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An interpretive inquiry of the professional life histories of selected women dance/physical educators

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AN INTERPRETIVE INQUIRY OF THE PROFESSIONAL LIFE HISTORIES OF SELECTED WOMEN DANCE/PHYSICAL EDUCATORS

by

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Approved by

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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.

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My first dance teacher was "Miss Louise". I remember taking creative dance classes with her in a large, drafty old room on the second floor of what seemed to be a barn. Years later, when doing research on Rudolf Laban, I discovered that Miss Louise was in fact Louise Soelberg who was instrumental in Laban's emigration to England. She also helped to translate Laban's writings about Choreutics. So in addition to the many other wonderful mentors I have had over the decades, Miss Louise was an auspicious beginning!

Several of these wonderful people are mentioned directly in the text of this inquiry and in the autobiographical section. I need also to personally thank the members of my committee. Dr. Jackie Hudson, Dr. Kate Barrett, and Dr. Kathleen Casey encouraged my creative thinking. Dr. Sue Stinson first gave me an opportunity in one of her graduate classes to speak "with my own voice" when writing. Dr. Sally Robinson continued to understand and support my developing thoughts.

I also need to extend the warmest thanks to the women who agreed to participate in this inquiry. Their stories have touched my life in many ways.

And to my family members, including Dr. Martha Selby, the sincerest thanks for your love and support.

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This inquiry focuses on a group of women dance/physical educators for whom movement is the epistemological vehicle for a way of knowing. The participants have professional experience within both disciplines of dance and physical education, yet in their quest to seek a professional identity, they often transcend disciplinary boundaries.

Choreology (Preston-Dunlop, 1987), which studies the intrinsic structure of the dance medium, is used as a metaphoric framework for the inquiry. The five strands of the dance medium which comprise Choreology are the movement, the movers, the decor, the sound and the space. In this inquiry, the decor for example, serves as a metaphor for understanding historical and social context as the scenic contribution or "backdrop" for the women's emergent issues.

The method for interpreting the participants' life histories is the dialectical-hermeneutic (Guba & Lincoln, 1989). This provides the means to understand their multiple realities within a constructivist paradigm. From an interpretation of their life histories, a dialectic emerges between educator/performer and process/product orientations to the disciplines of dance and physical education. The

paradoxical elements inherent in each perspective are examined.

Key issues of hegemony, reification, and commodification emerge from the interviews. The lens of "politics" is utilized to examine and interpret these and other issues. A strong thread of "participatory consciousness" (Heshusius, 1992) emerges as guiding their epistemology.

The study examines the issues raised by women educators who are constructing professional identities within often rigid disciplinary structures. Their previously unheard voices may be shared by others involved with issues such as curriculum, teacher preparation, arts education and women's studies.

CHAPTER I

CHOREOGRAPHING A WORLD VIEW

The Research Question Posed for this Inquiry

Increasingly, in the organizational patterns of academe, individuals are asked to choose a focus or professional identity within, and bounded by, the "structure" of a given discipline. The research question posed for this inquiry was: what is it about the dance and physical education experience that attracts some women to engage in both fields?

For this inquiry, I chose to focus on women who identify themselves as having been professionally involved in both disciplines of dance and physical education, and who now identify themselves primarily as "educators", rather than professional performers. The focus of this inquiry is on women who educate using movement as the epistemolgical vehicle rather than publicly recognized performing dancers or elite athlete/performers.

While there is a recognizable discipline known as "dance", and another known historically as "physical education", there are educators who comprise another category or population, who perhaps transcend disciplinary boundaries. These women, myself included, philosophically and pragmatically maneuver between dance and physical

education.

The women selected for this inquiry live in that curious, and heretofore unexplored, epistemological and experiential middle ground between the formal structures of dance and physical education. The participants have, at times in their lives, attempted to "bridge" the "gap" between the official definitions of dance and physical education. They represent a completely different population of "movement" people who philosophically transcend the constructed boundaries of these disciplines within the institution of schooling. This inquiry seeks to elucidate that "lived world" (Greene, 1978), that "slash mark" [/] between dance/physical education. This is a study of their voices from that space between the formal disciplinary structures.

One of the purposes of this inquiry is to divulge, through interpretive inquiry, what the life histories of these women reveal as significant episodes occurring in their journeys of professional development. My interest in this inquiry is partially motivated by my own life history.

In my quest to be a stronger dancer, I moved into the bounded structure, "the official identity", of physical education. Throughout my professional journey, I have met significant people who have influenced how I view the world, and they have played an important role in how I shape my

identity. I have also experienced events and situations that have shaped my feelings and ideas about each discipline and which have made significant contributions toward how I shape or construct my reality while operating within each discipline.

Early in my professional career as a physical educator for example, I became very excited about the descriptor "movement education", because this seemed to provide the term for who I was and what I was trying to teach. This particular label appeared to transcend the seemingly rigid boundaries of dance and physical education.

Decades after my own first reflections I continue to encounter peers and students who are similarly engaged in a process of crossing disciplinary boundaries, moving from dance to physical education, and perhaps back again to dance. I am curious about how these women regard physical education and dance, what the conceptual connections are, how the institution of schooling affects their philosophic orientations and how they view themselves as learners and educators.

What informs this study are issues related to how we operate within the disciplines of dance and physical education. I am intrigued with how the disciplines of dance and physical education are ideologically shaped, how they are "bounded" or defined within the academic culture. I

have been intrigued with how we, as women movement educators and artists, know our world and shape our realities. I am curious about how we operate epistemologically within the disciplines of dance and physical education and the institution of schooling. Related to these questions are those of how our values are shaped, and how we form our world view.

A Preliminary Understanding of How We Operate in the World

The participants in this inquiry are college educated women at various points in their academic career. They represent five decades of experience in the world of dance and physical education. The youngest participant has just finished college after several years as a performing dancer and she is looking forward to beginning her career in teaching. The eldest participant is now emeritus faculty looking forward to having opportunities to travel and not teach. The remainder of us are somewhere in-between these extremes, employed by school systems, institutions of higher education, or state departments of public instruction.

Including myself, all the participants began their professional educational preparation in the generic discipline of physical education, and had some meaningful interaction with dance. For most of us, the dance major was housed organizationally within the aegis of physical education. For some, dance became their primary career

focus after spending some time in the physical education major curriculum. For one participant, dance was pursued alongside physical education via a "dual major". Dance as a "minor" field of study attracted others. Dance in some way played an important role in shaping their professional identities.

For one woman, dance became her sole professional identity although she maintained a strong interest in sports. One other woman describes herself as a "physical educator" and maintains a rather strong career identity within that field, yet speaks eloquently about the role of dance in shaping her identity. A couple of others describe themselves as "movement educators", but reflect on the importance of dance to their professional lives. One, for example, describes herself as a movement educator during the school day and as a dancer at night and on weekends. Or, similarly, she is a movement educator during the school year, and dance educator during her summer employment.

Several women acknowledge this "dual" identity as being problematic. The discipline of physical education has, nearly since its inception, faced a challenge defining its philosophic and organizational boundaries. As it has suffered from an "identity" problem, there have also been problems of justification within the academic curriculum. The discipline of dance has historically been the orphaned

child, of diminished stature, within the parent disciplines of physical education or departments of Theatre and/or Performing Arts (Adshead, 1981; Gross, 1989; Kraus, Hilsendager & Dixon, 1991). Women educators who cross the boundaries between dance and physical education, or who have made some sort of change in their orientation, are caught in a curious bind. Their problems of self-identity are doubly challenging. Not only is there the question of "who am I?" and "what do I teach?", but "where do I fit?".

Choreographing a World View

A world view is essentially a framework or paradigm for understanding situations and events (Suransky, 1980). According to Sheets-Johnstone (1984), "a world view fulfills an unconscious need to bring a specific order, shared with members of one's own culture and not shared with alien civilizations, into one's life" (p. 48). The world view is a way of looking at the world in order to understand it.

One of the metaphors selected for this inquiry is that of a journey. It describes, in a fairly clear fashion, the idea that we embark on some sort of a trip as we begin our professional career preparation, and that as we go, we experience a number of adventures along the way. For some of us, our orientation to the trip is rigidly pre-planned with routes mapped out and detours accounted for. We study the maps and chart our course. We may only have so much

time for any particular aspect of the journey, so we are loath to dally.

For others of us, the journey itself is the surprise. We may have a destination in mind, but the getting there is part of the trip. Detours are celebrated, albeit perhaps in retrospect, distractions along the way embraced. With this sort of journey, we, as participants, encounter the world in a different way. This is perhaps analogous to having direct or indirect patterns of professional growth and development.

While it is possible to refer to the process as "journey", it is important to broaden our horizons a bit and enter into the aesthetic dimension. Possibly what my participants and I are struggling to do is "choreograph" an identity. The choreographic process of shaping an identity functions within the framework of choreographing a "world view". That is, we are likening the choreographic process of shaping an identity with that of taking a journey. It is similar to how we choreograph a dance. Our journey is choreographic in nature.

"Choreography" is the dancer's definition for composing movement sequences into a work of art. This is akin to the musician composing a piece of music, or the poet composing a verse. "Choreographing" an identity, is the process of more or less deliberately composing an identity to serve the needs of the participant in her current situation. When I

speak of my participants "choreographing" their identities, I am referring to an emphasis on reasoned and somewhat rational engagement in the pursuit of their identity, rather than passive acceptance of their fate. The emphasis is on taking an active role in shaping their identities. I see the shaping process as an artistic event with an aesthetic dimension, thus "choreographed". If we consider shaping an identity as an aesthetic model, we are interested in its process, its form, and the meaning inherent in the process and product.

> "aesthetic" is that when anything (often, but not necessarily a sense object) is attended to "for its own sake", or for itself and is sufficiently interesting to hold our attention, that "anything" becomes an aesthetic object. We are not primarily interested in it because it increases our knowledge about things, or because it is useful, or because it has economic value, or for any extraneous reason or cause, but because it is itself, and holds our attention and gives us a certain joy in the actively attentive contemplation of it. (Reid, 1986, p. 114)

Insofar as "choreographing" a world view may have an aesthetic dimension, I also consider the entire research event as having an aesthetic dimension. Choreology, which is an aesthetic model or paradigm for understanding dance, is used in this inquiry as an interpretive framework. Choreology provides an additional way to consider the study as an aesthetic event as well as a lens for understanding the experiences of my participants.

Preston-Dunlop (1987) outlines the "nature of Choreology" in the study of dance.

> Choreology can be stated as the study of the intrinsic structures of dance. Choreological method seeks to identify the structure of dance and dance material itself. Choreological procedures inform on the dancer's experience of dancing, on the nature of the movements danced, as perceived and conceived by the dancers, and on the manner in which someone else's dancing might be observed, felt and structurally understood. (p. 1)

Preston-Dunlop speaks of the five "strands of the dance medium" which constitutes Choreology or the study of dance. The five strands are (a) the movers--who is doing the work of art, (b) the movement--what the dancers are doing, (c) the decor, or the setting, the lights, the properties and so forth that contribute to how the work of art looks, (d) the sound, and (e) the space in which the dance takes place.

For this inquiry, the five strands of the dance medium thus become analogous to the purpose of the study. For example, the five strands are (a) the movers--in this case, coming to understand <u>who</u> my participants are, (b) the movement--in this case, <u>what</u> the participants are doing in the process of choreographing their identities, (c) the decor--or the background, scenic contributions which assist in our understanding and appreciation of their choreographed identities, (d) the sound--or, for this study, <u>the voice</u> being given to an otherwise silent group of educators, and

(e) the space--here we are describing the institutions of dance and physical education: where the dancers are functioning.

Combining the metaphors of taking a journey and "choreographing" a world view suggests that the women in this inquiry use movement as their medium, that they engage on the journey as if they were negotiating the stage space, and that this process has an aesthetic dimension.

The inquiry is organized to be analogous to the Preston-Dunlop (1986) Choreologic Framework. One chapter is titled "The Movers", which explains the research lens selected for this inquiry as well as the actual research methodologic procedures utilized. This chapter facilitates an understanding of who the participants, "the dancers", are and why the inquiry is shaped in the interpretive inquiry format.

Another chapter, is titled "The Movement". In order to understand the process of shaping an identity, it is critical to consider the factors which shape us. These factors include different ways of knowing, and concepts such as praxis and dialectics.

The chapter titled "The Decor", develops the historical and social context against which or within which the participants negotiate their developing professional identities. The historical material serves, for example, as

a scenic backdrop for understanding.

In the chapter titled "The Sound", the participants speak of the importance movement has played in their lives. Participant interview excerpts allow us to hear their voices.

"The Space" elucidates the issues relating to where the participants operate, namely the institutions of dance and physical education. The material in this section is interpreted from a political perspective, thus rounding out an understanding of the historical, social and political influences shaping my participants' identity.

It is critical to understand that the five strands of Choreology are of equal weight, value, and importance. The sound, for example, is as necessary for our understanding and appreciation of the research event and my participants' stories as the participants are themselves as movers. I am not merely concerned with what the participants do, because this would make the women objects to be gazed upon. I am, rather, interested in hearing their voices, in understanding their own interpretations of the social, cultural, and historical influences upon them, and in considering the spaces in which they operate.

The report of the inquiry is written with the literature and supporting sources woven throughout. By including literature in this way, the reader is invited to

grapple with complex issues in a reflected, informed way and to share sources with me in a participatory fashion.

The decisions I have made about research methodology have been based on the issues of what I value, how I come to "know", and within the moral and ethical frameworks by which I choose to relate to my participants. Throughout the course of this inquiry, I engage in an interaction with my participants, seeking to clarify their issues and concerns.

The method selected for interpreting the essential themes of my participants is the dialectical/hermeneutic. This vehicle for understanding involves examining the seemingly existing polarities in my participants' lives, then working to interpret their meanings against the backdrop of historical, cultural, and/or social influence. In order to better understand the lived worlds of my participants, I attempt throughout the inquiry to maintain a sense of *epoche*, that is, the "suspension of judgements concerning the existential status of the objects of consciousness" (Langer, 1989, p. xiii). In this process of "suspended disbelief", I reflect on what my participants have said, and simultaneously try to hold my values and beliefs in temporary suspension, to "bracket" them so as to better "hear" what they say (Suransky, 1980).

The goal of the dialectical/hermeneutic method is to more fully understand the world of constructed knowing

(Habermas, 1971), in this case in the disciplines of dance and physical education. The role of interpretation is to elucidate the meanings the participants have made of their experiences in dance and physical education.

I selected the personal interview approach accepting the researcher as instrument perspective (Lincoln & Guba, 1985). Interviews were un-structured (Denzin, 1970), and "free style" (Casey, 1990, individual tutorial), in which I asked my participants to "tell me the story of your life as a dance or physical educator". This open style of interviewing was intended to encourage the voices of these women (Belenky, Clinchy, Goldberger, & Turule, 1986; Gilligan, 1982), and to provide "a new paradigm--one that takes account of the essential humanness of behavior, action, learning, and experience" (Suransky, 1980, p. 163).

This study is informed by historical events and philosophical ideas related to the structure of the disciplines of dance and physical education. There is a socio-cultural and historical perspective that we must understand in order to interpret the themes emerging from the participant interviews. It is also important to understand how dance and physical education have been defined throughout the twentieth century in order to gain insight into my participants' involvement with the disciplines.

The exciting and challenging aspect of this study is that fifty years of experience is represented by my participants. These women educators, for whom the human body and human movement is their primary focus, have experienced unique challenges in shaping their professional identities. This process of choreographing their identity reflects changes in the social, cultural, and historical milieu. The politics of change is expressed by these women, and it is through their united voices that we hear their important issues.

An Autobiographical Perspective

The process of shaping an identity can be viewed with an aesthetic perspective. That is, we may consider the construction of our lives, of our realities, of our world view, as an aesthetic event. As the researcher of this inquiry, I am serving, in a sense, as the choreographer of the study.

As with any choreographer/researcher, certain events in my life have made an impact on my world view. For the purpose of clarifying my own constructed reality, it is important to share some of the important events in my own journey of professional identity.

The following section is autobiographical. It is included to lay my biases on the table in advance, to inform the reader of my life history, and to aid us all in the

interpretation of my participants' stories.

Autobiography

My journey from dance to physical education, back to dance, back to physical education, again to dance, has been one of transformation. At each point in the journey, or should I say, "turning point" in the journey, some catalytic event created a shift in my thinking. Often the event was sparked by a person I met. This person revealed to me a new way of looking at myself or the current discipline with which I was involved. Sometimes the moment of epiphany was a result of larger issues, such as a philosophical orientation of the institution.

I "started" the whole process in a state of confused wandering. As the daughter of a fourth generation educator on my mother's side, and as the faculty child of a father in higher education, my formative years had operated around the academic calendar. Education was in my genes. The new year began in September, ended in June, and the summer months were a lovely twilight period.

My parents were also very liberal, egalitarian in philosophy, and believed strongly in individual freedom. The community in which I was raised was (is) extremely liberal and open-minded about alternative points of view.

So I entered college with a strong thirst for knowledge, a firm belief in the tradition of a liberal arts

education, and no idea of who I was or where I was headed. Some of the uncertainty was a result of the social context of the 1960's. The unrest on campus about students' rights and the war in Vietnam created confusion and a vague sense of dis-ease. But education, as a career choice had a strong appeal. Education was in my bones.

During my second year in college, having transferred from a small Mid-west "girls" school to our largest state university, my friend sat me down. I was agonizing over the necessity to "declare a major". I had accumulated loads of credits in the liberal arts tradition, but without a clear sense of direction. It was time to declare a major in order not to "waste time", but I wasn't ready. She asked: "well Dawn, what is it that you really <u>like</u> to do?". "Dance", I replied, with no hesitation. So her advice to me was to go find out about it. What an incredible idea!! To major in something I <u>enjoyed</u>. How amazing.

Then I was faced with another difficult decision. Did I want to teach dance? Or did I want to emphasize the performance angle of the profession? The necessity to thus further define myself into a category was enormously uncomfortable. I had just enjoyed a moment of epiphany wherein I was able to define myself according to the university's list of approved majors. Now I had to consider in more detail how the department would define me. It would

determine my degree status as "Bachelor of Science" or "Bachelor of Fine Arts". It would place limits on what courses were available to me ("education majors only"). It would determine my peer group, my friends. It would influence how I considered my body.

For basically pragmatic reasons, I chose to emphasize the performance orientation in the Bachelor of Fine Arts. It meant that more of my already completed courses were applicable to the degree program. Here I was, about to begin my third year of college and just now starting dance as a "career". The head of the department cautioned that I was a bit "old", but to go ahead.

Several memories from this period stand out. In the course "Folk and Recreational Dance", which I took before actually determining the BFA as a degree track, we learned folk and social dance. I knew more than the teacher! My formative years were spend folk dancing at least three times a week up to and including college years. I understood for the first time in my life that I had a recognizable body of knowledge about something. Another memory from this class was the population of students. It was a required course for dance education and physical education majors. These students were very down to earth and different from the BFA students.

I can't say that I was exactly satisfied with my life at this point. I was increasingly unhappy with the dance department. I was experiencing anxieties about my family at home. My life revolved around classes, work-study jobs, and rehearsals. I was gaining weight. There seemed to be only one way to "look" and "dance" in our department. The department had turned out a considerable number of well-known professional dancers who had "made it", and this influenced the reputation of the department and all its current students.

For the first time in my life I was confronted with the idea that my body was the first thing anybody paid attention to. Not my ideas, not my scholarly contributions, not my personality. My body. What it looked like,. It was looking heavy by the tacit departmental standards. One day, while I was changing in the locker room, one of my dance teachers breezed through, saw me, came over, poked me in the thigh and said, "getting a little <u>fat</u> aren't you?". This humiliating episode was so characteristic of the attitudes of the department, I have never been able to forget it. That one episode has significantly contributed to my developing philosophy of dance and who is "allowed" to participate in this way of knowing.

With the exception of dance people I've known from Antioch College, every other dance person I've known has

been involved with this weight issue. Obsessed with it. Acceptance into certain departments and nearly all professional companies is based on the person's body size. It wasn't until I was dancing at Antioch College that I encountered the philosophy of "anyone can" and anyone has the right to participate.

The comment about my weight served as another form of epiphany. In this case, it took the form of a crisis with an extremely negative impact. The statement caused me to stop and think about who I am and what I believe. It aided in my identifying myself in a negative way. The immediate reaction of course was that "I'm worthless", but the long-term effect was that it served to identify what I'm not. Or rather, what I chose not to believe. I don't believe we have the right to deny access to dance because of body size or type.

At the end of that school year, I shed the confines of that university and dropped out of school. It was really having my mother's permission to leave school that gave me the courage to do it. I was in an emotionally terrible place and she said why not just leave school for a while. This was a difficult decision. I again didn't know what to do with my life. I knew I didn't want to dance at that university. Maybe that meant I couldn't dance at all. At that point I didn't know of any other places to study dance,

or that there may be places that had a different orientation to dance.

Having meandered through the college catalogue in a somewhat whimsical fashion, studying subjects that interested me rather than those that "fit" a degree program, I was anxious about the tendency to start things without finishing them. Or so my mother had expressed over the years. But now, here she was, giving me her support to re-group.

The person teaching dance at Antioch at that time was thrilled to have me come and take classes. She, and her husband who taught in the Theatre department, were prolific choreographers. They invited me to perform. I loved it! I could dance, I wasn't too fat. They encouraged me. This was a wonderful time in my life. I had several part time jobs and spent my hours in the studio in class or in rehearsal. I performed about five times as much in this environment as I would have at the Name Brand university.

The following year, this couple accepted university positions in another part of the state, so I decided I would go with them to finish my undergraduate degree. This too was a great year. I was talented and recognized for it. The department was brand new (or at least the degree program was newly instituted) so there was freedom to create one's own identity and to forge new paths. My previous academic

work was accepted and my previous performing experienced cherished. I felt the freedom to try new ideas and I enjoyed the experience of being on the forefront of a new department.

I decided to try New York City the Fall after graduating. New York was (is) the Holy Grail for dancers. I studied at a Name Brand dance studio chosen because his was a "technique" I hadn't studied as an undergraduate. I was also intrigued by his choreography.

Studying at this studio was analogous to working in a factory. We arrived. We worked. We had break. We worked. We went home. We were bodies with tuition money. The instruction was inconsistent throughout the week. The great master taught composition and improvisation. Technique classes were taught by different members of his company each of whom had more or less ability or interest as teachers. We were given few individual corrections or encouragement. We arrived. We worked. We went home.

I began to have serious doubts about this dance business. Well, the fact that it seemed like a business rather than a means for fulfilling some personal quest, was disturbing. The teachers didn't know me, nor did they care. They didn't know any of us. The only person I had meaningful conversations with was the bursar of the studio.

Several years later I recall running into a fellow I

had met at the studio. And he reminisced about the way he had felt while he was there. The same! It is unfortunate that none of us at the studio really got to know each other.

One major event occurred during my time at the studio which was to have an impact on my feelings about certain forms of dance and my behavior as an educator. During improvisation class, members of the Name Brand dance company would file in, lounge around the walls and munch on their lunches. This was disconcerting enough, being the physically, emotionally, and intellectually intimate environment of improvisation. The notion of being watched while working was extremely intrusive and abusive. Then, when on occasion the company members would point at us and giggle, my reaction was "well, okay, we're obviously monkeys at the zoo, so let's give them a show". This situation paradoxically enabled me, for my psychological security, to transcend the earthly events and put my mind in a different place. I occupied the space physically, performed the requisite movements to complete the task, yet allowed my mind to attend elsewhere. I was accommodating the expectations of the class, yet simultaneously resisting by having my mind elsewhere.

For many reasons I now prefer the improvisational way of working in dance and I attribute my ability to be simultaneously on the inside and on the outside to this

experience at the New York studio. Improvisation works best when you are attentive to the voice within you and how you are moving at that moment, and simultaneously existing in an objective frame of mind in order to make decisions about the movement. For me this is intellectually and physically challenging.

The next few years, after the jaunt in New York, were spent in my hometown and again taking classes and being involved in dance at Antioch College. I discovered that the Holy Grail was at my feet and within grasp. It was just in a different place than I thought it would be. I also experienced tremendous chauvinistic pride for my little hometown. It was so worldly, and yet safe.

One of my absolutely best dance teachers was at Antioch College at this time. She started me thinking about how to teach dance. She has the ability to observe movement like no one else. Her educational philosophy is also akin to that of Antioch. Everyone has the right to participate and is encouraged to do so: in the decision-making process, in the structure of the institution of the college, in planning one's courses, in performing.

Working with her strengthened my basic beliefs about who can dance. After being "trained" in a system that reinforced the elitist perspective of dance as a career, working in this egalitarian atmosphere was liberating. In

the university programs, students auditioned to be accepted into the major and auditioned to be in the performing company. Those students not accepted from the audition were left to pursue other careers or outlets of creative expression.

The philosophy operating at Antioch was, anyone who wanted to choreograph and perform was encouraged to do so, providing she or he attended a requisite weekly workshop to share the works in progress. This resulted in a vast array of talent, ideas, body types. The dance faculty didn't "own" the pieces, rather, the students shared in the decision-making process and responsibility of producing a choreographic work. There was little "censorship" of choreographic ideas. The dance faculty provided gentle guidance to us for thinking critically about our works and all students provided input about every piece. Never, to my recollection, was there ever a flat-out denial of a student work.

We had marvelously skilled and talented and experienced dancers alongside students who were there for the experience of dancing. We were all encouraged to participate, to try, to experience the previously unexperienced. This was the era in dance "history" when dancers and choreographers were extending the notion of suitable space for the performance of dance. We performed all over the place. The fields, the

swimming pool, the racquet courts, the gymnasiums, the amphitheater, the art studios, the theatre, all became our sites for choreography. It was all possible. It was all encouraged.

During this time (early 1970's), an eager young dance company of four men came to Antioch for a residency. They called themselves Pilobolous. Although none of the four had dance "training" in the professional sense of the term, they had taken composition class at their alma mater. What resulted was one of the most brilliant and inventive dance companies I've ever seen.

As a result of working closely with this group during their residency, I experienced a tremendous sense of my own inadequacy as a mover. I was too weak. My over-all physical strength as a dancer seemed minimal. As a result of working with them, I began to run, I learned to swim, I began to take gymnastics. I played tennis.

During this phase in my life, I felt another moment of epiphany. It was becoming clear to me that here I was, an adult, experiencing a joy of movement in activities typically classified as belonging to the realm of "physical education". Yet, as a child, I had been traumatized by physical education activities. I was haunted by memories of those childhood games we played during "gym" such as "Red Rover". "Red Rover, red rover, we dare the most sickly,

spindly, timid, weak, unfortunate, nearsighted child over". My name would be called and it was death on the playground. I would attempt a burst of speed, out of the gate, towards the other line, looking for a "weak link" in the chain of baby-arms to preserve my integrity. Then as I neared the opposite side, it seemed doomed. I decelerated. I gently knocked into the linked elbows of classmates. It was worse when some bully on the opposite team was left. Bam! Into my weak arms. Haul me back to the other side.

I also remember the fear I had of gymnastics. First we would have to lift these enormous heavy mats off their pegs on the cafeteria walls. Then line up. Now, "forward rolls, down the mat!". It was hard enough wearing glasses and living in fear of smashing my nose, my face. It was hard enough trying to maneuver a roll of any sort, much less discreetly while wearing a skirt, like all girls were wearing. But worst of all, in all these activities, was the humiliation of lining up so all could see my unskilled performance.

Never, ever, in all my years of "gym" was I ever taught anything. It wasn't until graduate school that I really learned any skills related to game playing. Or how to make all the body parts rounded and curved over which to roll in gymnastics.

So it was curious. My desire to become a stronger

dancer led me to learning activities that were within the domain of this discipline I had always hated and feared. Hmm. I was a skillful mover in the dance realm. It occurred to me that I had something quite important and perhaps unique to share with learners, especially children, who were also subjected to the tyranny of "gym". I knew I could teach. I had always been teaching in some form or another. So why not teach this stuff known as physical education.

At this point in my dance career I was also becoming a bit discouraged about the lack of humility exhibited by my dance peers. I've always considered myself to be a "learner". In part thanks to my upbringing, where learning was the most important ingredient in our lives, I loved to put myself in the role of the learner. My peers seemed to have lost that in dance. My dance peers seemed to be becoming very competitive and cutthroat about self-serving interests. My sense of what made a supportive dance community was diminishing for me. Or maybe I was just outgrowing my peers. Whatever the cause, I was becoming disheartened by dance.

It was also becoming difficult to support myself, both financially as well as emotionally, by relying on ten part time jobs. I wanted to settle down. Get real. So this turning point actually consisted of four factors: (1)

Pilobolous; (2) disenchantment with what dance was for me; (3) lack of security and stability; and, (4) my friend Judith.

I met Judith at the American Dance Festival in 1973. She had been a physical education person and was now studying dance. Judith made me realize that there were lots of possibilities about what one could do with one's life. It really wasn't until a number of years later that I acknowledged the importance of meeting her. Oh yes...I reminisced. Judith had been a "PE" person...

This shift of focus to physical education certainly was not an abrupt turn-around in my thinking. It was, rather, a gradual process of reflecting and defining who I was and what I believed. Even as I began my formal studies in physical education, I continued dancing.

One striking memory I have of that period was my relief that as a PE person, I wouldn't have to wear leotards and tights any more. I didn't have to concern myself with staying slender. It is important to understand that I never felt any pressure to be slender while studying at Antioch, but my early indoctrination from university training made an impact on me regarding my body size. I was also studying ballet at a nearby urban studio and the performing company members were fined money for being over their weight limit. The prevailing attitude of the studio emphasized

slenderness.

As my "professional physical education" preparation continued, I put aside my vision of how PE ought to be. I merely participated in the rites of passage to obtain my certification. Some of the activities we did in classes were humiliating, just like when I was a child. It didn't seem that anything had changed about PE over the decades. But I didn't reflect on it much.

It wasn't until I got my position teaching physical education in the elementary school that it hit me: my professional preparation hadn't prepared me to do much of anything and furthermore, what I had been taught to do didn't fit with what I believed. I had eight classes a day with little idea of how to bring the children the joy I felt about movement. No ideas of how to implement a curriculum that was fundamentally "safe" for the children. Not just "safe" environmentally, or physically, but safe for them emotionally. Where all the little Dawnies could participate without being ridiculed. Where all the little Sallys could learn the skills necessary to participate. Where my children wouldn't be mere specks in the outfield, afraid, afraid that the ball would come to them.

During the first semester of teaching, my mother who was working on her master's in Child Development, asked if I would like to go with her for a special weekend course about

the "psychomotor domain". It was at Bowling Green State University.

The moment I walked in the door of the workshop, and met Bette Logsdon, I realized that here was a person speaking my language. She was talking about movement. The approach to the curriculum was based on the ideas about movement developed by the person Laban. Rudolf Laban. Of Labanotation from my undergrad days. Laban of dance therapy. Now a way to go about teaching physical education wherein the content was movement. Furthermore, there was an emphasis placed on how the child was developing cognitively and affectively. None of my prior professional preparation ever mentioned the feelings of the participants. And now, here was a teacher talking about how to implement a curriculum in which the children were safe.

The Greek work "metanoia" describes my feelings at this moment. That weekend I experienced a transformation. I had met someone with whom I could, for the first time, really connect. It was the best of dance, it was the best of physical education. It was based on movement. Dance was one-third of the curriculum. It all fit together.

I spent the next several years in a flurry of activity studying nearly every summer with my teacher, attending every conference and professional convention session dealing with this approach to physical education. I incorporated

the ideas into my curriculum bit by bit, in fits and starts. I was trying to figure out how to put it into practice and all the while reflecting on what worked and why and how.

And being the "champion of the underdog", all my rescuer fantasies were being lived out. I saw timid, fearful children becoming skillful in a variety of ways. I saw bullies learning to work effectively with peers without relying on physical intimidation or dominance. I saw my Fifth grade boys practicing at recess, a dance they had made up based on Star Wars characters.

The challenge during these years was to formulate a workable philosophy which simultaneously managed to function within the institution of school. This was problematic after a few years. Philosophically I had the faith of my own convictions, but the higher powers, the school administrators, were less supportive. Although I continued to see myself as a learner, and having been a strong advocate of the right to be involved in decision-making, as it affects our own lives, I was faced with a particular set of administrators who dismissed the teacher's right to have a voice.

