Contact improvisation as a foundational learning tool for contemporary performers: singular complexity

Samantha Prigge-Pienaar

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Supervisor: Prof. MS Kruger
Co-supervisor: Prof. JHS Hofmeyr

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Declaration

I, the undersigned, hereby declare that the work contained in this dissertation is my own original work and that I have not previously in its entirety or in part submitted it at any university for a degree.

Signature: Samantha Prigge-Pienaar

Date: 8 October 2014

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Abstract

This artistic research dissertation employs the principles and practices of contact improvisation in a literary performative to describe and demonstrate this somatic form's potential as a complex system of embodied knowing. For strategic and thematic purposes, chapters in this dissertation are referred to as Streams.

The *First Stream* motivates the methodological approaches and emergent strategies employed in the researcher's simultaneous practices of teaching, researching and writing about contact improvisation.

The *Second Stream* is offered as an oral testimony of the researcher's attempt to find practical solutions for the increasing complexity apparent in her work environment during the last two decades. It is written primarily as a first-person narrative with references by other somatic and contact improvisation practitioners embedded in the body of the narrative and presented as personal subconscious/collective unconscious interjections.

The *Third Stream* uses a locally-emergent artistic research strategy termed Secondary Primacy to critically and creatively engage with existing literature. The observations of theorists and practitioners from the researcher's own context (theatre and drama), as well as from a diversity of interrelated disciplines (including psychology, sociology, evolutionary biology, quantum physics, pedagogy and visual art) are presented in an autonomous authorial voice employing the performative strategy of *what if*. This strategy serves to demonstrate the researcher's experience of the link between personal subconscious and collective unconscious motivations for action and exposes the transdisciplinary ground upon which many of the ideas and observations voiced in other Streams, in particular about contact improvisation as a complex system of embodied knowing, are implicitly dependent.

The *Fourth Stream* discusses contact improvisation as a complex system foregrounding the particular characteristics of nonlinearity, paradox, emergence and additional capacity introduced in the Second and Third Streams.

The *Fifth Stream* demonstrates convergences and overlaps between contemporary theories about agency, embodiment and transformation as they may apply to educators in tertiary educational performing arts contexts. This discussion is interspersed with accounts of the researcher's own attempts – through her performing arts educational practice - to understand agency and transformation as workable elements.

The *Sixth Stream* is offered as a personal philosophy of action. The implicit values and strategies of the researcher that were exposed in previous Streams are here distilled and presented as affirmations and Actions motivating the sustained use, by the researcher within

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her localized educational context, of contact improvisation as a foundational somatic approach for performers.

In keeping with the positioning of this dissertation as artistic research, the literary framing devices of a *Foreword* and *Afterword* are used to draw a reader's attention to the practice-based nature of the subject under discussion.

PLEASE NOTE: all audio and visual clips as referred to in the *Sixth Stream* are available on request from the US Drama Department.

Keywords: contact improvisation, complexity, emergence, performing arts, embodiment

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Opsomming

Hierdie artistieke navorsingsverhandeling gebruik die beginsels en praktyke van kontakimprovisasie in ‘n literêre performatief om hierdie somatiese vorm se potensiaal as ‘n komplekse sisteem van verpersoonlikte kundigheid te beskryf en te demonstreer. Vir strategiese en tematiese doeleindes word daar in hierdie verhandeling na hoofstukke as Strome verwys.

Die *Eerste Stroom* motiveer die metodologiese benaderinge en voortspruitende strategieë wat aangewend word in die navorser se gelyktydige onderrig van, en navorsing en skrywe oor, kontakimprovisasie.

Die *Tweede Stroom* word aangebied as ‘n mondelinge betuiging van die navorser se poging om praktiese oplossings te vind vir die toenemende kompleksiteit in haar omgewing oor die laaste twee dekades. Hierdie Stroom word primêr as ‘n eerste persoon narratief aangebied met behulp van verwysings deur ander somatiese en kontakimprovisasie praktisyns wat in die narratief geanker en aangebied word as persoonlike onbewustelike/kollektiewe onbewuste tussenwerpsels.

In die *Derde Stroom* word ‘n plaaslik ontwikkelde artistieke navorsingstrategie, naamlik Sekondêre Voorrang, gebruik om die konvensionele literatuurstudie op kreatiewe wyse te herinterpreteer. Die waarnemings van teoretici en praktisyns uit die navorsers se eie studieveld (teater en drama), sowel as uit ‘n verskeidenheid van interafhanklike studievelde (onder andere psigologie, sosiologie, evolusionêre biologie, kwantum fisika, pedagogie en visuele kuns) word aangebied as ‘n outonome outeursbedoelde stem en maak gebruik van ‘n performatiewe *what if*. Díe strategie dien as ‘n metode om die navorsers se ervaring van die implisiete afhanklikhied tussen persoonlike onderbewussyn en kollektiewe onbewustheid motiverings vir aksie te demonstreer, en die transdisiplinêre grond van idees en waarnemings, in die besonder oor kontakimprovisasie as ‘n komplekse sisteem van verpersoonlikte kennis, te ontgin en bloot te lê.

In die *Vierde Stroom* word kontakimprovisasie as ‘n komplekse sisteem bespreek en die eienskappe van nie-liniariteit, paradoks, ontluiking en addisionele kapasiteit wat in die Tweede en Derde Strome bespreek is, is verder op die voorgrond geplaas.

Die *Vyfde Stroom* toon die sameloop en ooreenkomste aan tussen teorieë oor tussenkoms, verpersoonliking en transformasie soos van toepassing mag wees op opvoeders in ‘n tersiêre opvoedkundige *performance* konteks. Hierdie bespreking is afgewissel met vertellings van die navorser se eie pogings - deur haar uitvoerende kunste opvoedkundige praktyk – om agentskap en transformasie as werkbare elemente te verstaan.

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Die *Sesde Stroom* word aangebied as ‘n persoonlike filosofie van handeling. Die implisiete waardes en strategieë van die navorser, soos bloot gelê in die vorige Strome, word hier gesuiwer en aangebied as bekragtiging en Aksies vir die volgehoue gebruik, deur die navorser in haar eie gelokaliseerde opvoedkundige konteks, van kontakimprovisasie as ‘n grondleggende somatieke benadering vir *performers*.

As deel van hierdie verhandeling se posisionering as artistieke navorsing word ‘n *Voorwoord* en *Slotwoord* gebruik om die leser se aandag te vestig op die verpersoonlikte aard van die onderwerp onder bespreking.

NEEM KENNIS: Alle klank- en videomateriaal waarna in die *Sesde Stroom* verwys word, is op aanvrag beskikbaar by die US Drama Departement.

Sleutelwoorde: kontakimprovisasie, kompleksiteit, ontluiking, uitvoerende kunste, verpersoonlikheid

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I am eternally grateful to the hundreds of learners that have afforded me the opportunity to observe, reflect on and experiment with the what, how and why of contact improvisation.

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FOREWORD

This dissertation is about contact improvisation. More specifically, it is about contact improvisation as a complex system and why it could be employed as a foundational somatic approach for performers in a tertiary educational context. Most specifically, this dissertation is a practical syllogism[1] – a testimony, a demonstration - of the impact that contact improvisation has had on my own understanding of being a performing arts educator, and how it has afforded robust opportunities for understanding the self as an embodied agent of change in relationship with others undergoing equivalent, but not always equal, processes of change.

There are several propositions embedded in this dissertation that allow me to make the assertions, observations and gestures that I do: i) the self is understood as a fractal[2] "whose wholeness, intact from the start, appears within patterns of self-expression that remain invariant across space and time" (Marks-Tarlow, 2010: 33); ii) these recursive patterns and themes of self-expression become more or less evident to the self under certain conditions; iii) when wielded in the right way, contact improvisation offers conditions for these patterns to become more evident; iv) in becoming evident to the self, these recursive patterns and themes of self-expression are inevitably transformed demonstrating the particular system's potential for additional capacity.

It is crucial to acknowledge that these propositions were by no means explicitly stated as such when I set out to write this dissertation. I fully intended to write about contact improvisation primarily in an explanatory, descriptive and analytical manner, locating its origins, tracing its developments over the last two decades, and finally acknowledging its value in the movement components of the Drama and Theatre degree at Stellenbosch University Drama Department - but predominantly as an outsider looking in, a distanced educator observing the 'effects' of this somatic approach on others. As I wrote, it became

[1] Anscombe and Carr (in Butterworth and Wildschut (eds.), 2009: 15) assert that the conclusion of a practical syllogism "is an action, not a statement of intention or a direction to act". Refer to *First Stream: how I say what I mean, is what I mean to say* for more on this.

[2] Marks-Tarlow (2010: 32) observes that "[i]n fractal geometry (Mandelbrot 1977), a fractal is a rough or fragmented geometric shape that can be split into parts, each of which is a smaller copy of the whole—a property called self-similarity. Because they appear similar at all levels of magnification, mathematical fractals are considered infinitely complex. In a sense, they offer a pattern (self-similarity) beneath chaos and complexity, i.e. the shape of the whole is reflected in all its parts, whether the parts are of different sizes or on different time scales (Mandelbrot 1977)."

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increasingly apparent to me to what extent contact improvisation as a complex system of somatic attention was not simply outside of myself, that it was representative of both knowledge (as artefact) and knowing (as being), and that for my dissertation to successfully demonstrate original knowledge *about* contact improvisation's potential I would have to implicate the process of embodied cognition that I believe I have undergone *through* the practice of contact improvisation. It was here that I was fully confronted with the challenges of describing the complex processing of growth and development of living systems in which the "whole […] is more than the sum of its parts, and that whole can influence and determine, in many cases, the function of its parts (and that whole itself is, of course, simultaneously a part of some other whole)" (Wilber, 1998: 56).

I think it would be fair and truthful to say that I was experiencing and teaching principles of complexity long before I had a label for it – before I knew it as a theory, scientific approach or way of modeling reality. During the last fifteen years I have worked with individual student-performers as agents of change – as complex adaptive systems interacting with other systems with the deliberate goal of shifting perceptions by perceiving them. This sounds like a double-take, a paradoxical statement, a *koan*[3] – which it is. Contact improvisation has proven to play a significant role in my increasingly refined ability to observe, predict and change my own behaviour[4] and that of my students. Contact improvisation has been referred to as a movement form, style, approach and structure – but none of these terms do it justice as a complex system that has demonstrated unforeseen resilience and robustness, reflecting a capacity to be applied by a diversity of individuals with differing agendas and approaches within a range of contexts without losing integrity. At its most simple and obvious, it is a form of physical partnering that is independent of any predefined style or technique, and so it relies on the willingness of two bodies to share a space, or multiple spaces, in which recursive patterns of energy may emerge, evolve and dissolve[5]. Contact improvisation has offered a means by which I have actively (with purpose, with action) and presently (in the moment,

[3] Collins Concise Dictionary of the English Language (Hanks (ed.), 1982: 627) offers the following definition of *koan* (noun): "(as in Zen Buddhism) a problem that admits no logical solution".

[4] As suggested in the first proposition as stated on p.1, and as will become evident again later in this dissertation, this 'changing of behaviour' is less a process of altering one's actions as they were accumulated from 'from scratch', as they were imprinted onto a 'clean slate', and more a *via negativa*-inspired concept of minimizing the effects of those adopted and constructed behaviours that 'cloud' or 'partition' the fractal self, that clutter what may be recognized and experienced as more fundamental qualities, that prevent one from working either 'quickly' or 'slowly' enough to allow streams of impulses that may be available within, and without, a particular body to come into alignment. Refer to *Fifth Stream: agency and transformation* for more on this.

[5] The reader may refer to *Fourth Stream: movement, complexity and emergence* for more detail on the origin and purpose of contact improvisation.

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with intensity and full commitment) been able to observe this meaning-making process, and as an educator to expand the ways in which I am able to speak, write about, and demonstrate, the complexity of embodiment. *How* we come to know what we know, and more paradoxically and self-reflexively, how we come to know *that* we know, is thus a central idea in my praxis and subsequently in this dissertation.

I acknowledge that the physical actions of reading, writing, typing, contemplating, collating, paraphrasing, formatting and editing necessary for the production of this dissertation were, as Grotowski (in Richards, 1995: 104) observes, "only the door for entering into the living stream of impulses" and not a "simple reconstruction of daily life". This is essential if I am to have honored the primary information *and* central organizing principle of this thesis - improvisation as play, as daily activity. It is acknowledgement of such a principle that has provided the means for me to observe the way in which "parts to join, to link together, to have something in common, to be connected, in ways that they simply could not be on their own" (Wilber, 1998: 56). But it has also been crucial to find the means whereby this interconnectedness as it is apparent to me can be at least partly, if not wholly, revealed *to those who may exist outside of my current holon*[6] – hopefully converting "disjointed fragments into networks of mutual interaction" (Wilber, 1998: 56).

After all, even though I may acknowledge that stages of growth (my own, that of contact improvisation) are "not haphazard or random, but occur in some sort of pattern" (Wilber, 1998: 57), it is a little more difficult in contexts that necessitate a strongly 'linear' order – for example, writing down these stages of growth for others who may have no direct or immediate experience of them - to demonstrate that this interconnectedness does, in fact, exist. As Wilber (1998: 57, emphasis added) recognizes, when talking or writing about human development it is helpful to "use the metaphors of 'levels' or 'ladders' or 'strata'", but "*only if we exercise a little imagination* in understanding the complexity that is actually involved". If this dissertation is to be at all meaningful, and make any contribution to furthering knowledge about embodiment practices such as contact improvisation, readers will need to exercise their imaginations to understand the complexity of what is being proposed.

