machine discovering in performance just how the body works. He further believes that a simple everyday activity, untransformed rhythmically, can have its own aesthetic significance.

The above key personalities are representatives of many persons who are responsible for the establishment of a philosophy of movement, technique, and performance in modern dance. Their contributions are important in establishing the direction in which modern dance has evolved. Each one is interested in the natural movements of the body which in turn are kinetic in nature and movements

which have meaning for the person doing them. They returned to the basic roots of movement as an expression of one's life. This was accomplished as Gates (1968) mentioned "through the channels of sensory awareness and the discovery of the kinesthetic feeling of the body in its movement and of the movement in terms of the origins of its impulses" (pp. 171-172). Their contributions have kept the modern dance alive today and made it an important aspect in the lives of many human beings.

The Movement Experience

Modern dance is a comprehensive approach to human movement. It has no limits in terms of movement exploration and sets none. To the modern dancer, movement is everything and everything about movement is important and useful. Ferdun (1972) stated that one of the special characteristics of modern dance is that it consists of movement experiences that can have direct relationships to something felt. The movement phenomenon is important in the study of dance because human beings have the capacity to feel what they are doing in their nerves and muscles. He further explained:

Experiencing movement requires attention to interactive sensory information--what there is to experience about movement--associated bodily sensations; a sense of space, time, and energy; and all the connotations of meaning derivable from the active perceptual and cognitive process. (p. 66)

The body is the material with which the dancers work in their movement experiences. The body must be tuned in order to respond to the demands that are placed upon it. These demands can make the experience both a subjective and personal one. Gates (1968) stated that dance involves the cultivation of an awareness of what the body is able to do, of the feelings associated with its natural movements, and of the body's limitations and capacities with respect to the qualities of coordination, flexibility, strength, and agility.

The terms meaning, awareness, feeling, and perception are significant to the movement experience in dance. Meaning as defined by Metheney (1975), "denotes a conception of changes in a set of relationships, as observed in the interaction among a person, his/her ideas, and the feeling he/she entertains" (p. 90). The human body is naturally endowed with a sophisticated nervous system whose purpose is to carry the messages of the senses to the appropriate muscle group so that the right action can be taken. Dance uses this feature more than any of the other arts and this aids in both expression and perception. This in turn leads to body awareness. Body awareness, according to Shurr and Yocum (1949), refers to the conscious knowledge of the relationships existing between every part of the body, the total body and the body movement through space. It is important for one engaged in the dance movement

experience to know the perceptual and kinesthetic experiences associated with movement. Further, they should examine and be made aware of their importance and meaning. Kinesthetic sense, they stated, is a special sense in the movement experience and as a result of the experience one is able to develop a special consciousness of awareness in dance. The movement experience in dance can lend itself to the feelings one realizes in movement. This is reflected in a statement made by Villedella (cited in Ellfeldt, 1976) who said:

I have a big feeling about muscle--to have a muscle, to feel a muscle, to have a muscle warmed up and toned and ready to do something--it's a marvelous sensual feeling. (p. 209)

Far too many people have not had the opportunity to stop and reflect on the "feel" of a movement inside of their bodies and what it really means to them. Bressan (1975) pointed out that with concentration one can look at their participation in a dance movement experience and offer their personal reactions to it. This insight will give a unique view from the dancer's own window into the kinds of images and feelings they find as they move. This sort of introspection, she stressed, can offer insight into individuals as sensing, moving bodies.

Since dance is one of the most demanding of all movement experiences, it is important that we be attentive to the movement phenomenon in dance--which the writer feels

is the essence of dance phenomenologically. The dance movement experience should be studied from the viewpoint of experiences as it functions in the lived world--the lived world being the world as it exists for us now. Kleinman (1979) supported this contention when he said:

To the phenomenologist, to understand the body is to see the body not in terms of kinesiological analysis but in the awareness and meaning of movement. It's to be open to gestures and action; it's the grasping of being and acting and living in one's world. Thus movement becomes significant not by a knowledge about the body but through an awareness of the self. (pp. 178-179)

Viewing dance phenomenologically is a way of directing one's looking at the meaning dance movement experiences can have to those who come to partake of the experience. Attempt is made clearly to describe consciousness of a real experience. The objective is to go directly to the experience and take it for what it is. A study of the lived experience is the means by which we can understand other people and what things mean to them. Phenomenology increases our understanding of human experience. The phenomenological approach to research allows us to find the deeper meaning of one's very being as one explores the dance movement experience. This will ultimately lead to richer experiences for individuals who are aware of their bodies being in the world, who know the significance of their movements inside of their bodies.

CHAPTER II
PHENOMENOLOGICAL FRAMEWORKS

The Phenomenological Approach

Phenomenology is an area of study which began as an approach to philosophical inquiry at the turn of the century. Phenomenology is a response to the crisis of our times. In the past, there has been a great reliance on science and technology and the research therein in our society. Stewart and Mickunas (1974) pointed out that scientific inquiry has focused on research that is quantitative and statistical in nature. This focus led to difficulties and inadequacies in studying the nature of human experience. They indicated that a group of philosophers became dissatisfied with the reliance on science and technology because they felt that research that uses quantitative and statistical methods was not adequately solving critical life problems. In response to the difficulties of quantitative research, many scholars have looked to the field of phenomenology to attempt to solve the problems of life. Phenomenology proposes a call to the richness of human experience as the basic data of knowledge. Ihde (1973) stated that phenomenology is not the first philosophy to issue this call. He stated:

In our own American traditions in philosophy the "Golden Age" of pragmatism in the thought of John Dewey, William James, and George Mead there

was once such a call. But phenomenology is the more recent arrival and has the audacity to claim a rigor and comprehensiveness not often matched in philosophic investigations. (p. 13)

Barritt, Beekman, Bleeker, and Mulderij (no date) discussed phenomenology as a philosophic program about how human experience can be studied. It is concerned with what people really feel about life, i.e., how people experience the world. It asks people to take their experiences seriously. Phenomenologists, they explained, attempt to approach the problems and experiences of life as they are lived in order to become more knowledgeable about the experiences of the world. Phenomenology takes this experience and attempts to study it, through observing, describing, and analyzing it. It also attempts, they stated, to generalize from the particular experiences, to determine relationships, and to study the various appearances of phenomena, and the development of perceptions and conceptions in the phenomenological field.

Stewart and Mickunas (1974) explained that "the term phenomenology is derived from two Greek words: phainomenon (an 'appearance') and logos ('reason' or 'word') hence a 'reasoned inquiry'" (p. 3). Anything at all which appears to consciousness, they stated, is a legitimate area of philosophical investigation.

Historically, Edmund Husserl (cited in Stewart & Mickunas, 1974) is considered to be the first major writer of phenomenology. The term phenomenology as it is used

today usually refers to the philosophy of Husserl or of someone who has drawn inspiration from him.

Edmund Gustav Albrecht Husserl was born on April 8, 1859 in Prossnitz, a village in Czechoslovakian Moravia. He was originally trained as a mathematician at the Universities of Leipzig, Berlin, and Vienna. From the latter institution he received a doctoral degree in mathematics in 1883, his dissertation being on the calculus of variations. At Vienna he came into contact with the noted philosopher and psychologist Franz Brentano, who turned Husserl's attention to philosophy. Husserl first taught at the University of Halle under the philosopher Carl Stumpf. In 1900, he accepted a chair of philosophy at Gottingen, and in 1916 he became a member of the faculty at the University of Freiburg where he taught until his retirement in 1930. By the third quarter of the twentieth century, Husserl was increasingly recognized for his philosophical work and produced a series of volumes dealing with phenomenological philosophy (Stewart & Mickunas, 1974).

Husserl sought to place a philosophy on a scientific basis and thus unify all the sciences through universal truths tested by experience. Ihde (1973) stated that in its Husserlian beginnings phenomenology was thought of as a new "science of experience" (p. 14). Phenomenology asked that scientific thinkers change their perspectives by suspending long held and habitual beliefs about research.

This he hoped, would lead to new and different ways of thinking.

Luijpen (1966) stated that phenomenology demands that we accept reality as it appears immediately in our experiences and without the deception of all kinds of theoretical judgments. It is guided by the Husserlian phrase "back to the things themselves" which is a major tenet of the philosophy. The phrase, he stated, formulates in a nutshell the intention to return to the world of given experience and the wealth of meanings which can be found there. The phrase also suggests that the phenomenological attitude is attentive to the fact that people have tended to rely too readily on reconstructed logic in our research endeavors. Phenomenology just asks the simple question--what is it like to have a certain experience? The objective is to go to the experience and take it for what it is. Experience as defined by Kretchmar (1971) is "an object present in consciousness and is that which is intended or reflected upon" (p. 4). Experience is used synonymously with phenomenon in the language of phenomenology. Phenomenology examines experience as given to themselves, i.e., what happens in one's own life as experienced by one as real. Thus, phenomenology, he continues, deals with descriptions of humans in the world as they experience the world. It calls for a return to the lived world (the world as it exists now) which is the world of our original experience.

Sheets (1966) explained that the phenomenologist seeks the heart of the experience itself; the immediate and direct consciousness of man in the face of the world. The phenomenologists' approach is to describe the foundations of structures of consciousness and the world on the basis of that consciousness. She explained that there is an experience and the experience must be had in order to be described; therefore, a method has to be developed to describe, taking nothing for granted and which does not alter the experience. One goes to the experience and in a moment of reflection describes what has happened to him or her as it has occurred.

Atkinson (1972) stated that the basic premise of phenomenology as Husserl conceived it is "all consciousness is consciousness of" (p. 263). It attempts to understand the contents of consciousness. In further explanation of the premise, Owens (1970) stated that for Husserl:

to speak of consciousness . . . is not to speak of the activity whereby a subject is conscious, it is to speak of a mode of being, the mode of being which things have when we are conscious of them. (p. 7)

Anything of which one is conscious is a legitimate area of inquiry for phenomenology. He suggested that one can be aware of any phenomena be it feelings, moods, values, or natural objects.

In summary, Farber (1966) stated that phenomenological research was intended to function as a critique of knowledge,

to describe the essential structures of experience, to give a complete account of the part played by the mind in experience, to prepare the ground for descriptive analysis and finally to help realize the ideal of a complete descriptive philosophy.

Essential Themes

Phenomenological research has a number of themes which represent essential aspects of its approach. The following overview provides an explanation of some of the themes which are pertinent to this inquiry. These themes are reductionism, intentionality, and hermeneutics.

Reductionism

Reductionism is a concept devised by Husserl to analyze consciousness. It is a concept which leads to the world of immediate experience. Generally speaking, phenomenological reduction is a concept of suspending something known or believed in order to bring some other facet of experience to greater clarity. Atkinson (1972) explained that Husserl compares this suspension to the

bracketing that is done in mathematical equations. If one wants to concentrate on and manipulate certain parts of an equation, he can put the rest between brackets, leaving it constant, but not of consideration. (p. 272)

He further explained that the bracketed material does not cease to be in the equation, it is simply put out of action, removed from consideration for the time being so that another part of the equation can be examined more clearly

without interference. This process of bracketing or suspending is employed methodologically in phenomenology. In essence, to bracket means to stop time in order to describe what is happening. Whatever is going on in one's consciousness has to be bracketed to become a meaningful event.

Schutz (1962), a student of Husserl, stated that "the pure field of consciousness can be explained and described in its own right, can be analyzed and questioned about its genesis" (p. 104). The purpose of phenomenological reduction is to reach the origins of consciousness in its purest forms. He stated that reduction reveals consciousness as existing alone within brackets. It is hoped that one can ignore previous prejudices and assumptions about the world. Stewart and Mickunas (1974) explained further the nature of phenomenological reduction. They stated:

Phenomenology insists phenomena be investigated as they present themselves to consciousness; then and only then can they be placed in the proper perspective, taking care that no area of consciousness be excluded or reduced to something other than what is being experienced. (p. 91)

Reductionism is seen to be a focusing of attention to what is essential to the problem under investigation. This in turn, they stated, will increase the understanding of the phenomenon.

Phenomenologists would say that the only way we can have a common experience is when we reduce our own experience

down to the place where we can talk about it. The idea is a reduction to pure consciousness, all things viewed from the viewpoint of one's experiencing of them and only within the realms that they have meaning in and by one's own experience.

Schmidt (cited in Kocklemans, 1967) explained how phenomenological reduction leads to the analysis of a conscious experience. The phenomenologist believes that one who thinks is interested and attracted to the object of his thoughts. Reflection begins when one performs reduction by suspending this interest and the earlier acceptance of experience. One then questions what was previously taken as certain. This leads to a proper reflective attitude, one of detachment and questioning. In reflection, Schmidt explained, one becomes familiar with true belief and knowledge. Everything one believed before is now insignificant. Concepts or feelings held at the back of the mind that had not been noticed before come out into the open. Reflection will describe these new facts. He stated further that the person undergoing the reflection is the source of the validity of the experience. Once validity is obtained one can look at the world in a new way. This leads to a widening of the awareness of an experience.

Phenomenological reduction leads one back to the source of meaning of the experienced world, as it is experienced by uncovering intentionality. In order to get to

intentionality, an essential theme in phenomenological research, one must first go through the process of reduction.

Intentionality

Intentionality is the property of consciousness as referring to something. Mall (1973) stated that "intentionality characterizes acts in their essentiality. It represents the most essential fundamental way of our human consciousness. It is the very being of all consciousness" (pp. 12-13).