The catalyst which caused me to start thinking about returning to grad school to finish my degree was my desire to attend a physical education curriculum conference. Our school had a "professional day" every Fall, wherein the

teachers attended a pre-planned workshop, or some related event. This particular year, on the exact same day as our professional day, the conference was at a nearby state university. I politely indicated to my administrators (adminis-"traitors") that this conference was of the utmost importance to my professional development, and that I would prefer attending that event, rather than the event planned for us. And, was that possible? After several weeks of waffling back and forth between the principal and the higher up, it was decided that, no, I couldn't attend my event. I would be required to attend the other.

I decided then and there that my professional needs would continue to be oppressed if I remained at that school. I went to my conference anyhow, against the wishes of my administrators. While at the conference, I related my story to my mentor and she said, by all means, it was time for me to complete my degree. The following Fall semester, I was at Bowling Green with my mentor, studying physical education as I felt it should be taught.

From the period of teaching PE at the elementary school, through my early coursework for my masters degree, my life in the professional world of physical education was satisfying when I defined myself as a "movement educator". This concept philosophically embraced what I believed: that the content of physical education was movement. Dance, as

implemented in this curricular approach, comprised one-third of the program. The orientation to content was conceptually organized into movement themes based on the ideas of Laban, and dance was one avenue towards understanding the content. This approach to the content, organization of the curriculum, and methodology satisfied my beliefs about what physical education "should be".

I was however, hesitant to define myself strictly as a "physical educator". There were aspects of the discipline, the field of study called physical education that disturbed me. I was uncomfortable about the competitive orientation. Traditional programs were primarily focused on games and sports. Teaching "behaviors", from my experience and observations, continued to revere the students with talent while leaving the less or other-abled behind. Students weren't taught anything.

Physical educators also had a bad reputation. They (we) were considered less intellectually gifted. As a school subject physical education was the least respected. Based on what appeared to be "typical" teaching, however, I don't doubt that this reputation was unfounded. But identifying myself as a physical educator made me uncomfortable. I felt somewhat apologetic or embarrassed when I told people that I taught PE.

I realized that there was so much to teach and learn within the realm of physical education. Physical education was another way of knowing. It involved the body. Movement was the content. I was comfortable defining myself as a "movement educator".

At this point in my development, I was still a bit unsure about situating dance within the realm of physical education. The contribution of dance to the curriculum in this "approach" emphasized the "dance as creative expression" orientation. The unique contribution dance made to this curriculum was its aesthetic and expressive quality. Dance was another vehicle for understanding the content, but rather than movement being strictly functional, it was a way for students to explore the content in expressive ways. All this I understood and appreciated in an intellectual way, yet I was dissatisfied with what was being done with dance.

It concerned me that most physical educators teaching dance had very minimal professional preparation in the content of dance. The approach to teaching dance was based on ideas that didn't appeal to me. I wanted to include dance experiences in my curriculum but I couldn't connect how I <u>felt</u> dance would work for me and my students with what I had learned either in my professional training as a "dancer" or what I had learned in my "physical education" preparation.

Something was missing. Dance was either a collection of movement activities, or "dances", or strictly based on the idea of imagery. I couldn't grasp how to link the movement themes as developed in the curriculum with dance as I understood it. I had reached the point of abandoning dance altogether in my curriculum when teaching elementary. Dance was frequently ineffectively taught by mis-guided or uncaring physical educators. It had no meaning. Every year I would try different ideas with differing amounts of success but in a continual state of discomfort and insecurity.

The summer before beginning my graduate work, at a time when I was about to abandon dance forever, I had the great fortune to work with a masterful teacher from England. Barry McBride's approach to teaching dance was what I call the "pure movement" approach. He didn't teach cutesy movement activities, nor did he rely on imagery for content. His perspective to dance was analogous to the "absolute music" orientation in music. His lesson weren't about developing stories. He organized his lessons on "chunks" of content based on the Laban framework. The material was not necessarily related to Laban's movement themes, yet reflected a compatible orientation. Working with him was as inspiring as the first lesson with my mentor. Someone was finally speaking my language now about <u>dance</u>.

Barry's lessons were also inspiring because there was an emphasis on moving well and with artistry. His lessons reflected an inherent understanding of "refining" tasks. We moved, we developed skillfulness. He led us to focus on the artistic and aesthetic dimensions of our movement. And what made this approach so exciting was that we were simultaneously involved in the creative process.

Dance in this case was more than a "technique" class. We were learning to move well, but via the creative process rather than mimicry of the teacher. We weren't learning a way of moving as developed by some great master, but rather, developing our own sense of artistry. This perspective of how to educate in dance was very liberating to a professionally "trained" dancer.

In virtually all my undergraduate preparation, we studied various persons' ideas about dance. Technique was synonymous with a person's personal vision of movement, or movement style. We had classes devoted to the movement vocabulary of one great master. Technique, in this case, was not about developing skillfulness or artistry, but rather, being passive vessels for another person's ideas about movement.

Technique, as Barry believed, was everywhere in all movement. Every student was involved in the process of becoming a more expressive dancer. Unlike my undergraduate

days, when we went to technique class, then composition class, this perspective of teaching dance considered technique as an inherent aspect of every movement.

During my coursework for my master's degree, I was satisfied with the dance in physical education link. I had found a "way" of incorporating dance into the physical education curriculum. I perceived a gap between dance and physical education as separate disciplines, yet felt that my perspective, the "movement approach", served to bridge the gap.

Within the larger departmental organization, dance was a separate (although hardly equal) entity within the School of HPERD. I was philosophically comfortable with that alliance. When I accepted a teaching position as a dance educator within the same department, I continued to feel satisfied with where dance "lived" administratively. I perceived dance less as an art from at this point in my life, and more as another avenue to a way of knowing through the physical body. What linked dance and physical education was the human body as the "instrument" of intention...be it functional or expressive.

I believe what contributed to my feelings of comfort with dance being aligned with physical education was paradoxically as a result of the negative feelings I had developed with the dance as performing art orientation.

Dance linked with physical education maintained an "educational" perspective rather than performing arts perspective. When dance operated out of a fine, visual, or performing arts structure, the philosophical emphasis seemed totally different. The focus encouraged the development of "trained" dancers with the performing arts emphasis, rather than educating people to be movers in the realm of physical education.

I had positive and negative experiences during my professional preparation as a dancer, but what sticks out is the feeling of loss of personal identity during the learning process. With the exception of my work at Antioch, the university system did not allow individual freedom and choice in terms of coursework. Technique classes were strictly follow the teacher and be nice girls. Don't talk back. Don't talk. We were trained to be obedient, silent little women.

What has always disturbed me about the performing arts perspective is its elitism. I have encountered this value system operating with some faculty when dance is located in physical education, but more typically when dance is operating from a fine arts orientation. So, even though a few faculty operated from an elitist rather than egalitarian viewpoint, the general institutional orientation favored dance as another physical means by which to become educated.

I lived comfortably with the dance-as-part-of-PE notion until my work in England. I spent that year, the first year of my doctoral work, involved in serious soul-searching. As I learned about the work of Laban, my principal tutor Valerie Preston-Dunlop, challenged my beliefs. She was(is) strictly a "dance-as-art" person. In her opinion, dance does not belong in physical education. Dance is an art form, unique as a way of knowing, and operates with a completely different aesthetic than physical education. My work at the Laban Centre was completely devoted to dance-as-art. Not dance as an activity. Not something to do in a school curriculum, but rather, a way of being.

We studied the performance aspects of the art, the "doing" aspect of dance, the experiential, "participatory" nature of dance. We studied the "forming" aspects of dance, the "making dance" or compositional elements of dance. We examined the "appreciating" aspects of dance and learned to be informed and involved with our dance-making and dance-performing.

This way of thinking about dance caused another shift in my thinking. I saw the content of dance and dance teaching in a new way. Dance teaching didn't have to be the rigid mimicry of the "right" way to move according to one person's idea of right. I knew this from my work in physical education. But now this more creative,

individualistic approach was applied to the dance as art orientation. We were all expected to be movers, doers of dance, creators, and critics.

I continued to appreciate the fundamental content of dance as being movement, yet that now seemed too shallow and somewhat confining. It left out the richness of dance as human expression. It failed to address the dancer's intention of what she or he meant to express.

I was also immensely impressed with Valerie's approach to teaching and learning. Dance did not have to be elitist with this dance-as-art perspective. In my experience, it seemed as though everyone I met who had a dance-as-performing art orientation embraced elitist attitudes. Whereas some dance people, such as many of those involved in the physical education world, seemed to focus more on dance-as-education. My tutor in England had very clear ideas that dance was education ***and*** it was art. And dance had no business being involved with physical education because that alliance totally diminished the aesthetic nature of the discipline.

This was a new way of thinking about dance. Well, in retrospect, it was reinforcing what Barry McBride had begun to inspire in me ten years earlier. I had to wrestle continuously with myself and my ideas about dance and education. How could I best educate learners to become

"dancers" as opposed to "movers"? How could I educate my students in this way of knowing that is dance, while simultaneously transmitting the cultural heritage of dance and respecting the individual learning styles of my students?

Much of the internal debate centered around the problem of technique class. In the previous years, I had come to associate certain teaching methods with this philosophy of "movement education". And movement education was a sub-culture of the domain of physical education.

Teaching methodology in movement education often focused on the learner's individual response to the movement task or learning experience. There was, perhaps, no exact "right" or "wrong" way to do the task. Frequently only "off task" behavior was wrong. The movement tasks were often stated in a problem-solving format with emphasis on student-centered response as opposed to strictly teacher directed commands. Independent learning was emphasized. This was in direct contrast to the typical technique class.

As previously mentioned, the technique class is most frequently based on some Name Brand style of moving. It is teacher-directed, "command style" in presentation, and emphasizes mimicry on the part of the student. In this case there is a clear right and wrong way to move. Students in the technique class are not considered as individuals, but

as potential clones of the original master. Technique class tries to eliminate any quirky movement characteristics unique to the individual.

Movement study classes at the Laban Centre incorporated many of the teaching methodologies I had experienced as a student of movement education. We had a vocabulary to learn, but the tasks were presented to us in a problem-solving format. We responded to the tasks in our own individual way. The responses were refined to enhance skillfulness, thus building technique as improved performance. The critical link, however, between Valerie's method and those I had adopted in my movement education preparation, was how every problem and every movement response was directed to understanding the aesthetics of dance.

It was at this point in my development that I began to abandon my opinion that dance belonged in the institutional domain of physical education. The lines between dance-as-art and dance-as-education were becoming fuzzy. I could see that individual teachers made a tremendous difference. And that while seemingly most of my acquaintances in the dance-as-art orientation appeared to be elitist in their instructional and philosophical practices, I came to understand that there was a way of embodying an egalitarian philosophical viewpoint. It was possible, in fact, to merge

the dance-as-education and dance-as-art philosophies.

But this didn't address the dilemma of where dance lived institutionally. Until England, I had experienced a more positive, and personally favorable attitude toward dance when dance was part of the dance-as-education/physical education curriculum. My experiences had been more negative when working with colleagues who represented a dance-as-art/performing art curriculum. While in England, my thinking shifted and I began to see the possibility of the blending of the two perspectives while emphasizing dance-as-art yet separate from physical education.

As I began the second year of my doctoral work, I believed that dance had no place being affiliated with physical education...yet not entirely certain about if it should be affiliated with Fine or Performing Arts. This was ironic since Dance is part of the former School of Health, Physical Education, Recreation and Dance. (To complicate matters, the school has undergone a name change since my work began. It is now the School of Health and Human Performance. Dance is now an invisible entity.) To add to the irony, my declared major area was "physical education".

After six weeks on campus and feeling unbearably alienated by both people in physical education ("you are a dancer, you don't belong over here") and people in dance ("you are in PE, you couldn't possibly have anything to do

with us"), I requested a meeting with a recommended faculty person in Education. He sat me down and talked with me for a longer period of time than had any other faculty member. He asked me who I was and where I had been in my life, and how I felt about things and why. He probed. He challenged. He listened.

After a considerable period of time, he pointed out that I didn't have any problem with my identity as he saw it. It was an institutional problem. Dance was over here, dance could be over there. Dance-as-art historically embodied certain beliefs and practices, many of which were disagreeable to me. Dance-as-education, as it lived historically in the domain of physical education was philosophically closer, yet I had difficulty with the philosophy and beliefs of traditional physical education. There were many philosophical challenges when dance operated institutionally within the aegis of performing arts, elitism being my principle concern.

So this is where I operate now. I am comfortable with how I feel about dance, but I am in a constant state of challenge trying to figure out where best dance, as a way of knowing, can operate institutionally. I can understand the advantages and disadvantages of all conceivable alliances. Perhaps there isn't any "gap" to bridge as we have thought all along. Perhaps dance should be a completely separate

adult, standing alone within the academic institution, rather than the poor waif child waiting to be fostered or adopted by the parent department of physical education or performing arts.

This dissertation is not going to resolve this organizational dilemma. But it will show how varied and complex the issues are which have confronted certain women in their quest for professional identity in dance/physical education. The stories of the participants are rich with personal meaning. From them, I learned to listen for the themes that constitute our community of experience. In the chapters which follow I wish to return to them one interpretation of the important educational, social and political issue to which their understanding led me.

CHAPTER II

THE MOVERS

In this chapter, I focus on the women of this inquiry and elucidate the research process. The "movers" in the Choreologic framework refers to the "people, as instruments of the dance and dance material." (Preston-Dunlop, 1987) In this inquiry, understanding the "movers" also involves comprehending research as a perspective for engaging and interacting with our participants. Issues which are considered in this section include characteristics of the research event, ethics, the epistemological and ontological dilemma, and the specific research procedures of this inquiry.

Research as a Lens for Understanding

The research question posed for this inquiry asks what it is about the physical education and dance experience that entices certain women educators to participate in both academic disciplines. In these days of focused career paths, I am intrigued that I know other women educators, besides myself, who are drawn to both disciplines and who operate in some professional capacity within each.

The impetus of the inquiry has been largely autobiographical. I have felt the need to share my

experiences, my life story, as a participant in the world of dance, then in the world of physical education, then back to dance. By sharing my story, and the meaning movement has made in my life, I have felt that I would be able to help interpret the stories told to me by my participants. My autobiography serves as a spring-board for understanding in the process of interpreting my participants' issues.

In this chapter I discuss the characteristics of the naturalistic and positivistic research paradigms, explaining why I have selected the naturalistic paradigm. I also discuss case study and life history methodology, the use of the dialectic/hermeneutic for interpretation of emergent themes, and the ethical issues involved in this type of research. Finally I discuss the procedures used for selecting and interviewing my participants.

The Research Perspective

Educational research currently features two antithetical perspectives. One perspective, or paradigm, is generically referred to as "qualitative", "naturalistic", or "phenomenological". The other may be known as "quantitative", "positivist", or "experimental" (Bogdan & Biklen, 1982; Lincoln, 1990b). For the purpose of this inquiry, I will use the terms naturalistic and positivistic perspectives. "Naturalistic" and "positivistic" research orientations embody certain epistemological and ontological

assumptions as well as beliefs about the role of the researcher, the research process and method, and convictions about the participants in the research process. Each paradigm represents a "view of the world" or way of considering ourselves as researchers in relationship to the people or events we study.

> Paradigms are called worldviews not only because they premise an undergirding set of beliefs about the nature of the world and how to inquire into it but also because they have profound implications for how we construe our political affairs, how we adjudge activity to be moral or ethical, and how we provide for justice in social relations. (Guba & Lincoln, 1989, p. 117)

For the sake of the following discussion, a naturalistic research orientation refers to a way of looking at the research question as if the answers are unknown at the outset. There is no "hypothesis" to be tested or defended. We engage in the process of the research encounter as if we are equal partners with our participants. We are interested in a hermeneutic inquiry wherein interpretation forms the foundation for our understanding (Habermas, 1971). This then leads to the concept of "grounded" theory. "Theory...emerges from the bottom up (rather than from the top down), from many disparate pieces of collected evidence that are interconnected" (Bogdan & Biklen, 1982, p. 29). We as researchers are interested in the idea of shared meanings (Lincoln, 1990a). We engage in

a dialogue with our participants to understand the meaning they make of their lives. There is a belief that we are socially situated and that our realities are constructed. As researchers, we acknowledge our values and belief systems at the outset.

I use the term positivism to reflect certain other beliefs about the researcher, the participant, and the research process. In this orientation, there is a belief that reality can be broken into discrete units for examination. The human social world looks much like the natural world in that it is observable and measurable (Bogdan & Biklen, 1982; Habermas, 1971). The tendency is to separate the knower from the known and values from facts (Guba & Lincoln, 1989). There is a belief in "product-oriented" outcomes (Suransky, 1980).

Metaphors for the Research Event

Major distinctions between naturalistic and positivistic research approaches are evident in the metaphors we use to describe the character of each. Naturalistic inquiry, for example, may be referred to as "a journey", wherein the process of going on the journey is as significant as the destination. Salient to the metaphor is the understanding that while you may have the route planned with an agreed upon destination, what you see along the way is an adventure and free to vary.

Another metaphor for naturalistic inquiry is "structured improvisation" such as exists in dance, theatre, and music. A somewhat loose structure or format exists, but all the players engage in the art-making spontaneously and respond in personal, unique ways to the currently existing situation or context. I enjoyed the experience of engaging in an improvisational format while interviewing my participants. It was a give-and-take situation. The "open-ended" or "non-scheduled" approach allowed for spontaneity, freedom, and creative interaction. Indeed, the entire research process maintains a creative stance toward the question posed for the inquiry as well as the interpretation of the gathered information.

Research as "the factory" is a common metaphor for positivistic research. In this case, the materials to be examined exist in discrete, measurable units which chug along in a unified and orderly fashion to be assembled into a recognizable product at the end of the assembly line. The researcher frequently serves as the manipulator of the environment with a pre-conceived idea of the expected outcome of the research inquiry. As exists in the factory model, the designers of the product have a good idea of what the finished product will look like.

Context, Connection, Dis-connection

The notion of connectedness with naturalistic inquiry versus separation in the positivist method suggests a non-linear constructivist approach to investigation which lends itself to imagination, creative process, respect for the individual, and liberation from non-oppressive contexts. Positivistic inquiry, on the other hand, is characterized by an objective, controlled, linear process which is structured and analytical. It is characterized by dis-connecting the self from the research inquiry or the research participant. Greene (1978) states, "positivism separates between the knower and the known...and increases the possibility of individual submergence." (p.11) The aim in positivistic research is to engage in the research process as an objective bias-free observer of events which are measurable and able to be codified (Bogdan & Biklen, 1982).

In naturalistic research the context is critical and efforts are made to connect or integrate the researcher with the event. Naturalistic inquiry accepts the fact that generalization is a fallacy because context is critical. Not only does one's perspective differ, but each situation has different meaning for each participant (Habermas, 1971). Each person maintains a different "view of the world".

In positivist research, the context is controlled and efforts are taken to separate the researcher from the

research event. Positivist inquiry may operate with a "reductionist fallacy". That is, the belief exists that all phenomena can be reduced to a single generalization, or reducible to discrete, measurable units (Lincoln & Guba, 1985; Suransky, 1980). Efforts are made to reduce or eliminate the effects of context on the research event.

The Epistemological and Ontological Dilemma

It is critical to acknowledge that in our quest for philosophically examining the nature of knowing and of knowledge, it is impossible to disregard our beliefs about the nature of truth. Thus, epistemology is critically linked to ontology. The acknowledgment of a different view of the world by those engaged in naturalistic or constructivist inquiry pre-supposes an ontological and epistemological perspective which is radically at odds with positivism, especially in the realm of human interaction.

Investigators using the naturalistic method want to discover the **nature** of reality and that "reality construction cannot be separated from the world in which they are experienced" (Lincoln & Guba, 1985, p. 189). The naturalistic investigator acknowledges that reality is constructed according to the experiences of the participant in the inquiry (Guba & Lincoln, 1989).

Naturalistic investigators believe that the research process builds on tacit knowledge. This tacit knowledge is

used as much as propositional knowledge. Humans can know in many ways, knowledge takes many forms, and "intelligences" take many forms (Belenky, Clinchy, Goldberger & Turule, 1986; Eisner, 1985; Gardner, 1985). The naturalistic method, in fact, opens up new ways of thinking and acknowledgment is made that all inquiry is value determined (Wolcott, 1990).

The nature of truth then, is epistemologically harmonious with the investigator's own experience. Naturalistic investigators may have an idea of what is known, based on their own life story, but truth emerges as "phenomenological hypotheses that assume multiple causes for behavior defined in the context of social milieu" (Matthews & Paradise, 1988, p. 225). Guba and Lincoln state that the epistemologic belief system is "monisitic", "interactive and subjective" (Guba & Lincoln, 1989; Guba, 1990).

> A monisitic, subjectivist epistemology asserts that an inquirer and the inquired-into are interlocked in such a way that the findings of an investigation are the literal creation of the inquiry process. (Guba & Lincoln, 1989, p. 84)

Contrast this with positivists for whom the idea of truth is known "a priori", that is, without prior experience. "New" truths are uncovered rather than discovered, and questions are formed by putting variables into action. Guba and Lincoln (1989) refer to this

orientation to truth/reality a "realist ontology".

> A realist ontology asserts that there exists a single reality that is independent of any observer's interest in it and which operates according to immutable natural laws, many of which take cause-effect form. Truth is defined as that set of statements that is isomorphic to reality. (p. 84)

Reality then, is testable and single tangible realities are unearthed in the research process. The notion of truth as "theory testing" with positivists is vastly different from the naturalist's belief in truth as emergent (Bogdan & Biklen, 1982).

> Methodologically, and in consequence of the ontological and epistemological assumptions already made, the naturalistic paradigm rejects the controlling, manipulative (experimental) approach that characterizes science and substitutes for it a hermeneutic/dialectic process that takes full advantage, and account, of the observer/observed interaction to create a constructed reality that is as informed and sophisticated as it can be made at a particular point in time. (Guba & Lincoln, 1989, p. 44)

The Roles of Researcher and Subject

Just as the naturalistic and positivistic research perspectives reflect disparate epistemologic and ontologic characteristics, so too are there different attitudes towards the role of the researcher and the subject. Naturalists, for example, refer to the person engaged in the research process as the "investigator", and the "participant" is the focus of inquiry. The emphasis is on

the subjective quality of the experience. Naturalists embrace and acknowledge the influence of participants and, in fact, assume that participants have not only multiple realities, but "infinite adaptability" as Lincoln and Guba (1985) phrase it. When we decide to participate in this form of research, Mooney (1975) refers to us as "producers" wherein we as inquirers engage in the process of examination with a full sense of our involvement as ourselves in the process.

By contrast, positivists refer to themselves as "researchers" involved with "subjects" whom they reify, or view as objects. Researchers strive to maintain distance from their subjects and devise ways to safeguard against subject interference. Subjects, due to the nature of humanness, pose a "threat" to "pure" truth and evidence. This tendency to exert a personal influence is regarded by positivists as "error". Mooney refers to the researcher in this second paradigm as a "consumer". The researcher operates in the third person. The "I" is left out. The researcher acts as an observer only, without participating.

The role of the investigator engaged in naturalistic inquiry is to observe, interpret in the moment, and affirm that s/he disturbs, shapes, and is shaped by events. Naturalistic inquiry encourages participant observation, in-depth interviewing, and the use of life histories (Bogdan &

Biklen, 1982). The role of the researcher in a positivistic study on the other hand, is to determine some truth or hypothesis before engaging with subjects and to deal with the human element with statistical manipulation after the fact.

Characteristics of the Research Process

As previously mentioned, context is critical in the Naturalistic inquiry. Research questions are formulated to "investigate a phenomenon in its natural context and in the participants' frame of reference" (Matthews & Paradise, 1988, p. 227). A focus for the study exists, but without prior (testable) hypotheses. Information contributing to the inquiry (variables) is increased and as information (data) accumulates, theory emerges. Theory is "grounded", that is, it *emerges* from the information, and serves the foundation for interpretation and understanding (Lincoln & Guba, 1985). The emphasis is to collect as much data as possible, and trustworthiness (validity) is established by broadening one's perspective on the topic of the investigation. Naturalistic investigators are acutely aware of operational value systems and of biases held by the investigator and subsequently utilize a variety of strategies to safeguard against investigator self deception. One such strategy is to acknowledge the existence of biases. In this inquiry, for example, my autobiography serves to lay

my biases "on the table". I have brought to light my own experiences and feelings as a way to perhaps clarify and substantiate the experience of my participants.

In the positivistic method one seeks to control or decrease the number of variables operating in the research. Problems are anticipated in advance and "theory", rather than considered to be emergent, is selected according to what is thought to have the most explanatory *power* in relation to the problem being examined. While the amount of information collected may be extensive, the scope, or focus, is limited and validity is constructed statistically.

There exists, in both forms of research paradigms, four broad concerns which relate to the epistemological issues of truth, and it is interesting to note the nature of the language used to describe them. Naturalists speak of credibility, transferability, dependability, and confirmability (Lincoln & Guba, 1985). Positivists speak of internal validity, external validity, reliability, and objectivity. Positivists speak of variables and utilize the "Null Hypothesis" to disprove random or chance events contaminating the evidence.

The credibility, or trustworthiness, of a naturalistic investigation aims to address the idea that the findings are worth paying attention to, that is, the results are really the results. It refers to the "truth value" or

trustworthiness of a study. We know "it" is true by maintaining a prolonged engagement with the participants in order to learn the attending culture. We strive to be persistent in our observations and utilize various data sources and methods to provide "triangulation". Triangulation enables us to view the world as the participants view it, literally, to see more than one aspect. We also engage in peer debriefing to check our findings and confirm our impulses while respecting our biases (Lincoln & Guba, 1985). Additionally we may employ negative case analysis as a technique to sort out findings that seem irrelevant.

As previously mentioned, context is critical in the Naturalistic inquiry. In a strict sense transferability (or applicability as the naturalists refer to external validity) is *impossible* because the investigation is defined by its time and context. The issue here is whether someone else could do the investigation and get similar results. It is addressed by the technique of "thick description", wherein the investigator accumulates as much data as possible from multiple sources to form a data base for interpretation (Geertz, 1973).

The primary contrast between naturalistic inquiry and the positivistic mode is acknowledgment that the instrument in the study is human, thus dependability or consistency

assumes a different perspective. The assumption here is that truth is subject to change, or at least, to different interpretations and that since the instrument is human and the context is critical, the ideas of the study being exactly repeatable is irrelevant.

The last concern influencing research design is "objectivity", or, as naturalists refer to it, "confirmability". At issue here is the neutrality of the study, that is, is the study free of any self-serving bias. In the naturalistic inquiry, an audit trail may be incorporated (Lincoln & Guba, 1985). The audit trail serves to check up on the data collected and assists in focusing or re-focusing the study.

In positivistic terms, validity asks if the study is measuring what it is supposed or pre-supposed to be measuring. Internal validity, according to positivists, estimates how much the outcome variable (the dependent variable) can be attributed to controlled variation in an independent variable. This implies that a causal relationship exists in some amount between what is being studied and the influences upon it. According to positivists, internal validity is vulnerable to "threats" to the outcomes; so, effort is taken to control the threats by controlling the factors acting upon the subjects. That is,

> Internal validity asks the question: Did X, the experimental manipulation, really make a significant difference?....Anything affecting the controls of a design becomes a problem of internal validity. If a design is such that one can have little or no confidence in the relations, as shown by significant differences between experimental groups, say, this is a problem of internal validity. (Kerlinger, 1973, p. 325)

External validity addresses the issue of the outcomes being the same if the study is repeated the same exact way with the same circumstances but at a different time. External validity aims at making something statistically generalizable and representative of a larger population. As with internal validity, there exist "threats" to external validity, and these are identified as a) selection effects, b) history effects, c) setting effects (context), and d) construct effects.

Reliability, as positivists refer to it, is a pre-condition for validity. The assumption exists that external truth is unchanging, specifically, that other people using the same research instrument will be able to obtain the same results. The emphasis here is on the instrument, and whether or not one's measurements are accurate. Additional emphasis is on whether or not the outcome is dependable and consistent. The various techniques to establish reliability in positivistic inquiry primarily exist to reduce systematic and random errors. In some fields such as pharmacology and engineering, these research norms are desirable.

To establish objectivity in the positivist paradigm, multiple observers may be employed to agree on a phenomenon. Phillips speaks of the "myth of the more the merrier" (Phillips, 1990, p. 28).

Ethical Considerations of the Naturalistic Inquiry

"Methodology can be thought of as either the strategy of research, or the politics which enter into the process decisions along the way", according to Lincoln (1990a, p. 54). Every decision made concerning research strategy, is affected by tacit or specifically stated choices. These choices are influenced by our values and deeply held beliefs about our role as researchers, our relationship to our participants, and what we perceive to be the role of research or inquiry in our lives.

Our actions are influenced by ethical beliefs at a fundamental level. Lincoln (1990a) believes that we err as researchers by addressing this issue last in the research process rather than first.

> Ethics are typically taken to be a final, rather than a first, effort to make certain that our activities as researchers do not offend the public sense of decency, or violate the rights of those whom we investigate. (p. 39)

Ethics guide our decisions and play an important role in shaping our research projects. All research methods are about making choices: what to say, what to leave unsaid,

what to look for and how to look. Decision-making is deciding what choices to make, and involves a variety of issues. We need to examine ideological issues such as power and control. What gets known and who gets to say it is political. Whose interpretation gets heard is political. We need to reflect critically on our implicit as well as explicit choices when we decide our methodology. The prevailing "dominant" methods tell us about the state of culture, civilization and consciousness. To this end, it is critical that we acknowledge the role and function of ethical practice.

Denzin (1970) believes that "ethics, like values and other lines of action humans direct toward social objects, are symbolic meanings that emerge out of a political context" (p. 335). Ethics, as we refer to them in a research context, are "the principles of right and wrong that a particular group accepts" (Bogdan & Biklen, 1982, p. 49).

> Ethics has to do with how one treats those individuals with whom one interacts and is involved and how the relationships formed may depart from some conception of an ideal. At a commonsense level, caring, fairness, openness, and truth seem to be the important values undergirding the relationships and the activity of inquiring. (Smith, 1990, p. 260)

When interacting with people in the research inquiry, two key issues dominate the discussion of establishing

guidelines for ethical conduct by the researcher. The researcher must take care to provide for informed consent and ensure that the participants remain free from harm as result of their participation in the inquiry (Bogdan & Biklen, 1982; Smith, 1990; Soltis, 1990).

As researchers in the constructivist or naturalist paradigm, we have some special risks to address as they relate to consent and freedom from harm. Guba and Lincoln (1989) outline five specific areas. First, we must be concerned about the "face to face contact" that we have with our participants. This type of research inquiry usually involves an intense level of trust-building and intimacy. Second, we must be concerned about the privacy and threat of loss of confidentiality of our participants. As researchers we involve ourselves in the lives and stories of our participants and try to achieve a balance of "truth" as our participants tell it in our writing, but without exposing their identity. As a result, we work hard to preserve the anonymity of our participants. The third risk is violation of trust. We must take care to tell our participants' stories without violating their sense of who they are. Qualitative, naturalistic inquiry is non-manipulative. We seek to establish *bonds* with our participants rather than use our people as objects to be examined. Fourth, this type of inquiry requires open negotiations from the outset.

There is no deception inherent in the research orientation. The fifth risk when working in this form of research addresses the ethical issue of how we choose to tell our stories, and what decisions we make about what to include or exclude in the constructed narratives. We need to consider that we are often working with multiple realities and multiple constructions of events, each framed in uniquely personal ways. Each story is rich with possibility. As researchers we need to consider the implications of what is left unsaid (Guba & Lincoln, 1989).

Decisions concerning what is to be said or left unsaid leads us to the question of *voice*. All research is a political act (Denzin, 1970; Lincoln, 1990a; Smith, 1990). Working within the naturalistic paradigm is already a decision made regarding how we will operate. In addition to maintaining a "pro-active stance" towards our participants, we believe in the empowerment of all persons involved in the research process, that the research process is educative for all (Guba & Lincoln, 1989). We believe our participants have the right to express themselves, to share their "voice" with us in the research process.

Related to the issue of voice is the ethical question of who "owns" the research. Our decision to engage in naturalistic inquiry asserts that we believe in the right of the participant to share in the process in an interactive

fashion. The research process is viewed as a collaboration among the participants (Goodson & Walker, 1991). Although the participants in the inquiry may not meet face-to-face, the person designing the research inquiry is not the sole owner, manager, or choreographer.