Throughout the last four years of writing this dissertation, I have improvised continually with conventional structuring principles treating titles, chapters, footnotes, endnotes, page dimensions, stylistic templates, spaces, words and phrases as parameters offering additional capacity for embodied knowing, rather than rules signifying the closure of knowledge. I have

[6] "Arthur Koestler coined the term *holon* to refer to that which, being a *whole* in one context, is simultaneously a *part* in another. […] to be a part of a larger whole means that the whole supplies a principle (or some sort of glue) not found in the isolated parts alone […]" (Wilber, 1998: 56).

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explicated this improvisational approach (that affords awareness of the continuity between unconscious – largely preverbal, prerational - processes and conscious – largely verbal, conceptual – processes) as much as possible by *imaginatively* employing the gestures afforded by conventional formats of pen/stylus, paper/screen, ink/dots – such as marking, spacing, background, foreground, rhythm, cadence, word count and character density. In some instances this has demanded making use of densely laden philosophical treatise, at other times more iconic or metaphoric signifiers, and at other times still the use of multimodal, imagistic means of conveying information.

Several models of human development (including Ken Wilber's (1998) 'development that is envelopment', Marks-Tarlow's (2010) fractal self, Carrie Noland's (2009) agency through embodiment, John Welwood's (2002) 'psychology of awakening', Glen Park's (1989) 'art of changing' and Bateson's (1979) 'patterns in patterns that connect') have informed the organization of information in this dissertation into *streams*, *tributaries, traces* and *grounds*. I have used a primary motif/metaphor of the *spiral* for winding sedimentary, layered, widely distributed but causally connected streams and traces of knowing into a coherent body of knowledge. The paragraphs and chapters are presented as a series of concentric circles or spheres offering a patterning of hierarchy in the more appropriate sense of "an order of increasing holons, representing an increase in wholeness and integrative capacity" (Wilber, 1998: 56). Bateson (1979: 12) acknowledges: "[a]ll spirals in this world except whirlpools, galaxies and spiral winds are, indeed, made by living things. […] a spiral is a figure that *retains its shape (i.e. its proportions) as it grows* in one dimension by addition at the open end".

The dissertation as a whole has been arranged, then, to accumulate meaning and gather significance in the way that several tributaries may join to form a gushing river, or several streams of cognitive processing may converge to form a higher or deeper consciousness. The use of these *literary but also imagistic* metaphors is as close as I could come to demonstrating the complex causality of the part-wholes discussed without completely jeopardizing the textual coherence demanded in an academic dissertation *or* completely destroying the organizational vitality essential to the implicated living systems.

Marks-Tarlow (2010: 38) asserts that "the hallmark of a fractal is self-similarity, where the pattern of the whole is reflected in the pattern of various parts" such that "play reflects fractal themes, processes, and products that emerge on multiple temporal scales from brain time, through real time, to the developmental time that spans a life". It is in honor of this fractal reflection that the chapters (referred to hereafter as Streams) of this dissertation serve the purpose of wholes-in-parts (they can be considered as stand-alone bodies of knowledge

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grappling with a particular issue or concept) as well as parts-in-wholes (they each embed the central organizing principle of the dissertation and contribute towards overall understanding).

The Streams deliberately contain repetition of form *and* content – but with variation and, hopefully, additional capacity – in the same way that originating material (scripted or improvised) may be rehearsed in theatre and performance as a means of going over old ground with new attention. Each Stream can be considered representative of a higher or deeper level of my knowing (as it is demonstrated in this dissertation) and has its own unique capacities, at the same time as it includes the patterns, capacities, functions of the previous Streams: "[E]ach stage is adequate and valuable, but each deeper or higher stage is more adequate and, in that sense only, more valuable (which always means more holistic, or capable of a wider response)" (Wilber, 1998: 60).

I extend the same search for value in this dissertation, as critic Ramsay Burt (2002: 6) sought in viewing Steve Paxton's improvisational piece titled *Goldberg Variations*: "The value of this piece […] does not lie in the past—in the extent to which the artist through his or her genius has been in touch with something transcendent. It lies in the present, in the quality of the interactions between dancer and dance and in the extent to which these expand the spectator's conception of possibilities for experience and knowledge". It is for this reason that I invite the reader of this dissertation to interact with it as a spectator might interact with a theatre or performance event, which can only be said to 'have value' in the presence of a witness who seeks to temporarily suspend disbelief and conceive of the possibility of being moved to gain new insight.

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FIRST STREAM

how I say what I mean, is what I mean to say

> Improvisation is becoming my life. Actually, it has always been my life, just as it has always been your life, but I have begun to *acknowledge* that it is my life. (Overton, 2010: 1)

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In his Cynefin model of organizational complexity, Dave Snowden (in Browning and Boudés, 2005: 32) proposes that "the ability to respond to complexity requires a *sense of place*, which enables one to advance diverse views and to imagine narratives about what happened, what could have happened, and how to act differently in the future". In this dissertation I acknowledge the personal necessity and ethical responsibility of sharing this *sense of place* with others as a means of offering clarity about my particular context and role as a somatic educator[1] in the increasingly complex environment of a tertiary institution in Stellenbosch, South Africa, as representative of *at least some* of the complexity of tertiary institutions elsewhere. "Who is making the interpretation of the complexity of the environment?" becomes a critical consideration when seeking a more accurate expression of events under conditions of complexity (Browning and Boudés, 2005: 37). And as complexity theorist Weick (1995 in Browning and Boudés, 2005: 36) points out, this 'who' is largely determined by micro-momentary actions, or in other words, "the nature of a person is 'constructed out of the processes of interaction'".

Equivalent to the "correlative, ontological, linguistic" model of performance proposed by Erhard (2009: 2), I acknowledge that the world in which individuals live is an *occurring* world, a "world with which your mind, body, feelings, and actions are correlated", a "way in which objects, others, and you yourself occur or show up for you in this or that situation". Equivalent to the epistemological task that Hurst (2010: 233) sets contemporary philosophers, I believe that a contemporary educator shares a responsibility "to establish strategies for interpreting multiple dimensions of phenomenal reality, given the irreducibly complex relation of co-implication between mutually negating opposites". Since "concepts create realities" through the justification and motivation of practice (Hurst, 2010: 233), and the practice of embodying imaginary, potential or projected realities is intrinsic to the art of performance, I place a particular emphasis on myself as a performing arts educator to be accountable for contextualizing and motivating the strategies by which I have put into practice, into action, my irreducibly complex, because particularly correlated, occurring world.

Although my own being, knowing, feeling and action as an educator over the past decade can be located firmly in the realm of performing arts, I have often ventured into what appeared

[1] I use the term somatic educator to emphasize the use of activities, tasks and improvisations that allow for deep kinaesthetic experiences of movement. Somatic education shifts attention away from solely using external (largely visual or formal) sources for evaluating movement, inviting learners to increase their perceptual awareness of holding patterns (fixed states of tension and release) that prevent more dynamic, holistic and multidimensional experiences of movement. Somatic education integrates imaginative, tactile, visual and aural impulses for movement.

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at times as alternate territories, including paleontology, sociology, anthropology, history, psychology, evolutionary biology, neuroscience, quantum physics, semiotics, literary studies, eastern mysticism, shamanism, architecture and ecology. In retrospect I recognize that I have been intuitively applying a transcendental phenomenological approach to my investigations, seeking an understanding of the purpose and nature of a contemporary performer, and by extension a contemporary educator of performers, by searching for recognizable and applicable imagery, values and practices across cultures, disciplines and timelines.

Such a transcendental approach has by no means been motivated by a search for a 'meta-narrative', a universally applicable grouping of reducible components, but rather by an impulse towards self-amongst-others, a convergence, co-incidence and simultaneous emergence of patterns across contexts and environments. This simultaneous emergence of self and other, personal and collective, through action is supported by sociologist Marcel Mauss's (Noland, 2009: 21) observation that "the emergence of the individual body as a producer of interoceptive experience and the establishment of society as a forger of individual bodies are in fact simultaneous events, both equally predicated on the body's animate form, its capacity to move in space". In her discussions on key theorists and practitioners that have contributed towards an understanding of agency and embodiment, Noland (2009: 31) observes how Mauss recognized the ineffectiveness of keeping within the boundaries of one discipline as a means towards reaching a fuller understanding of the "organic body as a site on which social meanings can be inscribed" (Noland, 2009: 31). In Noland's (2009: 32) words, Mauss realized that "the barriers between the disciplines are artificially constructed and thus the knowledges they engender are necessarily flawed"; sociology, psychology and physiology should be studied "simultaneously, as intertwined and mutually constitutive" since "there is no such thing as a human being divided into separate faculties" (Noland, 2009: 33).

I now acknowledge my preferred approach of navigating across and between disciplines as a creative act, a critical response to my acknowledgement of the interconnectedness, simultaneity and emergence of perceivably isolated, predetermined, contradictory phenomena of the human organism, and the closest means whereby I have been able to model my particular experience of the complex relationship of parts to whole within an institutional context, in which I experience the art of performance colliding/coinciding with a science and academy of education. Certainly in my experience of teaching young adults the somatic attention necessary for performance, the shared territory of exploration and explication has demanded that as an educator I take on simultaneous and sometimes contradictory roles as sociologist, psychologist, physiologist and therapist. Viewing the cognitive and creative potential of human beings through such a converging, interdisciplinary perspective has

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impelled me to challenge notions of learning as a product of critical episodes, and knowledge as a fixed or static entity.

In a similar way, but within the boundaries commonly given to denote my specific discipline, I have come to humbly recognize that acts of observing, writing, conversing about, and immersing oneself in, the art of embodiment that is at the heart of theatre and performance are unavoidably intertwined, equivalent and/or convergent. In my own process of writing a dissertation as a means of evidencing knowledge of contact improvisation as a somatic learning tool for performing artists, I have repeatedly come up against temporal, semantic and syntactic constraints that severely distort what I experience as the complexity of my system of making meaning, integral to which is the complexity of the system I am attempting to evidence. The predominantly chronological and causal organization of information typical of a dissertation, as well as a model of discourse as passive, distanced, and argumentative/discursive, has proven largely inadequate as a means of embodying the sideways-glances, flinches, stumbles and sudden leaps, the dissolutions, merging, converging and shatterings - the spatio-temporal *dis*orientations and *re*orientations - that were/are an inevitable experience in my process of re-searching, of embodying knowledge *of,* contact improvisation *through* contact improvisation.

Pakes (in Butterworth and Wildschut (eds.), 2009) highlights the tendency in performing arts academic contexts to perceive somatic/body-based practitioners and theorists as different breeds: theorists are supposedly better at *objectively observing and writing about* what bodies imagine/embody/enact, and practitioners are supposedly better at *immersing* themselves in what bodies imagine/embody/enact. She explains how a practice-researcher might be uneasy about the request for a verbal account of his/her process of investigation since this “exposes its reasoned character, shifts the focus of any assessment of his work from the practice itself to how well he writes about (describes or paraphrases) it even though it is the choreography he has made which really embodied his (practical) thinking and knowledge” (Pakes in Butterworth and Wildschut (eds.), 2009: 15).

Certainly a written artefact that is guided by the “fundamental explanatory principles” of classical science (Hurst, 2010: 234) demands an act of curbing, inhibiting or backgrounding what is known/can be known/is knowable by certain processes of embodiment as a means of foregrounding logical causality, descriptive detail, repeatable evidence, reader friendliness, semantic fluency and general applicability. Of material necessity it arrests the cyclical, spherical, recursive, dynamic movement of the researcher’s energy (*the energy that seeks, the energy that is knowing*) by keeping certain boundaries intact and impermeable for longer than may be usually effective or purposeful for the particular energy that seeks: “theorizing

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becomes a matter of clarification and simplification, where thinkers aim to separate composite concepts into basic elements, establish orders of priority, and isolate issues, thereby constructing problems of manageable compass that are reducible to coherent theoretical frameworks and measures" (Hurst, 2010: 234). Peggy Phelan states with conviction the impact that acts of writing in certain ways can have on the emergence of knowledge in the performing arts:

> The urge to record has given rise to an odd situation in which some of the most radical and troubling art of our cultural moment has inspired some of the most conservative (and even reactionary) critical commentary. The desire to preserve and represent the performance event is a desire we should resist. For what one otherwise preserves is an illustrated corpse, a pop-up anatomical body standing in for the thing that one wants to save, the embodied performance. (Phelan 1997 in Ramsay, 2002: 48)

At times in my own process of attempting to explain, describe, inscribe the practice and significance of contact improvisation, I have felt justified in wanting to disregard any and all acts of translation, interpretation and modeling as essentially flawed - imperfect, constraining and misleading - regardless of whether they err on the side of the conceptual and reductive, on the side of the theoretical and contextual, or on the side of the vital and subjective - since my direct experience as participant-educator of contact improvisation is of a more holistic, integral encounter that is neither one, nor all, of these. And yet despite the challenges of expressing the 'aliveness' of my somatic experience through writing, and despite sharing the frustration felt by many artist-researchers to document or textually record and disseminate what is highly visual, practical, performative, I feel attuned to the following observation made by artist-researcher Stephen Levine:

> Students habitually speak of the expressive therapies as "non-verbal," thereby not only neglecting the obvious verbal dimension of the arts (poetry, story-telling, drama) but also showing a fear that to use words means to reduce the rich, creative field of sensible experience to an arid, logical plain, to turn the living into the dead. (Levine 2004)

Mostly and on the whole, I have felt that the real problem lies not solely with the act of translation *per se*, but rather the extent to which the context in which this act of translation takes place has been deliberately, creatively and sensitively perceived and managed allowing the wielder(s) of the tools of translation to attend to the necessary "recursive loop of correction and refinement over time" (Noland, 2010: 15). In my own case, it is not the verbal account, the

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use of words, that is problematic but rather where the emphasis and value-assessment is placed on and within such a verbal or written account.