The concept of intentionality is considered by Husserl as one of the major themes of his philosophy of phenomenology. Husserl's concept of intentionality was influenced in part by Franz Brentano, a nineteenth century philosopher, who was interested in intentionality as the intentional structure of consciousness. For him, intentionality of consciousness was primarily of psychological importance. According to Stewart and Mickunas (1974), however, Husserl's "intentionality was not a casual relationship to objects but an activity of consciousness which is identical with the meant object" (pp. 8-9). Therefore, intentionality is essentially an act that gives meaning. The connection between consciousness and the content of consciousness, they explained, is meaningful and is related to the world of experience. Human consciousness is seen as a mode of being involved in the world. Kocklemans (1967) stated that:

intentionality characterizes consciousness and permits us to describe the whole stream of experiences both as a stream of consciousness and as the unity of one single consciousness.
(p. 186)

There have been varied interpretations and uses made of Husserl's concept of intentionality. For the purposes of this inquiry, the writer will employ the static aspect of intentionality as it incorporates the noesis and noema phases. The static consideration of intentionality attempts to determine everything that is concretely found in every lived experience. It is interested in its real components. According to Kocklemans (1967)' the static aspect of intentionality is

that which forms the materials into intentional experiences and thereby introduces the specific element of intentionality, is identical with that which gives its specific meaning to our use of the term consciousness. (p. 186)

Atkinson (1972) stated:

Husserl distinguishes in each act of consciousness, between the noesis and noema. The noema is the object such, exactly such and such, as the . . . subject is aware of it, as he intends it in this concrete experienced mental state. Correlatively the noesis is the particular act of consciousness--the concrete mental state--by which the object is apprehended as such. The noema is the object-in-relation-to the subject, and the noesis is the subject-in-relation-to the object, for each particular act of intentional consciousness. Neither could exist without the both. (p. 279)

Schutz (1970) stated that the noema is the meaning of an experience, i.e., the activity of experience and that which is experienced as such. Noesis is the activity of consciousness. In other words, he explained, the noema is the intentional object, the thing perceived and experienced. Noesis is the process of experiencing. An example of this might be drawn from a common experience

in everyday life. Suppose one is caught up in an evening traffic jam. The actual sitting in one's motor vehicle with cars in front and back inhibiting mobility might be indicative of the noema. The frustration experienced because of the traffic jam is indicative of the noesis. Similarly one might draw upon the dance experience to illustrate the noema and noesis. The actual dance movement experience--the physical movement experience--might illustrate the noema. The incorporation of the aesthetic qualities, the accompanying sensations, feelings, and perceptions might be indicative of the noesis phase. According to Levin (1970) "meaning must be analyzed into two components namely the thought (noesis) and the state of affairs (noema)" (p. 36). The noema can also be compared to the form (acts of cogitation) and the noesis to the informing (experiencing itself) part of the consciousness.

The noema must account for the mind's directedness towards an object. Dreyfus (1982) stated that the noema must contain three components:

1. Pick out a particular object outside of the mind;
2. Provide a description of that object under some aspect;
3. Add a description of the other aspects which the object picked out could exhibit and still be the same object. (p. 7)

The noema, he emphasizes, must refer, describe, and synthesize.

Smith and McIntyre (1971) stated that the "traditional gloss of intentionality is a consciousness of some particular

description, i.e., as having certain properties" (p. 550). Meaning plays an important role in acts of referring to an object. They stated that one can consciously intend an object in many ways. You can talk about an object, think about it, imagine it, remember it, desire it, or perceive it. As an example, the writer uses perception as an important and typical example of intentional acts. Figure 1 illustrates how the perception of a dance movement experience is perceived by a dancer in this one particular act of perception, and from the dancer's own particular point of view. Predicate meanings are expressed by description. Each predicate that is used to describe the movement experience (a feeling of restriction, a flow of energy, and an awareness of body parts) expresses a linguistic meaning and each of these predicate meanings is a component of the noema. The dancer is able to describe the object of the act exactly as perceived. The phenomenologist is interested in the meanings that the movement experience has for the dancer.

Figure 2 schematically shows how the description of the act, dance movement, experience, expresses the noema whereby a given act is directed to its object. Through the predicate meanings (a flow of energy, an awareness of body parts) one expresses what it is that one experiences about an object (movement). The predicate meanings make up the content of the noema and account for what the

I perceive the dance movement experience as

A feeling of restriction

+

A flow of energy

+

An awareness of body parts

expresses



The meaning of
restriction

expresses



The meaning of
energy

expresses



The meaning of an awareness
of body parts

Expresses content of noema (experience)

Expresses predicate meanings

Depicts the relationship between the linguistic descriptions of act

Figure 1. Noema-Noesis.

Note. Adapted from "Intentionality Via Intentions" by Smith and McIntyre, 1971.

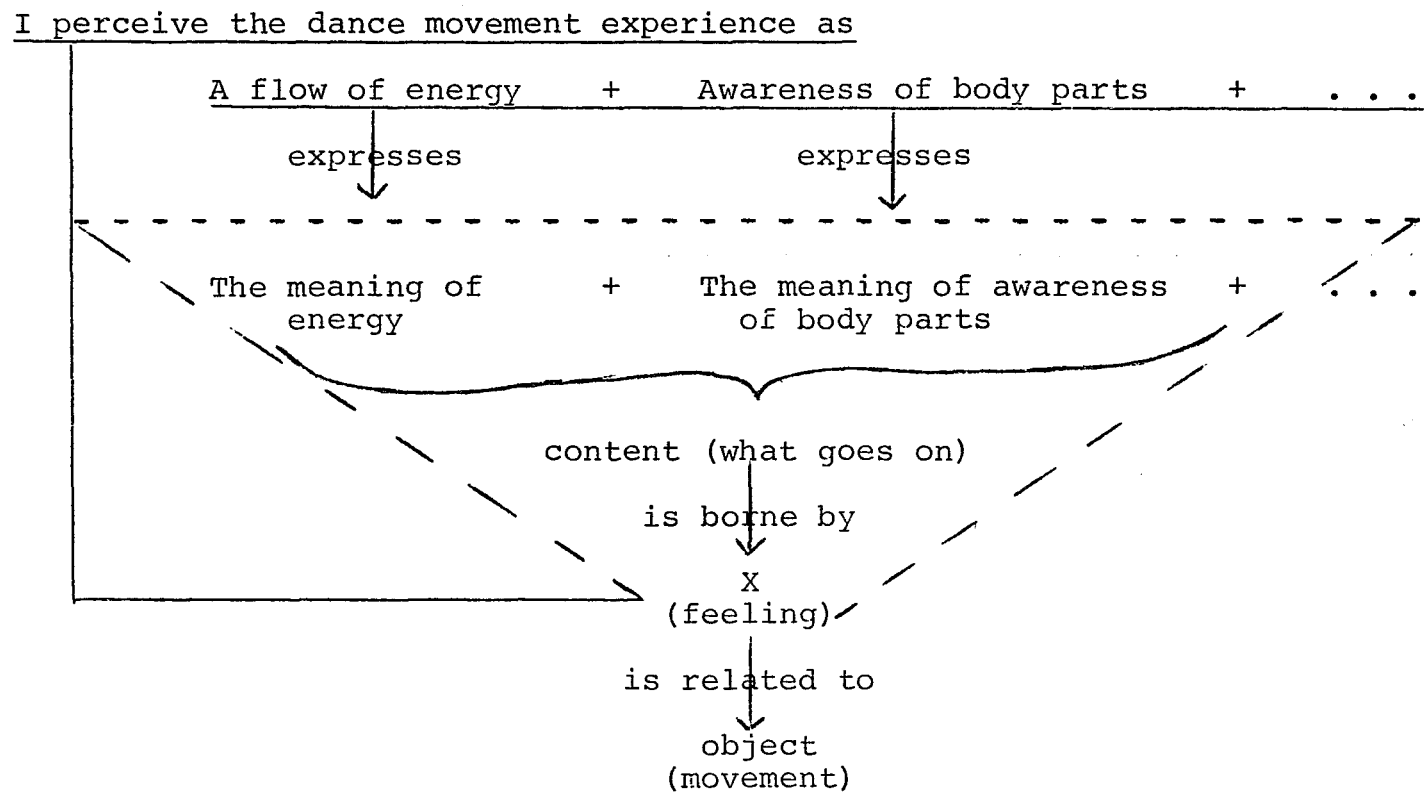


Figure 2. Noema.

Note. Adapted from "Intentionality Via Intentions" by Smith and McIntyre, 1971.

dancer perceives. This function is achieved largely through X (feeling) and is related to the object (movement) under description. The description expresses the content of the noema. This depicts an example of the ways in which the intending of the object are acts of our consciousness directed toward an object.

In order to direct one's consciousness toward an object one might ask the question--why and how am I paying attention to this phenomenon (experience)? This determines the directedness of consciousness. Everything that happens to a person is by intention or that person does not know that it happens. What people intend shapes the event. People intend to look in the direction they are looking, to judge what they judge and to anticipate what they anticipate. This characterizes the intentional experience. The purpose of intentionality is to find meaning in the object of intention. Husserl stated (cited in Atkinson, 1972) that "experience of the world is always structured, i.e., meaningful experience . . . the life world is ego-centered, it is meaningful to consciousness" (p. 282). Meaning is an important concept in intentionality. At this point, he stated, the function of intentional analysis is to make one specifically aware of the meanings that are present in the act of consciousness. Intentional analysis will describe the act to produce meaning. In essence, intentionality focuses on the conscious experience and tries to understand

how it happens and what it means to the person undergoing an experience.

Hermeneutics

In its broadest sense, hermeneutics or interpretive studies seem to be particularly appropriate for phenomenology. According to Spiegelberg (1960-69), hermeneutics is the science of interpretation. It is designed to unveil otherwise concealed meanings in the phenomenon or experience.

As previously stated, phenomenology is the study of how people experience the world in their most pure sense. It is important to the phenomenologist that the meaning of an experience be studied in its totality. Phenomenology is dedicated to the idea of discovering that which has meaning in our everyday world. It believes that meaning is inherent in everything in our everyday lives. Thus the phenomenologist seeks to describe what happens in our experience and thus says something about what it means to us.

The world of our experience is vast and problematic. The use of language, concepts, and metaphors can distort our feelings about our experiences. We mediate the world of our experience through so many interpretive screens that we often forget what we actually experience. As previously stated, alternate forms of research have tried to reduce our experiences to numbers and rigid categories. Phenomenology accepts the fact that it is not always possible to measure human feelings. This makes a study impersonal and does not adequately solve our problems.

For the purposes of this interpretive inquiry, the writer has chosen to use participant hermeneutics as a part of her research methodology. Cox (1973) stated that participant hermeneutics seeks to discover how a participant interprets the messages which are sent to him or her in a particular setting. He explained that participant hermeneutics combines hermeneutics (interpretation) with the social scientific method called participant observation. Participant hermeneutics consists of four components:

1. A careful effort to discover the prehistory of the event or phenomenon now being studied

2. An equally rigorous attempt to learn about the larger setting within which the present activity takes place

3. A thorough observation of the phenomenon itself in all its many details

4. A meticulous awareness of the meaning it all has for the investigator, the observer-participant (Cox, 1973, p. 147).

The use of the four components is of particular value to this inquiry. Prehistory is important because it helps to understand the phenomenon of movement in the dance experience and aids in the understanding of how people's perception of the experience came about and how it developed.

Becoming familiar with the larger setting is also important because in order to learn from the event, the

common experience in movement, the investigator must be aware of what place dance plays in the lives of the people in their routines.

The thorough observation of the phenomenon itself in all of its details will help in reporting the richness of the interviews. It demands attention to expression, moods, gestures, etc. which are significant to the climate of the interviews.

An awareness of the meaning that the inquiry has is very important because it will help to understand how the investigator felt throughout the interviews. This in turn will help in the appreciation of the inner meaning of another's actions and feelings.

The hermeneutic spiral is a way of showing how the four components of participant hermeneutics relate to each other. There is a dynamic relationship among all of the components and the hermeneutic spiral is an illustration of this interrelatedness and interconnection. As previously stated, hermeneutics is the science of interpretation. Figure 3 illustrates the hermeneutic spiral as a model designed to express the relationship between personal meanings and how they interact with the world of experience (D. Purpel, personal communication, May 16, 1983). The metaphor used here begins at night which is a time of understanding. When you are alone and quiet, you are able to think how the world works for you--what meaning an experience

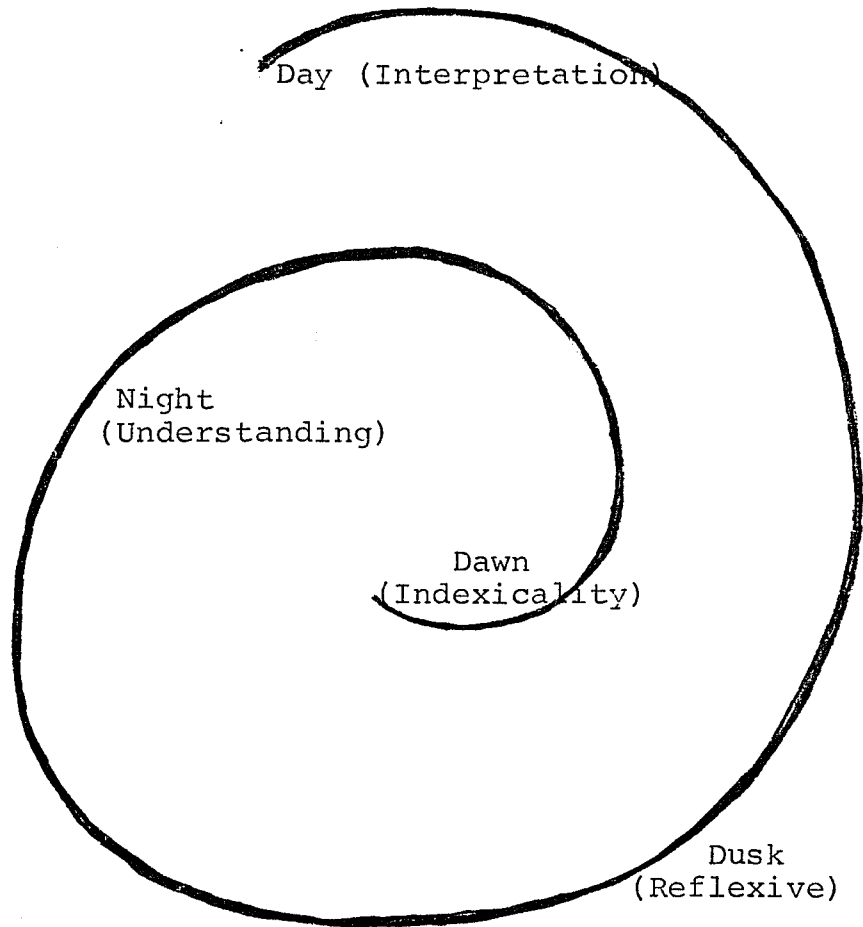


Figure 3. Hermeneutic spiral.