Lincoln (1990b) states, "the paradigm itself determines whether the inquiry will be based on human dignity or on paternalism" (p. 282). She continues:

> In research...we have presumed, wrongly, that our methods and strategies were neutral and value-free, and therefore, had no ethical implications...our methods and methodologies--that is, the overall inquiry strategies we design--are embedded in decision processes. There are few, if any, human decisions, especially in the arena of social life, that are without ethical implications. (p. 40)

Epoche and Interaction with Participants

Epoche is a term meaning to suspend or abstain from judgment (Grooten & Steenbergen, 1972; Reese, 1980) and defined by Warren (1984) as "a method by which the intentionality of everyday life is suspended in order to 'grasp the world' as essential phenomena" (p. 93). As Suransky (1980) defines it, epoche is the "bracketing out of all preconceived assumptions...and attempts to question the fundamental assumptions about a particular phenomenon or process" (p. 171). I was curious about the factors influencing and shaping women educators for whom movement was educational content. As I began reviewing the

literature, some of the literature informed my understanding of the undertaking, but it became clear upon interviewing the participants that I needed to "suspend" pre-conceived ideas or ideas that had shaped my thinking based on reading and research. This state of "epoche" was absolutely critical in order to engage in an honest interaction with my participants. We "bracket" our judgments in order to grasp and understand our basic relation to the world.

While in the process of interpreting the emergent themes from the interviews, it quickly became apparent that I needed to broaden my research reading. As broad themes came into focus there were surprises and unexpected ideas. For example, many of the women expressed anger and frustration over issues of participation within their schooling or educational environments. They expressed concern about inaccessibility to resources or opportunity. What emerged from this material is interpreted in "The Sound" and "The Space" chapters.

Linking the Research Paradigm to Our World View

Naturalism as a "world view" for research methodology emphasizes the cyclic nature of the participant and researcher interaction. The researcher engages in the research process in an interactive fashion with the understanding that the outcome is unknown from the inception

and that both parties engaged in the "research act" (Denzin, 1970) are equals.

Research methodology with a linear world view, such as positivism, reflects a step-by-step progression based on hierarchy of procedures. It maintains a rational world view wherein the ending is known a priori and is a matter of hypothesis testing (Minton, 1986). Only the findings, not the framework, are unanticipated or free to vary during a defined study.

Suransky (1980) explores the nature of two contradictory world views which she calls "scientism" as evident in the "natural sciences", and "phenomenology" as evident in the "human sciences". For those of us engaged in constructivist, naturalistic research, the term "scientist" takes on an ominous tone. The world view of scientism emphasizes objectification and views behavior as observable and measurable. It has "product oriented outcomes" with "immutable factual certainty" (Suransky, 1980, p. 164). The philosophic foundation of scientism is towards control and adaptability.

The term phenomenology is defined as "a form of philosophical analysis which seeks to eliminate preexisting biases and assumptions in an attempt to get a pure and unencumbered vision of what a thing essentially is" (Kraus, Hilsendager & Dixon, 1991, p. 16). Suransky's alternative

world view of phenomenology focuses on understanding human values. It is a dynamic model wherein experience provides the data. The body is seen as the center of experience and the ancient body/mind dualism is eschewed. The phenomenological paradigm is open and "intersubjective" with emphasis on social consciousness and insight. Each world view represents a different point of view concerning consciousness, culture, and socio-political praxis/stasis.

Life History as a Type of Case Study

One way to investigate an issue or gain insight into a situation, is through an interpretation of life histories. "The life history presents the experiences and definitions held by one person, one group, or one organization as this person, group, or organization interprets those experiences" (Denzin, 1970, p. 220). Denzin identifies three types of life histories. In the "complete" life history, the entire life of the participant is elucidated. The second type of life history he terms the "topical life history" wherein the focus is on a single aspect or phase of the participants life. The "edited" life history includes interspersed comments and clarifications in a voice other than the participant. The study is called a life history when "the intent is to capture one person's interpretation of his or her life" (Bogdan & Biklen, 1982, p. 3).

The life story becomes a life history when it is a personal narrative "told to a person who records it", and it differs from autobiography insofar as it is a "mediated account composed by another person but retaining the perspective of the subject" (Personal Narratives Group, 1989, p. 155). According to Weiler (1988):

> Life histories can reveal past struggles and oppression; they also show people in the process of generating self-critique as they struggle to understand the imprint of historical forces upon them and to act in the present in circumstances beyond their immediate control. (p. 74)

The interview is one of the primary sources of information in the life history method (Bogdan & Biklen, 1982; Denzin, 1970; Goodson & Walker, 1991). The technique of collecting information I selected to use was through "open-ended" or "non-scheduled" rather than structured interviews (Denzin, 1970, p. 129). We as researchers are interested in what the participants have to say about their lives in their own words and the open-ended interview encourages that mode of interaction (Lincoln & Guba, 1985).

As explained by Bogdan and Biklen (1982), "a case study is a detailed examination of one setting, or one single subject, or one single depository of documents, or one particular event" (p. 58). The event being studied is generally "in harmony" with the researcher's own experience (Stake, 1978). The case study as a research design

addresses issues of what our research questions are, how we formulate the questions, and beliefs we have about our potential interaction with our participants.

> Sociological or psychological first-person life histories collected through case study interviewing are usually directed at using the person as a vehicle to understand basic aspects of human behavior or existing institutions rather than history. (Bogdan & Biklen, 1982, p. 61)

Merriam (1988) explains:

> Case study, which is a form of descriptive research, is undertaken when description and explanation (rather than prediction based on cause and effect) are sought, when it is not possible or feasible to manipulate the potential causes of behavior, and when variables are not easily identifiable or are too embedded in the phenomenon to be extracted for study. (p. 84)

Developing a case study from a naturalistic perspective embodies several primary characteristics. The case study is particularistic insofar as it focuses on a particular event or situation. It is descriptive and involves a "thick description" rather than facts and figures (Lincoln & Guba, 1985; Merriam, 1988). The case study is heuristic, or evoking of new meanings embedded in the text. Heuristics are about the process of discovery and the methods we use in that process (Lacey, 1986, Merriam, 1988). The case study is also inductive in its approach to new knowledge. Generalizations discovered in the case study material are grounded in the context of the study. We have first hand

discovery of the meanings made by the participants, rather than expectations about what will be proven by the "data" based on a previously chosen framework.

Participating in case study research within the naturalistic paradigm offers several advantages for the researcher interested in people's lives. As Donmoyer (1990) explains, we have the issue of accessibility. "case studies can take us to places where most of us would not have an opportunity to go" (p. 193). Secondly, "case studies allow us to look at the world through the researcher's eyes and, in the process, to see things we otherwise might not have seen" (p. 194). Thirdly, there is a less "defensive" posture taken with vicarious experience.

> The vicarious experience provided by case studies might be preferable to direct experience. Vicarious experience is less likely to produce defensiveness and resistance to learning. (p. 196)

As a researcher, I have an important story to share and I am curious how my participants' experience corroborate my own. The case study provides an opportunity for this.

As previously mentioned, the case study focuses on a single "unit of analysis". For this inquiry, I was curious about a particular group of women educators whose educational paths are much like my own. This form of selection of a group to study, or sampling, is known as "purposive sampling". "Purpose sampling is based on the

assumption that one wants to discover, understand, or gain insight; therefore one needs to select a sample from which one can learn the most" (Merriam, 1988, p. 88). This is opposed to random sampling wherein the population of the group is representative of the world at large and selected to eliminate statistical bias. With purposive sampling, "you choose particular subjects to include because they are believed to facilitate the expansion of the developing theory" (Bogdan & Biklen, 1982, p. 67).

Autobiography and Inquiry

I chose to present my autobiography as an additional source for the interpretation of my participants' issues. As previously mentioned, my interest in the questions for this inquiry stems from personal reasons. I consider myself to be one of those women who have journeyed between dance and physical education, who have actively sought to define myself against a changing epistemological and institutional perspective. Erikson (1975) speaks of the content of the autobiography in developmental terms, and this can be extended to include the life histories of my participants:

> An item in an autobiography should be judged first for its meaning in the stage of the recorder's life, and secondly, for its meaning in the course of his whole life history. And this means that at the same time it must be seen in the immediate context of contemporary history and in the historical process of which that period is but a stage. (p. 127)

It is important to understand that we engage in the research journey without a pre-determined destination. We are making a structured improvisation across an empty stage. This means that we are not attempting to prove or disprove an hypothesis. Nor do we have a list of pre-set assumptions ready to be proved (Lincoln & Guba, 1985). It means, rather, that we are open to many possibilities and desire a nurturing relationship with our participants. It is also critical that we engage in the research interaction with a sense of "epoche" as previously defined.

As we engage in the research process, we want to find out what our participants believe to be true, how they have constructed their realities. In the process of gathering information we may have a few adventures along the way that were unexpected. We as researchers participate in the process of information gathering as equal partners, eager to enter into the "lived world" (Greene, 1978; Suransky, 1980) of our participants.

My interest in my participants' life stories will illuminate some issues about what it means to be a woman educator using movement as the epistemological medium.

> Since feminist theory is grounded in women's lives and aims to analyze the role and meaning of gender in those lives and in society, women's personal narratives are essential primary documents for feminist research. These narratives present and interpret women's life experiences. They can take many forms, including biography, autobiography, life history--a life story

> told to a second person who records it...personal narratives illuminate the course of a life over time and allow for its interpretation in its historical and cultural context. The very act of giving form to a whole life--or a considerable portion of it--requires, at least implicitly, considering the meaning of the individual and social dynamics which seem to have been most significant in shaping the life. (Personal Narratives Group, 1989, p. 4)

My View of the World

I consider myself to be fortunate having been educated in a family and academic community where the process of knowing was more critical than the measurable product of the known. As an educator/dancer, I know there are many ways of getting at the "truth" - ways which are generally suppressed or ignored by traditional schooling. As an educator working with the medium of the body, I know there are other "ways of knowing" than currently exist in the dominant ideology of schooling.

I also believe strongly in acknowledging personal reality systems in which a variety of realities are respected. Personal meaning is critical. For this reason, I totally embrace the philosophy of naturalistic inquiry.

A naturalistic paradigm suits my ethical beliefs as well. I try, as an educator, to involve my students in decision-making. I take responsibility for the educational environment in the classroom or studio, yet feel there needs to be a shared responsibility for what learning occurs, or how we operate in the classroom.

I do not believe that I "own" the knowledge, and I am working towards a shared commitment in the realm of creative process as well. In my choreography, for example, I engage the dancers in an interactive fashion. We are all dance-makers. We are all artists working together. The dancers cease to be merely instruments of art-doing, performing my choreography.

The choice of research paradigm depends on the nature of the questions intended to be asked. For inquiries characterized by the search for meaning, for example, a naturalistic mode of research is appropriate. We must also consider who we are as individuals in the research process. Our ethical beliefs and value systems also influence our decisions. Considering who I am as a person, the naturalistic form of inquiry feels complementary.

The Research Event

Based on my own journey between the bounded disciplines of dance and physical education, I have been curious that there are other women educators who seem to have traveled a similar road. The quest for a professional identity has involved moving beyond the seemingly limited scope of dance or physical education as defined by our culture at this point in time. What has been most interesting to me is that there are women educators from a wide range of ages who are questioning the bounded structures of the disciplines.

Women struggling to shape, or articulate, or "choreograph" their professional identities are not all in one specific age-group. These women represent, rather, a wide range of age-groups, from their twenties all the way through retirement age.

I became curious as to what it is about the bounded structures of dance and physical education and what it is about movement as the epistemological vehicle that draws certain women to participate in both disciplines.

Selecting the Participants

After receiving Institutional Review Committee approval (see Appendix B) for the study (based upon the dissertation proposal), I began to generate a potential respondent list. The candidates to be considered as participants for this inquiry were recommended by a nominating committee consisting of members of my doctoral committee plus one outside source, persons known by me in their professional capacity, and persons recommended by other potential participants. I maintained a list of candidates and if one person was recommended twice, or recommended by another and known to me, she was identified as a potential participant.

The participant list was limited to the Southeast geographic area of the United States for reasons of financial exigency and as a coherent "place" to begin. I personally know of other women in other areas who would have

been possible interview candidates, but I decided to limit the search to this region.

Potential participants were sent a letter of inquiry in which I introduced myself and explained the nature of the inquiry. In the letter I explained my interest in the study and invited their involvement. One section of the letter explained:

> Over the years I have rejected and embraced certain aspects of both disciplines. I have wrestled with trying to define myself while operating in an institutional situation that may have been counter to my beliefs. I am curious about my own struggle and intrigued that there may be other women educators who share educational, aesthetic, political, or ideological upheaval that may be resolved or unresolved (see Appendix B).

In addition, I sent along a consent form to be signed and I included a biographical data sheet to be completed. A sample of the letter of inquiry, the consent form and the data sheets are included in Appendices A, B, and C, respectively. Returned consent forms were sealed in envelopes and remain in my possession for safe-keeping.

Complete anonymity was assured, and candidates were informed that they could withdraw from the study without penalty at any time. Candidates returning the signed consent form were contacted by telephone and interviews were arranged. The development of the interview group was completed from the months of May through August, 1990.

The Interview Procedure

During the months of September through December, 1990, participants were interviewed in their homes or offices for approximately one and one-half hours and recorded on tape. While the official tape-recording lasted for an hour and a half, I was invited to share in the participants' lives in a rich, albeit brief, time. We shared tea and cookies and stories. We were occasionally interrupted by phone calls or visits by colleagues. On one visit, I was introduced to colleagues and invited to tour the building. In every case, the response to the interview process was positive and inviting. The women were eager to share their stories.

Each interview was "open-ended" rather than structured. Rather than arriving at the interview with pre-set questions, I engaged in the interview process as in a dialogue. Opening questions ranged from, "can you just talk about how you got started? What brought you to dance, and what brought you to physical education?" to "okay, so I'm interested in knowing about your journey from dance to physical education and whatever you'd like to tell me about that process".

On one occasion the interview got started before any opening question was asked:

> Participant: I used to work at [a university], and I really enjoyed teaching the kids there. Sometimes the faculty was difficult to work with, but the kids were

great!.

My own story was used as a backdrop for the interview process and on at least one occasion my oratory was evident:

> Dawn: So here we are and I'm interested in talking to women who have made some kind of a journey in their professional lives that has included dance and physical education. And in a lot of ways, this is very autobiographical because I myself have gone from dance to physical education to dance and back and forth, and back and forth, have taught both...I consider myself to be an educator in the art world. An educator rather than an artist, or more than an artist, I suppose you could say. Although I think teaching involves artistry...

Organizing the Information and Peer De-briefing

Once the interviews were collected, I spent the months of October through December of 1990 transcribing the tapes. Each participant was sent a copy of her interview with a request for clarifications or comments. Each participant was invited to elaborate if any points were unclear.

Rather than assigning "code names" to each participant in the transcribing process, which would potentially enable the reader to piece together the participant's identity, the interviews were numbered in the order that they were transcribed. Reference to specific moments of dialogue appear in the text as "one woman said". Participant comments are identified as "participant".

The original tapes and complete copies of interview transcripts remain in my possession. They have not been

included as Appendices to respect the anonymity of the participants.

To further ensure anonymity of the participant's comments for use in the discussion text, I eliminated all references to specific names and locations. Names and places were referred to by bracketing the stated place or name. Thus, for example, a specific city such as "Xanadu" became [city] in the text. Specific references to universities or colleges became [university], or [college]. To clarify the participant's story, the use of the definitive article "the" was included. For example, one participant states: "and the reason I've gotten interested in this equipment is that, thinking about it, here at [the university], I've been working on...".

All participant comments are included verbatim. I have used *sic* in brackets to indicate that the spoken word is used perhaps mistakenly, but it is to be read as it stands. For example, one participant mentions "curriculums".

The participants were assured complete anonymity due to the potentially sensitive nature of their stories. It was important for the participants to feel safe in the telling of their stories and by removing specific identifiers to names and locations, the risk of exposure was removed. Giving voice to potentially sensitive issues of gender and academic politics became less threatening.

The Interpretation Process

From ten interviews conducted, eight participants were selected for interpretation. These eight women, while having somewhat differing orientations to dance and physical education, spoke eloquently and articulately about themselves and their journeys. Each of the eight women selected identified herself as an educator, and many of the issues addressed reflected concerns about the institution of education and the process of becoming educated.

Once the interviews were transcribed, I began a period of reflection, reading, and listening. Throughout the transcribing period, I walked around listening to the participants' tapes. This enabled me to reconstruct the moment of our brief time together and reminded me of the participants' tone of voice. What is missing from the typed transcriptions is the emotional content of the interviews. One participant, for example, began speaking about the death of her husband as an epiphany for getting into dance at the graduate level. Listening to the interviews repeatedly brought me in contact with my participants. During the transcribing process I was able to relive the actual interview. Often I was able to "hear" something that I hadn't been able to hear during the interview.

After the interviews were transcribed, I made a written outline of what seemed to be the major concerns or issues of

my participants. Repeated listening to the tapes continued during this phase of the interpretation. I began to be able to connect some of the participants' comments. For example, one participant was concerned about being denied access to university facilities to complete her research. Another participant shared a recollection of being denied access to peers for meetings. Yet another participant spoke of not being included in the decision-making process during a major reorganization of her department. I began to see broad themes emerging from the interviews. Theme of "participation" began to develop. With continued listening and reading and reflection, I began to see various aspects of the participation issue. Themes such as opportunities for participation, access to participation and so on began to take on a political tone for me. The "political" began to be a lens through which I could interpret the meaning the participants made of their journeys of professional identity.

During the months long process of listening, interpreting and reflecting, I was balancing my own memories and experiences against those of my participants. I had written my autobiography prior to the interview process as a way to "lay my biases on the table". I periodically consulted my written account to consider how the participants' stories were influencing my reflection-in-the-

moment.

I continued to read during the interpretation process as a means to support the emerging themes. As the theory emerged, the literature review process became more focused. I was judicious in maintaining a state of suspended disbelief, or *epoche*, and I was cautious about trying to "fit" my participants' experiences into someone else's theory. That is, I worked critically to accept my participant' stories at face value without prior hypotheses.

The interpretation process involved the hermeneutic-dialectic of comparing and contrasting different viewpoints for the purpose of forming, perhaps, some sort of connection among the participants (Guba & Lincoln, 1989) even they did not form a group at a specific site. This method for interpretation will be explained more fully in the following section.

There were moments when certain stories stood out as completely dissociated to anyone else's story, yet, these stories were important for adding another dimension to our understanding. As Guba (1990) states:

> Our intent is not to "transform" so much as it is to "reconstruct", to make it possible for all concerned to develop more informed and sophisticated constructions than anyone, <u>including</u> the investigators, held prior to the inquiry. (p. 90)

My interest in this inquiry is to better understand what it is about the dance and physical education experience

that brings some women to participate as educators in both disciplines. I am curious about how my participants make meaning of their lives and how they have "choreographed" their identities. In this chapter, "movers" as a choreologic element, suggests a way to consider the participants and their role in the inquiry. I hope, as a result, to contribute to an understanding of our feminist epistemology.

> The act of constructing a life narrative forces the author to move from accounts of discrete experiences to an account of why and how the life took the shape it did. This why and how the interpretive acts that shape a life, and a life narrative need to take as high a place on the feminist agenda as the recording of women's experiences. (Personal Narratives Group, 1989, p. 4)

CHAPTER III

THE MOVEMENT

Utilizing choreology as a broad metaphorical framework for interpreting the participants' life stories, "movement" represents, in a multi-faceted way, what the women are doing in their quest for a professional identity. "Movement" in this inquiry, refers to factors which influence and shape us in our quest. Movement is also the content for a unique way of knowing that has a bodily-kinesthetic orientation. Gardner (1985) refers to this way of knowing as "bodily intelligence". Forms of knowledge and ways of knowing are discussed in this section as well as the concept of praxis. Additionally, the dialectical-hermeneutic method for interpretation of the participants' stories is explained.

Forms of Knowledge and Ways of Knowing

Fundamental to developing a world view are the epistemological issues of how we learn, and how we believe we "know" something to be true. This relates to the ontological question of what we believe *truth* to be (Durant, 1961; Habermas, 1971; Ozmon & Craver, 1986). Learning may be thought of as a "mode of orientation" or a way of ordering materials when "what was once familiar abruptly appears strange" (Greene, 1975, p. 307). According to

Greene, "the student will only be in a position to learn when he is committed to act upon his world" (p. 313). Without intentional and personal involvement in the learning process, we have an alienation from self wherein learning is reduced to training or conditioning (Milhollan & Forisha, 1972; Rogers, 1979).

The idea of taking an interior journey of self-reflection is critical:

> Not only may it result in the affecting of new syntheses within experience, it may result in an awareness of the process of knowing, of believing, of perceiving. It may even result in an understanding of the ways in which meanings have been sedimented in an individual's own personal history. (Greene, 1975, p. 314)

It is impossible to dissociate the politics of personal involvement in the curriculum with epistemological questions of how we learn. According to Apple (1981), education is not neutral. The nature of the institution of education is political and we are influenced, if not dominated by "forms of consciousness" (p. 110).

There are diverse theories of how we learn and come to know "truth" (Eisner, 1985; Gardner, 1985; Reid, 1986). The institution of schooling is intricately tied-up with how our identities are formed and our role or mode of operating within the institution. In order to understand these women's epistemology, it is critical to reflect on how

educational experiences are shaped politically.

Reid, a British philosopher interested in the arts and their role in education, was of the opinion that the content of education was too narrowly restricted to propositional and objective forms of knowing. This resulted in the neglect of the "'subjective' world of feeling and emotions, and from the 'life of personal subjects'" (Reid, 1986, backleaf). Reid (1961, 1986) acknowledges that there are several ways of knowing. We can know that something is "the case"; that is, "referring beyond any mental state...to some matter of fact distinct from the mental state" (1961, p.24). Hirst (1975) refers to this way of knowing as propositional knowing. Reid (1961) states that we also have 'awareness' knowledge in which "a cognitive awareness that occurs even before symbols and symbolic statements are used" (p. 25). Ryle (1959) speaks about "knowing that" and "knowing how" in which we can participate in activities with understanding, yet not know the rules or criteria for performance (also Martin, 1985). "Practical knowledge" is defined as "procedural information that is useful in one's everyday life" (Sternberg & Caruso, 1985, p. 134). Practical knowledge is similar to Ryle's "knowing that" or "knowing how".

For the purposes of this inquiry, we are very interested in Reid's (1961) third sense of knowing which is

"knowledge through experience" (p. 26). A sense of personal validation, or, as I later describe as "meaning", comes about through the experience itself, not by reducing the experience to propositional, here-are-the-"facts", statements (Reid, 1986). According to Reid (1986), "truth is...an adverb of knowing rather than, finally, an adjective of the relation between propositions and fact" (p. 35). Reid defines this way of knowing as "acquaintance knowledge". In this case we experience something directly and make a connection between the mind and the object known. Reid considers acquaintance knowing as intuitive.

Hegemony and Ways of Knowing

The notion of one group being ideologically dominant while other groups function with more or less passive acceptance is referred to as hegemony (Boggs, 1986; Femia, 1981; Finocchiaro, 1988; Forgacs & Nowell-Smith, 1985; Pinar, 1981; Weiler, 1988). Hegemony is:

> A term which was in use in the 19th century with the sense of one state or ruler having political predominance over another. In the 20th century its use has been extended, following the Italian Marxist [Antonio] Gramsci, to relationships of domination between social classes...It is now commonly used to indicate a state of consensual predominance of the powerful group or class in a society or social system over the ruled. It covers the whole range of norms and values, not just the political, involved in the ruling group's view of the world. A ruling class or group to which legitimacy is given has achieved hegemony; its rule is accepted without question and alternatives are not mooted. A hegemonic class imposes its own views on society as a whole. (Mann, 1984, p. 154)

Femia (1981), in his work Gramsci's Political Thought, clarifies what he believes to be Gramsci's definition of hegemony:

> Gramsci states that the supremacy of a social group or class manifests itself in two different ways: 'domination' (domino), or coercion, and 'intellectual and moral leadership'... This latter type of supremacy constitutes hegemony. Social control, in other words, takes two basic forms: besides influencing behaviour and choice externally, through rewards and punishments, it also affects them internally, by moulding [sic] personal convictions into a replica of prevailing norms. It follows that hegemony is the predominance obtained by consent rather than force of one class or group over other classes. (p. 24)

Salamini (1981) in his text The Sociology of Political Praxis states: "hegemony designates the intellectual and moral direction of a combination of social groups struggling to attain political and cultural autonomy" (p. 133). "Hegemony 'saturates' our consciousness so that the educational, economic and social world we see and interact with, and the commonsense interpretations we put on it, becomes the world" (Apple, 1981, p. 113). According to Apple, schools serve to pass along the dominant ideology. Shapiro (1984) points out that hegemony involves "active consent" rather than passive domination by the operating ideology:

> Active consent to an order, and not merely the acquiescence of subordinate classes to that order, requires that an ideology embody in some form the

> experience and concerns of more than only the dominant groups in society. Gramsci advanced the notion of a hegemonic class as one able to articulate the interests of other social groups to its own by means of ideological struggle. (p. 368)

Our world view, then, is inherently shaped by what we perceive to be the dominant ideology and our relationship to that ideology.

Another critical issue relating to how we shape our world view and function epistemologically, is the political question of who determines what is to be taught and learned. We must address the political issues of who owns the knowledge, who selects it, and who organizes it for what purposes. Apple (1981) asks us to consider the knowledge (what, when, for whom and why), the school, and the educator, when we analyze education and the curriculum in the society.

In this inquiry I explore the elements of hegemony as related to the structure of the disciplines of physical education and dance. Within that analysis, I also examine some of the resulting "normative behavior patterns" and how the participants in this inquiry accommodate or resist those hegemonic constraints. Examining these factors with the lens of the dialectic assists in an interpretation of what it is my participants have experienced in their professional journeys.

According to Martin (1985), the journey of becoming educated must integrate the otherwise disparate separation of mind and body, thoughts and action, reason/feeling-emotion and self/other. This separation is often the result of the hegemonic constraints of schooling. Greene (1988) supports Martin's supposition: "schools were meant to impose certain value systems and constraints so that energies would be appropriately channeled to suit the requirements of the society" (p. 53).

Martin believes that becoming educated is a process of cultural assimilation and that the process of becoming educated in the majority society may result in alienation and loss of one's own culture and sense of being. Martin reflects on this as being "...a journey from intimacy to isolation" (p. 72).

Use of the Dialectical Hermeneutic

The inquiry focuses on a select group of women educators for whom the body is the means by which one knows. These women have made or are making a journey between the disciplines of dance and physical education and in the process of making the journey are choreographing their professional identities. My participants actively reflect on the meaning movement has made in their lives and the struggles they have encountered. Our method for understanding and making sense of their life stories and the

importance of movement for the women, is the hermeneutic dialectic.

Dialectics, being from the Greek dialektos for "discourse" or "debate" (Reese, 1980), has a rich history as a philosophic method from Socrates through Marx. The Socratic dialogue was perhaps the original form of the dialectic insofar as the interrogatory form of engaging in inquiry resulted in understanding contradictions while attempting to come to some form of "rapprochement" with another (Kainz, 1988). The idea of the dialectic is that there is some sort of examination of contradictory points of view with an aim for unity with the opposite point of view.

The dialectic is a perspective for interpretation. The dialectic can be "explored from two points of view", according to Levine (1984, p. 1). It can be used as:

> a method of social analysis and as a guide to human action....As a method of social analysis the dialectic explains the functioning of a given socioeconomic formation as a contradiction between its general structure and areas of individual dissonance....The dialectical analysis of society will inform us of the normative behavior patterns of a given mode of production; it need not inform us as to the predictability of its general historical development. In addition, the dialectic will inform us as to the power of humanizing action. The study of the dialectic in action will inform us to the effects and procedures of human intervention into the historical process. (p. 1)

For example, the participants in this inquiry perceive a chasm between the meaning they have made from their lives

from an intrinsic perspective, with how the institutions or culture surrounding the institutions have defined them externally. We may consider these seemingly disparate elements as the terms of a dialectic.

The Dialectic provides us with insight into the complexities and contradictions of reality (Larsen, 1986; Mann,1984).

> The identification of contradictions is the basis for all dialectical analysis. And if the two statements seem circular, this is fine from the standpoint of hermeneutics because connections between apparently disparate phenomena are the basis for all interpretation. (Rappoport, 1986, p. 189)

For the purpose of this inquiry, I am critically interested in the realities of my participants, and recognize that each of their realities is socially constructed in unique ways. Suransky (1980) states that we need to understand the "dialectical nature of the social process by means of experience, reflection, and critical awareness" (p. 166). Suransky states "this method forces us continually to view the world in flux, in terms of a conflict mode of existence" (1980, p. 171). The dialectic provides a method for understanding diverse social realities. "The dialectic is a method through which we may understand social reality and also the course of action which leads to changing that reality" (Larsen, 1986, p. 225).

> The dialectical process focuses our attention on precisely that aspect where current research practice fails--the establishment of boundary conditions for relationships....As the boundary conditions for a relationship become better specified, it will become progressively more difficult to produce counter examples. Also, as boundary conditions are established, statements of relationships will become less obvious because they will lose their simplistic "effect of A on B" quality. (Heshka, 1986, p. 240)

The Dialectic involves reflection, acknowledgment of disparate viewpoints, and synthesis of contradictory points of view. Some examples of opposites that we encounter in educational dialectics include "means versus ends" aims in education, or a process-oriented versus goal-oriented approach; listening versus speaking as we regard participation in the educational experience; inner as opposed to outer in terms of decision making and control; a personal rather than impersonal relationship to what is learned; a discrete rather than related perspective on our relationship between learning and life (Belenky, Clinchy, Goldberger & Turule, 1986).

Marx clarified the dialectical process as involving a moment of negation (Boggs, 1986; Bologh, 1979). "Properly understood, the dialectic was a movement of opposition or passage from affirmation to negation to negation of the negation" (Femia, 1981, p. 211). In this process of considering opposites, there is a moment of negation referred to as the "dialectical moment" which is "the second or negative moment in the dialectical triad...is called

dialectical because it makes dialectical progress possible" (Grooten & Steenbergen, 1972, p. 110). "Genuine dialectical thought...considers the antithesis as the total negation of the thesis, which is demolished and not merely modified" (Femia, 1981, p. 211).

When we reflect on something, first we experience a moment of negativity. We become self-conscious and experience a separation from the subject and the object, or, in other words, the "me" and "the something else". The "other" seems powerful and immense. At this moment we are in the second stage of reflection because we forget that it was the result of the me that the other came into our consciousness by our own volition. "The dialectical negativity contained in reality is revealed and threatens the original identity" (Warren, 1984, p. 43). At this moment the subject and the object are separate entities. They are in contrast to each other. The third stage occurs when reason overcomes understanding to unify our being. By understanding the other we come to understand self. By being able to see ourselves objectively, we come to understand the totality of our selves, our identity. "It is thus that the subject-object distinction is 'overcome' by the process of reflection" (Warren, 1984, p. 43).

Inherent in the dialectic, is the process of interpretation known as the hermeneutic. The hermeneutic,

"is something to be arrived at by a gradual interplay between the subject-matter and the interpreter's initial position" (Lacey, 1986, p. 91).

According to Guba and Lincoln (1989), the hermeneutic dialectic is a method for describing a process:

> It is hermeneutic because it is interpretive in character, and dialectic because it represents a comparison and contrast of divergent views with a view to achieving a higher level synthesis of them all. (p. 149)

For the purpose of this inquiry, the hermeneutic is appropriate because of the acknowledgment that all experience (and thus, knowledge) is socially constructed. It is recognized, additionally, that the researcher's relationship to that being researched necessitates "familiarity with practices" and "participation in shared culture" (Packer & Addison, 1989, p. 16).

A hermeneutic investigation involves a process of reflection on the relationship between interpretation and understanding

> The importance of background context in interpreting actions, the contribution of a researcher's preunderstanding to the writing of a narrative account, and the role a narrative account can play in opening up possibilities for [the] researcher. (Packer & Addison, 1989, p. 4)

This process may be denoted by a circular paradigm defined as the hermeneutic circle. This hermeneutic circle enables

us to "uncover as many different constructions as possible" (Guba & Lincoln, 1989, p. 204). For the purpose of this inquiry, I am seeking to uncover the essential themes, or meanings my participants make of their lives. The process of reflection requires that I consider, compare, reconsider, reject, accept, suspend, compare again the elements of the participants' stories.