Levine (2004: n.p., emphasis added) states further that "[t]he task of our thinking should, therefore, be to capture the aliveness of our being, to follow it *until it expresses itself in words*". But capturing the aliveness of our being, following it until it expresses itself in words, requires certain initial conditions by which "[k]nowing […] takes on the attributes of a verb, that is, a process rather than an object or product that is fixed and definitively knowable" (Eisner, 2005: 20 in Ewing and Hughes, 2008: 518). This initial condition will allow, and repeatedly continue to allow, a fluid relationship between constraints and liberations, foregrounding "methodological concepts of contiguity, living inquiry, openings, metaphor/metonymy, reverberations, and excess which are enacted and presented or performed when a relational aesthetic inquiry condition is envisioned as embodied understandings and exchanges between art and text, and between and among the broadly conceived identities of artist/researcher/teacher" (Sinner et al, 2006: 1224). It is a condition/frame that invites what Zen Buddhists refer to as "the Gateless Gate" (Wilber, 1998: 14) in which the mind is "much more likely to be perceived a fluid stream rather than a fixed rock" (Eisner, 2005: 20 in Ewing and Hughes, 2008: 515).

And so I find myself in concert with an increasing acknowledgement in fields of psychology, medicine, philosophy, therapy, religion, ecology that the divisions attributed to living systems are artefacts of how they were questioned or conditioned, rather than inevitable features of the systems themselves. Cilliers (in Hurst, 2010: 240) states that the interior/exterior borders of complex systems are "indeterminate" such that "the system's scope or limit is usually determined by an observer, who aims to frame it for description". Consistently in my praxis, and throughout the writing of this dissertation, I have shifted the emphasis of my questioning from "What is, or can be, known?" or "What evidence of this exists?" to include: "What is, or can be known, to *me*? What do *I* have evidence of?" and concomitantly, "What *am I doing,* or what *have I done,* to know what I know?" This shift in emphasis, I was increasingly to discover, is one employed deliberately by Action Researchers in what Whitehead (1992a: 1) specifically refers to as "the creation and testing of a living and dialectical educational theory for professional practice within which one's own philosophy of education is engaged as a first person participant." And despite first appearances - and my own fears of confronting an everpresent tide of anti-subjectivity in academic contexts by succumbing to the allure of 'gazing into one's own navel' – Whitehead (1992a: 89) makes clear that such a first person participant approach places significant pressure and responsibility on an educator to offer "a public account of their own educational development".

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It is by asking questions about, formulating answers for, and continually refining both questions and answers through collaborative actions and practice, that practitioners may contribute to emerging and original knowledge. This resonates with German psychiatrist and philosopher Karl Jaspers (1949 cited in Novak, 2010: 255) observation that the future of a truly democratic collective "lies in the presentness of each individual" since "[i]t is only on the ground of personal reality that I can join in the collective life of a whole that would remain imaginary otherwise – of the smallest community, or of the state, or of humankind…". An Action Researcher engaged in the presentness of their personal reality is still impelled to ask the question: How can I *engage others* in efforts to embody a knowing that is equivalent to my own? Noland (2009: 14) states that human beings have the significant capacity of being able to choose how to externalize interoceptive sensations. How far this choice extends is "a matter of debate" (Noland, 2009: 14) and certainly should not be perceived as universally equal, undifferentiated or obvious. As a somatic educator seeking to understand and embody simultaneously ethical and agentic action, I am impelled to engage with how far this choice extends for myself, as a means of offering insights to an-other (a learner) of how they may go through an equivalent, but not necessarily equal, process.

It is for these reasons that I have been drawn to insights, observations and models of praxis that provide more sensitive, complete, integral strategies and interventions by which educational and/or performance practitioners and theorists may engage with the complexity of individual learners as adaptive and anticipatory systems whilst still respecting the three-tier motivations of science – to observe, predict and control (Chu et al, 2003). Holliday (2007: 5) observes that "in education, the idea of 'teacher as researcher' – someone who must integrate research with work in order to do the latter properly – is now common" and that "this integration of research and work in many professions, […] is part of 'an emerging world view, more holistic, pluralist and egalitarian, that is essentially participative' in which not only professionals but a wide variety of people […] come 'to understand their own worlds' and take ownership of knowledge".

Most significantly, I have been inspired by courageous and adventurous strategies and interventions implemented by researchers who have become their own subject of enquiry and been able to do so with humility, integrity and coherence, offering what Shuster (2000: ix) refers to as a "pragmatist commitment to experience as both topic and method of inquiry". But as Whitehead (1992a: 89) observes, "[t]o hold oneself accountable in this way, in the name of education and one's own humanity, may deter those who prefer the safety of conceptual structures. There is risk, a creative leap and an act of faith, involved in attempting to make original contributions to educational knowledge". Once again, this implicated 'particularity of

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experience' does not imply a form of 'pure' subjectivity only, does not assume that an individual does, or even can, function as an isolated, bounded entity. Rather, this particular exposure and investigation invites "a double process, a simultaneous "*décentration et récentration*" in which one's own "intimate experience of life with others becomes the source of a self-reflexive, objectifying analysis" (Noland, 2009: 47). It is with this understanding that I now put my faith in using arts-informed inquiry in teacher education research to demonstrate, as Ewing and Hughes (2008: 515) suggest, that the "multiplicity of dimensions entailed in the deliberation about what and how we teach that cannot be disaggregated from the relationships we develop."

As an academic that is an artistic researcher, I am willing to "forsake [the] habit of equating personal with subjective, objective with factual or impersonal" as an acknowledgement that "[t]his daimon…this personal element in man can only appear where a public space exists […] To the extent that this public space is also a spiritual realm, there is manifest in it what the Romans call *humanitas*" (Arendt 1968 cited in Novak, 2010: 257). A key consideration in such an approach is that the particular/individual experience "bears not only the sense of personal observation or encounter but the sense of personal trial or experiment" (Shuster, 2000: ix) for the possible or potential healing of the whole. This would seem to do justice to Arendt and Jaspers' shared philosophy (as discussed by Novak, 2010: 259) of an educational shift towards a "new humanism" in which a "process of mutual understanding and progressing self-clarification" is essential.

In *Agency and Embodiment*, Noland (2009: 23) offers an example of how sociologist Marcel Mauss employed an equivalent methodological stance in an attempt to conduct a more complete sociological or ethnographic study: he "initially framed his disciplinary turn towards the moving body with an autobiographical anecdote, suggesting in this way that a two-pronged approach, at once first person and third person, would be the only one appropriate to the odd self-reflexivity involved in capturing the objective creation of an intimate self". Mauss felt that his responsibility and challenge was to demand a doubling back - a second attendance, a re-viewing of a particular context - embodying and enacting a rigorous self-reflexive approach as a means of offering a more complete (re)cognition of, and meaningful (re)action to, the 'truths' encountered in his sociological practice. Such a methodological stance was in accordance with that forwarded by sociologist C Wright Mills (in Nilsen, 2008: 86) who insisted that "[o]nly in studying the actions, thoughts and feelings of individuals and contextualizing them in particular moments in history, [could] sociology fulfill its function". Such an approach acknowledges the particularity of each individual human being as a point of evolution of any culture, a particularity that contributes to, as much as it is informed by, perceptions of a group-

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social-universal culture: "an understanding of the subjective experience of a collective ritual or practice […] emerge[s] from a self-reflexive examination of one's own experience of embodying social meanings" (Noland, 2009: 46).

This double-take, or instantaneous acknowledgement of self-in-relation-to-others, may be seen as primarily sociological in nature but for an educator such as myself immerses me directly in the rich and fuzzy territory of performance – of human agency, enactment and transformation. This is a territory in which theatre is understood in Boal's sense of the "human property which allows man[2] to observe himself in action, in activity" (in Keefe and Murray (eds.), 2007: 33). Boal's (in Keefe and Murray (eds.), 2007: 33) assertion that "[in theatre] [m]an can see himself in the act of seeing, in the act of acting, in the act of feeling, the act of thinking. Feel himself feeling, think himself thinking", has strong resonance with complexity theorist Robert Rosen's (in Edmonds, 2007: 2394) proposition of human beings as "anticipatory systems" and artistic researcher Levine's (2004: n.p.) assertion that "we are what we are studying".

Examples of this emphasis on the development and support of self-in-relation-to-others in performance contexts can be found in the empirical training supported by Swiss theatre-maker Ingmar Lindh's *Institutet för Scenkonst* which draws attention to the "dynamics and mechanisms of 'social situation'" (Camilleri in Britton (ed.), 2013: 267), and takes into consideration "the whole context as material for the actor's work and encapsulates everything that is outside of the actor, including colleagues, encounters with colleagues, time, space, actions, colour, clothes, objects, text and music" (Camilleri in Britton (ed.), 2013: 268). A primary acknowledgement of this psychophysical training approach is an acknowledgement of "improvisation as a method of organization distinct from directorial montage and choreography" (Camilleri in Britton (ed.), 2013: 268). This acknowledgement of the complexity of attention afforded by solo or ensemble-inspired improvisational strategies is the living ground of contact improvisation practitioners and improvisational performers such as Julyen Hamilton (2011: 30), who believes that "the things that happen in theatre are taken personally and sensed through the person, yet they are not only the truths about that person but universal". This ability to witness – to negotiate simultaneously from within an individual and a communal perspective – is also the essence of Boal's (in Keefe and Murray, (eds.), 2010: 33) understanding of "[a]n actor, acting, taking action, […] has to learn to be his own spectator".

[2] Throughout this dissertation I have retained grammatical categories of gender as they were written by the original author. Unless otherwise indicated, the term 'man' therefore refers to human beings of either sex.

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The impact and significance of critically engaging the relationship between the intimate self and life with others can be found in the writings of psychologists and psychotherapists, somatic therapists, biomedical writers and performance practitioners and points to the individual as a site of healing and transformation for itself as part of the whole. Implicating the self in acts of educational research, then, extends psychologist Karl Jung's (2002: 98) assertion that "[m]an is not born every day" but rather "once in a specific historical setting, with specific historical qualities, and therefore he is only complete when he has a relation to these things." Jung's observation captures the paradox of the part-whole relationship as it is understood in complexity theory, and which has invited more nuanced interpretations of what it means to be 'healthy', 'whole', 'diseased' or 'disabled'.

More than twenty years ago Laurel Richardson (1992 in Spry, 2001: 723) observed that academics, like other cultural groups, often "fail to recognize their practices as cultural/political choices, much less see how they are personally affected by those choices". The interdisciplinary literature review for this dissertation[3] leaves little doubt that there has been an increased attention by academics and theorists to acknowledge "phenomenal reality [as] produced when human perceptual and organisational powers operate on otherwise unknowable material stimuli" (Hurst, 2010: 235). In response to increasing demands for more honest, humble, sensitive, ethical and relevant ways of producing and disseminating knowledge, dealing specifically with the human being as a complex adaptive agent within a global environment, several new scientists, new working groups and new methodologies have emerged and gained prominence in the social sciences during the last few decades. It also seems apparent that despite concerns that the former would overwhelm the latter, the increase in rational consciousness and the advancement of disembodying technologies and tools has been proportionate to the increase of integral practices and more sensitive/refined tools of embodiment (Noland 2009).

In light of Richardson's abovementioned statement, and my own observations of the changing and complex demands prevalent in academic contexts of inquiry, several questions have been lingering in my own mind acting simultaneously as doubts and prophecies for the last three years – as I have been struggling to demonstrate an integrated, coherent, original body of knowledge suitable for dissemination as a dissertation. Despite my best efforts, I can't seem to stop the clock, place a full-stop at the end of a sentence, or drop the curtain on the unfolding action. From an aesthetic perspective, I understand the need for resolution and spatiotemporal determinates – as contact improvisation practitioner Steven Paxton (in

[3] Refer to *Third Stream: of footprints and fingerprints*.

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Konjar, 2011: 24) observes: “the allocation of real time into the units which can be accommodated within the time you are given per day […] requires a supervising consciousness which you may find antithetical to the opening and stimulation of the improvisational world“. And I agree with Greenwood (2012: 18) who states that “[a]s ontologists and epistemologists we can fruitfully spend time wandering in the myriad corridors of complexity and intertextuality, but as grounded teachers, and as researchers of teaching practice, I believe we need to acknowledge the complex framework of meaning and interpretation in which we work, and then purposively select the frames we will work with”. I can therefore recognize the need in my own praxis to offer grounding, framing, conditioning, curtailing. But a critical concern remains in my account of my educational praxis: if the purposefully non-resolvable aesthetic of contact improvisation is the knowing that it affords, then how can I purposefully select this non-resolvable?

The notion of *constraint*, and the degree to which it is effective or purposeful for sustaining the integrity of a complex adaptive system, is highlighted by Prof. Dave Snowden (2013: 1) when he observes: “A complex system is one in which constraints and agents co-evolve, it is not one without any constraints (thats [sic] chaos). […] We don't give up control, but we direct our control to enable emergence.” Somatic practitioner F. M. Alexander (in Gelb, 2004: 59) similarly highlighted the nuanced and interpenetrating relationship between inhibition and liberation: “He […] had to ‘stop off at its source’ the psychophysical reaction to the stimulus […] to allow real change to occur”. But as Gelb (2004: 59) states further, “Alexandrian inhibition is not to be confused with the Freudian concept” which “refers to the suppression of an instinctive desire by the super-ego”.