can have for you. At dawn you are able to face the world with this indexicality (orientation) still in your head that was formed the night before. During the day you are able to interpret experiences and they become solidified within you. At dusk you reflect on the meanings that experiences have for you. You are then able to reinforce these meanings within yourself or reject them. Mehan and Wood (1975) explained this concept. Interpretation, understanding, reflexivity and indexicality are components of this spiral. Interpretation is symbolic activity. Understanding is where people find themselves within a primordially meaningful world. Understanding refers to the sense people have every moment that they occupy a particular here and now. They stated:

Understanding is like night. Interpretation is like day. People's meaningful lives spiral into the unknown like the cycle of nights and days. Any particular day has an existence independent of the previous night. But, at once, it is dependent upon the substance of that previous night, and upon the totality of nights and days before the recent night. In the spiral of day and night, there are two penumbras where they blend into each other. At dawn, understanding--our night--drifts into interpretation. At dusk, interpretation--our day--shades into understanding. (Mehan & Wood, 1975, p. 193)

Figure 4 is a further explanation by the investigator of hermeneutics as it relates to dance movement within the stream of consciousness (D. Purpel, personal communication, October 13, 1983). Intentionality represents what happened prior to the movement. It is related to the movement

itself. You must intend for it to happen. It is the act which gives meaning. It permits us to describe the whole stream of experience as a stream of consciousness. It shapes the event. Indexicality is the orientation to the dance movement. It illuminates the relationship of interpretation to prior understandings. Interpretation acts as a screen to reflection. In reflection, we gather our thoughts about what is going on in our consciousness concerning the experience. We can then talk about the experience.

The hermeneutic spiral, according to Mehan and Wood (1975), places people within a spiral of meaningfulness believing that people create meaning. It brings to light understandings implicit in all human endeavors.

Phenomenological Research

Value

Phenomenology as an area of inquiry is timely. When we become knowledgeable about phenomenology, we are made more aware of our experiences in the world. The inquiry can heighten our perceptiveness for it asks that we pause and carefully examine what we experience. It makes for the richness of our experience for we are able to note many things of which we were unaware or only vaguely aware before having our focus so directed. As previously stated, anything at all which appears to consciousness is said to be a legitimate area of investigation for the

phenomenologist. According to Ihde (1973), phenomenology looks at the full range and possibilities of human experience. It is a recollection of primal experience which is a necessity in many academic disciplines--the sciences, social sciences, the arts, and the liberal arts. From a phenomenological perspective, he stated, the return to primal experience helps one to turn away from preoccupation with concepts, symbols, theories, and hypotheses. The difficulties and limitations of conventional methods of research are not adequate to pick up the richness and texture of human experience so the phenomenological method seems to be more appropriate. It helps one to get to the root of thinking in order to reinstate actual experience as it is lived. This will lead to an awareness of different ways of thinking. It is indeed a creative philosophy, according to Ihde (1973), which generates new ideas and searches for new possibilities in solving problems.

Problems

A great diversity exists in the points of view among philosophers using the phenomenological approach. This diversity of points of view makes a summary of its general tenets difficult. Atkinson (1972) stated that one who seeks an explanation of phenomenology can become perplexed as to whose version to use. One might turn to Husserl, Sarte, Heidegger, Merleau-Ponty, or Schutz to name some perspectives. All have presented phenomenology for

differing purposes and points of view and the manner in which phenomenology is investigated with regard to these. Husserl provides, however, the matrix into which all of the others seem to fit. Atkinson (1972) stated:

Later exponents in the field have differed from Husserl in degree of emphasis, variation of theme, and limitation of commitment; but there is a true unity in the locus of these investigations, and all their work is directly related to his. (p. 262)

Those thinkers critical of the phenomenological approach state that a phenomenological inquiry is too subjective. It can be noted, however, that the merits of this type of inquiry is personal, immediate, and real for one undergoing the experience. Levi (1979) stated that the tools of science have displayed persons as objects of inquiry, as if there were no difference between them and things of the world. It is nothing more than a collection of facts. This is not to suggest that the findings of science are incorrect, they are inadequate. He stated:

Science excludes the sense of persons as the source and creators of scientific inquiry; that is, the subjective side of persons. Persons have created the tools to study themselves only as objects and have made the mistake of believing themselves to be nothing more than the objective facts they have collected about themselves. This has resulted in our having a distorted view of ourselves, one which excludes our sense of ourselves as agents in the world, as meaning-givers, as bearers of value, as the ones for whom the facts we collect about ourselves are meaningful. (Levi, 1979, p. 2)

Phenomenology seeks to study the subjective side of persons--a collection of facts about persons as sensing and meaningful individuals.

Dance Research in Phenomenology

In dance research, the phenomenological approach has been used on a limited basis only. Of those studies that exist, three will be examined that use the phenomenological approach and which have particular significance to this inquiry.

Sheets (1966) in her book The Phenomenology of Dance, a result of her doctoral dissertation, discussed the movement phenomenon in dance. She stated that the purpose of her book was

to illuminate the nature of, and structures inherent in, the phenomenal presence of dance, and, on the basis of that phenomenal presence, to illuminate the vital immediate encounter with dance as both a formed and performed art. One of the promising features of a phenomenological approach to dance is therefore the possibility of bringing movement and philosophy, creation, performance, and criticism into some kind of meaningful relationship, a relationship whose implications for education in dance may emerge as noteworthy contributions. (Sheets, 1966, p. 8)

The meaning of any dance experience is only significant to us, she stated, when we have an immediate encounter through a lived experience. The lived experience will help us understand the essence of dance. She explained:

The meaning of any dance experience comes alive for us only as we ourselves have a lived experience of the dance and is not the result of either prior knowledge or any reflective efforts. It is the immediate experience which constitutes the foundation of our knowledge. (Sheets, 1966, pp. 4-7)

Sheets' study is of significance to this inquiry because she is attentive to the movement phenomenon in

dance--the essence of dance phenomenologically. Her concerns with the lived experience of dance is vital because it is a means by which the investigator seeks to understand other people and what the dance movement experience means to them. She also talked of the descriptive analysis in phenomenology which stimulates significant and felt meanings as people describe the consciousness of a real experience in dance movement.

Duffy's (1972) study Projection in Dance was based on existential phenomenology as a method for analyzing the phenomena of subjectivity. The purpose of the study was to describe the phenomenon of projection in a dance concert as experienced by a member of the audience. The study was guided by the question--what and how is projection in a dance performance, as experienced by a viewer in the audience? The scope of experience examined was that of projection as it is lived by one observer, the investigator. Duffy (1972) stated:

There is no more direct way to gain an understanding of one's experience of projection than to go "to the thing itself" where it dwells as a referrant of one's consciousness.
(p. 55)

In order to understand that which was experienced, the investigator sought to identify what was presented to consciousness as attributes, elements, or qualities of projection and then to examine the process of experiencing these givens. The investigator used the piece "Time Out

of Mind" performed by the Alvin Ailey Company to experience projection. The investigator described her perception of the dance through the presentational modes of spatiality, motionality, dynamics, focus of attention, temporality, memory, connotational modes, thetic modes, and feeling and related these modes to the experiencing of projection through reflective analysis. Duffy's study concluded that:

(1) projection is a felt phenomenon in the experience of the audience present at a dance concert; (2) one can recognize projection as distinct from other experiences; (3) it was possible to abstain from a concentration on one's ego; (4) verbal identification and clarification of projection in dance was accomplished. (p. 99)

This study is significant to this inquiry because it speaks to the premise that there is no more direct way to gain an understanding of one's experience than to go "to the thing itself" where it is a part of one's consciousness. She also employed the concept of reductionism in order that she might be able to suspend beliefs and judgments about the nature of the thing experienced. This enabled her to examine, analyze, and describe "the thing itself" in the subjective realm. Therefore, the study described a subjective experience through reflective analysis, as outlined by Husserl.

Levi (1979) conducted a study entitled "Moving Together in Improvisational Dance: An Empirical Phenomenological Study." The researcher was interested in the exploration

of movement as it reveals the subconscious and subjective side of individuals. Spontaneous, improvised dance performed by two different couples was videotaped and analyzed. The couples, a man and woman in a courting relationship and two women in a competitive but friendly relationship, were interviewed after the performance to determine their personal feelings during the dance. Observation of the interactions in the bodily movements of the subjects suggested that they revealed deeper and more subtle feelings than were consciously thought and vocalized. He stated:

Movements of the body are imbued with consciousness. A study of movements as they are lived implies an inquiry into the meaning of movements. Taken as intentional formations, movements express the relationship of a person to his world, to others and even to himself. They are invisible tracings of his experience. (Levi, 1979, pp. 2-3)

The phenomenological approach to the exploration of movement in this study is pertinent to the focus of this inquiry. Levi used the concept of intentionality to understand movement. He sought to understand what a person intends consciously through his movements in dance. Through the use of intentionality, he studied movements in dance as they are lived to inquire into the meaning of the dance movement experience.

The aforementioned studies have made a significant contribution to research in the field of dance with regards to phenomenology. The writer feels, however, that more research is needed in the area, believing that dance

movement is something that one discovers for oneself. It is also something that is felt. In turn it makes sense to proceed with research that focuses on what one's feelings and discoveries are in order to gain more insight into the dance movement experience. Therefore, the writer is interested in finding out more about how people experience dance movement. The closest thing to research methodology and orientation to help me accomplish this is phenomenology.

Current Inquiry

The focus of this inquiry is on how students in higher education experience and make meaning out of movement and the dance experience. The area of inquiry focuses on the movement of modern dance and the analysis by students of their interpretations and perceptions of movements in a modern dance class. The inquiry is guided by the question--how can we better understand the movement of dance as experienced by students by exploring and describing a lived experience of movement using the theory of phenomenological reduction and the concept of intentionality? Two other questions are pertinent to the inquiry:

1. How do students perceive the dance movement experience?
2. How can the investigator gain insight concerning her perceptions of the nature of the dance movement experience and therefore learn more about dance?

The inquiry is based on interviews with four students, two males and two females, who are members of the Hampton

Institute Dance Company. The students are not to be considered representative of any specific type of sample or population. They are available because they are enrolled in the institution where the writer is employed. The students are considered amateur dancers; dance for them is a hobby and a favorite pastime. The investigator has worked with the students for the past three years as the director of the Hampton Institute Dance Company, and thus, is familiar with their background in dance and with many of the conceptions they have formed about dance and their feelings concerning the role that dance plays in their lives.

Each student was interviewed after participating in a master class in modern dance. The interviews were conducted on the campus of Hampton Institute. The interviewees were asked to describe an experience of common material in a master class in modern dance. This was done individually by each interviewee. The first interview was held within 48 hours after the master class. It was the intention of the investigator not to let too much time elapse between the experience and the interview. The information gathered from each informant was tape recorded. The interviewer (researcher) created an atmosphere in which the interviewees could feel comfortable enough to talk freely and openly. A second interview was held within one week after the first. The purpose of the second interview was to ask for reflections that occurred after the taped interview and

also for reflections on the transcripts of the taped interview. The interviewees were allowed to review the transcripts to see if they accurately captured what they wanted to say.

Each interview discourse was reflected upon by the investigator to identify common and contrasting themes. Then, the descriptions were read by the investigator to identify the important moments in the movement experience. Thus, for each interviewee, the important moments identified were studied for their uniqueness, recurrence, or variations. Finally, all themes for all the interviewees were studied for their similarities or differences. The overview and concluding statements were formulated to bring together the essence of the inquiry.

CHAPTER III

INTERVIEWS

Presented here is the researcher's effort to describe the reflections of four amateur dancers, two males and two females, who shared a common movement experience in modern dance. Each description begins with background information on each interviewee and consists of personal data, a statement concerning their dance training, how dance plays a part in their lives now, and what part dance will play in their lives after graduation. This background information was collected in a personal interview with each person on the day prior to the master class. Following this information the actual interview is presented. Each interviewee's real name is used in the study.

The master class took place on October 13, 1983 in the Dance Studio of the Holland Physical Education Center on the campus of Hampton Institute. The class began at 6:00 p.m. and ended at 8:00 p.m. The master class was taught by a guest teacher-choreographer. The movement experience drew from the techniques of Martha Graham and Lester Horton. The class progressed from movements on the floor to standing and to travelling across the floor. The floor movements incorporated techniques from Graham that dealt with the central control from the pelvic area

and the spine using the appropriate breathing techniques. The standing movements were based on the technique of Horton to create an awareness of body alignment and linear movements. The standing techniques also involved basic movements which govern the actions of the body combined with a knowledge of the origin of the movement and performed with a sense of artistic design. The movements that traveled in space were built on progression. First, a movement idea was presented and then this idea was continuously built upon and explored by concentrating on the depth of the movement and the use of space and tempo and extending the range of the movement.

The students interviewed have formed their own conceptions about dance and their feelings concerning the role that dance plays in their lives. The investigator does not make any claims that these students are representative of any sample or population. The students were available to the investigator and the inquiry speaks to the experiences of each person in the phenomena separately.