Using program evaluation as an example, Guba and Lincoln (1989) delineate several stages in the process of the hermeneutic process:

> First, respondents who will enter into the hermeneutic process must be selected...For the constructivist, maximum variation sampling that provides the broadest scope of information (the broadest base for achieving local understanding) is the sampling mode of choice....The second element in the hermenutic circle has to do with the continuous interplay of data collection and analysis that occurs as the inquiry proceeds....The third element in the hermeneutic circle has to do with grounding the findings that emerge in the constructions of the respondents themselves...The final element in the hermeneutic circle is that of emergent design. Initially, given that the inquirer does not know what he or she does not know, it is impossible to be very specific about anything. But as the design proceeds, the constructivist seeks continuously to refine and extend the design--to help it unfold. (pp. 177-180)

The third element of "grounding" involved in the hermeneutic process implies a way to lay an ideological foundation for interpretation. To establish "grounded theory", researchers gather information in a systematic way "for the purpose of generating a theory or account"

(Addison, 1989, p. 40). As previously discussed, in Naturalistic inquiry, the research process is engaged in without preconceived ideas about the outcomes. Developing grounded theory is an important aspect of this research perspective. "Grounds are a way of seeing an object as having a history, a subjectivity in relation to which the object has meaning" (Bologh, 1979, p. 13).

> Grounded theory, that is, theory that follows from data rather than preceding them (as in conventional inquiry) is a necessary consequence of the naturalistic paradigm that posits multiple realities and makes transferability dependent on local contextual factors. (Lincoln & Guba, 1985, p. 204)

This circular paradigm is more than the notion of "going nowhere fast", for with each encounter with the participant's life story, one's understanding becomes richer. For example, each subsequent involvement with the participant's story enables me to interpret what she says within a frame of reference of the other stories and my autobiography. In this "constant comparative" method (Addison, 1989; Lincoln & Guba, 1985), the constructions are emic or personal, and based on the meanings expressed by the participants, rather than etic, or based solely on the researcher's "language or categories of some theory" (Spence, 1989, p. 219).

Praxis

According to Maxine Greene (1978), "the lived world must be seen as the structuring context for sense-making of any sort, even for scientific inquiry" (p. 17). Our participation in the process of education must be infused with the notion of *praxis*, "a Greek word meaning practical action, 'doing', generally contrasted with contemplation 'thinking'" (Mann, 1984, p. 302). Praxis is a way of knowing which is "participant knowing oriented to transforming the world" (Greene, 1978, p. 13). Praxis, according to Levine (1984) addresses the notion of humanizing action:

> refers to the process by which concept, under the direction of human need and the social a priori, constituted the external. Praxis concerns the creation of truth as an interaction between concept and the surrounding universe. (p. 12)

Praxis, as defined by Friere (1972), is "reflection and action upon the world in order to transform it" (p. 36). Praxis is a concern for process as well as any action taken as a result of this reflection.

As they have sought to choreograph their professional identities, my participants have expressed concerns about the apparent rifts among certain aspects of their professional experience. One participant reflects on her teaching responsibilities and her subsequent feelings about the profession:

Participant: Last year, I had to teach two classes of PE. Which I ended up hating. I think I hated them so much because the kids can't wear uniforms...they just straggle in whatever clothes they change into, and not a lot of equipment to do the things...I had to do my student teaching in physical education and so I was used to a lot of equipment...it was just real difficult to alter my plans and work with this lack of equipment and the kids weren't used to real rigorous running, cardiovascular kind of program I was trying to build up in them, and the other teacher didn't follow along and I was constantly compared to them. 'Oh, why don't they make them do it?', [her students would ask]. It wasn't a 'throw out the ball' kind of school, but it was still not any incredible amount of instructional time spent on skills and that type of thing.

Dawn: Was it more like, 'let's go play the game now' kind of thing?

Participant: Yeah, that kind of thing. 'Let's do warm-ups in your squads, and go out and play the game'. I found that real frustrating...that's not how I learned to teach. And so I slowly just thought...got to the point where I didn't fight it anymore. And did pretty much the same thing the other teacher did, you know...That was so unsatisfactory for me...it left a real bad taste in my mouth. But I enjoy watching a real good PE class, a good lesson, and...I have just never taught in that atmosphere...That is why I left the middle school. I didn't want to be stuck with PE again.

Praxis may be thought of as "practice, as distinguished from theory" (Flexner, 1987, p. 1519). Levine (1984) states, "praxis concerns the creation of truth as an interaction between concept and the surrounding universe" (p. 12). Greene (1988) states "we might think of freedom as an opening of spaces as well as perspectives, with everything depending on the actions we undertake in the course of our quest, the praxis we learn to devise" (p. 5).

Praxis is then,

> activity (as the change of the reality in me or outside of me) as opposed to knowing. Also the ability which is acquired through repeated activity. Praxis is then opposed to the purely theoretical command of a datum. (Grooten & Steenbergen, 1972, p.343)

In discussing the work of Gramsci, Salamini (1981) states:

> facts are only aspects of an historical and dialectical process. The analysis of a given phenomenon is incomplete if the history of its development is not taken into account....Similarly, the history of a given phenomenon is also incomplete without the history of the interrelationships among phenomena...social reality is essentially a political reality. As a consequence, any historical event is always dependent upon the political praxis of present history. (pp. 73-74)

One may consider "present history" as "current events" which shape a person's reality. In the quest for shaping their own professional identities, the participants in this inquiry have been in a process of reflection and action. Praxis is a way to describe this process. The shaping of their world view has been influenced by how the disciplines of dance and physical education have been bounded and defined by history, culture, and current events. As revealed by a recent classified advertisement, shaping a professional identity within institutions of higher education is notably problematic for dance educators:

COORDINATOR OF DANCE: Successful applicant will

> coordinate a comprehensive dance program administratively located in two departments (physical education and theatre arts) in two separate colleges (Education and Visual and Performing arts) (Update, November/December, 1991).

Greene (1988) speaks about "a free act" as it relates to praxis. She states:

> A free act...is undertaken from the standpoint of a particular, situated person trying to bring into existence something contingent on his/her hopes, expectations, and capacities. The world in which the person creates and works through a future project cannot but be a social world; and the nature of the project cannot but be affected by shared meanings and interpretations of existing social realities. (p. 70)

Essential to becoming a "particular, situated person" as Greene states, is understanding the factors which shape us as individuals. As we reflect on the factors which shape "the movement" of the participants in this inquiry, it is important to consider the methodology selected for understanding their essential issues. The hermeneutic-dialectic is engaged as a method of interpretation. In the process, we engage in praxis, or reflection, followed by action. The process of reflection leads to an understanding of the diverse ways of knowing available to us as learners. For the purpose of this inquiry, "movement" as a Choreologic strand is a way to consider the factors which influence and shape the particular movement qualities of each participant. Next, we consider the cultural, historical, and social factors which also affect us as movers.

CHAPTER IV

THE DECOR

Understanding Our Origins

In a dance or theatrical production, "decor" refers to its scenic elements. Continuing with the metaphor of Choreology to interpret the broad scope of the inquiry, "the decor" is a metaphor for understanding the "scenic" contributions of our origins. The historical, social and cultural factors which shape and define the institutions of dance and physical education provide a "backdrop" for our understanding.

While this inquiry focuses on the interpretations of selected women dance/physical educators, it is critical to frame their "lived worlds" (Greene, 1978) within the disciplinary institutions in which they operate professionally and personally. For both dance and physical educators, movement represents a critical way in which they have come to know the world (Gardner, 1985).

The women in this inquiry have experienced events which have shaped their understanding and philosophic or pragmatic functioning within academe. For every participant, the academic institution and the particular ideology of the discipline have made an impact on their choreographed identities. The women have accommodated and/or resisted the

defined philosophical orientations of their chosen disciplines throughout their professional careers.

The Historical Perspective

The emergence of physical education as an academic discipline in the United States began in the 1800's with the strong tide of German and Scandinavian immigrants (Gerber, 1971; Lee, 1983; Spears & Swanson, 1983). Theirs was the tradition of the "gymnasium" with an emphasis on health and physical culture as strong components to general academic "fitness" (Clayton & Clayton, 1982; Siedentop, 1990).

Complementing this philosophy of good health and physical capability, was a developing tradition of accessibility (Ruyter, 1979; Siedentop, 1990).

> A phenomenon of sport during this period [1885-1917] was the beginning of the diffusion of sport down from the wealthy and socially elite toward the upper middle class, the middle class, and even to the working class. (Spears & Swanson, 1978, p. 154)

While all socio-economic "classes" had recreational pursuits, it was during this era that philanthropic organizations and "public parks and urban recreation facilities increased the working persons' opportunities for sport" (Spears & Swanson, 1983, p. 148). All members of the society were encouraged to participate in healthy lifestyles.

It is widely believed that the ideological reasons for increased participation related to the rising Industrial Revolution. It was critical that the American workforce be educated and physically able to perform or produce work (Gerber, 1972). During this economically competitive era, it was of vital national importance that all members of the society be productive, and in order to be productive, the citizenry needed to be healthy.

With the advent of national public schooling, physical education was incorporated into the daily curriculum. Exercise periods were seen as opportunities to stimulate and refresh tired minds and bodies. Exercise had the pragmatic goal of readying the student population to continue the hard work of learning.

It is interesting to note that as physical activity became an important aspect of people's lives, professionals in the field were beginning to articulate the content of this emerging discipline (Lee, 1983; Lee & Bennett, 1960; Park, 1980). Park traces the inception of the Research Quarterly for Exercise and Sport. She notes that even prior to the turn of the century, "the range of interests seemed so diverse to some that concern was expressed it would be impossible to achieve a harmonious relationship among them" (p. 2).

Emergence of Dance in the Curriculum

During the Colonial period in the United States, dance was viewed by the economically privileged as necessary for completing one's "cultural" and social education (Struna, 1981). It was through the hired dancing master that the "upper classes" were taught good manners, polite behavior, and appropriate social dances of the era (Kraus, Hilsendager, & Dixon, 1991; Ruyter, 1979). At this point in history, a tradition of elitism in dance education was in operation because only the wealthy had access to the dancing master. While there was a rich popular movement of dance via folk and ethnic forms for the less economically advantaged, only those fortunate enough to be able to hire "the master" had access to socially elite dance forms and dance instruction.

Due in large part to the national interest in improved physical culture as a vehicle to improved production capabilities, and the interest in "Natural" physical education fostered by Germanic and Scandinavian immigration, dance came to be accepted into the physical education curriculum (Lee & Bennett, 1960; Ruyter, 1979; Spears & Swanson, 1983). Curricular ideas such as Dalcroze's "Eurythmics" and the work of Delsarte's "gymnastics" captured the interest of physical education leaders (Gerber, 1972; Kraus, Hilsendager, & Dixon, 1991).

It was believed that simple, rote exercises executed in an autocratic style which had, up to this point been the primary curricular offerings, provided minimal involvement of the whole person in the educational movement experience. Better, it was now believed, to involve the learner in a movement experience having an aesthetic component.

Incorporating dance in the physical education experience represented a philosophic shift for two reasons. First, it acknowledged the importance of the physical education experience for all learners, regardless of economic privilege or gender. Second, it acknowledged the importance of aesthetics in the movement experience (Lee, 1983). All students were expected to participate in the physical education curriculum and the curriculum now included a dance or an "aesthetic" component.

> Historically, dance education in the United States came into being under the sponsorship of physical educators and has long been viewed as an important activity area in that field. Many physical educators have strongly supported dance as the "aesthetic side of physical education" or for its social and physical values. (Kraus, Hilsendager, & Dixon, 1991, p. 362)

Dance assumed a more socializing and democratic perspective when incorporated into the physical education curriculum, and it was considered to be an important aspect for the education of all persons. Dance came to be included in the physical education curriculum through much of the

twentieth century (Kraus & Chapman, 1981; Lee, 1983; Russell, 1961; Spears & Swanson, 1983).

During the 1910's and with increasing intensity from the 1930's on, modern dance artists such as Ruth St. Denis and Ted Shawn, Martha Graham, and Doris Humphrey received national attention for their artistic work (Ellfeldt, 1976; Kraus, Hilsendager & Dixon, 1991; Schlundt, 1960). They were catalysts for another shift in thinking about dance and aesthetic education.

> The dance form that was to appear in America during the twentieth century, and that was to have a profound effect on dance education, was modern dance.
>
> How is modern dance defined? At the outset, many viewed it chiefly as a form of dance which rebelled against the formalism, decadence, stereotyped choreography, and productions of classical ballet. They welcomed a form of dance which responded to modern concerns and was an American - rather than imported - art form. (Kraus, Hilsendager, & Dixon, 1991, p. 112)

According to Schlundt (1960), the work of Ruth St. Denis and other modern dance pioneers succeeded in "elevating dance to a new position as an independent art form" (p. 90).

Dance began to be thought of as a "fine art" with a strong performance orientation rather than as a vehicle for aesthetic expression during physical activity (Ruyter, 1979). What resulted was the beginning of a dualistic perspective on what dance is and where it fits within the physical education or arts education curriculum.

In a special 75th anniversary issue of the Journal of Health, Physical Education and Recreation, Lee and Bennett (1960) trace the development of the American Alliance of Health, Physical Education, Recreation and Dance. One aspect of historical interest is the rise of dance in the physical education curriculum.

> The national interest in dance in the twenties was bound to make its influence felt in the APEA [American Physical Education Association--the antecedent to the AAHPERD] At the 1931 convention the decision was made to organize a section, and it was formally accepted a year later....The Dance Section rapidly flourished, and its work and influence spread throughout the United States (Lee & Bennett, 1960, p. 67).

The organizational placement of dance within departments of physical education created an uneasy alliance in many cases. While there was the belief that dance represented an important aesthetic component of the physical education curriculum, dance educators having a performance or fine art orientation, were unsatisfied with the lower status of dance within the physical education discipline. Dance was viewed by many as "merely" another activity course in the physical education curriculum, rather than an important way of knowing or way of life (Gross, 1989; Kraus, Hilsendager, & Dixon, 1991).

The Quest for Visibility

The emergence of physical education during the twentieth century led to increased attempts to define it as an academic discipline. In a history of the National Association of Physical Education for College Women, Hill (1975) addresses the situation of determining who would be eligible for membership in that organization. At its inception, the founders of the organization "were simply embroiled in the larger issue of determining future purposes. Essentially the question was, 'what was needed'?" (p. 7). Over the next few decades, a similar struggle emerged with dance.

During the post World War II era, university dance educators worked diligently to create strong boundaries around the discipline of dance in order to give it increased visibility, voice, and political clout (Adshead, 1981). As we approach the third millennium, many departments of dance or divisions of dance remain within the larger patronage of physical education, yet dance has also forged ties with departments or schools having a performing arts orientation (Lee, 1983). An interesting political history for dance in education has emerged from the need for academic recognition as well as physical territorial space, facilities, and adequate funding (Frangione, 1986; Gross, 1989).

Rudolf Laban and Curriculum Reform

One influence on the curricular thinking about dance and where dance "fit" in the physical education curriculum, was the work of Rudolf Laban and his many followers. It must be noted here that there are other important movement theorists whom have made significant contributions to the disciplines of dance and physical education and to our understanding of movement. The work of Glassow and H'Doubler, for example, is undeniably valuable (Barrett, 1992). But, for the purpose of this inquiry, considering my own story, Laban has played a critical part in my constructed reality.

Laban was a dancer, artist, and dance educator of renown in Germany and Eastern Europe prior to the rise of Hitler. Among his diverse talents and contributions to our understanding of movement, was his work in analyzing and classifying the material of movement. His conceptual framework of movement and his ideas about educating people in movement led to innovative work in industry, in semiotics, performing arts, and dance pedagogy.

Laban was also interested in the work of Delsarte and Dalcroze and what was termed "natural" movement. He maintained a strong belief in movement for all people and in movement as a way to build national pride. According to Hodgson & Preston-Dunlop, (1990),

> Laban...was an individual with an almost intuitive feeling for education. He was never in any narrow sense an education specialist, but perhaps because he saw education in the total context-as-the-process whereby the qualities of people are developed, taking into account social and cultural environment, rather than as a separate activity taking place in a school--he can be seen in a very practical way as a genuine educational pioneer...Education, he believed, was for all and at all stages of life.(p. 47)

Laban was regarded as a genius in collaborative efforts such as with Stravinsky at the artist's commune in Ascona, Switzerland during the 1910-1920 decade (Green, 1986; Hodgson & Preston-Dunlop, 1990). His charismatic personality had a powerful effect on the primarily female teachers who journeyed to study with him.

As a result of contact with physical educators from Great Britain, and the help of former company members such as Louise Soelberg who was the previous director of the dance department at Dartington Hall (Laban, 1974), Laban emigrated in ill health to England in 1938, just barely escaping persecution from the Hitler regime (Hodgson & Preston-Dunlop, 1990). After a period of several years, Laban began to offer "holiday" educational courses for physical educators interested in including dance in their curriculae (Jordan, 1967). Attending these sessions were many British physical educators who were eager to rescind the stultifying national physical training curriculum established in 1933. These (primarily) women educators

embraced the work and the ideas of Rudolf Laban.

The desire for educational reform in Britain at this time corresponded with a similar reform movement in the United States. The philosophy expressed by John Dewey and ideas about educating the "whole child" stimulated educational theory and practice According to Lee (1983),

> As John Dewey's ideas on educational reforms became widely known, there developed an ever-growing group of educators who accepted them and tried to change general educational procedures to fit Dewey's philosophy....The Association for the Advancement of Progressive Education was born in 1919...and announced as its objective the reformation of the American school system. To attain this objective, it aimed to meet the needs of children, to give the child freedom to develop naturally, to attend to all things that affect a child in his physical development, and to make *interest* the child's motivation to work. This meant changing the teacher from the task-master of old into a guide.
>
> The progressive education movement raised in the world of education talk of adjusting the school to the child, not the child to the school; teaching children rather than subjects; adapting the school to life situations; giving the child opportunity for creative self-expression; taking into consideration individual differences; and teaching "the whole child". (p. 168)

The recognition of the learner as a whole, unique individual appealed to many physical educators who were alienated by the emphasis on "physical training" (Jordan, 1967). The idea of incorporating democratic principles in the movement experience was also appealing to educators at this time (Ruyter, 1979). Dance also began to be acknowledged as making an important contribution to the

total education of the child, especially in the creative and imaginative realms (Hanna, 1988; Russell, 1961).

> Laban's whole concept seemed right to British educators. Here was a basic philosophy together with a new approach to the physical side of school work with a vocabulary, basic principles and a holistic view of the individual. (Hodgson & Preston-Dunlop, 1990, p. 49)

With the increase in popularity of Laban's ideas, Laban wrote Modern Educational Dance in 1948. From a post World War II outlook, he argued for dance in its personal, social, and historical milieu and explained what he called the "art of movement" (Laban, 1980). Laban's all-encompassing outlook was evident in his beliefs about dance and education. He believed, according to his colleague Lisa Ullmann that "one of the aims of dance in education...is to help people through dancing to find bodily relation to the whole of existence" (1980, p. 108).

By the early 1950's physical educators from the United States participated in "holiday courses" and intensive "one year courses" which were designed to educate movement practitioners in the scope of Laban's ideas. They returned to the United States with a vision of physical education vastly different than what had been in existence for several decades. One of the fundamental philosophic tenets of the "new" curriculum, was the importance of movement as the unifying principle for content organization. Educators were

learning "how physical skill and agility as well as dance and drama could grow from a 'common root' in all human movement" (Jordan, 1967, p. xiii).

One of the women interviewed for this inquiry was a "founding mother" of this new approach to Physical or "Movement Education" in the United States. She reflects on her attendance at one of the first conferences:

> Participant: In '56 I went to the [regional] Physical Education Association, and [name] was there from England, complete with movement and Laban's stuff, and I just went..I was in seventh heaven. I never had enjoyed movement, I'd never enjoyed modern, any kind of dance as much as I did at that workshop...I was just allowed to explore space for space purposes and force and all that, and I got so many good strokes from [name] that she said,..."there's going to be a national conference on physical education for elementary schools, Anglo-American conference in England next summer. Why don't you go?"...I never taught the same since, 'cause it was there that we saw so much of what I was hoping would be what other people could get, the joy of movement.

Hill (1975), in a history of the National Association of Physical Education for College Women, states that by 1960, departments of physical education were being urged to offer workshops and courses in "Basic Movement". These courses would "lead to a better understanding of this phase of movement education and would increase the teaching skills involved in this approach" (p. 33). The sources (whether British or American) of the curricular frameworks being recommended is not stated.

Many physical educators eagerly adopted Laban's ideas about movement, and because of an administrative decision, these ideas became part of the philosophic identity of physical education as a discipline (Adshead, 1981; Jordan, 1967). Yet, Laban's ideas about the art of movement suffered from this placement, as did its overall significance as a curriculum reform movement due to its alliance with physical education (Hodgson & Preston-Dunlop, 1990). While the aesthetic aspects of movement were lauded, dance as an *art form* was not emphasized by most physical educators (Kraus, Hilsendager, & Dixon, 1991).

Laban developed the beginning ideas for a theoretical framework for understanding and teaching movement (Hodgson & Preston-Dunlop, 1990; Laban, 1980; Lange, 1970; Maletic, 1987). This framework considered movement, all movement regardless of purpose or product, to be analyzable according to four broad "aspects": the Body, or what the body action/activity was; Space, or where movement occurred; Effort, also known as Dynamics, or how energy was qualitatively utilized in movement; and Relationships, or with whom or with what movement occurred (Preston-Dunlop, 1989).

For many physical educators, who were disillusioned with the mechanistic or rote-exercise physical training aspect of their discipline, this was, at last, a unifying

scheme for understanding and applying the content of physical education. Laban's original ideas about "the art of movement" were incorporated into the physical education curriculum and referred to as "movement education". According to Preston-Dunlop (1989), Laban's original ideas and his belief in the art of movement, were overtaken by physical education due largely to his success in the United States. Unfortunately what resulted was considerable mis-application and misunderstanding by some educators who were eager to jump on the curriculum bandwagon yet without the scholarly understanding of Laban's work.

Disciplines at the Crossroads

The physical education curriculum at the end of the 20th century continues to be misunderstood and maligned. Perhaps because teacher preparation in physical education is traditionally heavily populated by women educators who for political reasons were trying over the decades to be nurturing, cooperative, and "nice", or justify their existence within the academic hierarchy, the discipline has become burdened with responsibilities not rightly belonging to physical education (Adams, 1991; Ulrich, 1976)

Added to that are problems of a philosophic and pedagogic nature wherein departments are unable to decide what to teach, or how, or to whom (Hoffman, 1985). Inherent in this dilemma is how departments of physical education

consider their identity. Rosentsweig (1968) notes that "physical education means many different things to many different people" (p. 783). He further notes "the lack of agreement between the men and women upon the primary objective of physical education suggested an inconsistent direction for the profession" (p. 783). Physical education has experienced a significant change in identity in the last thirty years. Prior to the 1960's, the content of physical education reflected the emphasis on teacher preparation and service to the general education program. During the 1960's however, due in large part to an emphasis on science, physical education has become a more "academically" demanding major in which the sciences play a critical role. Kraus, Hilsendager & Dixon (1991) speak about how this has affected the arts.

> One major stumbling block preventing a fuller acceptance of the arts within American education has been the sharp distinction made between art and science in the public mind--in an era in which science is viewed as increasingly essential to our survival. (p. 310)

The quest to define the discipline of physical education has been elucidated by Adams (1991) among others:

> By 1964, six areas of knowledge specialization were recognized: (1) sociology of sport and physical education; (2) bio-mechanics; (3) exercise physiology; (4) motor learning and sport psychology; (5) history and philosophy of physical education and sport; and (6) administrative theory. (p. 27)

As a result of this particular orientation to what constitutes the discipline at this moment in history, many departments are uncomfortable with academic identifiers such as "departments of physical education" or the like, since that title represents a fraction of the discipline's scope. And now we observe further changes in title to Schools of Health and Human Performance.

Added to this dilemma is the organizational placement of dance. In some departments dance maintains an uneasy alliance with physical education while still trying to maintain some visibility as an art form (Adshead, 1981). Dance may be included in the department's bounded structure, yet invisible if we consider the Adams' list of knowledge areas. In other institutions, dance is allied with visual or performing arts, and as will become evident, influences our relationship to the learner and the pedagogical practices in operation.

How ever the curriculae of dance or physical education is defined, our attending value systems have an impact on who we are as movement professionals and how we operate philosophically when planning programs or teaching classes (Ennis, 1991; Jewett & Bain, 1985). Similarly, how the institution defines the boundaries of the disciplines has an impact on how we choreograph our professional and personal identities.

Where dance is organizationally located may influence how we operate in pragmatic terms. Based on historical, social and political influences, we learn to construct our realities within the bounded discipline as that discipline is defined by the institution. The functional patterns may be in conflict with our most deeply held values.

The historical, social and political influences, as examined in this chapter, describe the "decor" or scenic elements of the professional journey. As the participants choreograph an identity, we notice the effects of the decor on their lives. In the next section, we look more closely at the meaning the women make of movement and we listen closely to their "voices".

CHAPTER V

THE SOUND

"Sound" is the fourth of the five strands of the dance medium. Every production has some form of sound. In this inquiry, "sound" is a metaphor for hearing the voices of a group of previously unheard women. Women movers, dancers most notably, are frequently objects to be gazed upon. Women engage in the movement event as mostly voiceless bodies. In this inquiry generally, and in this section specifically, these women's voices constitute a critical aspect of the production. Sometimes their voices are lifted in harmony, while at other times we can hear the discord. Through their voices we hear their reflections on the meaning of movement in their lives.

Gilligan (1982) states, "sensitivity to the needs of others and the assumption of responsibility for taking care lead women to attend to voices other than their own and to include in their judgment other points of view" (p. 220). In order to become viable, we must reveal our process (Frangione, 1986). Perhaps by hearing the sound of these women's voices, we may come to understand better why some women transcend the dichotomously defined boundaries of the disciplines of dance and physical education.

These selected women, as curriculum "boundary breakers" (Robinson, 1990, tutorial), may enlighten us regarding the social, historical, and political defining factors of the disciplines of dance and physical education. One of the goals of this inquiry is to enhance our understanding of the intense personal meanings my participants have of movement, and to illuminate some of the political issues operating and shaping our identities as educators.

Women, Movement and Meaning

In an address titled "New Bottles for Old Wine", delivered to the national convention of AAPHERD, Celeste Ulrich (1976) discussed the issue of "transforming the concepts of man, movement, and meaning into the disciplinary content of an area of study known as physical education" (p. 34). She states,

> As we look at the primary interests of physical education throughout eons of history, we cannot help but see that man, movement and meaning emerge as the core of interest. How man moves and what meaning that movement has for him are concepts basic to the considerations of physical education. (p. 36)

The theme of how we make meaning *from* the movement experience is strongly expressed by the women in this study. While Ulrich addresses the importance of meaning as critical to understanding movement within the sphere of physical education, it is important to throw the net out a bit further, to understand the meaning my participants make of

the movement experience in general and the dance experience in particular. Important issues are revealed, such as perceptual knowledge gleaned from movement, how movement feels literally in the body, as well as strongly philosophical elements of building social communities with others through the movement experience. The women address the role of dance in their lives or in the lives of others, in addition to how movement is experienced when framed in the experience of sport and exercise.

Hearing the women speak about their experiences in dance and physical education, within the lens of the meaning they make of their experiences, enables us to discern additional strong threads of concern about how the discipline is structured and defined. Issues about the process of education, expected outcomes or product-oriented constraints, and what it means to be an educator or a performer are also evident.

My participants are articulate about movement as contributing to self-discovery. They similarly acknowledge the role played by "significant others" in their journeys as movement educators. For several of the women, specific people or certain events resulted in moments of epiphany or were catalysts for moments of personal transformation. These events or persons were influential in helping my participants define their identities as movement

professionals.

Curricular Perspectives and Meaning

The curricular mode of humanistic education, especially as it was applicable to the curricular perspective denoted at times by some people as "movement education", made an impact on the women in this study in varying degrees. Hellison (1973) describes "five of the major tenets of humanistic psychology in order to further clarify the concept of humanism" (p. 4).

> (1) Man's major goal in life is to actualize his own potentialities, to become all that he can become, to attain the status of the fully functioning person...(2) Each individual has unique potentialities; no two people are the same in needs, abilities, or interests. As such, there is no justification for molding students into some predetermined shape. (3) Individuals must develop a "selective detachment" from their culture in order to avoid mirroring the values of society and thereby inhibiting individual development. (4) How a person feels is more important than what he knows; in fact, how he feels about himself (his self-esteem) and about what he is supposed to be learning will determine whether he will learn anything...(5) No one is better able, at least potentially, than the person himself to determine how he best learns and what is most meaningful for him to learn. (p. 4)

While the ages of the participants extends over five decades, each woman has experienced some facet of a humanistic perspective of physical education. Several participants have come to a humanistic orientation after their professional preparation. For others, a humanistic philosophy has been an important aspect during their initial

professional preparation. For many, the philosophical tenets inherent in movement education, especially the strongly humanistic beliefs, appeal to their natural sense of what was important as movers, learners, and/or educators.

The humanistic curricular perspective emphasizes the importance of integrating the whole being; that is, the three domains of behavior known as the affective, the cognitive, and the psychomotor. This philosophical orientation is clearly expressed by Bette Jean Logsdon (et al., 1984) in the text Physical Education: a Focus on the Teaching Process. She states:

> The goals of physical education are reflective of the three areas of human development: the psychomotor, the affective, and the cognitive. The combined goals prescribe the commitment that physical education has to the education of the total child...we therefore establish that physical education should provide experiences that improve the ability of the learner to 1. Move skillfully, demonstrating versatile, effective, and efficient movement in situations requiring either planned or unplanned responses. 2. Become aware of the meaning, significance, feeling, and joy of movement both as a performer and as an observer. 3. Gain and apply the knowledge that governs human movement. (p. 16)

The domain of behavior is a strong link between curricular philosophy and the meaning the women make of their experience as movers. They speak of the "joy of movement" in several instances. They are articulate about the importance of meaning and their participation in movement forms. Eleanor Metheny (1968) in her text Movement

and Meaning speaks of the domain connection.

> This feeling of being interested may be subtle and difficult to describe, or we may be fully aware of it. It may be experienced as nothing more than a momentary fluctuation of our interest in ourselves and our relationships within the world of our existence, or it may be experienced as a fully organized emotional state, accompanied by all the observable physiological changes which are associated with the excitement, feeling, and emotion. But subtle or explicit, it is experienced as some degree of personal involvement with the conception. (p. 5)

Due to the curricular structure of the discipline, all the participants began their professional journeys within the aegis of physical education, and several express some moment of revelation or epiphany about the compelling need to move or dance. Or as one woman states, "gotta dance!". While working on their professional preparation in the discipline of physical education, dance as a way of knowing made a strong contribution to their development as educators for each participant.

Moments of Epiphany

According to Denzin (1989b), "epiphanies are interactional moments and experiences which leave marks on people's lives" (p. 70) He continues:

> In them, personal character is manifested. They are often moments of crisis. They alter the fundamental meaning structures in a person's life. Their effects may be positive or negative. (p. 70)

Most of my participants reflect upon outstanding moments that have caused a shift in their thinking about who they are, or what they do, or what meaning they make of the movement experience and their lives. These catalytic moments, or epiphanies have occurred because of some event, or person, or action which have served to change their sense of reality, or perspective. According to Denzin (1989b), epiphanies may take several forms:

> (1) the *major event*, which touches every fabric of a person's life; (2) the cumulative or *representative* event, which signifies eruptions or reactions to experiences which have been going on for a long period of time; (3) the *minor epiphany*, which symbolically represents a major, problematic moment in a relationship or a person's life; and (4) those episodes whose meaning are given in the *reliving* of the experience. (p. 71)

One participant recalls a professor who was the catalyst for a change in thinking:

> Participant: I had an experience in college...we had a course in education which is another kind of keystone in my coming about here and as sort of unsuccessful as it was, it was an experience that I've never forgotten. It was a woman who was teaching...she was a student of Carl Rogers?...and she came in and sat down and said, "well, what is it you want to learn here? What are some questions you have about education? What can we discuss?" And we went through this same thing of sitting there in silence and thinking, what does she mean?!, what are we doing here?, why doesn't she give us a book?. And we went through this for five or six classes and we sat in silence while she waited for us to come up with some ways, and we all got very nervous and anxious, and angry, and *furious*, and she said, "you know, this is the turning-point here, you take responsibility for your education and stop relying on

> me. What do you want to know about education?" And finally, somebody raised a hand and asked a question, and we discussed it, and we read about it, and it was like "*OH!*"..It was the whole turning about of my concept of what education was about. And probably my...you know, the reason, the reason for my approaching things in the way that I do.

In the above excerpt, the participant reveals an experience that resulted in a sudden and acute realization. Another participant describes it when she says: "...there is a line, I think, that everybody has, and when you get to the line, you say '*that's it!*'".