It therefore seems important to recognize and assert a personal emphasis – or bias or strategy - of this dissertation, as well as my ongoing educational praxis, namely that: it is the degree to which this infinitely interdependent process of arresting/constraint is brought again and again to the attention of a particular subject, and brought again and again to the attention of those sharing in the arresting/constraining subject’s sphere of influence, that is my primary concern. This seems to me an ethical stance of foregrounding the localized conditions associated with actions of knowing - acknowledging the fragility, permeability and temporality of such knowing - since “missing or dismissing complexity constitutes an ethical mistake” (Hurst, 2010: 241). As Edwards (1998: 169) has observed, “[t]he role of the performer (that is the catalytic agent) is to work the critical line between flow and moment without formally ‘collapsing’ into one or the other…[…] In this way, the performer can become an adaptive agent in a process that is larger than any one person”. As a performing arts educator/artistic

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researcher particularly, the complexity of individual student-performers immerses me in the murky waters of "middle cases […] that are *more or less correct*" (Hurst, 2010: 234).

When I am immersed in the art of contact improvisation - whether as participant, educator or observer - I feel as though I am asserting my being as a knowing in its own right. I am using contact improvisation as an aesthetic, but I am simultaneously and more and more consistently using contact improvisation as a medium by which I negotiate myself (as observed by director of ParaTheatrical ReSearch and paratheatrical facilitator Anterio Alli (2003)) as a knowing aesthetic. I liken this to an observation made by Ewing and Hughes (2008: 513) in their discussion on a doctorate by Denise Stanley in which "her own self-study and extensive interviews with four other early career visual artists" revealed the extent to which "[t]heir expertise as artists informed their understanding of the artistry of teaching". For me, teaching and learning, even when I am not directly, visibly, obviously perceived as being in contact with learners, is still the practice of contact improvisation - of staying alert to "receive a particular band of real-time information" (Lepkoff, 2011: 39), and trusting my physical intelligence "to meet [the] moment with senses open and perceptions stretching, and to compose [my] own response" (Lepkoff, 2011: 40). When I *jam*[4] with an individual partner I feel confident that witnesses and participants/participants-as-witnesses will have at least an inkling, a hint, of certain impulses and processes tangibly, visibly, viscerally, sensually merging, continuing, echoing, even as the gestures that I am using, in intimate relationship with a partner, to inscribe these impulses and processes come to 'an end'. And when I *jam* with a group of learners – as individuals, as a group, in any single class, or a sequence of classes – I feel confident that I am finding ways, in intimate relationship with them, to stay present to an emerging knowledge; that we are giving ourselves permission to recognize subtle cues, interpret non-verbal impulses, act on 'the scent of' possibility. It is under these conditions that I feel confident asserting my knowing as I continue to embody the learning I imagine my learners are embodying. Contemporary shaman Rutherford (2001: 3) suggests that "[a]ll teachers teach to learn and, most of the time, [we] teach what we need to learn".

It is in the public sphere of academic discourse that I feel less confident in this process of 'sharing mind', of locating myself in integral and intimate relationship to an-other. It seems

[4] Contact Quarterly describes 'jams' as "leaderless practice environments in which dancers practice the dance form with whoever gathers—friends or strangers, old, young, experienced, novice. Some jams take place in a studio for a few hours once a week. Longer retreat jams might last several days […]."Available at: http://www.contactquarterly.com/contact-improvisation/about/cq_ciAbout.php [Accessed on 11 May 2014]. Refer to *Second Stream: a body remembering itself, a voice describing itself*, p. 61, for more.

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to me that too little of the act of understanding *as* an aesthetic process – *as* a way of knowing in its own right – is revealed. A double-concealment of the processes of origination and reception, and a double-displacement of my presentness, comes into effect when I use a passive, third person tone for my imagined reader, who similarly becomes a disembodied spectator/witness. These observations may go some way towards exposing my own questions and concerns about the process of embodying in writing my embodied knowing, including: Why has it taken me four years to 'simply' write up what I felt I already knew, what I have been teaching students for several years already? Why have I not been willing or able to favor expediency by 'just' pledging obedience to the normative requirements of academic discourse and constructing a coherent argument in clear, concise statements? And why did I not build my argument on existing theories and practices? Why do I continuously feel impelled to implicate myself (even my ignorance), to employ strategies of interjection that interfere with the single-voiced and causally linear flow of argument? These concerns can perhaps be condensed in the following single question: In what way, and to what extent (if any), will presenting my observations in such a self-conscious way contribute to the understanding that my projected audience might have about contact improvisation as a complex mode of somatic attention that, if employed appropriately, can offer the individual learner a sense of heightened awareness and agentic action?

When I ask this question now, I hear a resounding answer from several different but personally correlative perspectives: from the context of contemporary educational theory, stated by Action Researcher Whitehead (1992b: 1) as "the knowledge you encountered in your schooling was fundamentally flawed as educational knowledge because it did not include your own, conscious living 'I' in the construction of your own educational knowledge." From the context of organizational complexity theory, stated by philosopher Prof. Cilliers that "any analysis of a complex system that ignores the dimension time is incomplete, or at most a synchronic snapshot of a diachronic process" (Cilliers in Hurst, 2010: 240). From the context of academic discourse in which autoethnographer Tami Spry (2001: 725) asks: "when will academic discourse *reflect* the integration of the body in research rather than publishing rhetoric *about* it?" And from the context of improvisational performance and contact improvisation practice in which Hamilton (2011: 31) observes that "the beauty of improvisation is that the performer demands of him- or herself to be fully participating in what is actually coming up and becoming alive in that moment". The essence of these statements can perhaps best be captured in the following observation by Alli:

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> As we lose trust and faith in the legitimacy of firsthand experience, we can naturally become more vulnerable and compliant to the dictates of external sources of authority and its endless cycles of obedience and punishment. Without enough trust in our own innate sensibilities, intuitions and instincts we suffer from an absence of vital information, leading to a growing incapacity to distinguish between the real from the illusory, the true from the false, and what's right from what's wrong. Without self-trust -- trust in our own direct experience -- we remain as timid children dependent on parental approval and guidance for the way we live, work, procreate, domesticate, and die. (Alli, 2005a)

As a performing artist that is also an academic of embodiment, I acknowledge that I have been in continual search for strategies that foreground the spatio-temporal conditions in which the necessary energy to *re*-view and *re*-live the complex machinations underlying daily life can be employed. I continue to be inspired by practitioners and practices that offer the means whereby individual human beings can be exposed to *how* they "make the world through meaningful acts" (Noland, 2009: 128). I consider them scientists working at the frontier of the evolution of human consciousness, using embodiment as a means of understanding (*standing in the presence of* (Levine 2004)), predicting (*facilitating*) and controlling (*witnessing*) the complex adaptive system that is the human being. In this sense I view writing as a necessary and integral tool for embodying a depth and breadth of knowledge, the act of inscription as constituting an expansion of my particular process of knowing – and not only in a singularly upward/forward/outward line of causation. I find I am not simply personally interested in engaging critically and creatively with conventional interpretations of text, document, artefact, discourse. Rather, I view this imperative - to "reveal any underlying 'narrative' – any 'ordered representations [of particularities] [that] can indeed claim to be mapping forms of *local* knowledge or 'theory'", including "non-verbal aspects of narrative, such as paralinguistic characteristics, moving and still images and objects" (Squire et al, 2013: 12-13) - as an often unstated but everpresent ethical responsibility for myself as a performing arts educator in what Prof. Ronald Barnett (2000 in Sutherland, 2007: 109)[5] refers to as a "supercomplex world". This approach of revealing 'ordered representations of particularities' in my own life/work, as well as the life/work of my learners is at least a first essential step in a process of acknowledging "the moral power of the seemingly infinitesimal individual [as] the sole substance and the real instrumentality of humanity's future" (Jaspers 1952 in Novak, 2010: 255).

This 'humane' educational approach has gained a foothold within tertiary academic contexts by means of several arts-informed inquiry initiatives, a prominent example being a

[5] Refer to *Second Stream*, p. 56, for further discussion on the use of secondary source quotations.

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localized methodological approach, a "new stream of [arts-based] practice", that has emerged/converged in the Faculty of Education at the University of British Columbia (Sinner et al, 2006: 1223) referred to as a/r/tography. Sinner et al (2006: 1224) identify the three pillars of arts-based practice[6] as literary, visual, and performative, and frame arts-based research as inquiry into the world "through an ongoing process of art making in any art form and writing not separate or illustrative of each other but interconnected and woven through each other to create additional and/or enhanced meanings". This integral relationship between inscription and motility is highlighted by Noland (2009) in a discussion on the subjective practices of individual artist Henri Michaux, who uses an experimental mark-making practice to reveal the dialectic between normative conditions of inscription (such as page dimension, depth of stroke, writing instrument) and the kinetic and kinesthetic experiences associated with these pressures of the performative. What is revealed is writing itself as a "physical technique" that can be "consciously, conscientiously" experimented with to discover "unexploited movement possibilities" (Noland, 2009: 168); in Michaux's (in Noland, 2009: 168) words "the self *is* the way the self moves".

This confirmation of "a way of moving *as a body that inscribes*" (Noland, 2009: 168) resonates with Noland's (2009: 66) assertion that "the moving body is another self within the self that informs the next move we make" and supports the explorations of theatre and performance practitioners who favor improvisation as a tool for discovering and recovering the kinetic potential and kinesthetic intentionality of the performer as subject with consciousness. Foregrounding the organizational complexity of the moving, marking self is also apparent in a methodology currently employed in organizational contexts: defined and employed by Prof. David Snowden as Sense-making, and by Karl Weick as sensemaking (in Browning and Boudés, 2005). Each uses slightly different approaches but both can be viewed as methods of knowledge management in which communication is positioned as a type of action, and generating discourse as an act of performance and production (Browning and Boudés, 2005: 33). This approach resonates with a description of agency offered by Noland (2009: 128) as "a recursive, unfolding dynamic between scripted performance and exploratory play".

[6] "Arts-informed inquiry is also known as arts-based research (Barone, 1997), arts-based inquiry (Finley, 2003) and arts-based educational research (Barone & Eisner, 1997; Diamond & Mullen, 1999). […] Several researchers have claimed that it is a direct descendant of narrative or storytelling (Connelly & Clandinin, 1990; Barone & Eisner, 1997) and educational criticism (Barone & Eisner, 1997). Both narrative and educational criticism have helped to legitimate arts-informed inquiry as a research approach in the field of education, sociology and social psychology (Cutcher, 2004, p. 44)" (Ewing and Hughes, 2008: 514).

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The particular methodology of my praxis, including the writing of this dissertation (as an integral component of my praxis over the last two decades), has emerged both in isolation from, and in concert with, existing as well as emerging, not yet inscribed/defined, methodologies. I feel as though I have been intuitively, impulsively, correlatively, convergently discovering and implementing many of the strategies, practices, principles and motivations of these methodologies without necessarily or always engaging in conscious, rational or rigorous analysis of, or theoretical commitment to, them. This seems ethically, epistemologically and ontologically in keeping with what I understand methodology to mean in the particular context of theatre and performance education in general, but more particularly in the context of improvisation where individual learners are always both the subject and object of their own inquiry, both the artistic process and the aesthetic tool/product, the medium and the message. And it is this recognition of "the necessity of a methodology being practice, process, and product" (Sinner et al, 2006: 1225) that aligns my praxis - including the evolution of a curriculum - with arts-based educational research in which "all knowledge is dynamic and inherently subjective" (Ewing and Hughes, 2008: 515).

In 1972, evolutionary biologist Lyall Watson (1979: 308) observed that in order to understand, or interpret the living world/a living system, "we need both conscious and unconscious mechanisms, but we perhaps have an even greater need […] of interconnection between the two". When Watson (1979: 304) stated that "the more we learn about the workings of the mind, the more obvious it becomes that it always can, and *perhaps even must*, operate on many levels simultaneously" he was preempting what many (Damasio (2000), Winston (2004) and Chapouthier (2006), to name but a few) have observed more recently about the extent and nature of this interconnection:

> [A] century's worth of experiments suggests that people's actual behavior is not driven by permanent traits that apply from one context to another. […] Behavior does not exhibit what the psychologists call 'cross-situational stability'. […] [P]eople don't have one permanent thing called character. We each have a multiplicity of tendencies inside, which are activated by this or that context. (Brooks 2009 in Erhard, 2009: 9)

The linguistic and metaphoric tools offered by contemporary complexity theories provide further means for understanding the emergent nature of human beings, as complex anticipatory systems. As Hurst (2010: 239) observes,"[o]pen systems do not possess internal integrity or self-sufficiency. Rather, their existence depends on essential matter and energy exchanges with an external environment" (Hurst, 2010: 239). And Juarerro (2001: 1) offers the view that "[u]nlike those systems characterized by linear processes that can be effectively

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isolated from environmental influence, the external structure or boundary conditions of complex systems are as much a part of the complex system as the internal structure".

The epistemological and ontological repercussions and responsibilities of such theories and findings for researchers have been observed by Lakoff (2008 in Fischman and Haas, 2013: 174) who asserts in his proposal for a New Enlightenment that "we will need to embrace a deep rationality that can take account of, and advantage of, a mind that is largely unconscious, embodied, emotional, empathetic, metaphorical, and only partly universal". Deep rationality acknowledges that rationality, reasoning, and understanding can no longer be approached or validated as a purely conscious activity (Fischman and Haas, 2013: 174) and that what we perceive as conscious thought is in reality "shaped by the vast and invisible realm of neural circuitry not accessible to consciousness". As Haidt and Bjorklund (2008 in Fischman and Haas, 2013: 180) suggest, our moral reasoning is "post hoc", an effortful - as opposed to automatic - process, "usually engaged in after a moral judgment is made, in which a person searches for arguments that will support an already-made judgment". The use of metaphors and prototypes should be recognized not just as a beginning of our reasoning on moral issues, but as "an endpoint, from which we work backward, finding reasons to support our automatic and unconscious intuition" (Haidt and Bjorklund 2008 in Fischman and Haas, 2013: 180). This once again finds resonance in the methodology of sensemaking which defines organizational action as "an ongoing accomplishment that emerges from efforts to create order and make retrospective sense of what occurs" (Browning and Boudés, 2005: 33).