The tone of the interviews was established by the qualities and interests each student brought to the interviews. During the interviews the students responded to predetermined questions as well as other thoughts they chose to discuss concerning the movement experience. Concern focused on the following: (a) a description of the lived experience of movement, (b) the perceptions of the movement experience,

(c) the sensations and feelings experienced, and (d) an understanding of the movement experience in dance as experienced and described by each of the individuals.

Two persons were interviewed following the master class. The other two persons were interviewed the following morning. Each interview lasted approximately one hour. The interview discourse was tape recorded and later transcribed. Before reading the transcripts each person was asked for reflections. This was done in order that each person could add any thoughts about the experience that might have occurred after the interview. They were then afforded the opportunity of reading their transcripts to see if it accurately captured what they wanted to say.

Fredrick

Background

Fredrick is 22 years old and is a native of Nashville, Tennessee. He comes from a middle class family that consists of his parents and three brothers. His mother is a data analyst and his father is a record promoter.

Fredrick is in his senior year at Hampton Institute with a major in Chemistry. He hopes to become an obstetrician-gynecologist. When asked why he decided on this career he replied that he has always been fascinated with the birth process and diseases peculiar to women. He is very concerned about the high birth rate among black teenagers without the benefit of marriage. He wants to be

instrumental in helping blacks become more aware of good prenatal and postnatal care, counseling, and family planning. He feels that this will have a long-range effect on the quality of the black race and strengthen the black family.

Fredrick became interested in dance at about the age of 12. He was a very obese child and remembers very vividly that at the age of 16 he weighed 300 pounds. He says that wanting to dance was the motivation for dropping his weight to 160 pounds which he maintains even now. He knew that he had to reduce in order to perform. Fredrick considers his early dance training as inadequate--taking lessons at the local YMCA in Nashville. During this time in his life he also played football and that came first. The dance training he received in childhood was a form of rhythmic exercise designed to help him lose weight. In high school, Fredrick participated in a show company. They performed jazz dance routines at the half-time of basketball games and in state competitions. He loved to perform and compared this to a state of euphoria. Audience members would always compliment him after a performance because they said he projected such a state of happiness.

When Fredrick enrolled in Hampton Institute, he auditioned and was accepted for the Dance Company. It was in this company that he received his first formal training in modern dance. He is a well respected member of the

company and is a leader among his peers--being president of the company for two years and treasurer of his class.

Fredrick told me of a dream he had as a youngster of becoming a dancer. As a result of this dream he begged his mother to take formal lessons in dance, but she wouldn't allow it. She is a very religious woman and dance is something that was not done. She felt that males who danced became homosexuals or were labeled as such. She instead channeled him into violin and piano lessons because she felt that the upbringing of a respectable and well-rounded black child included the mastery of a musical instrument. Dance lessons as opposed to this was frivolous. So Fredrick became proficient at piano, violin, played football, and with what time was left sneaked off to the YMCA to fulfill his dream.

Fredrick indicated that dance is an expression of his inner self. It allows him to release his emotions. It allows him to go into his own world. Dance for him is intrinsic poetry through movement. For him, dance is a cosmic experience--"I can imagine myself as almost anything when I dance--I can be a gazelle or I can be a blade of grass gently flowing in the wind."

Fredrick stated that after graduation dance will continue to play a part in Fredrick's life, both in the form of exercise and as a recreational outlet. Dance will have a healing effect upon him physically and mentally.

Being a physician, Fredrick says he expects to see a lot of pain and suffering--"after work it will be a relief to have my dance to lean on, to go into the studio, move, and feel good about myself."

Interview

Fredrick was interviewed in a corner of the dance studio where we were surrounded by mirrors. He and I assumed a number of positions as we talked. We sat on the floor, we both stood, and once we both were lying on the floor looking to the ceiling as we talked. The interview was very relaxed because Fredrick talked very freely and openly. He was never at a loss for words. My role as interviewer was one of asking certain questions for clarification inviting him to expand on some of the thoughts he gave me. Fredrick described his movement experience by describing each movement as it was performed sequentially in the master class.

As he talked about the technique involving contraction-release and the inhalation and exhalation of air, he smiled. He said that the whole time he was performing the movements he was thinking of a Lamaze prenatal class for pregnant women. He laughed as he assumed the frog position and said for the first time he wished he had a female pelvis because he felt so tight in that area. The key to doing the exercise correctly was to be flexible in the pelvic area and

his pelvis would not give. He said, "I kept thinking of ways that I could compensate for the strain I felt in my back and for the uneasy feeling in my pelvic area." As he talked about the technique, he pounded on the floor and repeated "pain, pain, pain." He expressed a distaste for the technique and attributed this to the fact that he felt like he had not performed it to his satisfaction. When the movement was performed in a stride position, I asked Fredrick if there were any changes in his feelings. He looked at me, shook his head negatively and yelled, "pain again." He said, "the whole time I was stretching over my feet I thought about a piece of taffy." As he talked he pulled and twisted his arms as if they were taffy to convey the feeling to me.

He talked about the floor technique in wide stride (second) sitting position and a reaching upward of the arms. He said the exercise reminded him of a G.I. Joe doll he had as a kid. He remembered pulling the doll's legs until they popped out of joint. As he performed this technique he kept saying to himself, "Oh God, I'm going to pop." There were so many parts to the technique that he became confused. He had to think about the technique as presented, the tempo of the movements and body alignment. I asked, "once you got it, once you put it all together, how did you feel?" Fredrick replied that he only got it for a split second and it felt great. "I'm like I love it--I love it."

Fredrick described the technique involving the feet and ankles. As he did this he placed his hand under his chin and thought about 10 seconds. Then he spoke, "the whole time we were doing it, I kept saying to myself, why in the world did she (teacher) pick me for this torture?" He described a burning sensation that occurred in the thigh and calf muscles. The interviewer expressed concern at this burning sensation and he quickly calmed her fears. He described the burning sensation as pleasant--a glorious feeling, a natural high, and further compared it to the tingle one feels when feet fall asleep and then begin to wake.

The next technique he compared to a water pump. The interviewer looked at him questioningly and repeated "a water pump?". He demonstrated with his hands and the old fashioned water pump readily came to mind. He even used the squeaky sound that many of the pumps made. He had fun with the technique. I asked him why and he replied "because I was the master of the movement sequence."

To recapture the next technique, Fredrick lay down on the floor and thought for a while. All of a sudden he sat up and pounded on the floor. "Pain again," he said. He felt strain in his back and he had to concentrate fiercely in order to maintain control of the movement. He actually felt his blood circulating and a pulse at the pelvic joint that could be likened to the fierce beating of the kettle drum. The whole time he said to

himself, "please God, don't let me break anything." He was asked to describe any benefit the technique had on his body. He replied very emphatically that he could feel the benefit because he could feel the blood circulating, the energy and the heat, and the overall warmth that occurred in his body.

The next movement reminded Fredrick of two things. The first was the television show called "Twenty Minute Workout", where the host of the show uses this same exercise every morning. As he performed the movement he had a flashback of high school football days and could hear his coach yelling "Riley, Riley, get with it! Come on you big fat cream puff. Come on get with it! Get with it!" His abdomen hurt and his body quivered. He relived this by lying on the floor and vibrating his entire body. When asked "did the movement generate anything within you?", he replied that it generated hostility and anguish in relation to a flashback of his high school football coach. On the other side of the coin, the technique was good because he could feel his abdominal muscles toning, tightening, and the thigh muscles firming.

As Fredrick talked of the next movement, he described a flower to me. When the sun rises the flower blossoms, it opens up; when the sun goes down, it closes. He kept thinking of this flower as he performed the first part of the movement sequence--his body opening and closing, folding

and unfolding. As the tempo of the movement sequence increased he imagined the same flower opening and closing, fast, similar to time lapse photography. He simply said, "I lost control."

When speaking of the exercises in standing position Fredrick demonstrated each as he talked. He kept his hand at the center of his abdomen and displayed to me the correct versus the incorrect manner in which he performed the movement. Pliés were especially difficult for him because he feels his training in ballet had been grossly inadequate. In order to keep his body in line he thought of perpendiculars, parallels, and horizontals. He was always aware of his center of gravity. He felt relaxed and as he moved he felt his arms flow to and fro. His mind controlled every muscle and as he looked at himself in the mirror he could see each muscle interacting to present a coordinated Fredrick. But when the movement was built upon by adding a tendu, a brush and a battement in two positions of the feet, Fredrick expressed dissatisfaction with his performance. When asked, 'why the dissatisfaction?', he stated that he was perplexed as to the purpose of the technique and when it was placed on his body, it created within him a feeling of being awkward, unusual, abnormal, and rebellious. He felt as if he was being moved incorrectly. It reminded him of a ballet class he had taken in the past. The teacher used to walk around with a stick and force his turn-out which made him feel very uncomfortable. When asked

if he ever thought about the class before tonight, he replied, "No, I do understand what she was trying to get me to achieve. I didn't have it then and I still don't have it now."

Walking about the studio, he appeared to have laughed out exclaimed "that Martha Graham walk. I felt like a peacock with my chest stuck out and prancing to a mating call. For me it was provocative . . . a sexual strut." When asked, "how did you feel?" he said, "I felt sexy--sensual--trying to get a lady's attention. She was looking at me with intense eyes--she pierced my soul, her eyes like laser beams, she saw my inner me." This, he said, created within him a feeling of uneasiness because "something or someone was piercing the inner me, reading my inner script . . . I wasn't sure that I wanted anyone to share my secrets."

The Graham walk was then varied to include walking on a diagonal first to the right and then to the left. Fredrick compared this to the maze that Pac Man travels to avoid the ghosts. He explained that the maze was the floor and when Pac Man tries to run the maze to avoid the ghosts he makes sharp, quick turns (he made noises like Pac Man). He stated that the whole sensation of performing this walk was crisp (snapped fingers) like a carrot. To complicate the walk further, more variations were added. Walk, turn, right diagonal, left diagonal, interacting with the group--played in his mind. "I felt as if I were in the house of mirrors; you turn right and you keep turning

and there's always a mirror and you get confused, and you stop and focus--you backtrack. You feel trapped in a seance . . . with four walls and this perfect square, 4 X 4 X 4, and all I could move was the area, the perimeter of that square." When asked, "how did you feel? Were you stifled?" Fredrick answered that he felt confused although he was performing the movement correctly. He concentrated on using his own space and tried not to invade the space of anybody else. The movement had a direct relationship to his training in mathematics. The movement had geometry in it . . . he could visualize as he moved a direct relationship between dancing and geometric figures. He said that he enjoyed the designs made by his feet in space. He then sat on the floor and drew imaginary designs on the floor to depict what his feet experienced in the class. When asked, "did the movement create a sensation of symmetry within your body?", Fredrick immediately answered, "I had a nice feeling of balance because I enjoyed what I wish to term the mathematics of dancing. I felt that if I could move through the pattern and then lift it up and set it free in space." Fredrick explained that at this point in the class he felt as if he were dancing and not just exercising. The movements now had an aesthetic quality for him. When yet another variation was added to the walk--the movement sequence now incorporated six variations, Fredrick said he came up with a plan which

helped him to capture the movement, thus allowing him to perform it within his own "style" of moving. He said, "I really had to concentrate. I drew patterns in my mind. Think a step ahead. Imagine. I had this map in my mind and I followed it." When asked, "When you followed that map what kind of feeling did you experience?" Fredrick leaned back and replied with his arms floating in air, "I relaxed. I had something to lean on . . . my map, my crutch."

Fredrick stated that he missed the whole purpose of the creative, sustained movement sequence that ended the class. The movement was only demonstrated once by the teacher and Fredrick said he became frantic because he didn't have the chance to draw his map. He didn't have a crutch. He felt like a cripple. His compensation was to look into the mirror at the other dancers and follow them. He said, "I changed crutches, instead of my imagery being a crutch, I used the other dancers to lean on."

Fredrick ended the interview by talking about the experience as a whole. He enjoyed the class immensely and appreciated the opportunity of taking a master class with a distinguished teacher. He was impressed with the teaching progression. He likes order and uses it when he studies. Order helps him to be in control of any situation in which he might find himself. He felt relaxed most of the time and maintained a high level of concentration throughout the class. The class stimulated him to want more technical training in modern dance. As he left the

class he had a sensation of hunger. "I eat a meal (master class) and I want more (dance) although there is no room for more (fatigue) at that moment. But you still want more."

Lawrence

Background

Lawrence is 19 years old and is a native of Detroit, Michigan. He comes from a middle class family and lives with his mother and younger brother. His parents are divorced. His mother is a social worker and his father is an electrical engineer. Lawrence is classified as a sophomore at Hampton Institute majoring in Chemistry. He is becoming undecided about the chemistry major because his ambition to become a doctor is fading. He is now tending toward a major in dance because of a longing to become a professional dancer. During the spring of last year, Lawrence traveled to New York where he auditioned for the Alvin Ailey Dance Company. He was successful in his auditions and made the company. He returned to Hampton Institute because his parents insist on a college education. Lawrence feels, however, unsettled about returning to school and feels it is only a matter of time before he returns to New York for good.

Lawrence describes himself as egotistical and says his longing to be on stage will probably satisfy his need to always be in the limelight. He says he has high

aspirations, is an achiever, and strives to be "tops" in everything he does with regard to dance.

Lawrence started his dance training at age 13 in Detroit. His entire dance training has come from black professionals in dance. He first studied modern dance with Carol Morriseau who is director of the Detroit City Dance Center. He had the opportunity there to study a variety of techniques which offered him the chance to travel and perform. He then studied with Joel Hall in Chicago. Here he studied modern dance and primitive dance. This school provided him with advanced technique in both. He wanted to learn the Horton technique so he studied with Milton Myers in Detroit. Myers was a student of Joyce Trissler who was a Horton dancer. He desired the Horton technique because the movement utilized the long lines of the body and movement that was initiated in the lower body which appealed to him.