Some epiphanies result from a extended period of reflection. My change from dance to physical education was a result of this type of epiphany. My fear and dread of humiliating childhood games made an impact on my later life decisions.

Even as I sit here typing I can remember the terrified and hurt looks of the potentially weaker classmates I had selected for ramming during "Red Rover". The memory of "Red Rover" and the other seemingly innocent childhood games made a strong impact on me as an adult mover. I decided I needed to make a difference in the lives of children by teaching a more humane form of physical education. My negative memories of the meaning physical education or "gym" activities made to me served as a source for personal transformation.

That commitment to serve as a transforming agent for students is elucidated by one participant. She speaks of

her love for dance and wanting to teach dance to physical education majors who didn't like it:

> Participant: I guess it was the fact that they didn't like it, and I thought it was fun, and I wanted to make it fun, and I didn't like that they kept putting it down. They kept bad-mouthing it all the time, and I didn't think that needed to happen, so basically it was more a commitment to change people than to, than anything else. More than, maybe, even the dance itself, which I've never said before, which is interesting.

Another participant speaks of her commitment to change people through the arts as a result of not having opportunities to participate in the art experience . In this case her epiphany is rooted in childhood feelings.

> Participant: Growing up in the area I did, I didn't have any music exposure. And essentially being from a poor background I had no experience with music lessons. Maybe that is why I'm so committed to giving our rural kids in [her state] exposure to that part...

The expressed commitment to "change people" or serve as a transforming agent is somewhat paradoxical coming from a Humanistic perspective. It alludes to a contradiction between wanting to somehow influence others and allowing others to find their own path.

Several revelations, or epiphanies, or moments that serve as catalysts for significant shifts of thinking also relate to the issue of participation which is developed in the discussion of a later section. The issue of how we

market ourselves as professionals is revealed by a participant as she speaks of a moment of epiphany and how it relates to her future identity as a movement professional:

> Participant: It finally dawned on me that I needed to market myself different *[sic]*. Not to market myself as a dance educator. Because, when I was teaching creative movement...during my years at, here in [a state], I one day happened to look at the PE curriculum and the dance curriculum for elementary [level]. I started to compare the curriculums *[sic]*, and what were the curriculum? Time, shape, space, and energy. How many levels can you move in? What kind of energy? How many things can you do with this ball? And I started saying, I can teach this...And then I pulled out my file, and I said, wait a second. I'm certified in PE. All I could see was this marketing strategy. It was like a little light bulb went off in my head.

The Greek word Metanoia, defined as "a profound, usually spiritual, transformation; conversion" (Flexner, 1987, p. 1207), describes the feeling of epiphany. Our catalysts for transformation, in which we define, refine or clarify the meaning we make from movement or of our identity may come from situations, other individuals, or reflecting on our own experiences. These moments may also enlighten us to the importance of movement in our lives.

> Participant: Probably the transition piece for me was...my husband...died...when I was twenty-eight...and after a year and a half of going in and out of [the hospital], I think some of my needs, especially movement, may have come from that period in my life.

In the excerpt above, the participant reflects on a moment in her life which Denzin classifies as a "major

epiphany". The situation or event touches her life and results in a major transformation.

Themes of Meaning

Interpreting the meaning we make from the movement experience involves a number of related factors. Our movement experience may be interpreted from a variety of personal perspectives, that is, what we perceive or believe to be important and of value to us as movers. Additionally we may make meaning from movement experience in terms of how we relate to others. When speaking about the process of education, for example, the participants reflect on how important it is to make their teaching experiences meaningful for their students. Conversely, they speak about what experiences were or were not meaningful to them when they were students in the educational process.

The meaning we derive from the movement experience is also reflected by social, historical and cultural factors. Dance for example, assumes myriad meanings within the context of art and education. Dance may be considered from a philosophical, psychological, historical, anthropological, or critical perspective (Kraus, Hilsendager & Dixon, 1991). We may similarly consider the meanings made of the movement experience from the perspective of the mover herself. It is to this end that my participants share their feelings.

The Joy of Movement

As expressed earlier, the "joy" of movement as a particular affect has philosophic roots in certain curricular orientations, most notably those with a humanistic perspective. Several participants describe their feelings of joy and how that related to a particular view toward curriculum.

> Participant: [after attending a workshop in England] I never taught the same since, 'cause it was there that we saw so much of what I was hoping would be what other people could get, the joy of movement...I think that people, my feeling about people, has affected the way in which I taught...and of course wanting people to enjoy it and have fun has always been real important...

> Participant: [discussing her work in dance with children] The reason they will do it is because it is such a joy. We're doing it to rhythm, and in small groups and as whole groups, and your soul gets involved its a whole different experience. When that part of your being comes out and participates, its a totally different experience. And that's what I think creative dance does. You get that part of it out, and use it.

> Participant: One of the reasons that I remember thinking why I wanted to go into PE, something that has kept reverberating, was this role model notion. That you don't just have to dance. You can do other kinds of sports. And indeed there are other women I want to influence to be active to enjoy moving.

Several women speak about what it would be like to suppress that joy of movement. They reflect on the importance of movement in their lives.

Dawn: For me, I love to move. And I get that satisfaction from a lot of different ways. A lot of different forms. I can be just as happy taking a really long power walk, or a really hard Romanian folk dance or a ballet combination, or swimming laps in the pool. You know, it's just some kind of...it transcends the form somehow and it is the pure embodiment of the action that I really like. I just get the feeling that there are some people who have the same outlook.

Participant: Oh, I definitely think so. And it is almost like you need that...it is a real need. I don't know...if we can just deny that and suppress that so it fades away.

Self Discovery is an important element in the meaning participants make of their movement experiences.

Participant: By the time I was ten or eleven, I really found out that I had something, I had a talent, or I had a drive or something for dance. I was always the child in physical education that got picked last on the team, or kind of fumbled with the ball, or didn't ever really have a whole lot of other things, besides my body...And so, dance pretty much took over my drive for, say, physical education at that time.

Participant: I really wanted to go into the dance because I discovered how much I loved the creative aspect of the thing...The dance had just opened up this whole creative aspect where I could do all sorts of things, and therefore find out all sorts of different things about myself in the process of doing that.

Participant: I think underlying it all is those meaning-connections that makes someone continue in movement. I think that is my undergirding philosophy. You do it because it is something that feels good to you in that condition as a mover...

Participant: I had just gotten into a certain kind of meditation, so for several years I wouldn't allow myself to get back into any kind of dance, at that

> point, because I kept thinking that...that I really didn't need to do that. And all I was doing really, was delaying the process. Because not knowing myself to know how important it was...and to know that it was a part of my life...I avoided it. So I denied myself for several years from doing dance. And then all of a sudden it was like, 'OKAY!'. That's over with! I'm not doing what I supposedly should do! Not doing what I need to do.
>
> Dawn: What brought you to that point?
>
> Participant: I don't know...a little voice...I have to do this, I have to dance.

For other participants, the aesthetic/kinesthetic influence plays an important role in the meaning they make from the movement experience.

> Participant: That's the feeling of the wind on your face that was appealing to me. So I think movement-wise, it was different kinds of sports that I was attracted to, that had some, I guess, artistic stuff.

Identity and Meaning

The participants in this study have experienced shifts in their identity as they have circumnavigated the choppy course of official physical education and dance. Several participants now describe themselves as "dance educators", others as "physical educators", a couple as "movement educators". Their identities have assumed different meanings during their voyage. Ulrich (1976) uses the term "situational identification" to describe how we alter our identities depending on the situation. She is clear,

however, on our identity as to what we do:

> The one thing that we do that no one else does is to teach people how to move with efficiency and meaning and if we would but start to think of ourselves in this context, some of the confusion which fosters our problem of identification would evaporate. (p. 14)

Several participants describe changes they made in their professional identities as a result of shifts in educational philosophy. These were clearly situations that were outside of the locus of control for the participants, yet they responded to the challenges with determination.

Finding a sense of identity through the movement experience was for a couple of participants a result of denying themselves the experience of dance. In one case it was the decision to undertake a certain form of meditation. For another, it was the result of changing her academic major. In both cases, their professional or personal identities found meaning in the dance experience. It is also interesting how these events featured an epiphanal quality.

> Participant: I was...into marine biology...so I ended up at [the university] and studied real hard, and got real plump and...just kind of stopped dancing, but there was a part of me that was really unhappy...And one day I...saw a jazz class, and the <u>feeling</u> was so intense! It was like "gotta dance!", "gotta dance!!".

Meaning and the Spiritual Dimension

Kraus, Hilsendager, and Dixon (1991) speak about the meaning of dance in its societal role among lineage-based societies.

> Among lineage-based cultures...one of the great purposes of dance has been to establish social unity and provide a means of collective strength and purpose. Closely linked to this is the function of religious celebration or worship, in which dance is used as a means of communication with the forces of nature-for becoming one with the gods. (p. 19)

Several participants speak of movement as taking themselves "out of themselves", or refer to some aspect of "soul" as revealed in the movement process. For some this was the result of working with "significant others" such as a teacher or mentor. For some this spiritual dimension was a result of their own participation in the movement.

> Participant: I don't take ballet classes, and as a child I always hated it and my toes bled in my toe shoes and it was just another one of those restrictions and I've never studied it as an adult. I mean I never took a ballet class past when I was sixteen, so I've never done that again. But I've loved modern dance class with their sense of motion and most of them I love and [name]'s class I adored. And I never felt so high in my life as I did at the end of his classes when you were just flying! Because of those beautifully sequenced things which took you out of yourself and into space. But I never went back to the ballet school. I couldn't make sense of it at all.

A participant and I began talking about the loss of personal meaning in the movement class.

> Dawn: Do you think we are at a point now, at the end of the twentieth century, where we now have that problem in dance?
>
> Participant: Oh yeah. It is the same question that arises out of technique classes all the time. One of my graduate students has said, 'I've totally lost my soul dancing! All I'm thinking about is...the angle of my knees...or my alignment...' and she said, 'when I'm finally dancing on stage I find my soul again, but in technique classes, I've totally lost that'.

Another participant compares two teachers. One clearly speaks "with her soul".

> Participant: The woman who had taught the children's classes at [the university], you know, I enjoyed her class, but it wasn't like her soul was speaking...It wasn't her <u>being</u>. She didn't have the involvement that [another teacher] does.
>
> Dawn: I'm thinking back to one woman who was my mentor...she absolutely taught from the soul. And she had the most unbelievable sense of people and humanity.

<u>Movement as an Integrative Experience:</u>

Movement as an integrative experience may also assume a variety of interpretations. As previously mentioned, we can speak of attempts to provide an integrated curriculum within the three domains of behavior. Russell (1961) addresses this idea.

> Movement is an activity of the whole person, and not only is the physical side important but also the intellectual, emotional and intuitive aspects of the personality are brought into play. (p. 17)

The idea of building community is important for one participant.

> Participant: And the importance of that to me, as a non-verbal kid being able to have that interchange, and the exchange, and that contact with people and that community with people doing sport and dancing with them too and how sort of how refined that's gotten in the dancing. Almost mystical. The energy connections...The importance of moving with other people. It's about relationships and community and being together in movement in some way or another.

Finding meaning in movement from the inside out, requires a certain level of self-involvement in the movement experience. It has been my experience, when working with beginning physical education majors in the dance class, that working with the body alone, unsupported by equipment or implements, is enormously challenging and frightening for these students.

> Participant: I can remember, there were about six of us out of a class of thirteen who danced, as well as played basketball, and did all the rest of it. But there was this other seven, and one of them said, during the leaps across the floor, 'I disappear out the door and nobody ever notices!'. But the discomfort, and I thought a lot about that at the time, the discomfort of totally focusing on myself in movement instead of focusing on...
>
> Dawn: An implement...
>
> Participant: An implement, a ball, the game, the score, the making of the goal, those intentions instead of just myself. Oooh! Oooh! It was too self-conscious-making.

Another participant expresses the idea of internal satisfaction and personal meaning as derived from a specific movement form, in this case dance Improvisation.

> Participant: Experience with [name]...began to validate my movement as being very interesting and very unique, and is really connected to who I was...her whole thing is for each one of her people to believe in their own individual beauty. And to be totally who they are! With the greatest comfort, and the greatest...oh! it was just the most supportive of...who you are...regardless of who you are and how old you are, and how heavy you are, and how skinny you are...you know, and what ever you are, just to know, to experience your own beauty, and fully love that, and pleasure in that...And I thought, it's a whole different thing for me to discover movement from the inside out.

> Participant: I think of movement as intrinsic as opposed to extrinsic. And so much of the movement we have in our society is extrinsic. It is either for your own health and fitness or it's for your rewards on the sport field, and glory and fame and whatever else. So it's for somebody outside of your inner self. And that's why dance, and gymnastics, and movement has always appealed to me. I think until we can touch that dimension, of human beings, in which it is for their internal...I want to say essence I guess...then I think we will have made a place for movement.

The idea of movement being extrinsic, or external to our sense of self, relates directly to broader educational issues of curriculum being outside the realm of direct, personal experience. Participants speak of the process of learning as being the place where meaning occurs. Product-oriented, goal-oriented programs and experiences tend to diminish the opportunities for the intense personal

involvement in the movement environment.

> Participant: Movement ought to be meaningful because...you do it because it means something special to you. It brings out something about the way you feel about yourself. It doesn't matter what it is you do. And it's not just to improve your heart.

Not only does this product orientation alienate and marginalize the participants from the source of meaning inherent in the movement experience, it has political implications as well. In addition, having access to opportunities which enable us to make meaning from the movement experience relates to the politics of participation.

Certain forms of dance, such as Improvisation, emphasize the value of process as the primary vehicle for learning. While issues of ownership and the politics of participation will be addressed in other places in this study, it is important to note here that participants recognize the importance of this form of dance as contributing to their personal sense of meaning.

Metheny (1968) speaks about learning to move and moving to learn as it relates to making meaning in the experience.

> As he experiences feelings about himself and his discoveries, he will find his own meaning in what he has learned...during the course of our search for the sources of meaning in dance, sport, and exercise, each man's connotations are his own, and he must find his own meanings in his own feelings about them...the learner may not find the teacher's meanings in his own understanding of the experience. (p.94)

The issue of ownership emerges in several interviews and it takes several ideological forms. One woman speaks of how curriculum and ownership directly relates to making meaning *from* the educational experience. In the case of my participants, this is occurs through movement.

> Participant: I think it's that notion of evoking meaning that they [the students] are feeling as well as seeing is so crucial, that it needs to be in the school. Particularly in the school because it is so sterile...You know, it's 'out there'...when you deal with the curriculum as I do all the time, you feel that even more intensely, because it is somebody else's curriculum. You know, it is the state's, or about the discipline of physical education, or...and our teachers haven't taken what it takes to take that content and help the student bridge it so it is their own. But I don't suppose *in the institution of schools* that that's truly ever going to happen. The way in which they are essentially controlled...We are trying to get integrated knowledges...making the content for the student instead of their content and the book's content, or the subject matter...bringing it into the student's lives...I don't think that if it is separate from you...you can't make meaning-connections. And I suppose...that is where dance took me. It's the meaning-connections. Dance does it better than book content because it is experiential. And I think any of the arts do it, you know, where you have to actually put some of yourself into it.

In a couple of instances, participants refer to the meaning derived from the movement experience when different <u>subject</u> disciplines are integrated.

> Participant: To <u>move</u> was the thing. I really liked physical movement and I felt this [dance] fulfilled all the requirements! I found choreography very challenging, I found dance, technically challenging. And I really liked to go watch dance, 'cause it

> involved so many different things besides movement. It involved art and music. All of that. It seemed to be a wonderful combination of all the arts. So it was my way of really being able to participate.

Several participants speak of movement as being integrative in the sense that it can serve to integrate diverse aspects of the curriculum. Metheny (1968) points out that:

> We may say that he may experience himself as a fully motivated, fully integrated, fully functioning human being...as many performers have testified, this experience seems to re-create them, or restore their own sense of wholeness. (p.64)

> Participant: I guess I'm interested in movement as a way of making us grow in all dimensions. Okay? And that's what ties me to curriculum. It's kind of tying the body-mind-spirit together...So that in a nutshell is how I got interested in movement and how I continued to do that.

According to Redfern (1965), the above excerpt would allude to movement in a broad perspective. "When movement is practised in its wholeness, as a concerted functioning of the body-mind, it is spoken of as the 'art of movement'" (p. 3). The art of movement involves an integration of the whole person. Redfern (1965) continues:

> True re-creative experience comes about when there is a balance and harmony between the intellect and the senses, and when the whole personality is engaged in activity involving universal rhythms and forms. (p. 32)

Reification and Commodification of the Disciplines in the Marketplace of Academe

Reification is defined as "...the mistake of treating an abstraction or relation, or convention, or artificial construct, as if it were a natural thing (Urmson & Ree, 1989, p. 274). For the purpose of this inquiry, I extend the definition to include persons and person-constructed institutions. For example, the disciplines and attending curriculae of dance and physical education may be subject to reification. Thus, not only are we ourselves victims of reification, but our institutional affiliations are subject to reification. Bologh (1979) suggests that "...failing to recognize that social facts were social creations made up by individuals" leads to reification (p. 271).

To reify a person or an abstract concept such as curriculum, means that we treat the individual or the something as if it were an object. The inherent meaning or identity of the something is potentially lost in the process. This is evident in how participants in academic programs are treated and manipulated in the educational process. It is evident when dancers are treated as cattle during auditions. It is evident when emphasis is placed on body issues such as body weight and age. It is evident in our programs when we figure out ways to, as one participant states, "market" ourselves for gainful employment. It is evident when dancers refer to themselves as "instruments"

for the art of dance. One participant describes students in the general education program in the university arena as "people who can be the tools to help generate more good art, good dance".

The result of reification is that we view ourselves, our curriculae, and our departments as commodities to be bought and traded in the marketplace of academe. Several participants describe this:

> Dawn: When you talk about dance and the theatre arts orientation tending to be more "product" oriented...how do you think that has evolved? We've had this gradual shift out of physical education. What are some of the contributing factors to that shift?
>
> Participant: I think even if you look at what dance was in physical education, in the best of circumstances dance was an opportunity to showcase certain other dimensions...the aesthetic dimensions in physical education...I think the heritage of dance professionally, historically, is obviously a theatre product. I think the pressure to make one's group, one's school visible is ever-present, because...the message seems to be if you can get your group to be fairly visible, that will increase the coffers in various kinds of ways. And so visibility seems to be a very important aspect of the program now, just for rock survival.

This participant makes the connection between the theatre "product" and the resulting trend towards exclusivity. As we reify the art of dance to resemble a strictly theatre product, we are paradoxically leading towards a greater exclusivity.

Participant: Sometimes I think we have shifted so far away from the general public, and its appreciation, by saying that we have to have all these trapping that go along with the theatre product, we are working towards exclusivity actually...And of course being, I call myself a 'dance educator', not a 'dance performer', and being a dance educator, that disturbs me because I think that then makes it very difficult to share with K-12 [Kindergarten through grade Twelve] people that some form of production with some quality standards is fine, for different levels. And that you don't have to have all the costuming and ...fancy lighting...you just don't have to have that to have people enjoy dance. Good dance. So I find us getting more and more exclusive and I really am worried that it will be ultimately to our detriment. I think the exclusivity is going to strangle us monetarily, even though we think that what we are doing is going to increase the money in the coffers.

Participant: It's something to do with the physical you know...accepting what you have, and that's hard to do, especially with the media of superwoman...with her perfect figure, and she brings home the bacon and picks up the kids...it's in our society...

Dawn: How would we change that I wonder? Change that image...

Participant: ...I don't know, because who made up that image anyway? Advertising people, you know. But we bought into it.

One participant discusses the issue of performance and reification as it relates to choreographic work and how to make the aesthetic experience of dance available to all audiences.

Participant: [Name] kept saying...we had to change these audience's expectations of what dance is, and what dance looks like, and get them to look at the beauty of individual people too. Not just the beauty of somebody's technique, and somebody else's dances.

When the movement product becomes the epitome of professional training, it is paradoxical that the expressiveness of the movement is subsequently lost, especially in dance. One participant discusses a "Name Brand" dance company.

> Participant: It was a dead performance. Their technique was so exquisite, and we said, yeah, that's the problem. Here was this gorgeous extension, held up there for so long, but so what? It didn't have any meaning...It had turned into this wonderful technical dancing and it's so different. There is no passion, no soul anymore...
>
> Dawn: We've gotten so much into technique, technique. Any thoughts on how we've evolved to that point?
>
> Participant: I think about performances in which, especially ballet, in which people are sort of awed by the potential of the human body and the sort of perfection of that potential, and what it is that human beings can do. And if people are in the theatre to see the epitome of perfection of humanity that they can identify with for a little while, they love that!...our kids are not much different than that. They love that facility too, that skill, and they become like athletes. They become highly trained and highly skilled and into speed and strength and the same kind of thing we worship somehow.

According to Bologh (1979), when the "social object comes to be treated independently of its grounds...treating the object in such a way fetishizes it" (p. 19). The participant in the above excerpt describes her experience with the "perfection of that potential".

An analogy exists between the choice of methodology and issues of reification of self. I see a similar paradox in

our choice of research methodology as well. The positivist orientation, which removes the self from the alert interaction with our participants, results in objectification, or reification of our participants in our inquiry. The result is alienation.

Another paradoxical element related to the reification of positivism is that of "reason". Reason, at this point in history, is now affiliated with scientific knowing in positivism, yet "reasoning" was originally thought to be liberation from unquestioning religious faith. Thus there is a paradox because reasoning is now a form of bondage. What we strive for in the Naturalistic, Constructivist method and what my participants are seeking in their journeys, is bonding not bondage.

Reification of the body, the curriculum, or an academic discipline results in treating the object or person as a thing. With the increase in objectification comes an increased tendency to consider programs and people as commodities, to be bought and sold. There is always a political aspect to decisions made about what programs will be available, and how they are structured. Dominance and control are often tacit underpinnings of how disciplines are shaped and bounded. To this end, programs become commodities to enhance educational missions. Academic reforms and educational programs become the political

playthings for legislators and administrators. One participant reflects on this:

> Participant: The principal, the superintendent of schools started saying that the government monies were not going to be coming in after the next year...he was new when I went there and so he was putting on a good front for something new happening...

The result of commodification is loss of locus of control. We lose the connection with ourselves and our reason for moving. There is a tendency to use dance or movement as a commodity to teach all aspects of curriculum. One participant discusses her feelings about this:

> Participant: I don't want people to <u>use</u> movement for other purposes...Like they use art to make sure the children can build a triangle. Not instrumental...
>
> Dawn: Or it's like using role playing in health education. It becomes a vehicle. It is not dramatic arts or theatre arts content. It is merely a vehicle. Like using body movement to learn your alphabet.
>
> Participant: Right...It's great for cognitive concepts, it's wonderful to teach cognitive concepts...but don't call it dance or movement or PE!.

Process...Product...Paradox

In a lecture delivered to the National Association of Physical Education for College Women in 1972, and available in the compilation of her lectures <u>To Seek and Find</u> (1976), Celeste Ulrich speaks about the "three-fold cord" of "product, process, program", which represents a "trilogy of

concern for those of us who attempt to find meaning in our professional commitment". She states that "the program structures both the process and the product" (p. 86).

How the disciplines of dance and physical education are bounded and defined by the institution has political repercussions for my participants. How the program is structured reveals issues of hegemony, and, as Ulrich states, it also affects the shape of how we are educated and defined by the institution. The identity and boundedness of the discipline structures how the participant will engage in its programs and to what outcomes.

Throughout the course of this inquiry, I have been struck by the dialectic nature of process and product as my participants speak about their lives. I have also been intrigued, in seeking to define the disciplinary boundaries surrounding dance and physical education, and in clarifying how my participants define or choreograph their professional identities within these boundaries, how this dialectic also has the potential for paradox.

The essence of the paradox, in my view, lies in the tendency to reify both the disciplines of dance and physical education and ourselves as movers. The process of reification involves objectifying, or making into an object, the person or discipline in such a way that we or it can be considered a commodity. The paradox results when, in our

move from the process of education to its end result, or product, we become victims of commodification and reification, and thus become increasingly removed from our own identities. As we market the product of our disciplines we jeopardize quality programs. One participant reflects on this:

> Participant: Because we market very heavily the mature form, what parents see, or what outsiders see then, along the way in K-12 [Kindergarten through Grade Twelve]...or even college in some situations, is not the maturest form. So there is no understanding of the fact that that is part of the process.

As the discipline, or we ourselves become objectified, we lose any potential for participation in mainstream culture. In other words, the identity and meaning that we derive as participants in a shared culture are blunted, thwarted, or demeaned. The discipline of dance, for example, becomes increasingly mystical and inaccessible for others (Kraus, Hilsendager & Dixon, 1991). We thus lose our identity, our meaning, our reason for being. As programs move towards a product orientation, access to active participation is reduced. Participation as "spectator" increases. Worship of the perfect body, or body fetishism thereby increases, which also increases the tendency towards elitism. We are in essence, contributing to the exclusive tendencies in our bounded disciplines.

One participant speaks about how the potential for mystification of the arts can be alleviated by informing audiences of the process.

> Participant: I love seeing the process. In fact my favorite performances are where...someone shows a videotape of how they choreographed the whole dance beforehand. And it adds a richness to me. Whenever I do stuff for PTA programs, I always show how the kids put it together, what the process is and then I show the final product. And they appreciate it so much more. And I guess that comes from that back ground of PE and being very wary of new things...I think education is the key...
>
> Dawn: I think when we're aligned with schools of physical education, or departments...there is that hierarchy existing now, where the scientific angle has all the kudos and the art form doesn't. And yet we have a curious kind of flip-flop when we have dance aligned with visual or performing arts or theatre arts...the emphasis is on the product. Both of them have the emphasis on the product, but I think those of us who...have the bend in education, we're much more concerned with the process. And that has become an interesting value orientation that is less highly regarded when we are operating in a performing arts framework.

Performance and Paradox

The challenge of balancing process and product involves a complicated matrix of intrinsic and extrinsic rewards with personal meaning and personal identity. Participants speak of how the bounded structure of their departments has shaped their identities. They reflect on how product-based outcomes influence their functioning within their departments. Time constraints have affected the participants' lives, both in the macro perspective of the

historical moment and micro perspective of an individual class within a semester.

> Participant: I'm in the specialized school setting now, but for thirty years I've been in another setting. I've been very fortunate with places where I've been hired. There wasn't any problem at x, there wasn't any problem at y, there wasn't any problem at z, even when I was head of dance. At [college] they just wanted somebody who would teach dance, and swimming, and everything else, so there wouldn't be a problem there, as long as I did my thing and the kids were happy it was fine with them. It wasn't fine with me, but it was fine with them. So I've come to this different sort of situation...and it's been fine here...so I've come to this different setting very recently. I think there would be a great deal of trouble here, and there may still be, for me, without a performance focus and without a performance bloodline, with primarily a theoretically grounded focus. I think there would be a problem for me if it were not for the impetus that the [state mandated] program has had in the state, that for whatever reasons, the dean of the school has decided to forge forces and try to connect his school, our school, with that [state] linkage as much as possible. The dance education side of that, I think, is something that might not have been as much in the forefront of packaging, had that not evolved right now, with the inception of the school. I know there is a problem in this school if you do not have a performance base. I think that the theoretical base is respected, but it is abundantly clear that you are supposed to be a practicing artist.

The participants in this inquiry express the challenges faced when attempting to mesh the time required to learn new skills with time-constrained performance outcomes. The academic calendar with its time organizers such as grading periods or semesters, is essentially an artificial device intended to facilitate the smooth operation of the school. Rarely are the needs of students considered. Either the

skill is satisfactorily learned in the time allotted with performance rewarded by a letter grade, or it has not been learned. For one participant, time-related constraints created a dilemma in how she felt about herself:

> Dawn: Talk a little about that feeling you had of not being good enough.
>
> Participant: It takes a while to get your body aware of the mechanics involved in, say, just throwing or catching or running, and dancing to me, when I went away to high school [a professional arts training high school]...they used a lot of reverse psychology as far as, 'you'll never do this, you'll never do that'. And, I still carry a whole lot of that around with me.

Time may also be thought of in the broader context of historical era. This was problematic for another participant as she reflects on her educational philosophy as not in synchrony with the historical moment:

> Participant: Both the timing of my being here, and the change that was going on in the public school...if I'd been here four years earlier, that would have been great, because that would have been the push, but I came toward the end of the push for the public schools, and toward the end of the open education concept in education, which was extremely supportive for movement educators...it was a matter of timing and I think it's...it has certainly to do with society and what was going on. People were really scared that their kids, especially if they'd had any kind of open concept, weren't learning anything.

The above excerpt also addresses the issue of hegemony and feminist epistemology. Grumet (1988) supports this:

> Although the presence of open, nongraded classrooms

> seemed to suggest that a feminine epistemology had penetrated the patriarchal pedagogues of elementary education, the movement has collapsed, its foundations eaten away by technological methods that subvert it as well as by an ethos of individualism that has drained it of social promise and political power. This educational initiative finally failed to address the dilemma that has always plagued public education: the tension between addressing the needs of each individual student and developing the cohesion and identity of the group that contains that student. (p. 27)

As a result of the product orientation in our culture, we're not valuing education in the institution of school. Thus there is no value in life-long learning. The time needed to develop a new skill, or understand new content, or to "muck-about" in the process is demeaned or too risky, especially when the learner has to worry about the product of grades, class standing, scholarship, merit raises and promotions. The emphasis on "life long learning", especially within physical education is paradoxical considering the prevalence of "skills testing" and the artificial time-learning frame of the academic semester.

When the emphasis is on the product, the audience is looking for the final score in a games arena. In the area of dance performance, the audience is looking for the technical perfection of the moving body. The participants in this inquiry express the need to engage in the process of learning or creating, without the pressures of the final product. They also express the need to be considered on their own merit. One participant reflects on her

choreography and how she fits-in with other colleagues:

> Participant: I look...at the highly technical, highly skilled, well-crafted dances of [another colleague] and I think, 'my dances shouldn't even be on the same program with hers'. They are so different. I respect that a lot, and I shouldn't be choreographing anymore, and I shouldn't be doing this sort of exploration...this sort of experiment here, and yet people tell me it's a really important contribution, you know. That that is the other side of it. To keep pushing and pushing beyond where you've been...I...know that artistically, wherever you go, you open those doors for students as possibilities too. And [the colleague] and I are a good balance.

One participant speaks about her goals for education:

> Participant: I just want to help people prepare for...for life, and, and for movement...your body is physical, and you're learning about it every day, and you're learning about yourself and that's education, and...to me they're one and the same, in a lot of ways...I just wanna [sic] help people learn more about themselves, while I'm still learning about myself.

To this end, she speaks of the performer/educator qualities:

> Participant: Every professional dancer is not a teacher by nature, and every coach is not necessarily a physical educator.

While participants speak of their negative feelings towards performance, one in particular illustrates the paradoxical nature of performance:

> Participant: I wasn't really in a lot of performances but I never...it's probably like I didn't have enough talent...but it's sort of like...is that all there is? It was never very nourishing for me...And then when I started working with a handicapped population in dance,

performance was something that was like low on the list of things to do. But it came out quite quickly because it was a good way for parents and other people in the community to see that these individuals could organize performance and actually have something to say and have...some communication. So, I remember this first time. We had a performance when I was involved with [company name], and we had it at the [university] so it was amazing how many people after the performance really had a different perspective of these children. So then, performing with them seemed to be important. Because it gave them a change to demonstrate caring between themselves and communicating with the audience.

Dawn: And yet, that something when you had been...in high school..that performing aspect of it maybe...was missing somehow...

Participant: Yeah, I really didn't get any nourishment out of it.

Several participants reflect on how the structure of the disciplines of dance and physical education influenced their attitudes toward career decisions.

Participant: I had decided that I really wanted to minimize my teaching of sport and physical education, and I really wanted to go into the dance because I discovered how much I loved the creative aspect of the thing. And for me, the teaching of golf, which I did for a number of years without being a golfer, and a number of other things was sort of repetitious to me and it got sort of by rote that I was doing these things and I wasn't doing them <u>myself</u> anymore. The dance had just opened up this whole creative aspect where I could do all sorts of things, and therefore find out all sorts of different things about myself in the process of doing that...at that point I really left sport altogether and I did not go back to teaching it. I did not go back and forth at all. I was totally a dance teacher at that point in time. Although, myself, I was still swimming and sailing...because I still loved to do those things, but I wasn't engaged in sport anymore. And the other aspect of that Dawn, was that I discovered myself as being real rough in sport. I felt a lot of aggressive stuff about myself coming out in sport...