Understanding this sensemaking process of human beings as complex adaptive systems and acknowledging that more often than not we use "not-conscious, automatic ways of reacting and comprehending the context and the concepts at stake" (Haas and Fischman, 2013: 178), is a central principle in paratheatre (Alli, 2005a) whose evolution owes much to Polish theatre practitioner Jerzy Grotowski. Alli's methods of paratheatre – in alignment with Jungian theories – acknowledge levels/hierarchies of what is "not-conscious" (these may be referred to as instinctive, subconscious, personal unconscious, collective unconscious, intuitive, supraconscious) as a means of offering participants some degree of control over, or at least collaboration with, these otherwise impingent impulses. Jung was particularly aware of the potentially harmful effects, for both an individual and a collective, when the vast and invisible realm of neural circuitry was paid insufficient attention:

> We always forget that our consciousness is only a surface, our consciousness is the avant-garde of our psychological existence. Our head is only one end, but behind our consciousness is a long historical 'tail' of hesitations and

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> weaknesses and complexes and prejudices and inheritances, and we always make our reckoning without them. (Jung, 2002: 76)

As an embodied artistic-researcher I acknowledge the deep rationality proposed by Haas and Fischman (2013: 178) and their urging for a 'new enlightenment' as a rejoinder to 'make my academic, educational and artistic reckoning' with awareness of these inheritances, and [to] "demonstrate that understanding complex social phenomena […] requires paying close attention not only to logically constructed, formalized, and consciously controlled discourses, but also to 'metaphorical' and 'prototypical' ways of thinking […]"[7].

Accessing and excavating these 'other than rational, reasonable' realms of being as a means of gaining a degree of skill and confidence to work with them is, for myself, a key element in the practice of contact improvisation, and therefore an integral strategy in the artistry of my teaching *through* contact improvisation; I consider it an ethical necessity that this strategy should therefore be equivalently exposed and disclosed in my writing a dissertation about contact improvisation, as a demonstration of the originality and validity of knowledge. Contemporary theories and models of qualitative research acknowledge that it is the responsibility of a researcher to find ways to investigate "problematic or otherwise puzzling social realities that people find around them, whether personal, professional or institutional" and to do so "through whatever means this necessitates" (Holliday, 2007: 3). As an educator who is conducting research as part of their ongoing work to sustain and improve their fundamental role as educator, this '*whatever means necessary'* is double-edged: offering the advantage of capitalizing on the wide movement and type of behavior that is normal in my "pre-existing social routines and realities" (Hammersley and Atkinson 1983 in Holliday, 2007: 6); and equivalently demanding that I "question [my] own assumptions and act like a stranger to the setting" (Holloway and Wheeler 1996 in Holliday, 2007: 7), invoking the notion of researcher as autoethnographer or self-exiled participant.

It has become crucial for me, therefore, to extend Noland's 'double-take' so as not only to be evident in the process of observing/finding/cogitating about the data necessary for writing a dissertation, but also in the process of arranging/organizing/composing this data for public dissemination/observation/interaction – taking into consideration both myself as a witness to

[7] The emphasis I continue to place on this topic may, at this point, appear unnecessarily repetitive and longwinded – and yet it is precisely this spiraling of information, this re-turn to knowledge gained, that evidences the embodied knowing of somatic education and which I conscientiously employ in this Stream to model my effortful 'post hoc' process of making sense. The 'spiral' as metaphor and actionable pathway is introduced in the Foreword.

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this discursive/literary/linguistic process, and my imagined audience as witness to the completed artefact. This 'double-take' can be perceived as becoming strongly activated when I stand firmly, and with conscience, between instinct – defined by Hamilton (2011: 32) as "something that you've learned from the past" – and intuition - as "this sense that we have and can develop of what is up and coming, without needing to rationalize it or bring it into a consciously formed thought. […] just the smallest smell of an action before it has become concrete".

Despite feeling unable - perhaps it is more honest to say unwilling - to trace, pinpoint and linguistically represent a fixed and determinate spatiotemporal hierarchy of influences or origins, I feel confident asserting that in my past, present and anticipated future, and more or less consistently, I find myself drawn to methods and approaches that: are positioned as participatory and active; offer "perspectives on the automatic and unconscious ways people think about and act" (Haas and Fischman, 2013: 174); and enable a researcher's capacity to confidently and honestly foreground the particular constraining and liberating conditions that have allowed them to arrive at their place of knowing. In accordance with how I experience the presence of a spatiotemporal continuum in my own choreography, performance and teaching - in which contact improvisation has become the central organizing principle - I also honor a more nuanced approach towards narrative sequencing, recognizing "for instance, the co-presence of futurity and past in the present, the reconstruction of the past by new 'presents', and the projection of the present into future imaginings in ways that do not give an implicit priority to personally experienced time […]" (Squire et al, 2013: 12). This includes taking cognizance of sequencing that emerges through what is commonly referred to as error, coincidence, chance and simultaneity.

Implicating my "own, conscious living 'I'" (Whitehead, 1992b: 1) as a means of excavating, revealing and further shaping a local educational praxis therefore holds broader sociological implications by emphasizing the interconnecting role of educational theorizing as "a form of dialogue […] embodied in our practical lives, in our workplaces and wider society" and "contain[ing] the values and understandings which constitute […] a possible, future society" (Whitehead, 1992b: 1). In shamanic[8] terms, Rutherford (2001: 4) describes this type of teaching as allowing the emergence of 'good medicine' which "changes to suit

[8] Rutherford (2001: 5) describes shamanism in broadly applicable terms as the seeking by humans of "understanding and knowledge of the wider universe using a variety of experiential ways and tools […]to contact the timeless reality that exists parallel to and just out of sight of the world we so mistakenly call the 'real world. […] [I]t is in the non-manifest world of the spirit that the hidden causal interactions take place".

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the needs of the people and the time, and avoids becoming dogma. It is a living teaching and every teacher will add their own unique quality to the melting pot, provided they are in tune with the needs of the moment and not mired in false concepts of orthodoxy". Hurst's (2010: 234) clarion call for thinkers in any discipline towards "a thoroughgoing re-evaluation of concepts and strategies used to understand human being-in-the-world", resonates with Barnett's (in Sutherland, 2007: 110) proposal for a Higher Education curriculum designed to promote a mode of being which will enable learners to "'live out the uncertainty principle' and develop 'a particular disposition towards knowledge, action, oneself and the other' (Curzon-Hobson, 2002: 183)".

Promoting this disposition and ability can be easily aligned to the purposefulness and potential of contact improvisation as it is described by long-term practitioners such as Paxton, Hennessy, Stark and Lepkoff. Lepkoff (2011: 39) observes that Steve Paxton's "ploy was to put the dancer's body into unusual, disorienting, and often emergency situations, pulling the rug out from under their feet" as a means of "revealing a level of physical functioning that is ordinarily unconscious and material that is typically avoided in performance". This call has been answered and renewed by practitioners such as Keith Hennessey (2012: 35) who has devised several "class descriptions proposing ongoing experiments in dancing and performing under the influence of Contact Improvisation" with an emphasis on "questioning the artist as activist, shaman, animal and citizen" in ways that intend "to be problematic, provocative, and incomplete" (Hennessey, 2012: 36). Hennessy's discourse suggests that learners should not, cannot, be directly or definitively educated towards this purpose; but in the particular, localized environment of a class, workshop or laboratory, learners can be offered opportunities in the company of co-participants and witnesses to recognize and confidently act on "just the smallest smell of an action before it has become concrete" in order to strengthen their ability to either "welcome or inhibit it" (Hamilton, 2011: 32).

Hennessey's framing alludes to how the initial conditions necessary for a "creative and emergent, a dynamic process of inquiry" (Sinner et al, 2006: 1229) may be destroyed for a participant-learner in an educational context. In her explanation of human development theories, Hurst (2010: 234) alludes to this 'destructive force' as the desire to attain and maintain coherent theoretical frameworks and measures that "obey […] the law of the excluded middle (either p or not-p)". Hurst (2010: 234-235) observes that, to the extent that propositions must be considered verifiable in any context of inquiry, "this law states that they can only take one of two values (true/false), between which a choice is mandatory" since "[t]here should be no middle cases of claims that are more or less correct". I do not doubt that "a logical commitment to either/or choices between opposite terms" (Hurst, 2010: 238)

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has conditioned the uneasiness of artist-researchers through being repeatedly asserted as an inevitable and unavoidable method for, and outcome of, making sense of the multidimensional, multimodal nature of the human adaptive system on an institutional, communal, or group level. As Rayner (2012: 107, emphasis added) points out, "to make sense of the complexity of the world so that they *can act* […] individuals and institutions [tend] to develop simplified, self-consistent versions of that world […] by excluding much of what is known about the world", in particular expunging "that knowledge which is in tension or outright contradiction with those versions".

Artist-researchers, on the other hand, are willing to immerse themselves in "the impossibility to know the thing in itself" (Van de Vijver and Van Poucke, 2008: 25) acknowledging the assertion that "objectivity is a matter of negotiation between questions and answers" (Van de Vijver and Van Poucke, 2008: 25). I find that my own continued uneasiness as a researching artist/artistic researcher is definitely heightened in response to the "modern era's still influential 'binary' paradigm" (Hurst, 2010: 233): when I feel the supposed obligation "to choose between opposites", I am caught in an impasse "between the necessity and iniquity of both" severely constraining my "power to create responsible concepts" (Hurst, 2010: 233). With reference to Morin's discourse of generalized complexity, Hurst (2010: 238) suggests that "choosing between opposite qualities means epistemological failure precisely because important aspects of phenomenal reality must be understood as complex systems".

In alignment with Hurst (2010: 238), I believe that this "confusing tendency to think in dichotomies" has been motivated and justified in institutional practices for decades and "generated ethical crises in many areas (technology, economics, environment, human relationships)". In 1971, Wicker (in Leonard, 1972: 114-115) observed that institutions had become "irrelevant in many ways" since "[l]ife ha[d] changed, taken the ground out from under them"; while more recently Kurtz and Snowden (2003, cited in Browning and Boudés, 2005: 34) stated that "[t]here are simply too many situations where the standard tools and techniques of policy-making and decisionmaking [sic] do not apply". My praxis has revealed, and continues to reveal (even as I write this thesis), that "when an organization *does* happen onto an organic and innovative achievement, it often swamps it with measurement and control (Snowden 2000 in Browning and Boudés, 2005: 36)"[9]. Action researcher Whitehead

[9] I take "organization" to mean, here not only the conventional sense of a large group of people following a set of policies and procedures; but also as a metaphor of recursive bodies of organization extending in both directions ad infinitum, of part-to-whole relationships which may include cells in organ, organs in system, individuals in class, teachers in meeting, sub-committees in committees, committees in

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(1992a: 90) offers several examples of where his "commitment to live a productive life in education through contributing to educational knowledge" was challenged under the pressures of the institution, and he offers this as one of the reasons he decided "to explain my educational development include my commitment to exercise my academic freedom to persist in questioning and publishing my findings and my commitment to support the power of truth against the truth of power".

In my own context I have experienced this pressure to reject 'middle cases' – to choose between opposites even when this constrains my power to create responsible concepts - as heightened by selected/selective applications of performance principles and terms as they are often situated in more general contexts of commerce, industry and private sector and which have become prevalent in academic/educational institutions – promoting strategies of assessment, reward, productivity, achievement and 'best practice'. The pressure to commit to either/or choices is heightened further by strategies of diversification in academic contexts in which underlying assumptions about organizational complexity have not been challenged/questioned such that individual persons, events, strategies, techniques are perceived as sufficiently isolated and effectively quarantined for things to 'change but continue as before'.

This is a perception that supports a belief in evolutionary change as only measurable in years, decades or centuries, and only actionable through politics, protocols and procedures (which may be referred to as *adaptation*), as opposed to evolutionary change as visible, accessible, actionable or effective on the level of microcosmic individual actions (which may be referred to as transformation). In the context of social organizations specifically, Cilliers (2010: 63) suggests that "[t]o avoid the pitfall [of swamping organic and innovative achievement with measurement and control], cognizance needs to be taken of a 'double movement' - in which "the inevitability of structure, and of its transformation" are acknowledged: "We cannot do without them, but we should be radically critical of what they should be and become" (Cilliers, 2010: 63). For this reason I believe that individuals - working "at the level of their organizational interrelatedness" (Van der Vijver and Van Poucke, 2008: 20) - have the power to change the institutional but not only (or most effectively) through the radical reformations commonly associated with mass demonstrations, counter-culture policies, insurrections or direct confrontation – which often simply lead to further dichotomy and difference - but through observing, understanding, inhibiting and liberating their personal,

faculties. All organizations are constituted by dynamic - whether slow-changing over centuries or fast-changing over minutes - relationships between what is perceived as negotiable and non-negotiable.

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particular and contingent motivations and impulses, foregrounding an awareness that *any* organization is "a formal or abstract concept that indicates an arbitrariness in the relation between the whole and the components: nothing in the components mandates a particular organization, and nothing in the organization mandates particular components" (Van der Vijver and Van Poucke, 2008: 22).