Lawrence was afforded the privilege of taking modern dance, ballet, and jazz as a scholarship student at the Alvin Ailey American Dance Theatre during the Summer of 1982. He enjoyed being on the New York scene in dance and studying with a professional company.

Lawrence says he loves dance because he loves the sensations that he feels when going before an audience. He stated that dance is a way of life for him. He says that he is very miserable on the days when he does not

dance. He described dance as a part of his life like brushing his teeth. His day is incomplete without it. His body feels better with dance and if he doesn't dance, it's like missing a meal. He explains, "dance makes me feel like I've accomplished something. I'm like a bird that's set free. It helps me to express myself. I am able to work out my frustrations through dance. When I am mad, bored, or any of these things, I dance and I am the better for it. I love to be creative--express what's on my mind--words cannot adequately do that for me."

Lawrence is determined to dance for the rest of his life. He wants to perform and teach. He wants to teach black children because they need more training in the Fine Arts. They have the ability, but they need the exposure. He is determined to do something about that.

Interview

Lawrence was interviewed in an office that adjoined the dance studio for 1½ hours after the master class. He preferred to sit at the desk while the interviewer sat on a stool a few feet away facing him. He talked very confidently with little expression as if interviews were a part of his daily routine. One could readily detect that he was very self-assured about his comments and knew that within himself he thought they were very valuable. The interviewer felt the conversation flowed very smoothly without any coercion on her part. The man had

something to say and he opened his mouth and the thoughts spewed forth. He and the interviewer were very comfortable with one another and a smile on the part of each made it a rewarding experience for both. He sat in the chair behind the desk for the majority of the interview using hand gestures to supplement his words. Once in a while he would leave the chair, stand, stretch, reflect, and return to the chair and talk.

Lawrence stated initially that throughout the class he concentrated on being perfect in executing the movements because he hated to be corrected by the instructor. Corrections caused tension within his body so it was important to him to perfect each movement as it was placed upon his body.

As he performed the technique that involved the contraction-release and breathing in and out of air, he felt as if all the impurities were leaving his body. All of the poisons in his body left and that helped him to relax. This in turn prepared him to take the rest of the class with self-assurance. He termed the next technique as the "long sit exercise." The whole time he had an elastic feeling in his body. He told me of problems he had in stretching out the lower back to achieve a desired flatness so he constantly held in mind the stretch of a rubber band. (He demonstrated this stretch to me with his arms.) It was important for him to have this stretch

in the back because it was the key to his performing the technique properly. The correct alignment of each vertebra in the spine was immensely important to Lawrence in the floor technique. He was always aware of where each vertebra was. As he assumed a sitting position in wide stride (second position) for the next technique, he said his mind once again turned to the stretch occurring in the back area. He compared the technique to a magnetizing movement and a jack-in-the-box. As he stretched his torso over the feet a magnet drew his upper body towards the floor as he tried to maintain a sense of flatness in the chest and back area. As he returned to starting position, the jack-in-the-box image helped him to maintain correct alignment. The back was the center of his movement. When asked, "did you feel any use of energy as you performed the movement?", Lawrence said, "Yes, the energy was not flowing. It was more or less like a resistance energy . . . like smashing a car into a wall . . . resistance to do something and make it look smooth but also to use all the extra hard forced energy to keep your body intact and look good."

Lawrence stated that the flexion and extension of the feet reminded him of the hoofs of a horse digging in the ground. He was trying to take his feet and point and flex making them look like little arches. He used a lot of energy in the technique because of his flat feet and he felt as if he had to work harder to achieve a point.

He said his mind turned once again to the back area because it was painful for him to keep his back straight while pointing and flexing the feet. He quickly added with what appeared to be little expression that the pain didn't bother him because he performed the technique well and it added to his sense of accomplishment.

There was one point in the class when he became confused, but he added quickly that was only for a moment. That occurred when he performed the ankle rotations. The speed of the movement caused the confusion and it was the same kind of disorientation that he felt when he first learned chainé turns. If at all possible, he had a dizzy feeling in the ankle area. He stated "the confusion didn't last long. I quickly gathered myself together and performed it well."

We went on to talk about the next technique where one had to assume a sitting position in second and flex and extend the whole leg. Lawrence said the movement was "choppy" and reminded him of someone who plays the accordion poorly. He rose from the chair, sat on the floor and "plopped" his legs on the floor to demonstrate the bouncy feeling he had experienced. When he flexed and extended the leg it felt as if his legs were in a tug of war. He explained, "you flex and point, and you really have to shoot out in the legs, like you're pulling on a rope . . . two ends in a tug of war with both your feet trying to make the

energy go out so fast that your legs come off the floor (flex) and then extend (point)." He further stated that he had an elongated and elastic feeling of stretch as well as tension in the legs.

Lawrence bowed his head and shook it negatively and said that the technique involving the leg lifts was his worst exercise of the evening. Lifting his feet in the air with what appeared to be an exaggerated strain on his face, he said "it was like trying to lift a heavy object with your feet, knowing you can't lift it, but you want to be impressive so you go on and do it. You get all these pains in your body but then you feel like, well, I can do it if anybody else can do it." When asked, "Was there anything good about the technique?", he replied, "The only good thing about it is I didn't get a correction when I performed it."

Lawrence related the next technique to jumps which he said was a strange association since the technique involved lying on the back with the legs extended perpendicular to the body and flexing and extending of the feet. Seeing the puzzled look on the investigator's face, he smiled and explained using hand gestures that it was like being on a pogo stick. He described a feeling of jumping up and down, trying to keep a center of balance so he could get through the exercise. The difficult part for him was keeping the flatness desired in the back area.

He also had to prance with the feet which was a strange feeling because he was lying on the ground. He had to find this prancy, elevated feeling in the air without being on his feet. This explanation didn't entirely clear the bewilderment. When asked, "Did the movement create anything within you?", he replied, "I felt like I was trying to become gentle as a gazelle in doing the exercise, striving to maintain my center, keeping the abdominal muscles tight so that I could complete the exercise."

For the first time during the interview, Lawrence's eyes seemed to have lit up as he talked about the "best exercise" of the class . . . the one which really got him into the class. The fast momentum of the technique excited him. He compared this feeling to one of being on an airplane that does stunts in the air--you have a lot of freedom but you must also at the same time have strict control. He stated, "If you perform the exercise at a fast tempo, if you are in complete control of your body, you gain a nice assured feeling about your body and you are able to say . . . yes, I am firm, I am in control." Despite the feeling of strict control he added that at the same time he could also be as free as a dove flying in air.

The execution of pliés created within Lawrence a feeling of elasticity and the nice feeling of having to lengthen his body like stretching out a long piece of sticky taffy. The addition of tendus and battements created a quickness

within the entire body. To explain further this feeling he said, "You really have to feel from the top of your head to the tip of your toes so that you can brush out the whole leg in a sweeping motion and come back down on one count. You really have a flowing movement in your legs that has to be so strong and firm that you have complete control of it from the inner parts of your body." In performing the movement he felt as if he were in complete control of his body parts. This created within him a feeling of efficiency.

"The Graham walk was really, really good" said Lawrence. He imagined as he walked that he was a king. It was like being on stage and performing. He said, "I know that I tend to be arrogant and the execution of the Graham walk helped put the icing on the cake." The addition of variations to the walk were like the additions of a pleasant sense of competition within the movement. He compared this competitive feeling to the feeling he experienced when he ran track. "You are always trying to beat your teammates, but you know it is all a group effort--so you have ambivalent feelings--you want to win--but you want to be a part of the group also." The Graham walk was then varied to achieve an interaction with the group. This gave Lawrence a feeling of doing choreography. He liked the feeling of intertwining with his fellow dancers. He asked me whether the interviewer had ever played the game "cat's cradle."

When she replied negatively he explained the game. "You take these strings and wrap them around your fingers and you come up with different shapes." The floor patterns of the walk reminded him of these shapes making him feel as if he were in a little box intertwining with everybody else. You put all your arrogance into the walk pattern and along with the other dancers' projections you come up with a beautiful product. He likened it to an interior design that comes from the inner you. The designs of the floor patterns pleased him and had a nice aesthetic quality. When the teacher added circular arm pulls to the walk pattern it added yet another dimension of beauty to the walk pattern for Lawrence. He explained, "It gave me another feeling of arrogance. You took sharp, quick walks which gave you the control, you had to pull the movement which set you free and you felt as if you could fly. You could have gone off into a leap; you could feel the use of energy as your body brushed the air with its movements." He also compared the movement to introducing someone. You present yourself to a dancer and show them what you can do, then you offer the space to them and let them show you what they can do. It was a sharing experience in movement for Lawrence. The addition of opening into second position while walking was termed by Lawrence as a "trip." It offered however, a nice contrast within his body and mind. You were doing two things at once. He said he could have

formed a dance right at that moment using all of the variations of the Graham walk.

The last technique presented in the class was a challenge for Lawrence. After he had done what he felt was freer movement for the other part of the class he then had to prepare himself to let his energy slow down to a soft movement sequence. He had to be delicate and fragile. He felt as if he were winding himself up in a ball of yarn as a kitten does, then he had to untangle himself and stretch his body back out into a long elastic rubber band. "That," said Lawrence, "was a good feeling. I felt so soft like I was in an egg shell. I was bottled up in the shell and then I gently burst out like the yolk does. The inner me was flowing out like bright sunshine."

As we ended the interview, Lawrence reflected on the meaning that the master class had for him as a whole. At the beginning of the class he felt congested like his head feels when he has a cold. He felt stuffy until he was able to lengthen his body out. As he progressed through the class he began to feel a sharper sensation of himself and as a result was able to stretch and move. He felt as if he were always in control of his body and that he excelled in all of the techniques. He likened it to the feeling he suspects one has when electrocuted. All this energy was going through his body and he could feel it flowing like a stream does when it rains. He stated that at the end of

the class his body wanted more movement. His body wanted to be seen . . . "I wanted to show off." He ended by saying, "It was a really good class."

Cycloria

Background

Cycloria is a 20-year-old native of Miami, Florida, from a middle-class family. She resides with her mother, who is a clerical worker. She is an only child.

Cycloria is in her junior year at Hampton Institute. She is also in the ROTC program and is ranked as a cadet captain. She majored in Mass Media Arts because she is interested in television production and telecommunications. After graduation she will be commissioned as a Second Lieutenant in the army and plans a 20-year service career in the Signal Corps in telecommunications.

As a child, Cycloria saw lots of dance performances on television and was always in awe with these performances. At age eight she asked her mother for dance lessons and subsequently was enrolled in the Conservatory of Fine Arts in Miami to study modern dance and jazz. Later in her childhood she was sent to the Judi Nelson School of Dance in Miami to study gymnastics, tap, and jazz, which is her favorite type of dance. In high school she became a member of the dance club called PAVAC (Performing and Visual Arts Center). They performed modern, jazz, ballet, and primitive

dance. The club is well known throughout the Miami area and performs five to six times a week for such events as assembly programs in the elementary, junior high, senior high, and rehabilitation schools. Members also perform for convalescent homes and civic and social organizations. Each year they travel to New York for 10 days to study with the professionals. They raise their own money to sponsor the trip whose purpose is to expose black students to the professional scene in dance. This is considered a rare opportunity for black high school students.

Cycloria stated that she dances first because of the enjoyment it brings her. She loves to perform. Dance also helps her keep her body in shape and has an important carry-over value for the fitness she needs in her ROTC training. The relaxation she feels while dancing is an important part of her daily routine. It makes her feel at the end of a day that she has accomplished something. Dance to her, she stated, is like toothpaste--she uses it daily and can't do without it. It is a habit, a good habit.

Cycloria describes herself as a dynamic and versatile person. She feels she is a leader among her peers and is well respected by them. She also feels that she is very creative and has the potential of becoming a good choreographer. Each Saturday she teaches jazz to about 50 girls ranging in age from 12 to 18. She stated that she

enjoys her work because the girls worship her and she has excellent rapport with them. In her experimentation with choreography, she explained that she uses ordinary, everyday actions to stimulate her ideas. She loves to watch people move and is interested in the body language of those people she comes into contact with daily. She relates her own movements to those of a cat--agile and flexible.

After graduation, Cycloria plans to continue her dance lessons for pleasure and for exercise. Dance will still be an effective outlet to release tensions she expects to encounter in dealing with the problems associated with being a military officer.

Interview

Cycloria and the interviewer met the morning after the master class, and talked in an office adjoining the dance studio, seated on a couch facing one another. She came into the interview ready to talk because she seemed to have been very excited about the modern dance class the night before. The interview was full of laughter. As she talked, her voice would rise, passing on the excitement of the experience to me. She was witty and dynamic. The interviewer felt as if she were attending a lecture with a forceful, but very interesting speaker.

Cycloria began her interview by explaining that it was important for her throughout the master class to give the instructor what she wanted. She kept constant watch on her body in the mirror to make sure that each technique was performed to the satisfaction of the instructor. Cycloria was on the front row in the class closest to the instructor, so many of the techniques were demonstrated on her body before the class as a whole performed them.

At the onset of the class Cycloria stated that as she assumed the frog position and performed the technique involving the contraction-release she remembers the instructor pulling her braid and saying "straighter, straighter, straighter" referring to her back area. She immediately felt her body grow even longer. She could feel each vertebra in line from the base of the spine to the neck area. She could also feel that the right muscle in her back being bigger than the muscle on the left side. She could feel both muscles however, working in unison to help her keep her back straight. In trying to give the Instructor what she wanted, Cycloria said she forgot to breathe properly. But when she was reminded to breathe properly the technique was relaxing and was easier to do. Control was a very important aspect in the technique for Cycloria. Throughout the performance of the technique the word control seemed to have dominated her thinking.