This participant reflects on what holds her to physical education, in spite of "not going back and forth...":

> Participant: I'm thinking about my sort of return to physical education and sport because I never, in some ways, I kept returning, in conferences, I'd be asked to do a session and I would come up with something about the aesthetics of sport and how it is one looks at sport...as beautiful. Movement as beautiful...and why do people enter skiing? What's the challenge of skiing that is so meaningful to that individual instead of swimming or basketball? Well maybe it's about balance, maybe it's about the risk of conquering the mountain...Sport has all these meanings inherent in it...and who's asking these questions to students, 'what does that feel like?', 'what does that mean to you?'. Instead of, get out there and win kids!
>
> Dawn: Right! Or bend your knees at a ninety degree angle and make sure you've got enough torque in the something-or-other...
>
> Participant: Yeah! Exactly!...I talked with [a colleague in physical education] a lot about it and she kept saying, 'what is the difference between what I do and what dance is?'. I said '...because you never say what does this mean?' 'What does this movement mean to you?'. And that is probably the difference...I mean it's beautiful movement, they move beautifully...and it's coming from a lovely place...but *is the circle being completed so they know what place it is coming from*? [my italics] In the making of movement?.

A process/product dialectic is evident in the forms of dance, or forms of choreography selected by participants, or offered by departments. There appears to be a somewhat cyclic and recurring emphasis on "technical" dances which emphasize technique and elite-performer bodily skill.

> Participant: [the Chairman of the department] is of the philosophy that one goes to the master and learns

> what it is the master has to teach...to teach our students the right way to move...he hired...a very strong technician and [that person] has very strong technique and I think probably a very strong model for them of a highly technical dancer, highly skilled, and her dances require...a lot of speed and intensity, rhythmic acuity, change of direction, all this sort of thing. So they [the students] are getting all that from the technique classes. And the dances as well. And I think it probably went on for three years that those were the only kind of dances that our students wanted to do and now it's like they have sort of done those and now they are looking for other things. In other ways. They are interested in finding other ways of working. Last year the dancers were all doing very autobiographical dances and a lot of them with gestural movements, and pedestrian movements and things that were not necessarily what we'd been seeing for a couple of years. So maybe we are just sort of going through that period again and have cycled back out of that...spiral.

This participant has been sensitive to the changing orientations of her department, while maintaining a strong sense of her own development as an educator. She is also cognizant of the needs of her students.

> Participant: I think the thing that still lingers in my mind is that, in trying to answer one of your questions, is the continuing importance of <u>moving</u> to me. In all of its different forms and how sort of, what great comaradarie there was in moving with people in sport. Which I <u>loved</u> from the time I was in college and then sort of going beyond that to realize the incredible energy-connections that I had with dancers when I was dancing with them. That was almost supernatural, in a sense. And also my sense of my...students whom I've had in [a particular class]...And it just occurred to me that I've never seen these people move. And I would like to move with them. And I wonder if they've ever moved together. So we took a class one day. We took a studio and improvised, we moved together. And they all responded with this incredible positiveness about the fact that they now knew each other in a totally different way. They re- connected with something about themselves.

> And I said to them, 'I thought maybe you would like another experience besides this technical dance you were doing', and they said, 'yes!'. But it is a whole different knowledge of each other and a whole different relationship that they say they have now. A real loving relationship that they sort of realize that they say they now have with each other. And the importance of that to me, as a non-verbal kid being able to have that interchange, and that exchange, and that contact with people and that community with people doing sport and dancing with them too and how sort of how refined that's gotten in the dancing.

Body Issues

My participants share the epistemologic concern of educating the body in movement. This creates some unique challenges for these women, particularly as it relates to the issue of reification. Martin (1985) shares her insights:

> Alienation from the body will reoccur so long as we equate being an educated person with having a liberal education. The journey of isolation and divorce from emotions will be repeated so long as we define education exclusively in relation to the productive processes of society. (p. 76)

This means that women become alienated from their bodies as they become educated. Women are enculturated in the work force to be producers. Martin sees a correlative dialectic between the public and private lives of women with the productive versus reproductive expectations. Inherent in Martin's theory is a paradox for my participants. Women dance/physical educators are operating against the tendency in the society that alienates us from our bodies.

This relates to difficult and sensitive body issues for all movement performers, especially dancers. It also presents another aspect of the paradox: as dancers are pressured into a performance mode in their education, so too are they pressured into socially accepted body shapes. These often artificial and unhealthy body shapes may result in pathologies such as eating disorders (Schnitt, 1990). This is a concern for several participants:

> Participant: I've had kids with really horrendous family situations, or bulemia or anorexia...
>
> Dawn: I'm sure you saw that a lot in your professional [performing] life, of the physical problems of eating disorders or whatever. Do you see that much in your career now?
>
> Participant: Only at [name] school...and these, again, are high school girls that, either they're just concerned about their figures because now they're of the age that they're concerned about their figures and how they look to the opposite sex, or they are looking at some kind of performing career and looking at their physique, and whether it's going to be acceptable according to, you know, the Western idea of what is a performing physique...
>
> Dawn: What do you think we could do to change the societal expectation for women performers? Here's an easy question for you!
>
> Participant: I think it's so pervasive that I don't know if we can really do anything because I think we're on a runaway train.
>
> Dawn: Really?
>
> Participant: Oh yeah...it's just permeated every aspect of our culture and all the people who are in power, which is advertising and the media, whether it's print or television...the people who are controlling

what we eat, drink, wear, listen to...Their idea of a woman is...

Dawn: A sylph. Skinny.

Participant: Yeah...I don't know what we can do. I'd like to think that in teaching your young children, that you can teach respect for everybody, regardless of skin color or race...

Women accommodate or resist the culturally "acceptable" mode by resisting the production orientation by becoming anorexic or bulemic (Chernin, 1982; Orbach, 1986). Thus, in effect, eradicating any possibility to be serious producers for the (art) society. Anorexia paradoxically tends to make one have less body for production ends. At the other extreme, obesity makes one have too much of a body, thus also rendering it, some might argue, less able to be a producer for the society. I discuss this with a participant:

Dawn: You mentioned nutrition a few times...dancers always get involved in those kinds of issues...

Participant: The stereotype, I think, of the perfect body, and then struggling if you don't have that type of body to kind of make it...I had several friends that got involved in...bulemia or anorexia, and...it's just not being happy with what you have and working with what you have...You need to learn what you body needs and take care of it...

Dawn: I also think we have a responsibility as educators or choreographers, to maybe take some responsibility for inviting other kinds of bodies to participate in our performances, other than all...five feet eight, and we weigh 118 pounds...

Participant: It's just aesthetic. It's...what's been

> the norm and...breaking away from that...I don't think there's anything more frustrating, probably, for a dancer than, and I speak for myself, going to an audition, or being excluded from an audition and having been too short or too fat or, and not even have gotten to dance...that is...humiliating to stand in a line and, 'okay turn around', and they look at your cheeks...all those years you just have so much time invested in it, and I guess that's why it's so...emotion-evoking...I mean...it's an <u>investment</u>. It's been a <u>life-time investment</u> for us...
>
> Dawn: I think it's also tricky where you're involved as a mover because then everyday your body changes somewhat.
>
> Participant: Yeah...Gravity takes over!
>
> Dawn: Yeah. So you have a whole different body everyday to retrain...

Another participant shares similar views of this issue:

> Participant: Eventually my little body is not going to be able to keep up with those kids. I dance full out and do everything. And I have to be able to keep up with them...those are my standards. 'Cause for me to choreograph phrases of movement I've got to experiment, and to experiment I've got to move, and to move I've got to be in shape...so I know eventually the time is going to come where I may just not be able to do that. It gets a little tougher each year.

The trend today to make the body more "productive" has resulted in a subtle re-shaping of the purposes of physical education. The rationale of physical education is now fitness. (Bressan, 1986) *Become more fit = become more productive*. "Fit for life" is the clarion call as we move into the third millenium. In my opinion there is also a hidden agenda operating here. Under the guise of fitness, not-so-subtle messages are sent to women to maintain

potentially harmful body shapes. One participant mentions this:

> Participant: We have millions of women who are in that mold, all external appearance, that is why they move. To look good.

This same participant later states, "I see the whole spa scene as one in which it is a whole socialization experience". I am struck by another element of the paradox here. Women are socialized into the fitness/body product orientation at the spa. They compare and contrast their shapes against other women. And yet, here is an opportunity to participate in movement experiences such as weight training that may have been denied to them in their younger years. Here also is an opportunity to see women movers in a positive light, to see and become themselves physically strong women with tremendous capability.

> Participant: I have found some people who have been quite sensitive about nutrition, quite sensitive about the body and how it articulates. And even concerned choreographically, when they make dances, that the dance actually will not be injurious when it is performed. And that is sort of miraculous.

Since the body is our livelihood as movement educators, there is a very serious concern for keeping it/us safe and healthy. Kraus, Hilsendager & Dixon (1991) speak about "the reluctant body" and the battle against time (p. 398). For several participants in this study, age and aging was a

major concern. This relates to the broader aspect of Body issues.

> Participant: It took me five years to get my B.A. And I pursued dance. And fortunately, at [name of university], it's not this incredibly professional program. It was more people who performed were not dance majors. They were people out in the different majors who came in to do performances. So real quickly I could be involved in that and not have to have an extensive amount of training...starting at twenty-two was pretty old to start dancing.

Fitness Freedom

In a previous section it was asserted that the boundaries of physical education and dance are defined in various ways depending on the historical and cultural era. In a similar fashion, the meaning we make of the movement experience is also intensely personal. According to a study by Rosentsweig (1968), the reasons people participate in the movement experience vary. According to his study, there also existed a gender difference between men and women.

> The women have seemingly held to the importance of neuromuscular skill ever since the "New PE" proposed freedom from regimentation, and curriculum moved from exercise programs to games, sports, and dance. (p. 786)

The commitment to movement as part of our lives was a theme present in most interviews. As evident from the participant who was majoring in marine biology, a concern for her body weight added to the motivation to return to dance. The body issue was important for her sense of well-

being. Perhaps this was so because we are at a stridently health-conscious place in the development of physical education as a discipline, and that fitness has become the raison d'etre for physical education within the realm of academe.

It is also possible that the participants have reached a moment in their careers where they acknowledge that their bodies are the "instrument" for learning and that it is critical to maintain the longevity of the instrument for economic and emotional survival. Dancers, especially those who are primarily performers rather than educators, view their bodies' decreasing ability as movers to be akin to a slow death. Dance and physical educators are primarily reliant upon the body for economic well-being in ways unfamiliar to other academic disciplines.

> Participant: I ripped the ligaments and tendons in my left ankle when I was in high school. And while I've been here at [the university], I have a stress fracture that I've had to work around a little bit, in my foot...I think in our curriculum we really need to touch on how you can get through them, and I don't know if it would be physical therapy or if it would be mental therapy or what. But I think that in some ways both of the areas could use how to really take care of your body, whether it be nutrition, or, you know, understanding the anatomy of your body better, or coping with injuries. I think that's an area that can really be tied-in together as well. Luckily I haven't had any that have put me out of commission, you know...
>
> Dawn: What do you think it's like for someone who loses the...who's into the movement as livelihood kind of thing, who loses their capability?

> Participant: Devastating...I think that is another reason why I chose to go to school, to also have another option because I don't know what you'd do. I guess it would be like, you know, being 65 and still working, not having chosen to retire, and, getting fired from your job, or something, laid off...It would be a true crisis to work through, because you would have to change your whole life and your whole lifestyle, especially if that's all you know in life. It that's the only craft you have, it would be frightening.

For one participant, this is what motivates her as a professional and gives meaning to her work. It also served as the motivating factor for her decision to become a physical educator:

> Participant: I wanted to provide the different type of atmosphere for people...and then again to be able just to feel good about yourself, just to stay involved in something, and so many people in our society are not physically active. And I think that lifetime fitness has to be a priority, in order to be healthy.

She continues,

> Participant: I just want people to feel good about what they have, 'cause...this is the only body you get...I really want people to be healthy and feel good about themselves, and I think a lot of that stems out of what they are taught in school, and what opportunities they're given physically and emotionally, and the math class and the English class and the social studies, and everything these kids are getting. I just want PE...to have the same respect, and I want them to realize that they can be good at it, you know, it just takes time.

She later speaks to the importance of the physical educator as a role model for students.

> Participant: You know, there's something special about the physical educator in the school process anyway. That's the person that the children identify with...A lot of times that's the role model that they choose to pick. And I think it's because of the freedom of moving physically.

Another participant reflects on her decision to complete an advanced degree. She sees herself as the kind of teacher who tries to encourage her students to find lifetime meaning from movement.

> Participant: I started...to try to crystalize what I was thinking...it was not just movement for movement's sake, it was movement so that people can enjoy being physical all their life, regardless of what kind of sport activity, dance, or work skill they wanted, so it was for an end product of some kind.

It is fascinating to me that this correlates with one of Rudolf Laban's philosophical tenets. From a movement perspective, achieving a sense of balance in our lives was one of the primary goals of Laban's work in education and industry (Hodgson & Preston-Dunlop, 1990). This means in movement terms that our <u>effort</u> capabilities need to be balanced. We strive to be dynamically balanced in our movement in order to eliminate undue strain on our bodies during work activities. We are thus able to work and play with maximum efficiency and economy of motion. What results from this effort training, which is one of the goals of the movement class, is to enjoy being physical throughout our lives.

Such an idea has implications for curriculum and pedagogy. The women in this study express strong desires to share that sense of meaning with their students. One participant became involved with working with senior citizens and movement. This provided her with a sense of "fitness freedom".

> Participant: I went back to aerobic dance, and to teaching dance for seniors [senior citizens] and all they want to do is, 'just tell me what to do and I'll do it', 'don't give me any'..., you know,...'don't tell me why it's good for me' and all that sort of thing, so...it satisfied something for me. It satisfied...I guess a need for my own physical fitness.

It is interesting in the above excerpt that the participant acknowledges that her seniors citizens had no desire for pedagogical understanding of the movement. They simply wanted to get on with it.

I am reminded of the work of Belenky et al. (1986) in the work Women's Ways of Knowing. The authors outline five "epistemological categories" within which women's perspectives of knowing are grouped (p. 15). One of these categories they define as "...*silence*, a position in which women experience themselves as mindless and voiceless and subject to the whims of external authority" (p. 15). I am also reminded of the media-propagated clarion-call "just do it" at the end of the twentieth century. This is potentially catastrophic for women, since many of us are in

a nascent aspect of our development as independent knowers. Telling us to "just do it" implies that we no longer question, challenge, reflect, consider or argue about events which may have an impact on us. Once again we are at the historical and social moment where we are encouraged to be obedient, silent little women. This clarion call to be fit, to get out there and just be fit is ominous.

This same participant addresses a concern that educational philosophy and teaching styles have endured a significant shift over the past three decades and we are back where we were years ago:

> Participant: The last conference I went to last spring, I mean, I ended up just crying in my room saying, 'look at what's happened'. I've gone from, you know, 'line up you kids and shut up and I'll tell you what to do', to something else, and it came back again, and here it is. And instead of seeing that as progress and growth and change, I was seeing it as...backward, you know. Moving backwards, rather than...aerobic dance was, it wasn't really backward, it was an extension of something else but, it was a style that was so different, 'cause I, I enjoyed the explorative style, and the problem-solving style and things like that. That was great.

One participant shares her feelings on what life is like for her as a movement educator working within the realm of dance and how body issues figure in her life.

> Participant: Sometimes I think, god, I'm really <u>trapped</u>. 'Cause now I have to do this forever...sometimes I think, there's this constant nagging like, "you've got to take class", "you've got to keep doing this". And I know that's really

important and there is some part of me that just, sometimes...just like...that would be nice not to have to do.

Dawn: Yeah, what is disturbing exactly about that?

Participant: I think what bothers me is that I'm getting older...'Cause you look around and see these twenty-year-olds [dancers] who are so great, and I feel that I'll never get to that point and sometimes I just feel like, why are you so worried?...I know it's just like this driving force that it's really important for me...

Dawn: To keep yourself...it's more than just keeping your body in shape or whatever...

Participant: Yeah...it's like improving and acquiring skills. 'Cause I know last year I just felt like I was dying. So I feel tied to that the rest of my life. But I like the feeling at the same time too. I think my biggest question now is where do I go from here? I don't want to teach in the school system for the rest of my life.

Movement as Punishment

One of the results of our goal-oriented, product-oriented perspective of movement programs, is that we come to regard movement negatively. Rather than participating in movement for the pure love and personal satisfaction of it, we are taught to abhor movement. We become non-movers as a result.

As mentioned in the section on Epiphanies, I recollected childhood experiences in which children's games were sources of fear and embarrassment for me. Situations such as these deliver strong messages that movement is to be dreaded and avoided if at all possible. This has critical implications for curriculum and teaching in all disciplines.

One participant is quick to point out that while she had some good teachers, her physical education experience as a child was negative. This influenced her decision to go into physical education.

> Participant: I think I wanted to make sure that no other children had to feel that way...It really was a negative experience for me...And, I think I wanted to find a way that people wouldn't have to..just because they couldn't catch a ball, they don't have to feel like they're a bad person.

This participant feels strongly about the use of movement as punishment. Similarly, the mother of one of my close friends has bemoaned the use of writing as punishment when she was a teacher. It was, and perhaps still is common to make a student write an essay or sentences on the chalkboard for misbehaving. This approach ensures that students will come to dread writing. A similar situation exists in the movement class, especially physical education.

> Participant: Something that I experienced that I really feel strongly against is running laps or doing sit ups or doing something physical for punishment!...Like we...lost the softball game. Run ten laps. There you are, you don't feel worth a darn, you know, you're not any good, 'oh, I gotta run laps, I didn't catch the ball, oh I gotta be punished now'...And then they don't...want to do physical conditioning, because what is it? It's punishment. I lost this game. That's why I'm doing...is that why we're doing this today, we're doing sit-ups because...what did we do wrong? So when they get [to be] 35, they don't want to do anything...And then it just puts negative feeling towards physical activity.

I suspect that many of our top-level administrators who are influential in deciding what academic programs will be supported in the schools, experienced this as children. It is no wonder that our movement programs are marginalized and demeaned. These principals and superintendents suffered through demeaning physical education classes, where movement was considered a form of punishment rather than as a source of joy and self-efficacy. Perhaps they too consider themselves to be rescuers of the innocents forced into mindless, meaningless activity?

Struna (1981) discusses the cultural perspective of sport in Colonial education. She states, "Education is and has been a cultural process, one which affects and is affected by nearly every whim and wind of cultural change" (p. 117). This is evident more than 200 years later. She continues, "...when culture did not derive value from sport, or, in some cases, acknowledged harmful effects, that culture sought to repress participation and to educate against sport" (p. 130).

The Educator/Performer Dialectic

As I engaged in the hermeneutic circle of reflection, analysis and synthesis of ideas, it became apparent that there was, in addition to the dialectic emerging between the disciplines known as "dance" and "physical education", and the issue of product and process, another dialectic apparent

between the "performance" and "educator" orientations towards both dance and physical education.

One participant shares her feelings on the positive aspects of teaching. Her teaching situation enables her to reconcile the educator/performer aspects of herself.

> Participant: It's a wonderful way to combine my artistic background as well as my educational background because of the dual emphasis there at [name] school

This participant alludes to one form of a potential paradox. In the movement class, regardless of the form it takes, there is an emphasis on the student as performer. We are educating students to be able to perform the movement skill. Thus the emphasis is on "me" or "I" as the performer. The overall process is educative, yet for the student, the immediate concern is for satisfactory performance of the skill. One participant speaks about her need to perform:

> Dawn: Do you see yourself more as an educator than as a performer?
>
> Participant: Definitely. I think because of my age, starting so late, I never had the aspirations to be a performer. Even though for me, performing is a really important thing because I tend to be a shy person and it has really helped me to be able to speak in front of other people, to take steps I never would have. So dance...when you dance, you <u>move</u> in front of people and that is like exposing every part of you. And if you can do that, you can do anything in front of people. And I think it was a really good experience for me. And I keep performing here in the community just

> because I know it's a good thing for me...it keeps you fresh...and looking forward to something. And just teaching, I found last year...I wasn't taking classes a lot and was so focused-in on what I was doing with teaching, I wasn't getting refueled. And I think you need to take classes and perform to keep that renewal going. And feel like an artist...I think that is the problem with a lot of dance teachers and art teachers and music teachers here in [this city]...is that they lose focus of their love, their passion for their art.

One participant who describes herself as a "nurturer" addresses the difficulty some younger teachers have when shifting their identities from performer to educator.

> Participant: And I also wonder if...with people who are twenty-five and maybe early thirties, if they're not more products of the "me generation"...than some of us are, who are much more prone to caring and nurturing...when I was taught in pedagogy, years, hundreds of years ago, we were also taught...demonstration and all that kind of stuff, to use that...To try and verbalize what you were saying analytically...so that you were not showing off. And that was the phrase that was used for us was "showoff". You're not going to show-off...if you do something, you don't do the most spectacular version that you know.
>
> Dawn: You're talking now, you as a teacher?
>
> Participant: Yeah...I don't know if that's got linkages now with the "me" business...they [young teachers] have not made the transition between "I'm not here to dance now; I'm here to help <u>them</u> dance", and that transition is very hard, I think, for an awful lot of people.

Making the role transition from "me", or "I" as a performer in the class, to the role of educator, can be especially challenging for the dance or physical educator when the emphasis is on the performance art.

Kraus, Hilsendager and Dixon (1991) point out that

there are two perspectives operating which they describe as "spectator and participant forms" (p. 23). While their discussion focuses on dance forms such as ballet, modern, folk, and social, that definition is also applicable to sport and game forms. Essentially the participant forms include those which are "performed by people, usually as a mass activity, without an audience (or in which the idea of performance is secondary to the idea of doing the dance for oneself)" (p. 23). One of the critical elements is that the participant forms exist without extrinsic rewards. In several instances, the participants in this inquiry have reflected on the meaning of the movement experience with regard to the internal/external, intrinsic/extrinsic dialectic. They define themselves as educators with a dedication to intrinsic meaning and access to participation for all learners. This is an important link to the educator/participant forms analogue.

In the above excerpts, the participants ponder over the emphasis on the "me" generation, wherein the self is removed from connection and communion with the world around us. I see this as paradoxical because we have a dichotomy between the "me" as performer with emphasis on product, and the necessity to transform into another role as an educator. Yet the emphasis is still, in the culture at large, on the performer orientation for the learner. Such an emphasis

creates a unique identity and coping challenge for my participants.

Contributing to the paradox between the performer and the educator, is the idea that teaching is an art with its own aesthetic dimension. Grumet (1988) explains:

> The art of teaching invites this inspection of its boundaries and territory, for if teaching is an aesthetic experience, it is also a form of labor and an accommodation to bureaucracy. It is both subject to and extends social control in schools designed by and for professionals. (p. 78)

Perhaps it is the aesthetic dimension to teaching that is appealing to the participants in this study. Dewey (1934) speaks of "art as experience". He states:

> The experience itself has a satisfying emotional quality because it possesses internal integration and fulfillment reached through ordered and organized movement. This artistic structure may be immediately felt. In so far, it is esthetic. What is even more important is that not only is this quality a significant motive in undertaking intellectual inquiry and in keeping it honest, but that no intellectual activity is an integral event (is an experience), unless it is rounded out with this quality. Without it, thinking is inconclusive. In short, esthetic cannot be sharply marked off from intellectual experience since the latter must bear an esthetic stamp to be itself complete. (p. 38)

For whatever their life histories reveal, the women in this inquiry define themselves as educators who have been notably attracted to the aesthetic dimension of movement forms. This aesthetic sensibility combined with negotiating

the bureaucracy of school indicates another element of this paradox. As Grumet (1988) states, "...to be an artist is perpetually to negotiate the boundary that separates aesthetic from mundane experience" (p. 79).

In this chapter, "sound" has served as a metaphor for the participants' voices. We have heard their reflections on the meaning movement makes in their lives and we have examined the paradoxes revealed in movement as a way of knowing. These women, as educators with an aesthetic sensibility, have revealed through their voices, certain aspects of their professional journeys. In the following section, we examine, through the lens of politics, the boundaries that Grumet refers to, in "the space".

CHAPTER VI

THE SPACE

The choreologic framework describes space as where movement occurs. In this section of the inquiry, the metaphor of space is developed as a way to clarify the actual "lived world" of the participants. The "space" occupied, or negotiated through, in an often creative way, constitutes the institutions of dance and physical education. For the purpose of this inquiry, "politics" is a lens for interpreting the spatial factors.

The Politics of Participation

The term "politics" is one way to examine or to describe the experiences of my participants in their quest for professional identity. The political is a particular way of looking at our world, a "lens" if you will, through which we come to see our world. In this portion of the inquiry, the descriptor "politics" may help us understand the meaning made by my participants in the choreographing of their identities as movement professionals within the realm of academe. Politics implies issues of power and control, submission and domination, marginality and integration, hierarchy and status (Sapiro, 1984; Weiler, 1988). When we describe something as "political", we are examining control issues especially as they relate to relationships between persons in a society.

Adamson (1980) speaks about how individuals are shaped by the culture:

> Individuals are born into a world already shaped by previous class struggle. Out of that struggle some class or alliance of classes has emerged in a dominant and very often a 'hegemonic' position...such a class will always attempt to secure a hegemonic position, that is, to gain political legitimacy by weaving its own cultural outlook. (p. 149)

The women in this study have been "born" into the shaped and bounded disciplines of dance and physical education. They have often been participants in departmental or university struggles as different aspects of the disciplines have jockeyed for philosophic power and control.

When we assert a "politics of participation", several key issues become apparent. How the disciplines of physical education and dance are considered by the dominant culture reflect issues of hegemony. The particular ideological stance afforded physical education and dance reveals certain cultural attitudes which affect their acceptance into or rejection by the dominant culture.

In spite of the ancient Greek acceptance of dance and sport as vital for all citizens, both male and female (Lee, 1983), Hale (1969) suggests that the Greeks believed that "the body was inferior to the soul and needed physical education primarily to prepare it for service to the soul (p. 692).

Both dance and physical education have been classified and historically stereotyped as disciplines somewhat outside of the academic mainstream. The dominant culture, at least within academe during the better part of the twentieth century, has favored a scientist approach to education and research. Park (1980) writes that physical education is on the outside of mainstream academic culture because of its initial failure to be more scientifically oriented. This has resulted in a philosophic shift in orientation, especially notable in the discipline of physical education. Ulrich (1976) notes the problem physical education has with "identity". She states:

> The one thing that we do that no one else does is to teach people how to move with efficiency and meaning and if we would but start to think of ourselves in this context, some of the confusion which fosters our problem of identification would evaporate. (p. 14)

She speaks about a trend that has developed since the 1970's, a way to "justify" the existence of physical education:

> My colleagues were concerned about the image that we were projecting in the educational picture and they suggested that we utilize some aspect of our field that would really "sell" us to the educational world. There is only one way to sell ourselves, these men concluded, and that is to "hop aboard the fitness band wagon for education will buy fitness and we have fitness to sell.". (p. 15)

The process of forming a political identity for any particular group of people involves going through a "political phase", wherein "they do not feel any solidarity with other professional groups of the same social class" (Salamini, 1981, p. 58). In the interest of this study, we can consider "dance educator"/"physical educator" as representing a class or group of women not only outside the mainstream academic hierarchy, but also standing on the outside of the artist-performer identity of dance, or elite-athlete or research scientist identity within physical education. Standing on the outside of the dominant culture, or participating in two cultures simultaneously may be thought of as "marginalization" (Sapiro, 1984). She states:

> The concept of marginality focuses our attention on the nexus of culture and personality. The cultural norms, institutionalized in human organization and social procedures, are translated at the individual level as personality characteristics, goals and personal and interpersonal standards of evaluation. (p. 6)

Attitudes and beliefs about the disciplines of physical education and dance, politically affect their presence or location in the educational curriculum, or its complete absence. Depending on the perceived worth, function, or purpose of the discipline, physical education and dance have resided in various institutional locales. For example, the discipline of physical education may be politically strong within a university situation resulting in an academic

organization known as a "school". In other institutions of higher education, physical education is merged with education, or exists as a department within the larger aegis of a College, such as the College of Arts and Sciences. Dance has historically been affiliated with physical education either within a "school" situation or as an affiliate of a department. More recently, dance has been included within departments of visual and performing arts. The politics of affiliation affect how we operate within the educational institution.

Issues of who is allowed to participate, and to what extent, reflect the politics of participation. Similarly, beliefs about the teaching and learning process reflect attitudes about participation. We may consider issues such as ownership of the curriculum or learning process, and amounts of freedom and decision-making afforded the participants.

Access to participation is affected by the availability of resources. The politics of resource allocation is critical in this discussion. If state and local governments limit funding for programs, for example, only certain segments of the population have access to participation. Dance, to continue the example, may not exist in public education in rural areas, thus limiting participation in this way of knowing to those who are mobile and can afford

classes in the private, commercial sector.

Gender issues play a key role in our discussion about the politics of participation. Both males and females may be disenfranchised from participating in certain movement forms. Opportunities to participate in certain forms of movement, or educational/recreational programs continue to be affected by myth, cliche, and stereotype.

Our discussion of the politics of participation reflect a dialectic between inclusiveness and exclusiveness. Programs, resources, and attitudes towards the learners tend to reflect more or less inclusive or exclusive practices. The issue of inclusiveness/exclusiveness plays an important role in coming to understand how my participants are choreographing their professional identities.

The Dialectics of Hegemony

Inherent in our discussion of political control and power, are ideological issues of hegemony. It is recalled that hegemony refers to power and control by the dominant class which "must establish its own moral, political and cultural values as conventional norms of practical behavior" (Femia, 1981, p. 3).

> Hegemony is the predominance obtained by consent rather than force of one class or group over other classes.... Hegemony is attained through the myriad ways in which the institutions of civil society operate to shape, directly or indirectly, the cognitive and affective structures whereby men perceive and evaluate problematic social reality. (Femia, 1981, p. 24)

Hegemony "designates the intellectual and moral direction of a combination of social groups struggling to attain political and cultural autonomy" (Salamini, 1981, p. 133).

To analyze using this lens, one must focus on which group in the society is dominant and how the dominant group exercises control. It is also useful to examine which beliefs are held to be "self evident" and thus commanding "obedience". For the participants in this inquiry, the process of choreographing an identity has meant journeying between dance and physical education and dealing, sometimes tacitly, with hegemonic concerns. This process has generally necessitated their reflection on the attending dominant ideologies of the disciplines and consciously interacting with the institution, or department, while trying to get a good philosophic "fit". Greene (1978), refers to this process of being reflective and consciously interactive as "wide awakeness".

If hegemony is considered as being an interactive process between the ideologically dominant group and an accepting, more passive group, it is possible to view this interaction in terms of a dialectic (Boggs, 1986; Finocchiaro, 1988). Since a "dialectic" exists when two seemingly incompatible or opposite ideas are interacting, we as researchers actively seek to understand the ideas and come to some form of resolution about them. A blended

notion of the two extremes may be formed. Thus, the dualistic nature of the opposite ideas is transcended and a third option is formed.

In terms of hegemony and dialectics, the dominant and the submissive groups are, theoretically, at opposite extremes. There appear to be extremes, for example, between active and passive roles. Yet there is a curiously "active" stance evident in the ideologically passive group. There is an awareness of their role, or of their status in relationship to the dominant group. The dialectic exists in the conscious recognition of the role in relationship to the dominant group (Femia, 1981).

Referred to by Boggs (1986) as a "new radicalism", "counterhegemonic politics" may result as a reaction to hegemony (p. 243). He states:

> To say that the new movements have a counterhegemonic potential is also to suggest that they have merged in opposition (at least partially) to those ideologies that legitimate the power structure: technological rationality, nationalism, competitive individualism, traditionalism, and of course, racism and sexism. The future success of counterhegemonic politics depends upon a gradual shift toward a new (participatory, egalitarian) political culture. (p. 243)

Accommodation and Resistance in the Dialectics of Hegemony

I am reminded at this point of the work of Jean Anyon (1984) when she analyzes the nature of accommodation and resistance in the "intersections" of gender and class. She

cites examples of women who find ways to make an "active response to social contradictions" (p. 26). She believes that becoming socialized into a class, or a sex role, is not a "one-way process" but is, rather, a matter of coping with "contradictory social messages".