I believe that like myself, many researchers, academics and theorists - particularly in the performing arts - are aware that the processes and rates of change by which knowledge emerges, and by which this knowing can be textually documented, disseminated and rewarded or responded to, are completely different – and I empathize with their attempts to address this imbalance through ethical justification or ontological contextualization in their writing (*in much the same way as I am doing now*). The tension of such an attempt was highlighted when I read Noland's dense, coherent and rigorous thesis on *Agency & Embodiment* (2009). I was left in no doubt as to her awareness of, and commitment to, revealing the dynamic interplay of forces necessary for contextualizing each practitioner/theorist under discussion; and at selected times I observed Noland extending this strategy *to include herself* as a context-specific subject, revealing some of the seemingly unrelated (odd, first person, anecdotal, intimate) somatic traits and tendencies that were a constant companion to her particular act of writing: "Trained as a dancer, I am struck by the changes in posture, the shifts in weight, the strange angles at which a head is carried, the degree of tension in hunched shoulders, the compositional play of arm positions, the vectors created by a finger…I view these figures…I attempt to imitate…I learn their roles…I say…" (Noland, 2009: 71). She hereby reveals an awareness of the effect that a particular observer, with particular ways of seeing, may have on what is termed the 'significance' of an 'observable truth' about somatic experience/reality: "Specifically what the viewer believes to have witnessed while observing the transitional, in-between states may in fact depend a good deal on the training the viewer has received" (Noland, 2009: 71).

I perceive Noland's inclusion of 'her own subjective/anecdotal interludes' to be a small, but significant, gesture attempting to return an artefact of 'what is known' to the stream of 'what is knowable' from which it was drawn – recognizing that knowledge itself aspires not to fixity but to incessant movement. And yet as a practitioner and educator looking for direct, immediate and verifiable translations of particular knowledge for application in real-world solutions, I can't help but feel that the intermittent inclusion of subjective [narratives] to a large extent still absents what have been/are vital nodal points in the field of Noland's embodied understanding, and by extension, that of her readers. Ironically, Noland (2009: 11) draws attention to this 'failure' in the work of other writers in the context of humanities, by

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discussing how feminist writer Elizabeth Grosz, despite protestations for the validity of a "subject's experience of her own body […] entraps herself in a linguistic metaphor and thereby forecloses the possibility of exploring alternative, non-text-based vocabularies and concepts for approaching the body's own experience of itself".

It seems obvious to me that it is ethically, epistemologically and ontologically inappropriate within certain contexts of inquiry, even if (or perhaps more especially when) these contexts/environments are considered academic or scientific, to assume that well-written/verbal accounts are *more likely* to signify accurate claims, verifiable propositions, or objective truths; that it is useful, or even possible, to strip our written/verbal accounts of ambiguity, hesitation, contradiction or supposition for clarity's sake; or that arrival at the reasonably written/logically verbalized account can in some way transcend or bypass correlative processes of imaging, feeling, fictionalizing, sensing. Autoethnographer Spry (2001: 723) states with conviction that "[t]he ontological and epistemological knowledge that my body claimed would not be articulated in the rigid linguistic constructs and stylistic forms of the academic journal".

And so I feel impelled to extend Noland's criticism of foreclosing 'the body's own experience of itself' to include my own observation that to truly offer readers opportunities for learning in response to their own innovative findings or consensus-challenging insights about embodiment, somatic educators need to acknowledge (by whatever means possible) the conditioning implicit in their discourses (whether spoken or written or both). In many discursive contexts (such as academic writing) this conditioning preferences the 'absenting' or 'backdropping' of the kinaesthetic and visceral sheaths of experience particular to an actively-presently-knowing subject, which I insist could offer the means whereby an-other 'non-knowing' subject might become present to "the alternative logics [their own] body might pursue". Walter Carrington (in Gelb, 2004: ix, emphasis added) alludes to a similar limitation when he states that "[b]ooks can inform, stimulate and entertain, but they cannot instruct *unless the writer and the reader share at least some amount of experience in common*. For the proper understanding and evaluation of practical experience […] supplementary information is usually necessary."

I thus remain well aware that the unfolding dynamics – the many and varied "patterns of interaction between the elements" (Cilliers in Hurst, 2010: 240) – that have constituted the emergence of knowing in this Stream have at most been semiotically and linguistically referenced, but not yet formally exposed, modeled or performed. And this despite the fact that it is the balanced distribution of these causal, emergent, social, correlative, particular, predictable, unfathomable impulses and gestures that I believe constitute my *real* knowledge

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as a practitioner of embodiment, and hold the *actual* value for continued academic dialogue and scientific advancement. I keep returning to Noland's (2009: 16) positioning of *all* gestures as *performative*, "insofar as they bring into being, through repetition, a body fabricated specifically to accommodate their execution", they generate "an acculturated body for others" (Noland, 2009: 17). I find myself impelled to foreground the writing and presentation of this dissertation as a performative gesture – the repeated 'bringing into being' of my specific expressive and operational body of knowing.

By positioning this dissertation as an acculturated body of knowing performing a particular embodiment of knowledge for others, I hope to affirm Noland's (2009: 17) assertions that any gesture will produce "always more and other" than the intended and can clearly be positioned as "the site of a complex negotiation of forces without which situated meanings would never appear and the history of such meanings would never evolve" (Noland, 2009: 62). This assertion is strongly aligned with the paradoxical gestures I have enacted in my praxis, as a means of mapping differentials within the ever-increasing field of human perception, cognition and action – or phrased in terms of the sociological perspective offered by Mauss (in Noland, 2009: 42), "evaluating *the effect on each individual consciousness, on each individual body* of procedures of socialization".

For a somatic educator to recognize their particular metaphors and prototypes is not only 'good' practice, but offers access to the realm of embodied experience in which reside many of their 'debilitating' impulses, processes and behaviors. 'Good' research on embodiment would hardly be considered 'good' – enhancing knowledge on – if it were to neglect or bypass the reality of embodiment processes and practices. One strategy, as already mentioned, is to include first-person anecdotes. As Noland (2009: 209-210) observed in the writing of her thesis: "Even as I write for a future in which I may be absent, I can find myself clenching my fingers, hardening my wrist, pinching my shoulder blades, furrowing my brow". In *Ecological Intelligence* (2005), doctor, psychiatrist, naturalist and writer Ian McCallum deliberately employs a strategy that is similarly semantic to make it explicitly clear that certain forms of discourse, including the one he is using, are inadequate to truly, wholly - more completely, more richly, more deeply - capture the complex phenomena and complex systems under discussion:

> Throughout this book I have used the paired words 'yes' and 'no' for two very specific reasons. The first is to encourage the reader to become a little more comfortable with paradox – discovering the sometimes irrational yet meaningful truths that are hidden in statements that are seemingly contradictory or absurd. […] The paired words, then, are not mutually exclusive. Instead, they convey a simple wisdom: everything is in

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> process…every idea, every interpretation and every strategy has at least two sides. (McCallum, 2005: 20)

These semantic strategies are revealing and relevant, but somehow I feel that to demonstrate my acknowledgement of the effectiveness and appropriateness of contact improvisation as a somatic tool for learners in a tertiary educational theatre and performance context requires a more radical intervention. Similarly, despite the introduction of methodologies such as practice-as-research or action research, or the reinterpretation of terms such as interdisciplinary and *praxis*, within academic educational contexts - aimed at offering practitioners tools to understand and describe complex, simultaneous, multidimensional, emergent phenomena and afford a degree of liberated movement to navigate the tensions and contradictions constituted by primarily binary conceptualizations – it is still possible for a practitioner to be tripped up by a causative tendency towards either/or delineations in writing: *because any tool or technology is only as effective as the wielder of that tool or technology*.

In an age of rapid and diverse technological development, it has become common-place for theorists to acknowledge that their artefacts of knowledge will more likely than not need to be revised, rewritten or translated - even within their own lifespan - as new digital technologies and mechanical tools of investigation, control and production emerge. In a similar vein, the amplification of phenomena considered historically imperceptible or invisible to ordinary/average human perception and cognition is commonly attributed to the discovery/development of mechanical tools and digital technologies: telescopes, lasers, magnifying glasses, video cameras, radars, sonars - receivers, transmitters and amplifiers of various kinds. As Hurst (2010: 235) observes, "[the] complexity [of human phenomenal reality] is compounded by our power as 'a kind of prostethic God' (Freud 1968: 92) to extend our perceptual range at macro and micro levels through artificial instrumentation". Sinner et al (2006: 1255) speculate that "given the availability of new media technology, further shifts may occur in the modes of expression available to arts-based researchers when creating dissertations and disseminating research in the future". I thus acknowledge the necessity in my praxis of taking into account the impact that the digital world is proving to have on "conceptions of theory and practice in the arts" (Sullivan 2005 cited in Sinner et al, 2006: 1255).

But as Noland (2009: 118-123) suggests, this impact is certainly not singular in effect. She offers an example of the "paradoxical consequences of the permeation of our contemporary culture with computers" by presenting e-poetry as a "genre that establishes an intimate association between the most embodied and the most disembodied practices of

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inscription" (Noland, 2009: 118). With reference to the work of Camille Utterback, Noland (2009: 122-123) reveals the way in which the motility of the human body may be foregrounded through digital media, in effect *extending* the scope of human kinetic potential and kinaesthetic potentiality (and thus the scope of the performative-performance continuum), allowing a time-space for impulses that have been conventionally, usually, conditionally invisible to the *un*mediated eye, to be perceived, cognized and re-cognized: "Instead of constraining movement (of the eyes, of the hands) to a greater degree, instead of trapping the body in ever more rigid disciplines, ever less flexible gestural routines, the interactive digital poem actually challenges our learned response to text".

In this example, technology functions not only as *extension of*, but more significantly (and recursively) as *extension into,* human perception, cognition and action. Artists like Utterback manage to entail gestures usually positioned as marginal (because they are perceived and en-acted as resistant, rebellious, miscalculated, subjective, recursive, spontaneous, vital) simultaneously with gestures more easily positioned as primary (because they are perceived and enacted as parse-able, static, bounded, definitive, consistent, persistent, repeatable, formal), into their systems of poetic inscription in a practical demonstration of "a radical phenomenology according to which the performance of acquired social practices – involving kin[a]esthetic feedback – may create forms of resistance that no inscription can entirely fix" (Noland, 2009: 20). Noland (2009: 70-71) provides another example in a discussion of Bill Viola's video installation *The Passions*, in which "[t]he slowing down of the frame speed has the effect of revealing the in-between facial gesticulations, but it also discloses the enchained movements, and the ambiguous pauses between enchained movements that the body makes […]".

These examples inspire me to contemplate the possibility of applying Greenwood's (2012: 2) explanation of aesthetic criticism, as "a search for [a] way to understand and describe the complex layers of meaning within an art work or an art form", *to each and every learner* in the context of performing arts education, as a simultaneously complete and emergent, produced and producing, inscribed and inscribing, art work or art form. Choreographer and educator Susan Rethorst (2012: 24) reveals a similar strategy when she observes that "[t]he idea that one artist can tell another what is best to do has always seemed preposterous to me. […] I can probe and say what I think, but always with the proviso that it does not mean it is what you should think". Rethorst (2012: 24) acknowledges further that this strategy "treats students as artists to be unearthed rather than students in need of instruction. […] [it] is about giving dance artists the tools to engender the form for themselves and thus to engender an engagement that leads to a life of making".

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Most significant for myself as artist-researcher to consider then, is that the means whereby the multitude of interconnections can and must take place – *are* already taking place - cannot be wholly predicted, universally applied, or modeled *en masse.* I believe that the primary tool or technology for any educator, researcher, practitioner, writer, performer to master, then, is the particular, recursive – *simultaneously embedded and emergent* - relationship between constraint and liberation that *is* their meaning-making sense. More than anything, I want to foreground myself as an original and originating technology in my own right, evolving at a particular rate*;* or, phrased differently, to foreground my individual living system as *a particular means whereby* that continually exerts an influence on, as well as is influenced by, the range of technologies being employed to theorize and understand itself. And so uncovering, discovering, sustaining and evolving a particular methodology – a coherent and resilient grouping of strategies for liberating and conditioning/conditioning and liberating the rich data of embodied cognition made possible by *and* reflective of contact improvisation - has been of the utmost importance in my praxis.

> The danger today is that we will take for granted the conventional opinion that "research" means following an established scientific methodology. We will thereby produce studies that no one will want to read and, conversely, we will allow thinking to be defined in a way that will make us see it as a danger to experience. (Levine, 2004: n.p.)

By means of my explorations in/with/through contact improvisation – which I employ as a primary organizational strategy in my physical theatre, paratheatre and site-specific theatre praxis - I have come to understand processes of learning, or making sense (whether these processes are explicitly defined as educational or not) to constitute the transformation of the parts/whole into something *other/more than* could have been predicted, predetermined or known. Methodologies, methods, tools and technologies can motivate and justify new practices and in my particular case as an artistic researcher these new practices will inevitably be assimilated, integrated, demonstrated and wielded *within me* simultaneously with their dissemination to spectators/witnesses/participants. This requires that I not only pay closer attention to what I am researching, but *how* I am doing so – excavating and exposing my *means whereby*, my personal, particular and contingent patterns and strategies of making sense. This *means whereby* therefore also underpins my understanding of where the motivations for scientific research and artistic research merge: as impulses to offer *a more complete explanation* of phenomena.

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As Deutsch (1997) explains, complex theories offer great explanatory power because they possess an inner logic that reveals and supports connections between seemingly disparate, diverse subjects. This makes them easier to learn (Deutsch 1997: 15) as well as more flexible and resilient (able to recognize and absorb changes in the environment). Biologist Chapouthier (2009) refers to the mosaic principle which explains how two basic phenomena, juxtaposition and integration, involved in a constant process of coinciding and combining, provide the keys for an evolution towards complexity. In my own experience, this has demanded an ability to make sense *of*, as well as make sense *across and from within*, emergent and contradictory contexts, methods and approaches – to acknowledge that "everything psychic in origin has a double face […] is ambivalent and therefore symbolic, like all living reality" (Jung, 2002: 75). And thereby to acknowledge that "instability, disorder and unpredictability in systems are not always signs of error; they can be signs of perceptual or calculative accuracy" (Hurst, 2010: 236).