The next technique felt for Cycloria as if her body was spastic when she performed it the first time. Her

left leg felt very tight and the technique caused her a little pain. She wiped the concept of pain from her mind and began to reach with both arms toward the ceiling from a long sit position. When the technique was changed from long sit to straddle position the technique became harder for her. She began to wobble in the pelvic area and felt that she lost control in the area. She had to think of rotating the pelvic area forward and the movement became right for her and she could feel a good stretch throughout her body. She demonstrated this stretch to me by moving her hands from her toes to the legs, thighs, pelvic area, torso and on to the top of her head. She could feel adjustments being made throughout each of these body parts as she stretched.

In the flexion and extension of the feet she concentrated her thoughts on the curl of her toes as she flexed them. The movement felt unusual to her because she had never curled her toes in that manner before in a dance class. It made her think of doing something wrong. She compared it to hitting your toes on a chair and they curl instantly as the pain hits. The technique was a new experience for her and her feet fatigued fast. The fatigue however was a pleasant sensation because she knew that she would be stronger as a result of doing the exercise and that to her was a reward. She stated, "The pleasure of knowing that the technique is not damaging my body but strengthening

it was good for me." When an ankle rotation was added to the movement, Cycloria had to think of wiping the floor with the sides of her feet. She took the sides of her hands and meticulously wiped the edge of the desk before us to demonstrate this action to me. She said she also had to create other images to perform the technique well. When asked her if she could recall one of these images, she responded, "I thought of cleaning out a bath tub with a sponge and Ajax. Ajax almost always leaves a residue and I had to get rid of that residue with the sponge. That is the way my feet felt in that particular technique."

As the class progressed into a technique that involved sitting in straddle position and pointing and flexing the whole leg, Cycloria said she had so many things to think about. She said, "I had to keep my legs turned out, keep my back straight, and not rotate in the hip area. I had to keep one part of the body quiet and move the other and move with control. When I did all of these things the movement fit on my body."

Cycloria remembers the instructor asking the class to lie on the floor with the legs together, then raising one leg at a time and making a complete circle with it. She said, "I can still see myself pressing the right hip into the floor as I circled the left leg. My leg fatigued fast as I completed one sweeping motion after another. Slow movement always hurts me more than fast movement." She

jumped up from the couch and said, "Did you remember that technique where you had to raise the legs to six inches and hold them there?". She said it reminded her of her ROTC fitness training. She had to think of keeping her lower back on the floor and control the abdominal muscles. She further explained, "I locked my knees and gently spread my legs and felt a pressing sensation in the inside of my thighs. I had to maintain a lot of control to make the movement work correctly on my body."

Cycloria demonstrated the next technique as she talked about it. The tempo of the movement caused trouble for her. Sitting in a stride position she stretched over to her left side and said that she wanted to achieve a maximum stretch, but the tempo of the movement prevented this. She didn't want to cheat on the exercise because she wanted to get the maximum effect from it. She realized the efficient movement in the torso area was the key element in making everything go right for her. As she used her energy wisely she was able to cope with the fast speed of the movement and she felt good inside. She said she even rewarded herself by smiling at herself in the mirror.

Pliés have always been difficult for Cycloria. She attributes this to her lack of consistent training in ballet. When she assumed first position she said that she should have looked as if she had a perfect diamond between

her legs. But instead she looked as if she had a "beat up diamond" between her legs. She was disappointed with her turn-out and feels that at her age she will never have a good one. On the other hand, when she went into relevé she felt as if she were rising up to heaven. In relevé she said, "My body was tight, my toes gripped the floor to keep me balanced and I was very at ease. That was a pleasurable sensation for me." When the class was asked to move into a parallel first position and perform tendus, brushes, and battements Cycloria said she concentrated on balance. She tried not to lean into the hip of the support leg and maintain control of her entire body. She said the technique reminded her of blinking one eye. Therefore, one part of the body had to be kept quiet while the other part moved. That caused conflict within her body, but when she resolved the conflict her body started to work in unison and she had a beautiful feeling.

She explained the feeling of arrogance she felt in performing the Graham walk. When asked, "What did you have to think about in order to get that arrogance?", she replied, "A flamingo. A flamingo moves with a beautiful stretch in his skinny legs. I had to create that image as I moved across the floor. I kept telling my body that I am better than anyone else in this class." As she created this image she got up and walked with her chest stuck out in an exaggerated fashion. The interviewer and she howled with laughter

at her demonstration. When asked, "Did you create any other images as you walked?", she replied, "Yes. My body was like a two story house. On the first level which would be my legs, mom's in the kitchen cooking breakfast; but on the second level which would be my torso everybody's asleep and there is no movement. I call that dancing in the kitchen." Dancing in the kitchen was also the image she created when the walk was varied to a change of directions. "I thought of going to the sink, then reaching to a cabinet, then turning to set the table and then, oh, I must get something from the refrigerator and then turn to the microwave. Changing directions in the movement became fun." As she performed the walk variation that included a circular motion of the arms, Cycloria said that it reminded her of the tidal wave that introduced the television show Hawaii Five-0. She stated, "I had the feeling of a tidal wave as I brought my arms up and over in a circular motion. As I brought my arms down I thought of the wave coming down to shore. A waving sensation occurred throughout my body. The feeling was overwhelming." When the walk included a variation that called for interaction with the group, Cycloria felt again that she was arrogant. She felt that she moved with confidence and had a feeling of superiority with relation to the other dancers. Her use of energy was likened to when she had to jump out of an airplane in ROTC training. Invited to explain this feeling, she

said, "You have to control your body and mind. You can't afford to be frantic. So when I danced this movement I had a lot of energy in my body that I had to control. The adrenalin in my body was really high. I did maintain control in spite of this."

Cycloria compared the variation of the walk stride to a downer. For her it was like studying for a test and then failing it. It came at the wrong time for her. The movement before had made her feel superior; this movement was difficult for her. She felt dejected as she crossed the space. She said that her body rejected the movement. A conflict was going on within her in regards to the movement. She wanted to accept the movement and make it a part of her body but the body would not have it that way, so she failed to execute it properly.

The slow, sustained movement that ended the class was just like a memory for Cycloria. The movements were pleasant to do and were easy for her. "Yes," she said, "it was like a pleasant memory." She quickly said that was all she had to say about that movement. Whenever she would think of the movement in the future she could smile and remember a pleasant experience.

The class as a whole had a positive effect on Cycloria. "I had good feelings and sensations just knowing that after the class I would have a better me. I enjoyed the

corrections because they helped my body. I loved the control that I was able to maintain throughout the class. My body and mind worked together to achieve a better me. My body and my mind are the better because of an excellent master class." She added that the movement experience was great.

Tamara

Background

Tamara is 21 years old and is a native of Fort Washington, Maryland. She is an only child and lives with both parents. Her mother teaches first grade and her father is the principal of an elementary school. She considers her family middle class.

Tamara is classified as a senior at Hampton Institute majoring in Business Management with a minor in Marketing. She decided on this major and minor because she feels the job market is good and she can earn a high salary working for a large corporation. She also has a strong desire to open her own School of the Arts and feels that her background in business management and marketing will insure her of a successful school. She feels that this type of school is badly needed in her hometown because there are so many talented children who have no school in which to properly train in dance.

Tamara began her dance training at the age of six in ballet. The majority of her training has been in ballet.

She began taking ballet from a lady who taught in the basement of her home, and she enjoyed the classes. At age eight she became more serious about her training and enrolled in the Helen Moore School of Dance which offered the Cecchetti method of teaching ballet. At age 10 she enrolled in L'Ecole Du Ballet where her training became more intensive. At age 15 she was introduced to the professional scene in ballet when she became a member of the Capital Ballet Company in Washington, D.C. where she was an apprentice dancer. This company was a part of the Jones-Haywood School of Dance. It was through this school that she was able to study ballet in France.

As a little girl, Tamara had dreamed of becoming a dancer. Her first fascination was with gymnastics, but as she was afraid of that she turned to ballet as which she proved to be excellent. With her dance was an obsession, it was always on her mind. She loved ballet and in turn developed a great love for classical music and feeling her movements through the music. The flow of energy through her body as she danced was a beautiful sensation. She has always enjoyed working her body to the maximum in a dance class. As she takes class she constantly thinks of her body as a tiny seed that grows into a beautiful flower. She likens her moving body to endless growth.

Tamara stated that dance satisfies her personally. It is as much a part of her day as a meal. Dance has always

been an integral part of her life. Her parents recognized this in her childhood days and had the basement of their home remodeled as a dance studio to accommodate her dance interest so that she might practice whenever she desired.

Tamara describes herself as very tiny physically. She has been told by her teachers that she has the perfect body for dance--thin of frame and long of legs. She explained that she doesn't have much to say--dance speaks for her instead of words. She stated that she strives to move with grace and with an aura of elegance. She says she is confident about her dance and feels good about herself when she moves. Dance provides her with an inner peace. She says that the urge and sensation to dance will always be a part of her life.

Interview

Tamara and the interviewer talked on the afternoon after the master class in the dance studio, seated on stools adjacent to one another. There was plenty of room to get up and move around the space which occurred often during the interview. Before the actual interview began, a puzzled look about Tamara was observed. Asked if she had any apprehensions about the interview, she nodded her head affirmatively, explaining that she was very concerned about saying the right and pleasing things in the interview. She was assured that it was felt she had something credible to say and that she was only expected to reflect on her

experience and talk about it. That seemed to calm her fears and as the interview progressed, she became more and more self-confident. There was more interaction in the interview with Tamara than in the interviews previous to hers. Her interview was also the shortest of the four interviews. She was invited to talk by questioning in order to elicit responses. She knew what she wanted to say, but needed a stimulus to start her words flowing.

Tamara began the interview by saying that before any dance class she has to prepare herself psychologically for movement. She stated that she is very self-critical in class and is very much aware of how she looks as she performs the movements. Once she looks good performing the movements her body can then really feel the benefits of the technique.

I invited Tamara to explain how she felt as she performed the first technique of the class. She especially remembered the feeling she experienced in her back as she released from the contraction to a flat back. She felt each vertebra in the spine working to gradually flatten her back out. The addition of proper breathing technique gave the movement sequence a sense of oneness. She avoided looking at herself in the mirror because she thought that would break her concentration and make her lose the inner feeling of one continuous movement. She said, "I try to perfect everything I do in class because my purpose for being there is to strengthen the areas I am weak in."

Tamara recalled the second technique of the class, reflecting for a moment with head bowed, reliving the movement using hand gestures. As she talked she demonstrated the movement. In order to capture the movement Tamara created an image of someone standing on the ceiling with strings on her fingertips pulling her arms upward. Within her body she felt as if she were reaching a lot more than she actually thought she could. The movement stretched the sides of her body and released tension in the neck area. The technique was varied to a sitting position in wide stride. Tamara stated that when this happened she lost the reaching sensation she had felt before because her attention shifted to the pelvic area. She recalled having done the technique wrong--rolling in the hip area--so she concentrated on keeping her pelvis back and not rolling in the hip area.

We talked about the technique involving the feet and ankles. Tamara said, "We had four different things we had to do with our toes and feet. I really had to concentrate so that the Instructor could see the distinct difference between each count and each position of the feet. I thought of a crumbled new leaf and smoothing that leaf out with my feet." She felt cautious about her movements, because if she does them incorrectly she becomes confused. As soon as she does them correctly however, it is like lightning--like seeing a brand new day! She immediately began to talk about the technique involving the flexion

and extension of the whole leg. She experienced a feeling of growth in the muscles of the legs. Her legs seemed somehow even longer.

The back area of her body dominated the thoughts of Tamara in the movements that followed in the class. She said that her back area was the key to performing these techniques well. She had to think of keeping the back glued to the floor as she circled each leg. As she did this she felt a pressing sensation in the hip area. She compared the feeling to how she might feel if she were an orange and someone was pressing the juice from her with the heel of the hand.

In order to talk about the next sequence of movements that were presented in the class, Tamara preferred to talk about them as a whole, i.e., the movements with all of the variations rather than each movement alone. The movement involved raising the legs to six inches, bicycling (her term), then opening the legs to a straddle position and gently pressing on the inside of the thighs. She was very concerned about being precise in her movements. Her abdomen felt tight and she felt that denoted strength in that area of the body. She was also acutely aware of the pelvic area striving to keep it as quiet as possible so that she could maintain efficiency in her movements.

When our talk turned to pliés, Tamara smiled for the first time during the interview and seemed more comfortable.

Her years of training in ballet made her very confident about what she perceived as she performed the pliés. She said, "This is now my territory." The execution of pliés in each of the five positions of the feet in ballet caused her to reflect back on her training in ballet. It seemed as if she were living in the past as she talked about the experience. In her words, "When we started doing pliés I started reflecting back on my ballet classes where I was always taught to imagine someone pulling the top part of your body up and at the same time pulling the bottom part of the body down. I also concentrated on keeping my feet securely on the floor as I bent the knees and when I returned to starting position I had to push the heels of my feet into the floor. That way I can feel the stretch in my hamstrings and the achilles tendon. The placement of my body is very important. When I perform pliés correctly I know it because a warming sensation flows from my toes throughout the rest of my body." She also imagines that there are bricks on each shoulder to keep them in place. I When asked if she felt a lengthening in her legs, she nodded saying yes, and added, "I try to avoid collapsing sensation in my legs, I don't want to feel relaxed, but a kind of tension in order to stretch the muscles in my legs." There was a moment of silence after the above comment followed by laughing. She assured that she wasn't finished but was just reliving her experiences

with Graham walk. She rose from her seat and walked across the studio. As she returned to me she stopped suddenly and said, "You know, when I walk across the floor I strive to work every part of my body from the waist down. I could feel the movement rolling through my feet with the end result being a pointed foot. The more I traveled the more I tried to lengthen my leg so that I could reach beyond my point. Does that make sense?". As the variations were added to the walk combination, Tamara thought of drawing designs in space with her body. She said she felt very self-conscious as she imagined that she was the only dancer in the room. She also said that she needed this feeling of self-consciousness in order to allow the movements to flow within her.