Interacting with seemingly contradictory societal and cultural messages, requires an interesting negotiation of "fit" with the dominant culture. The dominant culture embodies certain dialectics, and the response of women in the culture via accommodation or resistance represents another dialectic. Anyon states, "the dialectic of accommodation and resistance is a part of all human beings' response to contradiction and oppression" (p. 30).

While a dialectic embodies apparent contradictions, it is characterized by the realm of a third possibility which transcends the strict duality. For example, Anyon acknowledges "resistance in accommodation" or conversely, "accommodation in resistance". There are frequently "public/private discrepancies". An example is when women take on allegedly male characteristics such as exploitation and domination and treat other women as males have treated them; that is, "internalization and acceptance of the dominant ideology that devalues women's abilities and motivation" (p. 32).

Certain behaviors characterized by "resistance in accommodation" operate around the power of sexuality and sex role identity. Maintaining the role of the wife/helpmate may convince the authority figure that women are not threatening and yet serve as a way to actually achieve power in some cases. Women accommodate to the female role, yet become enmeshed in what Greene (1988) calls "the dialectic of freedom". Gilligan (1982) elaborates on the moral development of women as it relates to paternalistic hegemony:

> Women not only define themselves in a context of human relationship but also judge themselves in terms of their ability to care. Women's place in man's life cycle has been that of nurturer, caretaker, and helpmate, the weaver of those networks of relationships on which she in turn relies. But while women have thus taken care of men, men have, in their theories of psychological development, as in their economic arrangements, tended to assume or devalue that care. (p. 17)

The metaphor of wife/helpmate may be extended to women educators in dance and physical education, who, for reasons of power and voice have agreed to take on every conceivable duty and task within their respective departments. Women in this position are seemingly subservient, agreeable and non-threatening, yet they are engendering a certain amount of power.

Anyon sees intellectual [and I would add, artistic or athletic] achievement as one type of behavior which has both

accommodation and resistant aspects. Women are socialized by the dominant culture to be "good girls"; that is, obedient, neat, thorough, weak, and so forth, as ways to attain approval. Becoming more than what is socially expected now becomes resistant. Moving beyond the role of passivity into the realm of physical and/or intellectual prowess for example, is resistant to the culturally accepted role.

Although the issues of body-as-instrument, body-as-commodity are discussed elsewhere, one important related issue must be discussed here. Anyon addresses the situation of women resisting the traditional female role by appropriating "female" characteristics. Helplessness becomes sickness. Illness is equated with "hidden" forms of resistance. There is a physical implosion in women. Anyon states,

> illnesses are "hidden" forms of protest and are particularly suited to appropriation by females. They express resistance to the female role through privatized, inwardly directed "quiet" and acquiescent forms, rather than through the outwardly directed, public, sociopathic forms some males utilize. (p. 34)

I was struck by the comments of a woman whom I interviewed for a pilot project for this inquiry. She had experienced sexual harassment in her work place and responded to the situation by becoming obese. Obesity, for her, was an exaggerated and extreme form of resistance in accommodation.

She reformed her body into an exaggerated female form, which for her, ensured her unattractiveness to men.

I see a unique challenge for those of us who are educators, who use movement as the medium for learning. Education is a traditionally female realm, while teaching movement forms requires physical/intellectual prowess. There is a dialectic between the societally acceptable behaviors of physical passivity and women-as-educator with the less acceptable behaviors of physical prowess and woman-as-performer. This is further evident in certain epistemologic approaches to dance and movement forms. Grumet (1988) states that:

> masculine epistemology reflects this search for influence and control. It is oriented toward a subject/object dyad in which subject and object are not mutually constituting but ordered in terms of cause and effect, activity and passivity. (p. 22)

One participant supports this idea:

> Participant: When we get into this hard, cold, calculated objectification of the body in teaching technique, then we're back to that other brain of ours, you know, that analytical, objective brain.

During their professional careers, my participants have encountered the hegemonic practices of the disciplines of both dance and physical education. They have also been socialized into a way of thinking about dance or physical education that has conflicted with how they perceive their

professional identities. There is a dialectic between accommodation and resistance, wherein some accommodation in resistance, or resistance in accommodation is evident in their beliefs and actions.

In addition to accommodating or resisting the dominant ideology operating within their professional and personal lives, my participants have transcended dualistic and seemingly opposing ideas to form a third possibility. My participants have forged a new identity which incorporates idiosyncratically some of dance and some of physical education. This forming process, in terms of the metaphor for this inquiry, is that of "choreographing" a third alternative. My participants have actively reflected on their journey between the disciplines of dance and physical education, and in all cases have choreographed an identity which transcends the bounded disciplines as defined by institutional or philosophic constraints.

Hegemony and the Politics of Affiliation

Where an academic discipline is "housed" administratively, depends on cultural, social, and historical factors. According to Kraus, Hilsendager & Dixon (1991), there currently exist "three different models of dance sponsorship in colleges and universities" (p. 364). They are:

> (a) departments which are located in schools or administrative units of theatre arts, music, or fine arts, which emphasize ballet and modern dance, choreography, and performance; (b) arrangements in which there are separate curricula in the same institution (one a department of dance as a performing art, and one located within or attached to a department of physical education, with an emphasis on teacher education); and (c) programs in which dance plays a limited role as a part of the service program for all students, or is at most a minor area of specialization for physical education majors. (p. 364)

The presence or availability of certain disciplines or academic "forms of life" depends on the perceived worthiness of the subject, the histories of each institution, and the existence of "curriculum boundary breakers" (Robinson, 1990) who guide the philosophic orientation of the department. As mentioned in an earlier section, physical education as a school-based discipline is fairly new to the cultural program of public schooling. Dance, precariously balanced between physical education and art-oriented departments, also reflects attitudes about the nature of the subject and the importance of the subject in a person's education.

For the women in this inquiry, the placement of dance within the institution and the perceived importance of movement as a way of knowing are critical elements in the choreographing of their professional identities. Issues such as access to participation, opportunities to participate, and the availability of programs and resources has affected their professional development.

> Participant: Probably from as long ago as I can remember, I have taken dance as a youngster...dance was taught in physical education classes at the time, so it never occurred to me to be anything but a physical education teacher, so that I could do all kinds of activities and dance. And where I did my undergraduate work...we had a very intense...program in dance...we were expected to do dance as well as all the other things in physical education...Every place where I have taught...all those places have roots in the major institutions where dance developed strongly in concert with physical education programs. And, so philosophically, all of those people who have been in the support circle...have been grounded to appreciate that....I've been interested in a reflective way to look at programs where dance has been removed, forcibly in some cases...to other departments, and how much problem there is in cooperation. And...there always...seems to be a lot of territorial problem.

Physical education as an academic "form of life" has long suffered an outsider role in the mainstream curriculum. Perhaps because of the nature of the subject as dealing with the education of the psychomotor, the emphasis on the physical domain of behavior has resulted in an inferior academic status. Developing from the Greek and supported centuries later by Descartes, the Cartesian separation of Mind and Body has caused the body to assume a lower-order position on the academic hierarchy. One participant questions this:

> Participant: The whole notion that historically, or personally why physical education is either on the bottom of the curriculum, or the teachers perceive it to be...does it come from that philosophical base of the separation of body and the mind? Or is it because we are socialized into thinking that? So they are very willing to adapt to the rules and not fight for improving their class. Not make sure that the body is integral. I mean we know it is. We all find ourselves

> beating our heads against the wall, that it is such a valuable subject matter to teach in school.

Beliefs about the importance or worth of a subject is reflected in pragmatic ways such as dispersion of available resources, and where in the physical plant the resources are located. The importance or worth of a subject is also reflected by institutional requirements and curricular offerings. Hill (1975), traces the development of the National Association for Physical Education of College Women. From the inception of the organization, status was an issue. One of the objectives of the group was to "elevate the status of women's physical education as a profession" (p. 10).

Determinations about what knowledge is considered to be important for the education of the learner is rife with political implications. Later in this chapter I discuss the political ramifications of stereotypes, status, and hierarchy as related to the politics of participation.

It is enlightening to consider the hegemony of departmental ideology. How a discipline is bounded by philosophic constraints, affects participation. This often reveals beliefs relating to gender. One participant shares her thoughts:

> Participant: All my men dancers were athletes. They were all coming out of gymnastics classes. I had a couple of football players who danced with me and they all loved movement and they all could sort of dance or

> be gymnasts, or be football players. and it wasn't a big difference for them. It was another movement form they could get into just as easily. And it was kind of wonderful, in those days, in those beginnings, you know? And then suddenly, some of the gymnastics coaches were saying, "wait a sec., you're a gymnast, you're not a dancer!", "get over here, and get your practice done, and stop dancing!", and the whole thing once again shifted and changed.
>
> Dawn: It got very compartmentalized, discipline-specific.
>
> Participant: Yeah! Very sport-specific. But in the beginnings of that program, everybody did everything.

The increasing boundedness of the disciplines of physical education and dance through the twentieth century, for whatever reasons, has resulted in diminished opportunity to experience movement in all its forms. Opportunities for participation have changed as the philosophical orientations of departments have changed. Sussman (1990) discusses the relationship between forms of dance and the bounded discipline of physical education:

> Modern dance in these colleges [in women's colleges] began as physical education. College dance students in the late nineteenth and early twentieth centuries, unlike students in ballet school, were not intending to be professionals. The physical education department served the entire student body, and no one even contemplated the possibility of a dance major. (p. 21)

The philosophical practices of departments of physical education and dance, reveal certain hegemonic concerns of power and exclusivity.

> Participant: The situation where I am right now is a

> very recent split, where dance has been removed from physical education and put into a new school...I think for every institution, the placement of dance is totally individual...and for this institution, dance could develop no further because of budgetary constraints in the school of education, so it's the best placement for dance to grow where we are.
>
> Participant: I feel like the arts get ripped off a lot, the basketball team and the football team brings in a whole lot of overflow [of money]...I don't know whose fault that is, or if it's just the society or the public, and what they enjoy, what they like to see.

The politics of affiliation may be affected by changes of financial support or philosophical support within the institution. Often, there is a correlation between the two. A new administrator may represent a major shift in thinking and because of her/his power over the budget, may cause changes in educational programs. This became problematic for several participants.

> Dawn: You mentioned that in about 1978 you stopped talking about movement education...what caused that?
>
> Participant: Well, the change that was occurring here in [a city] led to that primarily...I came to [the city] because not only was the college environment exactly the kind of environment I wanted, and I thought the students were the kind of students that I would just dearly love, but also because the public schools had [a colleague] here, and [the colleague] had been an innovator in many ways...I thought, 'great!'...if these classroom teachers that I work with can be involved in the public schools with the physical education teachers doing movement stuff, then it will all mesh nicely...Well...what ultimately happened was that nice open concept, and the kind of program in education that was here, started being chopped down by the public schools, and we weren't turning out any kind of product that they wanted, we gotta have somebody to teach reading, you know...So that started changing, and

pretty soon the dean left, and a new dean came in, and it was bucks, right back to this...when I watched that happening and I was trying to do a more innovative kind of program in physical education, it wasn't understood...

Participant: There were some really supportive people on the faculty, like there was a music professor who was really supportive, and he has since left. But the year after I resigned the chairman was fired...I don't know if he was fired, or just asked to leave...[a person] is now the chair of the department.

Dawn: And that is all part of physical education?

Participant: Dance? I don't know what has happened. [The chair] is [a science-based person]. That is her baby. I heard something that she is dissolving a lot of the programming that was developed so she can build labs and things like that.

Opportunities For Participation

The belief in the right to participate, and to have access to participation served as a philosophical foundation for how the participants considered education and themselves as educators. Included in this discussion is the sub-issue of what is considered to be important to know, and thus included in curricular offerings. Another issue emerging from the participants was having access to decision-making opportunities for issues directly related to their welfare. Participation issues reflected concerns about location of programs within the institution, access to resources such as within the physical plant and the budget, and how their identity was shaped by cliche, myth and stereotype.

Politics of Accessibility

Having an opportunity to participate in educational and/or artistic programs may be a fundamental problem of accessibility.

> Participant: For some time I was barred from using the Biomechanics lab...so I had to go to the Dean to be able to get in to use the equipment...So you see, if we have access to equipment like that, I think that's going to be an avenue that we can still use creative dance or whatever and you can analyze it very objectively...
>
> Dawn: Tell me more about this business of how you were barred from the lab.
>
> Participant: This project was to document movement of children with [a handicap]. Using motion analysis equipment. So instead of being able to go in and analyze my data...I was not allowed to go in there and basically the director of the lab was very upset that I got money to do this project and it just goes on and on about what happened.

One participant in a previous section mentioned her lack of opportunity to experience art as a child living in a rural area as now influencing her strongly pro-art stance. The politics of accessibility must be considered as we reflect on opportunities for participation.

> Participant: I think the arts can be really alienating in general. And you know, I think that most people if they aren't exposed to it over time, are fearful of it. Like [a state senator] doesn't understand...he is afraid of it. And I think...I came from that kind of family. We didn't really go to art museums and we listened to music, but it was usually more sacred rather than secular, even though we listened to secular too. And any of the cultural things we did was more connected with the church rather than just going to a

> cultural event, like the symphony or something like that. So I can understand, coming from that background, in people like my parents, I can understand people who are not so receptive to something wild and new at first.

As revealed by this participant, the way of knowing that movement affords is potentially constrained by inadequate opportunities to experience the arts. What results is fear of the unknown or suspicion at the very least. Denial of opportunities for access to the arts, or movement-based ways of knowing, results in decreased or non-existent opportunities for others via lack of programming. Thus, the arts are perceived as being alienating primarily because of their "mystique".

> Participant: It's been of course so clear in my head to have someone in your own discipline say "well, you can't do this!". Hmmm! I think it comes from the fact that we all see ourselves in certain ways and their image only includes the scientific method and so to have someone come in who has other experiences, they can't understand it. It's like, you can't do it...They only deal with what is on the paper. And when working with children what is on the paper is almost nothing...I think their image of the scientific method is very external. Although I don't think people like Einstein, and people who have done extraordinary things...I think they are very creative and insightful and recognize that information comes from a lot of different areas. It is almost like I think that so many people that I deal with are afraid.

Opportunities to participate may be denied because of a strong product-oriented approach to programming. While the resulting alienation that thus occurs has been discussed at length in another section, this excerpt addresses the

critical issue of participation.

> Dawn: You talked about being discouraged with the schools and...
>
> Participant: The reason was that...the project at [a city] was so great the first two years, and the third year...the project itself was great, the environment became difficult. The principal, the superintendent of schools started saying that the government monies were not going to be coming in after the next year and, I think he was also putting on a...he was new when I went there and so he was putting on a good front for something new happening, and so the end of the third year was coming up and...the first thing that he did the following year was to...not allow the physical education staff to get together...we had a staff meeting every Monday...during the project. The first thing he did, and telling [a colleague] "you may not do that any more". I mean, she just hit the ceiling, and so, it all...started to go downhill from there. The thing that held us together and...really contributed to our growth was the fact that we could be together, and we talked all the time and we wrote together...But that happened and then, see, [the colleague] was also a woman, and she was director of athletics and director of physical education and very competent, and threatened the heck out of him. And so, he started just kind of removing as much...power from her, and she, she retired early ultimately, as a result of that.

Budgetary constraints are an underlying theme present in the excerpts just related. Access to participation is frequently dependent upon having the resources to offer programs. When resources dry up or are denied, participation in movement forms as a way of knowing is also denied.

> Participant: [The participant]...drove back to [a region of the country], after being gone for eight years and, took over a regional company. Once I got there, realized it was in...chaos financially. 'Cause

> I think the last director had really bled the company dry and...they had lost some of their grants because the arts council wasn't happy with what the director was doing, and the choreography wasn't accepted...and I had to start from scratch, building up what once was a very strong company in the 60's that was well supported by the steel industry and the automotive industry, to one that had lost a lot of funding...

> Participant: Now I don't have any question as I said up front, of where dance would have to come to become a major. It had to get out of physical education. Not because it had to get out of physical education, it had to get out of the school of education, because the school of education didn't have enough money to support that...It could never be supported. Strictly financial. It was never philosophical.

The Politics of Exclusion/Inclusion

My participants speak of "the right" to participate in physical education and dance. For some, this has been an important aspect of their professional preparation as educators. For others, this has been one of their fundamental beliefs which has transcended professional experience. The philosophy of the school or department may practice exclusive behaviors such as having rigid admittance policies based on body type which is in conflict with their personal philosophy of inclusiveness.

Some professional schools operate under the master/apprentice format, wherein the student studies the techniques of the master, and is expected to regurgitate those practices.

> Participant: You study with a master until you get absolutely fed up, or you get as much as you can and

you go and react against that. And that's one way of doing it. And there is the other way of doing it which sort of nurtures the individual way of going right from the start and that is much more of who I am, in my approach to teaching and my personality, than this adamant, dogmatic teacher that says 'this is the right way'.

Participant: I've been interested in student works and student opportunities. I'm a real educator I call myself, at heart...I guess I'm a nurturer.

Dawn: It's interesting because I feel very similarly to that. If there's ever any choice, I would rather have my...give that opportunity...to my students. And in fact, I think we have a real kind of ethical and moral dilemma in some departments when, if the department is for the students and it's a program for the students, the faculty I think should relinquish that moment in the spotlight. If it's going to give an opportunity to a student.

Participant: That thing seems to me to arise far more from the commonality of the physical education background and the educator background than it does with the dance specialist background. Because you're always helping children to take turns. You're always getting them to have another chance.

Participant: I don't know what makes an educator, but I've run across a bunch of professionals that couldn't get the job done...Maybe it's an ego thing. To me it was always...when I'm performing or when I'm auditioning, it's "me, me, me, me, me, me me". and "I look like this"...and "I need to work on that"...and to be it was always too self-involved, I just felt...gosh, get over it, there are other people in the world. And I think the whole idea of <u>sharing</u> is what turns me on so much about it. It doesn't have to be just me totally consumed with myself and, I'm just everything...If you're gonna be a professional dancer and that's all, and that's all you want to be, then, that's great. But for me, I kind of need more of a balance than that, and it helps me to be reminded that it's not just all about me, it's all about sharing it and continuing, continuing the process.

Dawn: So balance in this case would involve other people or...

> Participant: Interaction with other people...And sharing what I know, if..what I know about life or education can help someone else.

> Participant: Movement traditionally belonged to everybody and we've lost that.

The dialectic between inclusive and exclusive practices in the educational environment involves personal beliefs such as sharing, taking turns and cooperation. There may also be moments of resistance to hierarchies and overt domination. Opportunities for participation frequently transcend the personal philosophy and are dependent upon departmental philosophy. Administrative style is often at odds with my participants' philosophy. They find their beliefs challenged and thwarted by the current leadership of their departments. Opportunities for participation may become limited.

> Participant: One of the primary differences I've seen is the administrative style. Every physical education program I've ever been in, and I must admit now it's only been women who've been chairs, has always been done on a very democratic basis. This new school is done very autocratically. Attempts to be done very autocratically. Departmental decisions, while I think sometimes are considered to be democratically done, are actually very autocratically done. That to me has given me more problem than what it is I'm going to be teaching. My modus operandi is inclusiveness,sharing, responsibility...that's part of my very fiber, and that is the thing that poses me the most problem...if you walk into a ready-made department of theatre arts...if that is basically how people who are brought up as artists/performers, or have that philosophical bent, if that's really the best way to operate, from that perspective.

> Dawn: ...then there's the conflict that may arise when you're involved in an institution of higher education, which has a certain kind of mission. And I think most university missions say something about democratic principles. So the tricky thing is that when you have a conservatory kind of attitude operating in an institution that has democratic principles, there's bound to be some kind of clash.
>
> Participant: And I don't know that it is necessarily limited to departments that are emerging, I think it is more fundamentally perhaps administrative style...I would like to have some sort of leadership role. Not necessarily administrative...I would first like to be a teacher. And I'd like to handle a cross-section of students, both those who are majors and those who are in the general program, the general elective program. Because I feel very strongly that the general elective program is the fuel for much of what will support art...I would like a department that...has as its focus generous inclusion of everybody. Whether you are talking about students, or whether you are talking about faculty, or outside local people, whatever, but that sort of generosity, that idea.

Another participant expresses her belief in the right for all people to have access to participation, that programs should include all people. She as an educator strives to do this.

> Participant: I really try...to create a positive atmosphere and, whether it be a 65 year old, or a three year old, to have fun...and if they want to take it a step further, then add the competition or the...higher level of technique...but I believe it's for everybody, and I believe that every human needs physical activity in their life to be active and healthy.

The right to participate often hinges, especially in the dance world, on body issues. As discussed in another section, having the "correct" somatotype, or body type,

influenced several participants in terms of their own participation in dance as a way of knowing. It also served in an epiphanal way for choices they made as educators.

Another critical element relating to the theme of inclusion and exclusion is handicapping conditions and mainstreamed learners. One participant reflects on this:

> Participant: getting them [non-handicapped students] to understand that what is good for you is not the same thing that is good for so and so, and that everybody has this right...I believe as you, that everybody has the right to do it...and everybody can do something, and we just have to get out of our elitism...thinking that what is...something for me is nothing for you, but it's something for me...we aren't very good about that, and I think there's more and more a problem with that....people who are less-abled are the ridiculed ones on TV, so that's the behavior that they [non-handicapped students] learn, so unless they're growing up in a family situation where there is somebody who has special needs, they don't necessarily have any help with understanding that...I honestly think that some aspect of the arts might raise their sensitivity.

The Politics of Ownership

Accessibility and having opportunities to participate in curriculum decision-making affects our opportunities to participate in the dominant culture and reveals beliefs about the perceived role of the participants (Freire, 1972). Increased decision-making opportunities reflects a belief in the right of the participant to participate in the culture. Increased freedom is afforded those with access to decision-making opportunities.

Ownership, of the content and the curriculum is a

primary concern of my participants. There is a strong thread of independence and a value on having the freedom to be involved in decisions that affect their welfare. Having a voice in decisions that affect us may diminish the sense of marginalization As Sapiro (1983) notes, "Participation in the governance of one's community is participation in the governance of oneself" (p. 6).

> Participant: While it was rumored three years, four years ago, that there would be an investigation about a school of visual and performing arts, it was never brought forward as some point of discussion for any of the faculty who would be involved. Suddenly we had on campus, two highly specialized consultants who came to investigate all the different programs that were to be consolidated into this one school. One was a school of music already. Dance was happily couched in physical education...booming forward...and theatre was the step-child of the English department, and art and design were operating in the College of Arts and Sciences. So these people came on campus to interview us all. And if there was one message they got it's that these people don't know this is going to happen.

There is also a strong philosophic orientation towards allowing or enabling students to be involved in the decision-making process. This is evident in how we approach our teaching and choreographing.

> Participant: My last two choreography pieces here have been totally on the basis of my ideas and my students improvising and my taking and shaping that movement, and that's the part right now that really is fascinating to me. I love working that way...rather than me setting patterns and teaching them...to make that blend of their stuff and my ideas, my shaping and forming...and also, I think, their quality of performance because of that is remarkable! Because

they are so natural in it, and so full and so authentic and so present in their own movement...

Dawn: What I really respond to also is the fact that I don't own it...regular old choreography...is sending me a political message...I just respond to it negatively...

Participant: How is that political message?

Dawn: Well, the fact that the choreographer owns all the ideas, and uses the dancers in a manipulative way...and ..the dancers frequently don't have any voice in the decision-making. I find all that just so terribly oppressive.

Participant: Yeah, I've been struggling with that notion for a long time....

This issue of ownership connects to the notion of meaning we make from the experience when some of ourselves is involved in the process.

Participant: When I look back at my doctoral work, I would go through that pain again a million times because I took exactly what I wanted to take, did exactly what I wanted to do...it was so rewarding!...I knew I could take what I wanted. I was able to study curriculum and study what I wanted to study...granted it wasn't too pragmatic...in terms of what you were going to do with your life.

Dawn: Well I think part of the understanding then, and I don't know if it is true this moment today, there was a little less concern about the pragmatic aspect, because it was understood that we were self-directed when we came in, And that was nurtured.

Participant: Exactly, it was very nurtured. And so, if what you wanted to do was not existing now, you could make it exist.

Dawn: Right!

Participant: And that added a whole different dimension...and I'm still working at that. Making what I want to exist, exist.

> Participant: I can remember being at [a university] where I was really teaching the full dance curriculum for the first time, and sometimes almost not wanting to come out of my office because I was sort of on the line all the time. And it was like this confrontation of well, who are you? You're no longer this sort of nice, well-behaved child living up to all these expectations. Who the hell <u>are</u> you? And that was really my way of finding out. when I started doing this choreography, I was discovering this piece of me, and this piece of me, and having the guts to stand up in front of all these classes all the time, as somebody with some ideas of her own, and that became my life's intention. Wanting to fill-in all those empty spaces...It was the teaching, beginning to teach, that really said to me, there aren't necessarily any ways to do this, or ways to choreograph this, or subjects that these dances ought to be about, and therefore, you're on the line. It's some of you that comes out. That was real scary...

This participant's discovery that she was someone "with ideas of her own" reminds me of the work of Belenky, Clinchy, Goldberger, and Turule (1986) in their work <u>Women's Ways of Knowing</u>. They outline several epistemological perspectives:

> *Silent* women have little awareness of their intellectual capabilities. They live--selfless and voiceless--at the behest of those around them. External authorities know the truth and are all-powerful.
>
> At the positions of *received knowledge* and *procedural knowledge*, other voices and external truths prevail. Sense of self is embedded either in external definitions and roles or in identifications with institutions, disciplines, and methods. For women in our society, this typically means adherence to sex-role stereotypes or second-rung status as a woman with a man's mind, but a woman nonetheless. These women seek gratification in pleasing others or in measuring up to external standards - in being 'the good woman' or 'the good student' or 'the successful woman who has made it in a man's world'...

> At the position of *subjective knowledge*, quest for self, or at least protection of a space for growth of self, is primary....Although the belief that truth is private and subjectively known often results in a sense of private authority, there is no public voice or public authority...
>
> To learn to speak in a unique and authentic voice, women must 'jump outside' the frames and systems authorities provide and create their own frame...*constructed knowledge*...[is] an effort to reclaim the self by attempting to *integrate* knowledge...felt intuitively [as] personally important with knowledge...learned from others. (p. 134)

In addition to wanting the sense of ownership in their own lives, as they have choreographed their professional identities, several participants speak about how they try to incorporate instructional practices in their classes which encourage students to take an active role in the ownership of the curriculum.

> Participant: I want to talk about [a particular class] which is not a movement class, but...it's also my approach to teaching the theoretical material which is not lecture-type. Which is assigning readings and me introducing a subject and my asking questions. And having people get absolutely furious! Saying "damn it! Tell us the answers!". And my now prefacing every course I teach by saying, 'there are no right answers in this course', and here's me throwing into a terror, you know, because suddenly realizing there really aren't any right answers. What I'm asking you is to come up with and hone your own answers. And really feel good about those answers. But I've had people respond real negatively to that kind of teaching, and to the fact that they were thrown on their own, and that...I wasn't giving them answers. And I had that response with some male students in [another state], who wanted to know THE RULES for the choreography class, and what you SHOULD be doing, and HOW you should be moving, and I said, 'as far as I'm concerned, the only rules here are that you don't hurt your body'...I would love to encourage their individual uniqueness as much as I want it for myself.

Dawn: What happened to...spark your interest in open education and a little more liberal view...You talked about when you went to [a state][...and [a friend] had sort of showed you some possibilities about...a lot of people have more choices in what they're doing, right?...would you say that was really where that all got started, or...how did you develop that philosophy?

Participant: I think it started there. I think teaching modern dance at the college level continued it because my teaching was not technique as much as it was creativity and movement. And so, that kind of philosophy of allowing for individuals to explore and find things for themselves was...becoming more important...I've always been interested in having people enjoy what they're doing and also feel that they're responsible for it, and they're doing it themselves. I'll never forget...God this is interesting...Now this is way back in the second year of teaching and this student, a heavy student sitting on her knees on a [gymnastic] horse, and she was supposed to spring in the air and land on her feet...it's where you get on your thigh, on your shins and then you spring up and land on your feet. And, she wouldn't do it, she wouldn't do, she wouldn't do it, and I said, 'you're gonna stay there until you do it, it's easy, you can do it, you're gonna stay there'. And she did stay there right through the bell and into the dressing time and finally she threw herself at me and we both ended up in a heap on the floor, and I got up and said, 'see, you did it, and she said, 'no, <u>you</u> did it'. So you know, I learned another lesson.

Participant: I'm trying to get people to move to use their areas of expertise in anything different that will provide the kids out <u>there</u> with some choice. If there's a student like I am, who was more inclined to different kinds of things...at least be able to choose those. And find some success.

Stereotypes

The participants in the study expressed their thoughts about stereotypes and cliches existing towards the disciplines of dance and physical education. Their stories revealed situations in which they had been victims of those stereotyped beliefs. Opportunities for participating in the diverse aspects of the disciplines of dance and physical education are often denied as a result of cliches and stereotypes.

Stereotypes existing about dance and physical education as revealed by the women in this study, take several forms. They are about gender participation and gender identification, personality, and professional identity. There are existing stereotypes about dance and dancers expressed by physical education people. The reverse is true. Dancers have stereotypes about themselves and towards people with a physical education identity.

Additionally, the disciplines of dance and physical education encounter prejudice and stereotypes from other academic disciplines. Women struggling to participate in the world of academe experience a dual challenge: to be accepted as vital members of their selected professional discipline as well as respected members of the academic community at large. The participants in this study, due to their often "dualistic" perspective, face the challenge of

stereotypes towards each discipline, as well as gender prejudice. The participants were articulate about how stereotypes affected their professional development as educators.

Professional Identity Stereotypes

When we identify ourselves as "dancers" or "physical educators", we may be subject to stereotypes held by other professional disciplines. This may result in denied access to participation, or at the very least, may challenge us to defend our right to participate.

> Participant: When I was finishing my masters I took a lot of psychology and so I had this course in like, "Advanced Abnormal Behavior", or something like that, I haven't thought about this in a long time! I would be coming from a dance class and be in a manic rush to get there in time and would come in with this thing over my leotard and I would sit there and all these people...and I remember talking to this guy who was so shocked that someone who would take a dance class could take this class and make an "A"! It was a good experience for me and maybe a good experience for them too, 'cause I was the only kind of dance person that flew in...I guess whatever discipline you're in you sort of have that image of yourself and then you come in and you're something different...

People who have aligned themselves firmly within the confines of dance frequently hold stereotyped beliefs about physical education. The reverse is also evident. When dance is aligned in some way with departments of physical education, students or faculty who identify themselves as either "dance" or "physical education" encounter some unique

challenges in required coursework, responsibilities, or interactions with colleagues.

> Participant: The dancers don't wanna go to take [a required PE class], they just put it off until their senior year, and then my peers in PE are like, "modern dance"...so it must be experiences that they've had that make them not interested.

> Participant: It's kind of like dance and physical education. A lot of people think that if you teach [a specific course], that is just physical education. And people who teach that don't teach creative dance...It seems like the view [a colleague] was handing me was because you've done this, you can't possibly also do anything to do with the flip side of the coin...I think part of it was this image...well, she can only do creative activity. She doesn't belong in this lab anyway.

Stereotypes and Gender Identification

Social, cultural and historic beliefs about dance and physical education aggravate the cliches. This is directly related to the political issue of what courses are offered in the curriculum and the content of each discipline, what beliefs are held about the population of different types of courses or degree programs, where dance and physical education is administratively housed within the institution, and social beliefs about the "proper" behavior for each gender.

> Participant: In dance we have a reverse of the sexist problem in that we have a situation in which it's not okay for men to dance? [a rhetorical question] And a lot of the men choreographers and dancers are incredibly sensitive beings with a lot of heavy female.

Whereas people talk about women in sport as being women with a lot of heavy male in them...

Kraus, Hilsendager & Dixon (1991) shed some light on this issue:

> The roots of feminine stereotype of dance lie in the past. During the early history of ballet, when boys and young men dressed as women to play feminine roles in the French court, the sexual identification of the male dancer was clearly weakened. Later, during the nineteenth century, when the ballerina was glorified and the male dancer denigrated, dance as a profession lost its appeal for many men....
>
> In modern times, other factors have contributed to the stereotype. Because dance, as all the stage arts, has been a competitive and economically precarious field, many young men who had the intention of marrying and raising families hesitated to enter it, or, in some cases, were forced to leave it because of economic pressures. (p. 396)

Participant: [on women in sport forms] Many of them were turned off by what we would call 'masculine' skills. And that was a very over-riding goal [for why she went into PE]. It was with me all the way through. It may have been one that even pushed me away from some dance activities. 'Dance is for girls, gymnastics is for girls'...quote, quote, quote...that we have a lot of options. And we didn't have to be men to do it. That it is meaningful for everybody.