Navigating constraint and liberation and a continuous moving balance is central to contact improvisation – not only the practice of it, but also the teaching of it, and must of necessity, therefore, extend to the writing about it. Finding an appropriate, effective platform from which to publicly share emergent knowing about contact improvisation has been an ongoing concern of practitioners since its inception/origination during the 1960's in America. In contrast to "linguistic structures and publishing gatekeepers [that] promote an erasure of the body from the process and product of research" (Spry, 2001: 723), the Contact Quarterly, a "journal of dance, improvisation, performance, and contemporary movement arts" (CQ, online), is positioned as "the longest living, independent, artist-made, not-for-profit, reader-supported magazine […] presenting the artist's voice in the artist's words" (CQ, online). As editor Nancy Stark Smith (2012: 3) observes: "Print or web, the point of CQ is still to move you – to think, dance, imagine, make, learn, feel, act, and share".

This approach towards documenting and disseminating knowledge of contact improvisation receives support from Noland's (2009: 215) statement that "[t]esting our powers of articulation against the limits of articulation is the way we contribute to history, not just the history of our singular bodies as expressive and operational but also the history of what is given to humans to make into marks". Framing the meaning-making potential of individual human beings in this way, Noland is referring not only to our capacity to make the world meaningful for ourselves, as singular subjects (if one can even consider this as a possibility), but the capacity *to make* the world *through meaningful acts*. An essential characteristic of the origination of 'new' knowledge in theatre and performance is a constant reinterpretation of text/textual – what constitutes a narrative or script, where does a story or montage reside, how

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do processes of translation, transposition or transference affect dialogue. It seems self-evident that this characteristic act of textual reinterpretation should be extended to the realm of research output. As Banning (2002), Gordon and Tang (2002), Melrose (in Butterworth and Wildschut (eds.), 2009) and Noland (2009) suggest, it is not effective to theorise about the relationships between words and gestures, inscription and action, talking about and doing, as much as to demonstrate that as interchangeable and interpenetrating parts and wholes, they are constituted through/by relationship.

I would like to close this Stream by offering examples of three academic writers that have inspired my own search for ways to appropriately and sensitively produce, inscribe and disseminate my embodied knowing. In the article "Expert-intuitive processing and the logics of production: struggles in (the wording of) creative decision-making in 'dance'", Susan Melrose expertly foregrounds the complexities involved in the observation, articulation and documentation of a somatic mode of attention such as contemporary dance:

> Let's set aside, for the moment, the contentious issue of the authority upon which we might 'word', or name, or account for a complex system – or rather, systems – that operates, for the most part, outside of language. Operating in the main *outside of language*, it is neither 'structured like a language', nor is it either 'textual' or 'non-textual' (the latter a negative definition); 'dance' is neither 'text-like', nor '*un*-like'. Its measure is taken from 'dance' and from other performance modes, not the linguistic/discursive. (It might be more appropriate, if we view language and text from the position of dance expertise, to argue that language-in-use by experts aspires to the choreographic; aspires to the poetic – on which basis we might argue that certain poetic texts are '*dansant'*, and their articulation 'choreographic', when they are delivered appropriately.) (Melrose in Butterworth and Wildschut (eds.), 2009: 23-37)

Significantly, it is the *means whereby* what is being communicated by Melrose that allows a reader to more fully understand and appreciate *what* is being communicated. Melrose's statements are laden with punctuation marks and syntactical arrangements signifying ambiguity, contradiction, half-truths, unknowns, inferences, subjectivities. Written for dissemination and reception within a primarily academic context, in a book titled *Contemporary Choreography*, Melrose's article to a certain extent per-forms – and so draws attention to – the means whereby knowledge is simultaneously constrained *and* liberated by gestures of inscription, with associated qualities that are attributable to the (open, social) system under discussion (choreography), as well as the (complex adaptive, anticipatory) system engaged in observing and writing about the system under discussion (Melrose herself).

Banning (2002) makes a similar commitment to addressing the performative nature of writing about performance, revealing congruency with Melrose's (in Butterworth and Wildschut

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(eds.) 2005: 24) "language-in-use […that] aspires to the choreographic; aspires to the poetic" in an article titled "Footprints on the Shore: Documenting Site-Specific Community Performance. The Freedom Project, Robben Island, April 27th, 2001". In the abstract, Banning (2002: 137) draws attention to what she views as "the often hidden power of documentation to claim its own authoritative narrative" and rather than offer "an 'academic' paper in the formal sense" with a "sustained argument, […] [a] broad highway that takes you straight from starting point to destination" (Banning 2002: 140), she arranges the material of her article to embody a conversation, or rather "fragments of conversations" (Banning 2002: 140). Across several pages, the writer "weaves" together - "selecting, arranging, juxtaposing, emphasizing" (Banning 2002: 141) – ideas and concepts that have inspired and in-formed her from the work of theorists and practitioners that have inspired and in-formed her, and across which the writer then "marks her own journey" (Banning 2002: 137) by highlighting particular words and phrases in bold font.

Like Melrose, Banning's article is a deliberate attempt to enact the organizational paradox that is at the heart of the subject under discussion, namely "the constraints of the documentary form and the structural complexity of the event it recalls" (Kaye 2000 in Banning 2002: 147). Banning does not employ an either/or strategy, simply ignoring or remaining wholly obedient to linguistic constraints. By leaving a residue of her own sense-making process on selected citations, she actively and economically submerges *and* exposes her context-dependent motivations. This strategy of "simultaneously 'effacing' and 'footprinting' […] methodologically enacts the quest for meaning in the traces left by performance" (Banning 2002: 137) so that her "document is a body **remembering itself** and a voice **describing itself**" (Etchells 1999 in Banning 2002: 148, author's original emphasis in bold, my emphasis underlined).

> One of the observations one might make of…documentations is their **sensitivity to their own limits**, their willingness to concede the **impossibility of reproducing** the object towards which their statements, speculations, fragments and evocations are aimed. Yet, in this respect, these documents do not simply reflect upon the apparent contradiction of attempting to record site-specific works in another place, time, and through another medium, but **act out** some of the **complexities of relationship between work and site**[…]. (Etchells 1999 in Banning 2002: 146, author's emphasis in **bold**, my emphasis underlined)

Once again, my experience of Banning's inscription is that it offers a more accurate and complete representation of how particular – often apparently oppositional - gestures of juxtaposition and integration, emphasis and suppression, eminence and ignorance occur in practice, and constitute embodiment as knowing. The semantic strategies offered by Banning

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and Melrose suggest potential means whereby practitioners may evidence their knowing more effectively, originating an almost localized reflexive methodology that embodies the deep rationality of their particular processes of knowledge generation and dissemination.

Like Noland, Banning, Pakes and others, I feel compelled to test the limits of articulation – as they are conditionally, externally, culturally bound as constitutive/definitive of a formal academic essay - by foregrounding certain of the less visible, less obvious, more ambiguous, in-between, organizational principles particular to, and constitutive of, my way of seeing, doing and knowing. I view this contextualization as a *potential* demonstration of my embodied knowing - not finite or definitive, not only/always resistant nor only/always obedient. My dissertation should not only explain what it wishes to practice, but practice (perform - 'put into form') what it wishes to explain, namely the complexity of a somatic mode of attention, such as contact improvisation, which functions as a "skilled practice[…] that: encourage[s] subjects to access this kinaesthetic layer of knowledge and experience" (Csordas in Noland, 2009: 91); is "limited by the languages in which [it is] couched" (Noland, 2009: 92); and offers learners the potential to navigate their mediated but reflexive "intersection point of cultural, biological and personal imperatives" (Noland, 2009: 9).

By acknowledging this dissertation as a textual product in which various organizational strategies (semantic, grammatical, rhetorical, schematic, compositional) can be improvised with is to foreground the paradox that is acknowledged by theories of complexity, and that I believe should be acknowledged as at the heart of all effective and ethical teaching and learning, namely: "we are what we are studying" (Levine 2004: n.p.). This entire dissertation is an aesthetic representation of my aesthetic of knowing through contact improvisation and yet, despite its conclusive appearance, it still functions only as one stream of consciousness in the ongoing narrative of my praxis. It constitutes a portfolio of multi-ontological evidence, a collection of multimodal knowledge artefacts, which have contributed to the process of recalling, extracting and embedding new knowledge *about* contact improvisation by immersion *in* contact improvisation.

It is also hopefully, therefore, more in alignment with the means whereby contact improvisation practitioners feel confident publicly voicing their knowing. Dance writer Elizabeth Zimmer (2014) describes Contact Quarterly as "the last remaining American publication to give progressive dance artists, working in a range of modalities, their own voice […] to experiment with ideas, with language, with form: to bring to the page the same experimental attitude and excitement they bring to the stage and the classroom". She observes further that "it takes them seriously as thinkers and as participants in a wide-ranging, international community." I thus acknowledge that a primary imperative of this dissertation is to use a

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recognizable, shared language (as that of the practitioners, theorists, writers I mention and feel informed by) to say *equivalent* things from within my *own intersection point of biological, cultural and personal imperatives*. This will scaffold Noland's (2009: 42, emphasis added) theoretical premise that "culture requires individual moving persons to act out its imperatives, but [..] by acting out these cultural imperatives, *individuals reproduce culture in distinctive and potentially subversive ways*"; so that "culture, once embodied, produces challenges to itself".

By positioning this thesis as a particular body of knowledge, modeling my particular embodiment as an aesthetic of knowing, I hope to affirm Noland's (2009: 17) assertion that any gesture will produce "always more and other" than the intended, and can clearly be positioned as "the site of a complex negotiation of forces without which situated meanings would never appear and the history of such meanings would never evolve" (Noland, 2009: 62). If, as Noland and many others continue to assert, embodiment is central to the ethical evolution of humanity, then my greatest hope is that this dissertation will contribute to "the making of [that] meaning, and, by extention [sic], the making of [that] world" (Noland, 2009: 128).

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SECOND STREAM

a body remembering itself, a voice describing itself[10]

[10] Refer back to p. 45 (and reference to Etchells 1999 in Banning 2002: 148) for inspiration for this title.

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What are the emergent strategies specific to this Stream?

This Stream represents my process of remembering - according to the etymological origins of the word "to call to mind with intensive force, be mindful of"[11] - some of my interactions with learners, colleagues, peers, institutional structures, national events and global tremors within my praxis as a somatic educator seeking to understand the significance and purpose of situating contact improvisation in a particular tertiary theatre and performance context in South Africa. In describing the significance of narrative methodologies for understanding complexity, Browning and Boudés (2005: 33) observe that "[t]he capacity of the narrative to vary in *punctuation* (when they begin and end), *pace* (what is the speed and variation between sequences), and *participant composition* (casts can range from one person, to few, to ensembles) means the narrative is a communicative form that is frequently consistent with organizational complexity (Luhman & Boje, 2001; Polster, 1987)". Like all stories and narratives, these documented recollections can be perceived equivalently as complete *and* flawed, insightful *and* misleading, but are nevertheless cues towards enhancing an understanding of how and why contact improvisation has been introduced and retained in the movement components of the Stellenbosch University Drama and Theatre degree. If, as Browning and Boudés (2005: 37) observe, the ability to interpret complex environments "rises and falls on such things as subtle cues, the ability to pick up human and technical details, fantasies, and alternative histories", then this Stream is offered as a means of embracing these more nuanced, subtle and intuitive cues.

As an acknowledgement of Snowden's (2009) assertion that "[f]ragmented stories of partial failure [may] create more learning than formal documents summarizing best practice", the primary narrative of this Stream is interspersed with citations from the (predominantly first-person) writings and musings of contact improvisation and improvisational performance practitioners, as well as observations made by educators and philosophers that integrate theories of complexity. These secondary source citations are *embedded* in the primary narrative - that is, references appear as footnotes rather than in the body of the text - to demonstrate my acknowledgement of their *integral* position and purpose. They are representative of information from personal subconscious and collective unconscious sources that have informed my choices as a somatic educator. They are simultaneously formatted with *italicized font* to perform their *differential* position and purpose – their emergence and often unexpected interjection - within the primary source constitutive of this Stream. This approach

[11] "Remembering", Online Etymology Dictionary. Available at: http://www.etymonline.com/index.php?l=r&p=21&allowed_in_frame=0 [Accessed 6 May 2014].

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fulfills a similar performative purpose to that of verbatim theatre techniques which offer audience members the opportunity to view a subject "[f]rom multiple perspectives, yet with shared motifs" (Ewing and Hughes, 2001: 513).

Educator and choreographer Rethorst (2012: 20) asserts that "'[m]isinterpretation' is just another way of saying 'point of view'". Fundamentally this Stream is offered in the form of an oral testimony[12] (as defined by Layson, 1994: 24) that does not claim to be representative of whole truths or truths of the whole, but rather offers a point of entry into a point of view, into a 'lived experience' of my role as somatic educator. Physical Theatre practitioners and tertiary educators Prof. Gary Gordon and Acty Tang (2002: 33-34) emphasize the significance of this approach by wryly observing that "the physically intelligent performer-historian interacts cheekily with both facts and fictions", perceiving the "past […] not [as] a point in linear time [but] […] as a plain of possibilities, a landscape on which one can plot many different (historical) journeys".

[12] Layson (1994: 24) observes: "When dancers and other witnesses speak freely of the past and their involvement in it as recollections this resembles sound autobiography. Typically, it is likely to be multilayered and possibly anachronistic but […] primarily these personal accounts need to be valued for what they offer in terms of insights, impressions, feelings and the overall ambience of a period rather than for factual matters."