To end the interview Tamara was asked, "If you considered the class in totality without separating any of the technical skills, what feelings and sensations came through most within your body?" She responded, "A sensation of warmth. I could actually feel my muscles stretching out. I also experienced a sensation of growing." She supplemented this comment by saying that the key to successful movement for her in dance was concentration. She also enjoyed the warming sensation flowing through her body helping her to move with efficiency and ease. She added, "This may sound silly, but I felt like I grew a couple of inches in two hours." The whole night she felt as if she were experiencing something different in movement considering

the majority of her training had been in ballet. She ended by saying that she enjoyed the class and two hours of modern dance technique was definitely not enough.

CHAPTER IV
NEW INSIGHTS

In order to gain new insights into the meaning that the dance experience had for the interviewees, all interview discourses were reflected upon by the investigator to identify common and contrasting themes. Prior to this interpretation, each interview discourse was summarized by the investigator to bring together the essence of the interviews. Each interview summary also consists of selected observations recorded by the investigator as she observed the dancers' participation in the movement experience. Following the summary statements the investigator reflects on what she has found, discusses what she has learned, and what has been reinforced in her own thinking about dance with regard to phenomenological research.

Summary of Interviews

This inquiry focused on four amateur dancers who participated in an experience of common material in modern dance. Each person was able to speak of their experience by describing what happened to them. The dancers were also very surprised by how much they had to say about their experience. This is probably due to the fact that often people are out of touch with their intentionality. The four people have been involved in the dance experience for

a great part of their lives. They have moved but had never had the opportunity to reflect on the meaning of their movements inside of their bodies. This experience was a "first" for each individual and was an added dimension in their experience with the dance. They enjoyed the level of awareness attained and making connection between their experiences and their feelings and perceptions. The following is a summary of the interviews by the investigator of what each person had to say.

Fredrick

Fredrick described pain in his movement experience. In fact, pain seemed to be a recurring theme in his description. The word pain seemed to be associated with feelings of strain and tightness in his body as he moved. At other times during the movement experience he described a warmth flowing throughout his body. He used the words hostility, anguish, awkward, unusual, abnormal, and rebellious to describe his feelings as he moved. At times he felt relaxed and coordinated as he felt his muscles toning, firming, and tightening. His mind was in control of every muscle during these moments. Concentration was the key to capturing a movement sequence for him although during some moments he felt confused. Confusion seemed to have occurred when unfamiliar movement sequences were introduced in a fast tempo. When Fredrick moved across the floor, he described himself as a peacock. He felt arrogant,

provocative, sensual, and sexy. Many of the movement sequences motivated him to create imagery to describe how he felt. He drew upon past experiences with the dance. He related certain movement patterns to other experiences in his life such as his training in mathematics. The mathematical designs made by his body in space brought a sense of joy to him.

Throughout the majority of the class, Frederick had a perplexed look upon his face. This look was particularly noticeable when the movement sequence was introduced and demonstrated by the Instructor. He would look intently at the instructor, recording each part of the sequence in his mind as it was demonstrated. As he performed the movement sequence he would look very intently at his body in the mirror. If he performed the movement to his satisfaction, a faint smile appeared upon his face. If he did not perform it well he would invariably question the instructor about the sequence. As she offered an explanation he would relive the sequence. In movements that were unfamiliar for him and difficult for him to capture, he would fix his attention upon another dancer in the room mimicking the dancer's every move.

If a class were to be planned in modern dance for Fredrick, the movement sequence would utilize the large muscle groups. It is hoped that these movements would aid him in feeling relaxed and coordinated. The movements would

be swift, resounding, and he would be allowed to cover lots of space. He would be motivated to project a feeling of strength. The movement experience would be an attempt to help resolve some of the conflict going on in his inner being, would try to bring to him a sense of security as he moved, and would be an attempt to help him to develop self-confidence as an important, moving being.

Lawrence

Lawrence described himself as one who strives for perfection in his movement experiences. He hates to be corrected in class so he strives to excel. For the majority of the class he felt he was in complete control of his body and moved with self-assurance and efficiency. There was an elastic feeling in his body causing the sensation of lengthening and stretching of body muscles. This movement sensation flowed throughout his body. Body alignment and the awareness of it were important to him in executing a movement sequence properly. A description of pain was added to tell of the feeling he experienced as he made sure his body parts were correctly placed to achieve efficiency in movement. Lawrence used imagery as a motivation to capture movements that were placed on his body. He imagined himself as a gazelle; he was playing games like tug-of-war and cats cradle. To describe his feelings throughout the class, he used terms like arrogant, delicate, fragile, and free.

When movement techniques were introduced by the instructor, Lawrence maintained a look of impatience about him. It was a look that said to the observer, "I know how to do this." The sequences were easy for him to perform and he did so with an aura of elegance and arrogance about him. He kept communicating through his body language that he needed something more advanced. One could not help wondering if he was enjoying himself or if he wanted to be somewhere else. If another dancer had to be corrected or wanted to ask a question, he would impatiently tap his finger on the floor as he sat waiting for the next sequence.

If a class were to be planned in modern dance for Lawrence, the movement sequences would be technically difficult. He would be encouraged to execute each movement precisely and with an aura of elegance. The movement experience consisting of breathtaking feats of excellence would challenge him to be in complete control of his body. It is hoped that this would help satisfy his need to "show off" as one of the best that dance has to offer.

Cycloria

Cycloria stated initially that it was important for her to look good in the movement experience because she felt the need to satisfy the instructor. She was aware of the placement of her body parts throughout the class. She mentioned making adjustments in her body so that she could look good as she performed. For example, once in

her description she mentioned a wobbling sensation in the pelvic area. But when she made adjustments in that area, she felt good. Beautiful feelings occurred within her during the performance of some movements, yet, other movements caused conflict within her. Cycloria usually had control in her body but on other occasions she felt spastic. There was mention of strengthening in her body as a result of performing a movement sequence. Imagery was created as she performed. She also used words like arrogant, superior, pleasurable, confident, and overwhelming to describe her feelings as she moved.

Cycloria seemed to be excited throughout the duration of the class. She performed her movements with lots of energy and she constantly smiled throughout her performance. She concentrated on her body in the mirror. She also would touch parts of her body as she moved giving the impression that the technique had positive benefits for her. One could readily tell that she was in her own world--a world of happiness. The movements made her happy and she seemed to have a built-in reward system to compliment herself for moving well.

If this writer were to plan a class in modern dance for Cycloria, it would be an experience that would motivate her to move with controlled speed, flexibility, and agility. The movements would call for the expenditure of a lot of energy. The materials of the class would test her ability to

remember and master a variety of movement sequences. Control of the body would be of utmost importance. The class would be challenging. If she were successful it would satisfy her need to look and feel good while moving.

Tamara

Tamara stated at the onset that she was very self-critical. It was important for her to maintain a high level of concentration throughout the movement experience. To perfect movements meant that she had to be aware of body parts and the alignment of these to achieve efficiency of movement. Precision was important to her and helped her to feel the benefits of the technique. Her back was the key to performing movements well. She felt each vertebra working to keep her back straight as she moved. Knowing that she was performing well was indicated by a warming sensation that flowed throughout her body. The movements rolled from her head and throughout each part of her body until it reached her toes. There was a sensation of lengthening in her body as she felt her body grow. She reflected on past dance classes in order to capture movements by remembering past advice from respected dance teachers. She enjoyed drawing designs in space with her body.

Tamara had a very serious look on her face as she moved. She listened very closely to the instructor as the movements were introduced. She seemed to be making a mental picture of her body in motion. As she performed each movement she

would concentrate on her body in the mirror. One had the feeling that she blocked everyone in the class out and moved as if she were the only person in the room. She seemed to speak to her body as she moved cautioning it to move in exactly the right direction. She moved with grace and seemed to float through each movement sequence.

If this writer were to provide an instructional experience in modern dance for Tamara, the movements would be sustained and balletic in nature. She would execute them with perfect control as a result of practice and an understanding of the principles governing the movements. Her attention would be directed to each detail of the movement. The class would seem to be a challenge and would require of her a high level of concentration. It is hoped that a class of this nature would allow Tamara the opportunity to feel confident that she moved with perfect control and with coordination. She would seemingly be pleased both aesthetically and physically at the end of the class.

A reflection on the above interviews by the investigator supports the contention that common and contrasting themes are discernible to one who attempts to interpret the experience of others. As previously stated, no two people experience the world the same way. Each person is able to talk about his experiences by reflecting on his own consciousness. The use of the hermeneutic approach (science of interpretation) in interpreting the experiences

of others helps to recognize the creativity in others as they talk about their experiences. A hermeneutic approach helps one to participate in the experiences of others and to find meaning in their experiences. It draws one very close to another's feelings and perceptions and brings to light understandings implicit in human experiences in dance. The interpretation of another's experience within one's own hermeneutic spiral allows one to say something about the nature of dance by participating in another's interiority.

This inquiry has focused on four individuals and their feelings about the movement phenomena in dance. The investigator herself has learned many things about the dance and its movement phenomena.

Dance Movement Phenomena

Common Themes

The investigator identified six themes that were common among the interviews. These themes are kinesthetic awareness, feelings, a sense of self, concentration, use of imagery, and direction.

Kinesthetic awareness was a term chosen by the investigator to describe what was going on in the dancers' bodies as they moved. The dancers identified that meaning in movement is conveyed through kinesthetic awareness. The dancers felt that in order to perform movements efficiently, the body must be in correct alignment. This aids one in being aware of body parts working together to achieve efficiency. Complete

control of the body is dependent on this factor. When the body is in correct alignment certain movement techniques begin to feel more right or correct. When the body is not in alignment there is no feeling of correctness. One common feeling is that of stretch. As the movement flowed throughout the body, from head to toe, there was a sense of growth occurring in the body. The body had a feeling of lengthening. This feeling was also related to the toning, tightening, and firming of muscles. There seemed to be an innate ability within the body to adjust in order to achieve maximum stretch. As the body moved in correct alignment the body tended to feel coordinated. There was an aesthetic quality to the movement and a feeling of symmetry.

Movements occurring in different parts of the body evoked certain kinds of feelings. The word pain was used as a descriptive term for some movement techniques. The use of the word pain does not usually refer to something unbearable or intolerable. It usually accompanies those techniques that are new to the body structure. Usually it denotes some kind of inner conflict that is going on within the body. It is understood that pain does not mean the same to all individuals. But within the context of this inquiry, it is understood that most dancers have developed a preference and appreciation for certain types of movement techniques. When they were unable to handle a

technique physically and with efficiency, they tended to use feelings like pain to describe their inadequacies.

Experiencing movement can lead to a sense of self. It expresses what feelings are going on inside the body and is essential to making the dance experience work for an individual. Descriptive words with an evaluative overtone such as awkward and unusual, delicate and fragile, bouncy and choppy, hostility and anguish, spastic and coordinated, relaxed and efficient were used by the dancers. These are words used by the dancer to describe how the movement feels and how they feel about the movement. The use of such descriptive terms tells a lot about the dancers--what they liked or disliked in the movement experience. If the dancers worked well with a movement, they would be more likely to describe the experience with a glowing look. If, on the other hand, they did not particularly care for the movement technique and did not perform it well, they probably described it with a downcast look upon the face. Throughout the movement experience feelings and perceptions changed with each movement sequence. For example, one might have felt delicate and fragile in a sustained movement but awkward and unusual with a movement that was of another quality. Movements performed in slow tempo made one feel coordinated, but as the tempo increased one dancer described the feeling in his body as spastic. The use of energy in performing a movement might have made one

feel free in some instances and restrained in other instances. Contrasts occurred in the body and mind with regard to feelings and perceptions as one moved. There was the consideration of emotional states while moving. Conflicts or self-assurance and inner attitudes came through about certain movement techniques. Feelings about movements before performing them are often predetermined by the dancer. This might be due to the fact that one's awareness gradually becomes more and more keen in relation to what is experienced. Awareness becomes more intense and the experience is much richer.

A high level of concentration was of utmost importance to the dancers. The awareness of what each body part was doing to achieve a unified whole was vital. Concentration was the key to control in the moving body. It helped them to be precise in their movements and also helped them to evaluate themselves while moving. Concentration also aided in achieving the discipline they needed in order to capture movement sequences successfully. Discipline came from within and could not be imposed by an external source. It was a highly individualistic thing. The dancers were usually aware of their capacity for movement and concentration and discipline made the experience a more individualistic one.

The use of imagery was frequently used by dancers to capture the quality of a movement technique. Movement evoked imagery and imagery helped one to understand the

meaning that the movement had for an individual. It was a source of motivation for movement. The dancers created imagery by drawing on past experiences with dance. They remembered a previous dance class or games they have played. They likened themselves to animals or even imagined themselves as someone else. The experience of imagery can be compared to a dream--you are in your own world and you can imagine anything you want to make a movement work on your body. It made for both a perceptual and sensual experience. The dancers challenged themselves through imagery. Tensions and frustrations were released. There was a pleasant sense of competition going on within their bodies. They were creative, moving persons.

The direction which a movement took and the focus on that direction evoked certain feelings. Moving forward created a feeling of arrogance and self-confidence within the dancer. The incorporation of more than one direction in a movement sequence made the dancers feel provocative and sensual. Combinations of more than one movement with different directions created a feeling of drawing designs in space. The body creating shapes and designs in space was the result of an interior design drawn from within the dancer's body. Even though the dancers were moving in a group, the experience was still highly individualistic. They had a sense of actually moving alone drawing their own personal designs in space. Out of this experience there came a sense of superiority.