Participant: Ideally I really see them [dance and PE] intertwined, and I think that it would have to start very young...so that the two disciplines aren't separated. As, 'oh dance, this is for sissies, and I don't wanna dance'. You know. And then on the other end, the little girls in their little dresses, you know, don't wanna get sweaty...running around the track field.

How Dance is Perceived when part of Physical Education

Several women in the study expressed concern about the way dancers were perceived by colleagues in physical education departments. These stereotypes involved perceptions about dancer's personalities, the discipline of dance generally, and the perceived right for the person to participate in the functioning of the department. Dancers are usually regarded as "rare birds" when aligned with physical education departments. Dancers have a reputation for being in touch with a mystical power not familiar to mere mortal beings, and in fact, one participant acknowledged the mystical element of dance.

Since historically dance has provided the aesthetic component to the physical education curriculum, dance is slightly "out there" and perceived as being not quite in touch with reality or the pragmatic operation of the department. This is increasingly a problem due to the changing orientation of departments of physical education away from strong pedagogical concerns to a laboratory science perspective. This has been further elucidated in another section. Dancers have tended to encourage this stereotype with their behavior, but the participants in this study expressed concern about the lack of respect.

> Participant: I worked basically in a physical education department...who always looked at myself and the other woman who was [dance] faculty...as though,

> "oh, now the dancers"...here they come, the ditzy dancers'...you know, brainless. And we aren't!...they just didn't have a lot of respect for someone not scientifically based.

Dancers hold stereotypes about other dancers. Different forms of dance command varying degrees of respect and status as we see in the next section, and layered upon that is the belief that dance forms generate or foster differing personality types.

> Participant: Modern dancers tend to be more cerebral, I think. And jazz dancers tend to be much more extroverted, and not as interested in doing Art aspects.
>
> Dawn: Capital "A"?
>
> Participant: Yeah. Then ballet dancers are usually very bright in having to learn combinations...but they tend to be...I guess it is the nature of that training and the kinds of teachers they are under...meeker, not as outspoken. They retreat a lot more.

Personality Stereotypes

Whether we identify ourselves as dancers or physical educators, and regardless of our professional alignment within departments of physical education, we are faced with stereotypes about our personalities. For the women in this study, having a dual identity presented a unique challenge to self-concept.

> Participant: I kind of get a double whammy of that because dancers are supposed to be these air-headed kind of artistic people, and PE people are, oh they're just dumb jocks...I try not to get irate about it, but I do express my opinion that I feel it's not something to be taken lightly or to think that someone is not

> intellectually capable, that they just throw a ball around...

The above comment serves to urge professionals in dance and physical education to examine what we are teaching in our courses and how it makes an impact on the world view of dance and physical education. It is also critical to reflect on how we oppress ourselves by attacking/oppressing others.

Hierarchy And Status

It is critical to understand that stereotypes and prejudices affect one's status within any given community. In the case of the academic community, some disciplines are afforded less status because of stereotyped beliefs. The diminished worth of the discipline affects placement within the academic hierarchy. Physical education as an academic discipline has long suffered from stereotypes that PE musters out "dumb jocks", that the course content of our physical education classes is "throw out the ball", or an opportunity for recess. Indeed, several participants in the study acknowledged that classroom teachers looked favorably upon physical education because it provided them with a planning period.

> Participant: I really decided that classroom teachers weren't interested in spending time teaching children. What they wanted to do was to get the kids out of their hair. So how can they do that so that the kids can handle themselves at recess and have a good time? And if they happen to have a physical education teacher,

then that's fine.

Physical Education as a discipline is often considered a fringe discipline. In terms of the politics of space and territory, it is interesting to note that at the central core of most university campuses is the library, the lecture halls, the science laboratories. Physical education facilities exist on the far outskirts of the physical plant. It would be naive not to acknowledge the spatial requirements for fields and work space where students need acres in which to appropriately learn the content of physical education, but it is telling about the priorities of the academic community. In terms of "full-time equivalents", or "FTE's" we need to acknowledge that classroom buildings are more economical and efficient in terms of numbers of students served, yet in view of the politics of participation, it would behoove us as educators and administrators to strive for inclusive practices. Encourage everyone to participate, provide opportunities for a "generous inclusion of everybody" as one participant says.

This idea of "fringeness" is also apparent within the curriculae of primary, secondary, and higher education. Physical Education is usually the least respected discipline in terms of allotted semester hour space. State legislators are quick to give the axe to programs considered beyond the "core" curriculum, or pick up on educational reforms

movements as a legislative play-thing.

Where dance is housed administratively poses significant political questions. As mentioned in the section titled "Politics of Affiliation" I focused on the issues of how the discipline of dance is best served depending on academic affiliation, how respect for dance changes when it is bounded by departments of theatre, or physical education.

The status of dance and physical education is effected by its perceived contribution to the academic institution; which is dependent, of course, upon how it is valued by the institution. The status of each discipline assumes other forms as well. For example, the issue of dancers doing research and what is considered to be "real" research by the department is expressed by the participants in this study.

Dancers and some physical educators hold strong beliefs about the apparent value, status, or worth of different forms of dance, and with whom or where one has studied. Different forms of dance enjoy different amounts of status perhaps because different forms of dance may require different "entrance" standards. In certain institutions of higher education, different degree programs have different eligibility requirements. For example, the Bachelor of Fine Arts degree in dance may have different entrance requirements than the Bachelor of Science degree in dance.

Studying with Brand Name Dancer X or Y affords different amounts of status. The form of dance an educator teaches affords different amounts of status within the department. The ballet master in a department may enjoy greater status than the person teaching creative dance for children.

One's philosophic orientation affects one's status. Dance educators who are aligned with a department maintaining a performing arts perspective may enjoy a higher status than those affiliated with departments of physical education. Some institutions of higher education afford more status to performing arts departments than physical education departments. Within departments which maintain a performing arts orientation, faculty themselves afford a higher status to peers having a performance outlook, over those with an education orientation.

This belief that the performance perspective is of greater value than the education orientation affects policy-making, curriculum development, and faculty welfare. One participant who has been caught in the crossfire of a changing department acknowledges this:

> Participant: I know that there is a problem in this school if you do not have a performance base. I think that the theoretical base is respected, but it is abundantly clear that you are supposed to be a practicing artist...I was thrust from being somebody who was in charge of program and all those kinds of things, but responsible to somebody else, to somebody who was responsible to myself, for all of the paperwork and the generation of everything that went on, as a

> person of one developing a degree program that would have a performance base...I think everybody in the school recognizes the value of practicing artists as models. I mean art people do their art all the time...They can go off at twelve o'clock at night and do that. We have our bodies to back up. Musicians can do the same thing, or gig all over the place and it doesn't interfere. But somehow or other we need a special place in dance and that is not real possible and the same thing happens in theatre. So I think there is respect among our colleagues in the school for those people who are practicing artist and those people who aren't. But I think the Dean's overriding concern right now is that new hires fundamentally are practicing artists.

Status of the Disciplines of Dance and Physical Education

The lack of respect for physical education and dance by the rest of the academic world is a result of myriad social, historical, and cultural situations. The fact that dance and physical education use the human body as the vehicle for learning and expression is, perhaps, fundamental to the problem. The separation of mind from body has, for centuries, produced an attitude of suspicion towards any mode of learning that involves the physical. It is possible that in the technological, industrial cultures, physical labor is less critical for economic survival, thus, the body is considered as "primitive". Physical movement is considered primitive. Dance and physical education is thought of as requiring less intelligence to master. Physical prowess is afforded less importance than intellectual prowess.

But the problem may also be a result of the profession of physical education accepting too many responsibilities within the academic community. Ulrich (1976) states:

> We have taken everything that we believe merits a place in the curriculum and if no one else wanted it, we have agreed to be responsible for it ourselves. This willingness to "help out" almost has become a mania...We have volunteered so often that principals and supervisors are convinced that we have more free time than most other teachers and they consequently thrust all of the extras in our direction -a condition which we accept with little overt protest because we are sure that our job is based upon saying 'yes'. Every single time that we haul another phase of the educational program aboard our merry-go-round, we are weakening our belief in the inherent worth of our field. Obviously a field which is responsible for everything, a field which <u>is</u> everything, is really little or nothing. (p. 11)

Physical education, in attempting to rectify a negative stereotype, has jumped on the science band wagon as a way to justify its existence (Ulrich, 1976). Also at issue is the problem of decades of mis-practice and mis-understanding about appropriate educational methods. It is believed that the sum total of the physical educator's job is to "throw out the ball", or supervise the playground. These beliefs diminish the worth of the discipline, and result in a position of low status within the educational community.

> Participant: I had a situation where...I went in to talk to the dean...about having credit for some...classes I was taking...And he was like, well "dance and physical education, they're just not cognitive"...I really just had to take a deep breath and just sit over on the other side of the desk,

> because there was this man that was so educated to be in that type of position, and then to think that these two disciplines do not require the same respect. But it's part of our fault...I think it's part of the stereotype...as far as, you know, "throwing the ball out".

Status Beliefs that Dancers have about Dancers

The professional world of dance emits a not-so-subtle message to young dancers, that a stint in the "city" is absolutely expected, and that one's professional credentials are respected only if developed in the "city" and with certain professional groups. Dancers must have performed with "x" company, but "z" company may have little or no status. For dancers who have a strong performance orientation in their university training, this narrow focus can be devastating, since it encourages elitism and minimal opportunities for participating in their art.

> Participant: And then sometimes people almost look down at me [because she had performed with "z" company, not "x" company] or, I don't know if it was professional jealousy or what, but when you started showing them your credentials it's like, you know, well excuse me!.

One participant describes her attempts to make professional contact with the administration of a performing arts university:

> Participant: The dean...had a really closed mind. He wouldn't...even let me go in to see him...
>
> Dawn: Hmmm...I wonder why?

> Participant: I think a lot of it was the mentality that if you hadn't danced with [a Name Brand dance person] or [another person], you weren't a dancer, regardless...And the ironic thing is today...I work with these people...and have hired their dancers and...I work hand-in-hand with these people now and they respect me, but it took almost five years. Now they brag when their students get into the very companies that I danced with. Yet, when I showed them my credentials it was like...who are these companies?.

There is also a strong feeling of failure for dancers who have left the "city" for other opportunities. This may be a case of a "metropolitan/cosmopolitan" cliche. Ironically, it is often the case that by leaving the "city", performance opportunities or opportunities to participate in one's art increase dramatically.

> Participant: There's this feeling that if you leave [a city] you've copped out...there's just that underlying mentality.

Status of Different Forms of Dance

As explained in a previous section, the historical tradition of locating dance programs within departments of physical education has resulted in attitudes about what dance experiences constitute a meaningful curriculum. As the 20th century has brought about changes in perspective, so too have beliefs changed about the status of different dance forms. As departments move toward a product orientation, "vernacular" (Kraus, Hilsendager & Dixon, 1991) forms of dance having "merely" a recreational value are diminished in worth. "Vernacular" forms are defined as:

> forms of dance which are typically performed or enjoyed as popular and ceremonial forms, rather than as entertainment for the concert stage, and which are transmitted from generation to generation. (Kraus, Hilsendager & Dixon, 1991, p. 255)

> Participant: I also think that in many instances programs in dance are beginning to focus in a very different way from one that blends with physical education in its direction. For instance, it disturbs me that in some programs, the recreational dance forms are not considered important enough to include in a dance major's program. So what I'm seeing the trend occur is that we're just pushing, pushing, pushing for the theatre product of dance...So, that's how I see the shift happening in the program that the dance people have changed the focus. I find that very unfortunate because I think dance people in most jobs that you get, I think that you are expected to know something about all forms of dance not just one form. And that recreational dance form has been traditionally something that has been housed through physical education.

Metheny (1968) speaks about dance forms and styles as being representative of social and cultural eras, with meaning derived from the context of that time frame. Dance forms are afforded changing status and assume different places within the curriculum hierarchy depending on the historical moment.

> Any dance form may serve the purpose of evoking meaningful conceptions of man's interactions with the realities of his life, but not all dance forms are equally popular in any cultural period. As time goes on, and men change their conceptions of themselves and their own lives, old dances lose their popularity and become 'period pieces', which evoke conceptions of a way of life which existed in the past. Other dance forms are modified to suggest new conceptions of man and new ways of dealing with reality; and new dance

> forms evolve or are choreographed within the context of the life style of each new generation. (p. 52)

Status of Dance and Dancers when Affiliated with PE

The participants in this study expressed concerns about their perceived identity by colleagues in their departments. As a result of stereotypes and subsequent placement within the academic hierarchy, opportunities to develop professional credentials were denied.

> Participant: I've been told recently by a man in our department that I have only been involved and successful in artistic endeavors. And that I couldn't possibly do research!...and that's on a different and much lower plane than the one they are operating on...He went on to say those things don't count at this university. That I was not going to get tenure...But I think that traditional view that you have very objective measures and you treat them very objectively and you use very rigorous analysis that...people who are using creative dance are not able to do.

> Participant: I got real frustrated when I was at [a university]...'cause I didn't have a Ph.D. and...wasn't scientific about, you know, what I did. Even though I was very interested in the sciences. But...I wasn't taken as seriously by the other faculty.

Gilligan (1982) makes an emphatic case for participation. She states, "when women feel excluded from direct participation in society, they see themselves as subject to a consensus or judgment made and enforced by the men on whose protection and support they depend." (p. 67). The consensus takes the form of paternalistic hegemony.

For the women in this inquiry, having access and opportunity to participate in the dominant culture requires a complex negotiation of beliefs and action. The dominant culture for these women is most notably the arena of higher education, and my participants are involved in a complex choreography of identity within the dominant culture. Choreographing one's professional identity requires addressing the issues inherent in the politics of participation.

The culture of higher education reveals beliefs about the status of gender, the status of the disciplines of dance and physical education. My participants are reflective about their journeys, their experiences, and their own involvement in the dominant culture. The women have experienced myriad situations in which they have been denied access to participation, yet, they have embraced the challenges. These challenges have shaped or reinforced their beliefs in the right for all to participate. In the process of choreographing an identity, they have come, or are coming to know themselves. In this chapter, the "space" has served as a metaphor for <u>where</u> the women negotiate the construction and choreography of their professional identities. The space reveals the actual "lived world" (Greene, 1978) of my participants.

To know oneself means to be oneself, to be master of oneself, to distinguish oneself, to free oneself from a state of chaos, to exist as an element of order - but of one's own order and one's own discipline in striving for an ideal. And we cannot be successful in this unless we also know others, their history, the successive efforts they have made to be what they are, to create the civilization they have created and which we seek to replace with our own...And we must learn all this without losing sight of the ultimate aim: to know oneself better through others and to know others better through oneself. Written by Antonio Gramsci in 1916. (from Selections from Political Writings; Quintin Hoare, editor, 1977, p.13)

CHAPTER VII

MOVING ON

Throughout this inquiry, Choreology has provided a metaphoric framework for understanding the life histories of the participants. "Movers", "movement", "decor", "sound", and "space" represent ways of comprehending the diverse and often paradoxical factors which shape and influence my participants' aesthetic quest for a professional identity.

Toward a Feminist Research Methodology

The research orientation for this inquiry is termed Qualitative. One of the descriptors associated with this approach is the term naturalistic inquiry (Bogdan & Biklen, 1982; Lincoln & Guba, 1985; Roman & Apple, 1990). It is understood that reality is socially constructed with this type of research orientation, and that one of the purposes of pursuing our research is to give meaning to situations and events affecting the lives of our participants (Bogdan & Biklen, 1982).

Van Manen (1990) speaks about research:

> From a phenomenological point of view, to do research is always to question the way we experience the world, to want to know the world in which we live as human beings. And since to *know* the world is profoundly to *be* in the world in a certain way, the act of researching-questioning-theorizing is the intentional act of attaching ourselves to the world, to become more fully part of it, or better, to *become* the world. (p. 5)

Other goals associated with Qualitative research is to develop understanding and "describe multiple realities" (Bogdan & Biklen, 1982, p. 46).

How the world is perceived and organized and how we interact with forces to shape and give meaning to our experience is based fundamentally on political issues such as participation and ownership. The question of who "owns" truth and knowledge, how participation in the knowing is decided, and who determines how the "final" product will look, influence the questions that are asked and the methods selected for the process of asking. The selection of a research paradigm reflects beliefs about our involvement with the research process and our values about the persons we will encounter.

One of the purposes of this inquiry has been to illuminate the meaning my participants have made of their life experiences in their journeys as educators. I have been curious as to how they have "choreographed" their professional identities within the bounded disciplines of dance and physical education. My role as a researcher in the research process has been with a sense of epoche, or "suspended disbelief", wherein I have tried to approach their life stories without pre-conceived ideas that I am trying to "test" empirically.

Characteristically, a feminist methodology is interactive and constructivist. The intent of the research is to divulge meaning and create connections among persons involved in the research event, rather than prove a prior hypothesis. Furthermore, the research process seeks to illuminate and give voice to those people who have otherwise has been silent. Although I acknowledge that I have the power to determine what gets included and what gets left out of the written report, I have consciously worked to engage in this research process as an equal member with my participants by balancing their stories with my own.

The participants in this inquiry represent five decades of women who, in their quest to define a professional identity, have journeyed within the disciplinary boundaries of dance and physical education. For several women, the engagement within physical education was a result of dance housed administratively within physical education. For other women, the involvement with physical education was a deliberate, conscious decision to engage in the body of knowledge represented by physical education as something different from dance. In my case, for example, the dance major was within the academic aegis of physical education. After a period of years working as a dancer, I returned to physical education to obtain state certification in that discipline.

The eight participants in this inquiry consciously reflect on their life stories. They share memories of their life experiences while formulating or "choreographing" their professional identities. Along the way insights are revealed about their moments of joy, insight, and epiphany. The meaning they have made from their experiences as physical educators and/or dancers are revealed from their stories. In order to provide additional insight, my autobiography is included in the text of Chapter One, and it is referred to as another voice when appropriate.

In every case, movement is the common epistemological denominator. Regardless of how the women define themselves, such as "movement educators", or "dance educators", for example, there is an expressed understanding that movement is the common link among them. Not only is movement the "bridge" to potentially link the separate disciplines of dance and physical education, movement is the means by which we come to know the world. As Celeste Ulrich (1976) has stated:

> If people ask me today what I am teaching in physical education, I say I am teaching human behavior and conceptual understanding through the modality of human movement. (p. 44)

Reflecting on Laban and the Link to Humanism

The descriptor "movement educator" has a link to the work and influence of Rudolf Laban. From the 1940's through

the 1980's, Laban's educational practices and principles made a visible impact on the theoretical construct of physical education for many educators. While it must be noted that this inquiry is not a historical tracing of the work of Rudolf Laban or of the disciplines of dance or physical education, Laban's work and Humanistic educational practices had a significance for me and for several of the participants. I also perceive a philosophical connection between some of the ideas attributed to Laban and a twentieth century Humanistic perspective of education.

The acceptance and practice of diverse teaching styles as often associated with a Humanistic perspective appealed to the women in this study. Several participants reflected on attending workshops or conferences where an "open" approach to teaching was presented. Teaching practices in this orientation reflect a respect for the individuality of every learner (Kelley, 1947, 1969; Rogers, 1979). The twentieth century Humanistic approach has also been termed "child centered" or "student centered", where the balance of power (both perceived and actual) is more egalitarian among and between participants, regardless of status.

There is also a strong case for participation with a Humanistic philosophy. There is the belief that each individual is unique, with unique abilities, and that all individuals have an ethical right to participate in the

learning process.

The educational practices of Laban can be interpreted to support a Humanistic orientation to the teaching/learning process. According to Maletic (1987), Laban had the ability to "adapt teaching methods to individual students and particular situations" (p. 20). Laban's educational practices also included a belief that children should be encouraged to use their own ideas and not be forced to comply to adult standards (Laban, 1948).

Laban's beliefs about the role of teaching is particularly interesting as we consider a Humanistic orientation and as we reflect on the professional life histories of my participants. Laban believed, for example, that the teacher must be un-biased, without preconceived ideas or prejudices (Laban, 1948). One characteristic that the participants in this inquiry share is a strong ethical regard for all people, and that participation and meaning be available to all learners regardless of heritage, age, sex, body size, or capability.

Several of the women in this study, myself included, address the problem of dance technique, especially as it relates to the learning process. They consider technique, when it is interpreted as one person's style (or "Name Brand technique"), as potentially stultifying of independent learning and individual style. Laban (1980) was a proponent

of what is termed a "free dance technique", which was, "free from a particularly fashioned style" (p. 117). When I first encountered this approach to movement knowledge, I was transformed by the sense of freedom and possibility for the individual mover. The shackles of technique were removed and I experienced a feeling of the joy of the movement experience. I also experienced a reaffirmation of my belief that I had the right to "ownership" of my learning experiences. This sense of ownership through the educational practices of a Humanistic philosophy were also present in my encounters with the work of Rudolf Laban.

Whatever the actual role of Laban in the professional identity of the participants in this inquiry, it is critical to acknowledge the connection between the philosophic beliefs of Laban and Humanistic educational practices with our uniquely constructed realities. It is in this arena that a Feminist epistemology can be considered for the third millennium.

Toward a Feminist Epistemology

The women in this inquiry have a vested interest in movement as the epistemological vehicle for learning. Regardless of the particular institutional domain which houses them, such as dance or physical education, all participants consider themselves to be educators rather than performers. Within this arena, they acknowledge the

dialectic between process and product as it is woven with the dialectic of educator and performer.

One of the critical issues emerging from this inquiry is that of reification and commodification. The women in this study perceive themselves as professionals, their bodies, as well as their disciplines, to be "instruments" for potential exploitation within the larger aegis of education. They speak about the meaning they make from the movement experience. They address issues and problems related to the body when it is considered an "instrument of expression".

The women also speak about the role and the need for freedom in their lives and educational practices. The participants are concerned about power and freedom for themselves and their students. Using movement as the epistemological vehicle is uniquely challenging for them.

Another critical issue emerging from the life histories of the women in this inquiry is that of participation. Regardless of how they are specifically defined or administratively located, these women who teach using movement have strong beliefs about having access and opportunity to participate as full members of a mainstream culture. Issues of hegemony, most notably androcentric (male-dominated) hegemony, are often the source of conflict for the participants. The Personal Narratives Group (1989),

a collective of women writing in the area of feminist studies, acknowledge the idea of "androcentric hegemony":

> Women's personal narratives...are especially helpful in understanding androcentric hegemony because they document a variety of responses to it....Such narratives can serve to unmask claims that form the basis of domination...or to provide an alternative understanding of the situation....Personal narratives of nondominant social groups...are often particularly effective sources of counterhegemonic insight because they expose the viewpoint embedded in dominant ideology as particularist rather than universal, and because they reveal the reality of a life that defies or contradicts the rules. (p. 6)

The women express their concerns about being denied opportunities based on stereotype and cliche. Similarly, they are concerned about access to resources and public policy.

Developing a feminist epistemology involves building a concern for community wherein all participants have equal access to opportunities for success. There is also a commitment to cooperation over competition with an emphasis on the unique potential of every member of the community. Ties to each other are in terms of linkages rather than bondage. It is in this spirit that we as educators may create a network of interaction as well as interdependence.

Considering the Fork in the Road

In an earlier section of this inquiry, I mentioned that we were at the "crossroads" of the disciplines of dance and physical education. At this (turning) point in the inquiry,

it is important to reflect on what we have learned during our journey together, to consider how this inquiry affects pedagogical or philosophic practice. Rather than being at a crossroads at this point, I now imagine a "fork in the road".

The fork represents a way of metaphorically considering how we research a question, how we consider our pedagogical practices, and how we interact with our fellow companions on earth. It is useful to consider this potential split in terms of a dialectic.

If we follow one path, we may see the research event as something to observe, to measure empirically wherein the self is objective. To follow this path, the "outcomes" of the research event are determined in advanced. We consider the outcomes in terms of taxonomies (Van Manen, 1990). We consider the people and events in the research event as "things" or objects. Pedagogically speaking, if we decide to take this road, our engagement with students is hierarchical, with the teacher having more overt power and influence than the student. The outcomes or products of learning are highly valued.

If we decide, however, to follow the other road, our role in the research event is as an equal partner. We strive to be participants in the research process along with our "subjects" and consider our <u>selves</u> to be involved and

important. The "outcomes" of the research are, to borrow a term from Phenomenology, "in the moment". This means that they are not pre-determined, but emergent as the inquiry continues. The goal of the research event is understanding. We are concerned for the persons in the research and for their consciousness.

Pedagogically, if we decide to take this road in our journey, we believe in the political equality of our students. Van Manen (1990) believes that "pedagogy is the activity of teaching, parenting, educating, or generally living with children, that requires constant practical acting in concrete situations and relations" (p. 2). He states that "pedagogy requires a phenomenological sensitivity to lived experience" (p. 2). Encountering a fork in the road may be inevitable for any person in the process of determining or shaping an identity within seemingly rigid boundaries. The perceived boundaries may be disciplinary, such as encountered in the world of academe. The boundaries may be societal or cultural, such as gender role expectations and normative behavior patterns. The boundaries may be ideological which exert an influence on identity and interaction.

For the participants in this study and perhaps for all of us, regardless of our orientation to ways of knowing and being, the heuristic promise is to acknowledge us as a

community of diversity sharing a common discourse of meaning.

The Heuristic Promise

The heuristic promise of this inquiry is to recognize and perhaps understand the "participatory consciousness" (Heshusius, 1992) inherent in my participants and others committed to education and alternative ways of knowing. My participants speak of the right for all learners to have access and opportunity to participate in the learning experience. This is their pedagogical creed. This belief is strongly rooted in their value systems and is complimentary to their ethical and moral beliefs. To have a participatory consciousness means that there is an awareness of the unity of self and others. Knowing is seen as "enchantment" (Heshusius) and this is partially evident when my participants speak of the delight they have with movement.

Perhaps most critically, the women in this inquiry as well as many others of us, are interested in reconsidering the potentially stultifying effects of disciplinary boundaries. While they may be political activists for the voice of dance, they recognize the importance of creating a community of educators for whom movement, in their case, is the voice of life. They speak to the need of integrating curricular areas whenever feasible and of dissolving imposed

boundaries that hinder participation and meaning. The women in this inquiry recognize that the boundaries may be in the form of negative stereotypes or cliches.

As professional movement educators, working within and beyond the disciplinary realms of dance or physical education, their choreographed professional identities is "an active act of identification that allows for no distance" (Heshusius, 1992). Critical in their journeys has been the theme of freedom, and most notably, the freedom for all women (indeed, all people) to create their own professional identities. For whatever reason, the participants in this inquiry may continue to align themselves as dancers within disciplinary boundaries of physical education. Or, they may identify themselves at any moment as a physical or movement educator, but regardless, they see teaching as an aesthetic experience and movement experiences having an aesthetic dimensions as especially meaningful to them.

The exciting and challenging aspect of this study is that fifty years of experience is represented by my participants. These women educators, for whom the human body and human movement is their primary focus, have experienced unique challenges that perhaps face us all in shaping our professional identities.

This process of choreographing an identity, as

considered in this inquiry, reflects changes in the social, cultural, and historical milieu. The politics of change is expressed by these women, and it is through their voices, often united in meaning, that we hear their important issues.

For those of us seeking to understand ourselves a bit better, the "lived world" of these women, as educators, as movement professionals, may help to elucidate the concerns we all share. Greene (1988) speaks to this:

> The matter of freedom, then, in a diverse society is also a matter of power, as it involves the issue of a public space. There have been voices, as we have seen, articulating the connections between the individual search for freedom and appearing before others in an open place, a public and political sphere. There have been those who saw the relations between participation and individual development, between finding one's voice and creating a self in the midst of other selves. There have been those who have named the obstacle to their own becoming in self-regard, in indifference, in lack of mutuality and care. How, in a society like ours, a society of contesting interests and submerged voices, an individualist society, a society still lacking an 'in-between', can we educate for freedom? And, in educating for freedom, how can we create and maintain a common world? (p. 116)

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APPENDIX A

LETTER OF INQUIRY

Dear:

I am working on my doctorate at the University of North Carolina at Greensboro, and the topic for my dissertation is "An Interpretive Inquiry of the Life Histories of Selected Women Dance/Physical Educators". The dissertation will interpret the emerging themes and issues gathered from taped interviews with my participants.

My interest in this topic has evolved over a period of years, largely from personal experience. I have been a dancer, and have identified myself as such. I became interested in physical education, obtained state certification, and taught physical education. My "professional role label" changed during this period to that of physical educator. I struggled with the various, and sometimes conflicting ideologies of physical education, wondering what was meant by "physical educator", and what was considered to be the content of physical education. For a time, I found affirmation and philosophic solace identifying myself as a "movement educator" and arranged my physical education curriculum around the thematic framework of Rudolf Laban. This seemed to provide a unique blend of my beliefs about dance and physical education.

Although my professional role label was framed by the discipline of physical education, I never completely relinquished my identity as a dancer, and I returned to the world of dance as a university educator. I have taught dance within a school of Health, Physical Education, Recreation and Dance, and within a department of Theatre Arts. I continue to operate in both worlds, or both disciplines, as I complete my doctorate in physical education and teach dance within a department of Theatre Arts.

Over the years I have rejected and embraced certain aspects of both disciplines. I have wrestled with trying to define myself while operating in an institutional situation that may have been counter to my beliefs. I am curious about my own struggle and intrigued that there may be other women educators who share educational/aesthetic, political/ideological upheaval that may be resolved or unresolved.

The research question posed for this inquiry is: what is it about the dance and physical education experience that attracts some women to engage in both fields? I believe we have a unique perspective on what it is like to be a woman educator working with movement as our medium. I want to give a "voice", via interpretive inquiry, to women whose special insights have been previously unheard.

You have been recommended as a possible participant for my inquiry because of your journey within dance and physical education. I would very much like to hear your story and possibly include it in the interpretation process. The interviews would be taped at your convenience and transcribed. All material would be completely anonymous. If at any time you would wish to terminate your participation in my inquiry, you would be free to do so.

If you would be willing to be interviewed, please complete the enclosed consent form and return it to me in the stamped envelope. I will then contact you by telephone to arrange an interview.

I sincerely hope that you will consider sharing your story with me.

Sincerely,

Dawn Clark

APPENDIX B

THE UNIVERSITY OF NORTH CAROLINA AT GREENSBORO

Consent to Act as a Human Subject
(Short Form)

Subjects's Name _____

X Date of Consent _____

I hereby consent to participate in the research project entitled "An Interpretive Inquiry of the Professional Life Histories of Selected Women Dance/Physical Educators"

An explanation of the procedures and/or investigations to be followed and their purpose, including any experimental procedures, was provided to me by Dawn Clark _____. I was also informed about any benefits, risks, or discomforts that I might expect. I was given the opportunity to ask questions regarding the research and was assured that I am free to withdraw my consent to participate in the project at any time without penalty or prejudice. I understand that I will not be identified by name as a participant in this project.

I have been assured that the explanation I have received regarding this project and this consent form have been approved by the University Institutional Review Board which ensures that research projects involving human subjects follow federal regulations. If I have any questions about this, I have been told to call the Office of Research Services at (919)334-5878.

I understand that any new information that develops during the project will be provided to me if that information might affect my willingness to continue participation in the project. In addition, I have been informed of the compensation/treatment or the absence of compensation/treatment should I be injured in this project.

X _____ _____
Subject's Signature Witness to Oral Presentation & Signature

If subject is a minor or for some other reason unable to sign, complete the following:

Subject is ____ years old or unable to sign because _____

_____

_____
Parent(s)/Guardian Signature

APPENDIX C

PERSONNEL DATA SHEET

To substantiate the foregoing request and for the purpose of keeping an accurate personnel file for each member or prospective member of the faculty, we submit the following personnel information.

1. Name _____

2. Address (local, if known) _____ Phone Number _____

3. Marital Status N/A Spouse's Name N/A No. of Children N/A

4. Date of Birth _____ Place of Birth _____ Citizenship _____

5. Race: ___White ___Black ___Hispanic ___American Indian ___Asian

6. Date of appointment here _____ Rank _____

7. School or Department _____ 8. Teaching Area in School or Department: _____

9. Assigned to Teach Teacher Education Classes ☐ Yes ☐ No

10. Names and positions of relatives by blood or marriage now employed or seeking employment the University N/A

11.

Academic Training and Degrees	Area of Preparation	Date Conferred	Institution

12. Teaching and Other Professional Experience:

Position Held	Beginning-Ending Dates	Institution