Contrasting Themes

While common themes were found, each dancer reflected on an experience that stood out as highly individual. Those themes that stand out as different in the dancer's response to the movement experience will now be discussed. These are important to mention for they reveal some of the things that were paramount in the dancer's thinking during movement and may be indicative of some of the things a person wants to personally achieve from the movement experience.

One of the dancers felt that throughout the class she was obligated to satisfy the instructor. She felt through this she could achieve the maximum from the class because she was able to give the instructor just what she wanted. The second dancer was self-critical throughout the experience. She was able to block out everyone in the class and concentrate on her moving body. This helped her to feel the benefits of the movement techniques. She was self-conscious about her movements and strived to be precise and perfect in the execution of each technique. The third dancer hated corrections in class. It was important for him to excel at each movement technique to avoid correction. He was self-assured throughout the experience and liked "showing off" what his body could do as he moved. The fourth dancer was apprehensive about his movements. There was conflict going on in the body

throughout the experience. He constantly used the word pain to describe his experience. He felt as if he should constantly watch the other dancers and follow them in executing movement sequences.

During the dance movement experience, each interviewee experienced what the investigator terms as an Important Moment. This was a moment which belonged to the dancer. It was highly personal and fulfilled an inner need for that person. The Important Moment expressed a state of feeling that happened to the dancer at a particular time in the class. The moment had deep personal meaning and occurred at different times in the movement experience for each interviewee. It was a moment that was challenging and caused excitement. Therefore the nature of the Important Moment for each interviewee was similar. The first dancer described what seemed to be his Important Moment by saying, "I love it, I love it. I felt as if I were dancing!" The second dancer's Important Moment occurred when he performed the technique which he described as the best exercise of the evening. The third dancer's Important Moment was the movement sequence which reminded her of feelings she experienced in ROTC training when she had to jump from an aircraft. She simply said with joy, "airborne." The fourth dancer described her Important Moment as a time in the class when she performed well and a warming sensation flowed throughout her body.

Phenomenological Research

Phenomenology is a philosophical orientation concerned with the examination of the experiences of people. It seeks to find out how people really feel about their experiences, i.e., how people experience the world. Phenomenology can reach a vast, almost unexplored, and virtually limitless space in the research of dance. Of all the research that has spoken to various dimensions of dance, it is particularly interesting to this writer how people find and make meaning out of their dance experiences. One of the ways to get to the meaning of dance is by using the language of phenomenology. The awareness of the meaning of the dance experience created as a result of exploring phenomenology is of utmost importance to the understanding of dance. Dance deals with people not with facts or ideas. It deals with people in motion. The very nature of dance tells us that the object of our intentions is in the movements of the human body. The body is where our feelings and perceptions are going on. These feelings and perceptions will help us to make meaning out of dance as a pure movement experience.

Phenomenology helps us to bring to light that which presents itself in movement by guiding us to the lived experience of the dancer's world. The phenomenological approach is one of description. It is a refreshing approach to describing experience phenomenon keeping in mind its guiding principle "to the things themselves." This

principle helps us to get to the primordial root of our thinking about the dance movement experience. Phenomenology, with regard to dance, invites us to move, pause for reflection, and then describe what happened to us. Individuals can reveal the nature of their encounters. One's attention is directed to what has meaning, what is real, and what is immediate to the person undergoing the experience. It helps us to re-examine our experiences and find there revealed meanings that we have avoided seeing, consciously and unconsciously. What dance movement really means to an individual through immediate experience and a description of the experience reveal interesting new dimensions concerning dance movement. One is also able to experience movement at a more significant level.

There are critical concepts of phenomenology which are pertinent to this inquiry. The first concept is reductionism which can be described as a moment of suspension. The idea is to put brackets around the phenomena in order to reveal a pure consciousness. To bracket means to stop time for an individual to describe what happened. Everything now will be viewed from one's own experiencing of the phenomenon, i.e., the meaning it has for you as an individual. One's attention is now concentrated on what is essential to the conscious experience of dance movement. Whatever is going on in your conscious has to be bracketed so that the dance movement experience will be a meaningful

event. This is the source of meaning of the experienced world of the dancer.

The second critical concept in phenomenology (and important to this inquiry) is intentionality. Intentionality is essentially an act that gives meaning. For example the intentionality of this inquiry is to reflect upon the process by which individuals know and make meaning out of the dance movement experience. In trying to get at the meaning of dance, it is important to find out what individuals' intentions are about dance. The use of the concept of intentionality in this inquiry is the way in which individuals make relationship to the movement phenomenon in dance.

This inquiry explored how four individuals seem to have made connection with the movement phenomenon in dance. Describing the world of experience is the best way to learn about human consciousness. Phenomenon is a thing known by consciousness. There is an intimate connection between consciousness and the content of consciousness. Intentionality helps to focus on the movement phenomenon, understand the phenomenon, and make meaning out of it. Consciousness is awareness. Awareness helps to understand the meaning that experience in dance movement has for us and for others.

When an individual participates in the movement experience in dance, the movement expresses something of the individual even though the movement technique was not devised or created by that individual. No two people experience movement the same even though they might be participating

in a common experience. Individuals participating in a common experience in dance are able to describe and interpret what the movement experience means to them personally. The understanding of any dance experience depends on the meaning it has for the individual. It is important for an individual to know dance as more than a technique, but as a process of discovering the inner self. An individual comes to the dance experience possessing unique feelings. They are active organisms trying to achieve objectives that are important to them as individuals. Movement in dance is a subjective experience and resultant feelings make it a personal event. Feelings and perceptions of the dance movement experience comes from the inner being of a person and the experience is so much richer when one is able to describe what these feelings and perceptions are.

This writer's role as learner-inquirer-interpreter has confirmed her beliefs about the phenomenon of dance movement. Her experience with teaching students to dance has led her to believe that dancers have something to say about their experiences. Dancers can adequately describe sensations, feelings, and perceptions of movement. They are aware of what is going on in their bodies as they move and can talk intelligently about their experiences. Reflection is important to the understanding of dance. Individuals have experiences and reflecting on these experiences helps them to identify with their intentionality and helps them to set personal

goals for themselves. It gives them an intuitive sense of why they dance. Individuals affirm themselves because they are leading authorities on their feelings. It makes them feel better to let go of what is inside of them. This sort of reflection has been virtually unexamined in dance. This study has confirmed that students have significant things to say about their experiences. The description of the lived experience is indeed an enriching one for knowledge speaks through our lived experiences. Dance is a deepening of the knowledge and understanding of the human experience from which it springs.

The study has reaffirmed my faith in people to learn and grow. Four individuals who were ordinary people who happened to have dance as a hobby shared some magnificent ideas about their dance experiences. This connects to my belief that everything has meaning or at least potential for meaning. When we understand the meaning for others of the things that are happening to them, it makes us more aware. It raises our level of consciousness and thus keeps us in touch with our intentionality. Experiences that are taken for granted become more intense and thus much richer. One is able to take an uncritical look at what people have to say. One is able to enter into another person's situation and achieve a personal knowing of the meaning experiences have for them. One can connect to another's feelings as a result of this personal knowing.

The study has revealed that all dance experiences can be seen in an educative way--education for individual meaning. Dance has educative potential. The metaphor of the healing effect comes into play here. Students are doing a lot of work in classes. Students can make meaning out of this work. This can lead one to think that there should be less emphasis on structure in course content and more on learning. If educators are to expand the horizons of our students in dance, they must do so through the expression of students through reflection. In reflection there is potential for change. Beliefs, feelings, and perceptions are seldom expressed in conventional methods of research. They yield a wealth of meanings that can be used for future application in all aspects of the dance experience.

Epilogue

In the spring of 1983, I began my search for an approach to research. I wanted a study that was different, unique, and a real contribution to dance research. I knew within me that conventional types of research would not satisfy my needs. I needed a personal approach--an approach that would put me in control of my research endeavors. Then I was introduced to phenomenology. I had never heard the word before. I had no idea even how to spell it and on some days could not even pronounce it. The mystery surrounding my unfamiliarity led me to the library to check out all the books I could on the subject. As I

read, I became confused and uninterested. The content of phenomenology was overwhelming. I turned to an old friend who is a retired professor of philosophy. We had a long conversation and I came away with new incentive. I devised my own plan for educating myself in phenomenology. I read, I dreamed, I constantly thought of nothing but this vast and strange body of knowledge. One day something clicked within me. I was on my way to understanding phenomenology. As time wore on, I suddenly realized that phenomenology was quickly becoming a way of life for me. Through long conversations with those knowledgeable about the subject, my understanding increased more and more. I enjoyed internal dialogues with myself. As I talked with others, I learned to question, to dissect every conversation. As a result of learning phenomenology, I developed different ways of seeing and thinking. As I walked to familiar places, I was able to see things in a different light. I saw things and interpreted things in a new and more exciting way. My whole life has taken on a different dimension and my experiences have been both rewarding and enriching. I always like to think of the fact that Edmund Husserl was age 40 when he began to write phenomenology. I was age 40 when I began to read Husserl. This study has opened my life to phenomenology, and I am now on the threshold for endless exploration in a field that has yielded a rich

experience in an important aspect of my life--dance.

Two roads diverged in a wood, and I--
I took the less traveled by,
And that has made all the difference.

--Robert Frost

BIBLIOGRAPHY

- Atkinson, M. (1972). A precise phenomenology for the general scholar. Journal of General Education, 23, 261-297.
- Banes, S. (1980). Terpsichore in sneakers. Boston: Houghton Mifflin Company.
- Barritt, L., Beekman, A. J., Bleeker, H., & Mulderij, K. (n.d.). Phenomenology. Unpublished manuscript.
- Bressan, E. S. (1975). The verbalization of movement forms. In B. Spears (Ed.). Quest, 23, 76.
- Brown, J. M. (1979). The vision of modern dance. Princeton, NJ: Princeton Book Company.
- Cox, H. (1973). The seduction of the spirit. New York: Simon and Schuster.
- Dreyfus, H. L. (1982). Husserl, intentionality, and cognitive science. Cambridge: The MIT Press.
- Duffy, A. M. (1972). Projection in dance. Doctoral dissertation, University of Southern California.
- Ellfeldt, L. (1976). Dance from magic to art. Dubuque, Iowa: William C. Brown.
- Farber, M. (1966). The aims of phenomenology. New York: Harper and Row.
- Ferdun, E. (1972). Dance. In J. Felshin (Ed.). More than movement. Philadelphia: Lea and Febiger.
- Gates, A. A. (1968). A new look at movement. Minneapolis: Burgess.
- Hayes, E. (1964). An introduction to the teaching of dance. New York: The Ronald Press Company.
- Ihde, D. (1973). Sense and significance. Pittsburgh: Duquesne University Press.
- Kleinman, S. (1979). The significance of human movement: A phenomenological approach. In E. W. Gerber & W. J. Morgan (Eds.), Sport and the body: A philosophical symposium. Philadelphia: Lea and Febiger.

- Klosty, J. (1975). Merce Cunningham. New York: Saturday Review Press, E. P. Dutton.
- Kockelmans, J. J. (1967). A first introduction to Husserl's phenomenology. Pittsburgh: Duquesne University Press.
- Kretchmar, R. S. (1971). A phenomenological analysis of the other in sport. Doctoral dissertation, University of Southern California.
- Levi, B. A. (March 1979). Moving together in improvisational dance: An empirical phenomenological study. Paper presented at the annual meeting of the American Association of Health, Physical Education, Recreation and Dance, New Orleans.
- Levin, D. M. (1970). Reason and evidence in Husserl's phenomenology. Evanston, IL: Northwestern University Press.
- Luijpen, W. A. (1966). Phenomenology and humanism. Pittsburgh: Duquesne University Press.
- Mall, R. A. (1973). Experience and reason. The Hague: Martinus Nijhoff.
- Martin, J. (1965). The modern dance. New York: Dance Horizons.
- Mazo, J. H. (1977). Prime movers. New York: William Morrow and Company, Inc.
- Mehan, H., & Wood, H. (1975). The reality of ethnomethodology. New York: John Wiley and Sons.
- McDonagh, D. (1973) Martha Graham: A biography. New York: Praeger.
- Metheny, E. (1975). Moving and knowing in sport, dance, physical education. Los Angeles: Peek Publications.
- Owens, T. J. (1970). Phenomenology and intersubjectivity. The Hague: Martinus Nijhoff.
- Schmidt, R. (1967). Phenomenological reduction. In J. J. Kocklemans (Ed.), Phenomenology. New York: Doubleday and Company, Inc.
- Schutz, A. (1962). Collected papers I: The problem of social reality. The Hague: Martinus Nijhoff.

- Schutz, A. (1970). On phenomenology and social relations. Chicago: The University of Chicago Press.
- Sheets, M. (1966). The phenomenology of dance. WI: University of Wisconsin Press.
- Shurr, G., & R. D. Yocum. Modern dance techniques and teaching. New York: A. S. Barnes and Company.
- Smith, D., & McIntyre, R. (1971). Intentionality VIA intensions. The Journal of Philosophy, 68, 541-561.
- Speigelberg, H. (1960-69). The phenomenological movement. The Hague: Martinus Nijhoff.
- Stewart, D., & Mickunas, A. (1974). Exploring phenomenology. Chicago: American Library Association.
- Summers, E. (1975). A breakaway choreographer. In S. K. Berman (Ed.), On the arts. Ms., 3, 38-40.
- Wigman, M. (1966). The language of dance (W. Sorell, trans.). Middletown, CN: Wesleyan University Press.
- Zupp, N. T. (1978). An analysis and comparison of the choreographic process by Alwin Nikolais, Murray Louis and Phyllis Lamhut. Unpublished doctoral dissertation, University of North Carolina at Greensboro, North Carolina.