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I am at no loss for information […];
but I am at a loss where to begin.[13]

[13] Demosthenes, Greek statesman and orator, in delivery of speech "On The Crown" (320BC: 129). Available at: http://en.wikipedia.org/wiki/Aporia [Accessed 19 March 2012].

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My personal observations, participations, contemplations, reflections and actions as an educator in movement and physical theatre at Stellenbosch University Drama Department over the past fifteen years have led unwittingly to a multitude of questions about the nature and purpose of somatic education in the context of theatre and performance specifically, and the evolution and effectiveness of teaching and learning methods in general. *Music is just another part of the landscape, as is space, yourself, your wishes, your history, the audience, the movement*[14]. I have undergone a process of continual reflection and criticism, with student-performers and colleagues functioning, in the terminology of Action Researchers McNiff and Whitehead (2002: 15), as [unwitting] "participant researchers" and "critical learning partners". This has resulted in the ongoing adaptation and refinement not only of *what* is being taught, but also *how* it is being taught. I use the word 'unwittingly' not because my colleagues and I were unaware that we were asking questions, seeking resolutions to ongoing problems, or engaging critically with ourselves as evolving educators; but because we were not deliberately (systematically, purposefully, with rational/reasonable knowing) applying any prescribed, verified, unified methodology of inquiry in our educational praxis. *It's not a well-lit activity; decisions happen in the semi-darkness, so don't burden these bits with the responsibility of the grand idea. Letting them accumulate, be tentative, fascinatingly partial, let them stay open to a little bit of another feeling-[…]*[15]*. And staying there; allowing your involvement in the hints of meanings and communications to be what holds you. Staying – with nerves of steel – in that poorly lit place*[16]*.* Rather, it seemed as though as questions were raised, problems exposed and resolutions discovered that shared strategies made themselves apparent, existing methods seemed fitting, and new models emerged. *Once I enter the place of making choices in the HereNow, it is as if the answers (solutions), thoughts, and suggestions locked away in the crevices of the body spew up and present themselves in the middle of the movement*[17]*.*

When I took up my first full-time position as a movement educator at Stellenbosch University Drama Department, I felt as though I was a solitary 'steersman' at the helm of a ship. At times I utilized postgraduate students as teaching assistants, but on the whole and for several years I felt almost solely responsible for developing, coordinating, facilitating, managing, assessing and moderating the movement and physical theatre modules from first-year through to fourth-year. Several shifts in economic, ideological and social policy and

[14] Konjar, 2011: 11.
[15] Rethorst, 2012: 23.
[16] Rethorst, 2012: 23.
[17] Konjar, 2011: 10.

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practice occurred during this period – shifts that were linked to dramatic localized changes in the socio-political policies and practices of South Africa, but that I have also come more recently to associate strongly with the "loosely defined phenomenon of 'globalization'" (Haas and Fischman, 2013: 173). The dance, like my body and the world around me, has gone through several phases and changes, styles and evolutions18. Today's Now lives physically and virtually[19].

On a personal level, the impact of these changes was felt most strongly in the context of my day-to-day teaching and demanded an evolution of this 'solitary steersman' role: my person-centred and context-specific – often intuitive, flexible, learner-specific, integral – approach to teaching and learning became increasingly difficult to sustain as it became necessary to communicate the 'logic' of my practice to colleagues and learners alike, making my 'tacit' and 'emergent' knowledge more 'explicit' and 'decisive' specifically through the dissemination of rationales, goals, outcomes, timelines, deadlines, criteria and resources. *My perspective is one of a performer. […] I prefer practice. In other words, I can speak about what I know; which is what I experience*[20]*.* At times, this shift in role and responsibility towards writing and talking about my classroom and rehearsal activities seemed to hamper the continuity and fluidity of my personal learning process about my subject matter. But at other times I gained clarity, confidence and reassurance as I witnessed emerging patterns, repeating strategies and convergent approaches. *[I]t seems to me that the creator, performer, and analyst all start with – observing*[21]*. Performance will serve as a ritualized time and place for simultaneous research and discourse*[22]*.*

As an educator attempting to navigate these simultaneous, and often 'overnight', localized and global changes, for several years I did my best to ensure that the undergraduate movement course kept pace with the strategy of diversification that was becoming prevalent across a broad range of contexts. *If you don't listen to yourself, you are not taken anywhere*[23]*.* This primary goal was achieved predominantly through the repeated and consistent inclusion of additional bodies of knowledge. Practically, this translated into the inclusion of more genres and styles of corporeal training, more types of exercises, more sub-modules within modules, and inevitably more specialist supervision by more than one facilitator. For several years this strategy of diversification seemed effective and economical.

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[18] Hennessy, 2012: 37.
[19] Smith, 2012: 3.
[20] Konjar, 2011: 9.
[21] Konjar, 2011: 9.
[22] Hennessy, 2012: 37.
[23] Rethorst, 2012: 23.

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As a single educator, I carried many of these 'additional' bodies of knowledge with me. *But what can I do, besides the small things that I do already?*[24] I had experience of several 'disciplines' or techniques from my childhood and teenage years – ballet, modern dance, contemporary dance, Spanish dance, gymnastics; from my young adult years as an undergraduate drama student – African dance, gumboot dance, Afro-fusion, expressive dance, mime; and finally as a professional physical theatre practitioner – an integrative approach to theatre-making as formulated by Prof. Gary Gordon through which I was exposed more intensively to yoga, Feldenkrais, Alexander, mime, gymnastics, contact improvisation, vocal dynamics, Tai Chi and physical characterization. *Let the body spread into the ground in the way that a pool of oil spreads: from the centre out into the constantly expanding periphery – not pushing but releasing into all the increasingly available space*[25]*.* But this diversification through a single point required that I teach many hours back-to-back and that I attempt to maintain, refine and keep up-to-date my skills and knowledge in each of these disciplines or techniques. *The centre and the periphery remain connected through the whole body – a single expanding form*[26]*.* When it became necessary and possible to introduce additional facilitators to distribute the load of diversification, an interesting paradox was revealed: while increased diversification held the promise of more relevant practices reflective of more inclusive, holistic and complete knowledge, it did not automatically or inevitably fulfill this promise; more often than not it resulted in the opposite effect – an increased fragmentation, isolation and exclusivity of bodies of knowledge. *Can you do less and observe more?*[27]

Along similar lines to when I was an undergraduate student studying Drama at Rhodes University in Grahamstown from 1989-1991, Movement training in the US Drama Department during this time was being taught in dedicated practical and theoretical classes alongside those for Speech, Acting and Theatre Theory. This basic division of components has persisted since I was first appointed as Lecturer in 1997, although with shifting support from changing Heads of Department/Chairpersons the hours granted the Movement course have steadily increased. Although the Movement module is currently granted equivalent hours and/or credits per week as the other modules at undergraduate level - *In the same way that time is not cut into small pieces, neither is the body*[28] - I continue to observe discrepancies with regards to the perceived *purpose* of this component. Some educators and learners view

[24] Konjar, 2011: 8.
[25] Morrissey, 2011: 37.
[26] Morrissey, 2011: 37.
[27] Morrissey, 2011: 37.
[28] Konjar, 2011: 7.

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movement training as 'foundational', 'elementary' or 'inclusive/integrative' – *It's a unity and within it there happens what I call "finding exits" – looking for a door to open and guide the movement through*[29] - and others view it as 'supplementary, 'additional' or 'correlative' - *not running behind an idea conceived in the mind, but thinking from the body*[30]. This differential interpretation of purpose ripples through into the way in which resources and labor may be distributed and utilized, as well as shaping the value that colleagues and learners attribute to this component within the overall ideology and functioning of the degree programme. *I hope that I am teaching how you can have a connection between your movement mind and your language mind. […] finding your own way of mixing language and movement*[31].

To accommodate the logistical realities of a university timetable with supervised class periods framed by predetermined annual holiday periods and assessment periods, the inclusion of 'mores' could not take more time, but had to be squeezed into the existing six- to seven-week slots over four terms. *The fact that some structure is necessary does not imply that all structures are good*[32]. And primarily for the sake of conceptual clarity and effective administrative management, these 'mores' were framed as self-standing but complementary components (sub-sub-modules), aimed at offering learners knowledge of highly specialized skills as well as possible means of applying these skills in a diversity of contexts[33]. At various times throughout the evolution of the movement curriculum, these 'mores' have included: release technique, expressive dance, modern dance, yoga, mime, magical passes[34], capoeira, fencing, ballet, gymnastics and contact improvisation. Laboring, perhaps unnecessarily, under the assumption of needing to demonstrate validity, causality and authority for these teaching practices, the various documentations of course outlines my colleagues and I wrote and distributed aimed to contextualize what we were teaching according to historical or existing theories, practitioners and practices.

Names that have appeared repeatedly, albeit with a shifting emphasis, have included Rudolf Laban, Martha Graham, Doris Humphrey, F. M. Alexander, Joan Skinner, Antonin Artaud, Jacques Le Coq, Jerzi Grotowski and Eugenio Barba, reflecting what appears to be

[29] Konjar, 2011: 7.
[30] Konjar, 2011: 7.
[31] Forti, 2012: 30.
[32] Cilliers, 2010: 63.
[33] Refer to *Addendum A* for one example of how the movement component was organized at third year level - with 2-3 week submodules in 7 week modules.
[34] Carlos Castaneda (1998: 2) explains that the magical passes "were discovered by the shamans of don Juan's lineage who lived in Mexico in ancient times, while they were in shamanistic states of heightened awareness" and describes them as "a very complex series of movements that, when practiced, yielded them tremendous results in terms of mental and physical prowess".

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a predominantly European bias – or at the very least, one that did not appear to originate obviously or directly from southern African forms and practices. *It is an amusing, serious, and political proposal. I think you are doing formally what dancers have always done, to be influenced by other dancers. Usually the influence slips into the body without public notice […]*[35]*.* In truth and in most instances, however, it is retrospectively apparent for me that most of the theories and principles being taught were actually derivatives - a particular interpretation and contextual application by myself or my colleagues of already second- or even third-hand interpretations and contextual applications by other practitioners. In other words, neither the educators I was influenced by, nor myself as an educator and trainer responsible for teaching others, necessarily and always have had first-hand experience of the so-called originating person or group of the method, style or genre we were practicing. Exercises, tasks and principles may have been drawn from theoretical premises in books, derived from images and photographs in videos and books, translated from explanations by practitioners (often translations from first-language writings), learnt first-hand in workshops or classes but most often, and most likely, recognized and re-interpreted by a particular educator/facilitator within context-specific conditions[36]. *In the end, by my choice to embody the process of the original artist, I was exposed while in the process of learning […]; filling in the empty spaces with inventions and guesses on the spot; failing (which was the most interesting, as I could choose to abandon ship and build my own raft from the residue)*[37]*.*

And yet, despite not being able to claim a pure and objective route back to a historical source/origin, I have definitely felt it possible to claim the value, relevance, significance and practicality of some derivatives over others, as well as to feel confident with taking ownership of some. *Your own interests may need to be unearthed, filtered out of received opinion, but they are valid interests, of course they are*[38]. Equivalently, there were many exercises, tasks and principles that I arrived at - with a distinct feeling that I had originated them – only to subsequently discover that they had been, or were simultaneously being, 'originated', 'mastered', 'claimed' and 'named' by practitioners in other countries, contexts and cultures.

[35] Paxton 2009 in Konjar, 2011: 2.
[36] It is for the same reason (acknowledging derivatives and residues of knowledge) that the methodology of Secondary Primacy (*Third Stream: of footprints and fingerprints*), as well as the use of direct references from secondary sources, are employed in this dissertation.
[37] Konjar, 2011: 3.
[38] Rethorst, 2012: 23.

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[T]his event brings to the front of the mind how dance, seeming to have a life of its own, transfers from one studio to another. Even across the kilometers[39]*.*

During this time, information gleaned from colleagues formally (through scheduled staff meetings, curriculum discussions and reports in mainstream departmental venues and structures) as well as informally (by means of asides in meetings, casual corridor chats, overheard remarks, spontaneous observations in offices and classrooms, and heated conversations *en-route* to, and in, coffee shops) revealed what appeared to be a preference for the inclusion and foregrounding of *more* stylized forms of corporeal training into the movement course, specifically: fencing, ballroom dancing, ballet and contemporary dance. I personally experienced an intensification of tensions, contradictions and ambiguities within my sanctioned roles as a practitioner, academic and educator - feeling the demands of being innovative and economical, knowledge-enhancing and knowledge-producing, industry-satisfying and theoretically-rigorous; these ambiguities extended to my more personal and intimate perceptions of myself as having something of particular significance to contribute to the local, national and global fields in which I saw myself functioning. And as I expanded my reflections on my own paradoxical imperatives by reflecting on the apparent choices, motivations and actions being demonstrated by others, I began to notice that many of these tensions were at least generally, if not altogether similarly, impingent and were being reflected in conversations, books, articles, dialogues, conferences, seminars as recurring references to the challenges of: pursuing breadth of diversification whilst enhancing depth of specialization; supporting singularity within contexts of multiplicity; supporting authentic expression through prescribed techniques; respecting individuation by adapting standardization; enhancing novelty without losing the coherence offered by codification. *I believe the way to that goal is to share experiences within our communities that build bridges between estranged and fearful people*[40]*.* Most of all it seemed to me that although individuals were talking about integration, redistribution, inclusivity and holism, in practice – like myself - they were 'bouncing' between these conceptualizations as complementary but differential realities, with very few reflecting the actual use of skills, methods, philosophies, contexts or opportunities with[in] which to effectively situate them as simultaneous realities of a continuum. *To look deeper for complexity and beauty within simplicity*[41]*.*

[39] Paxton 2009 in Konjar, 2011: 2.
[40] Konjar, 2011: 8.
[41] Konjar, 2011: 8.

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And so as an educator I found myself working within an increasingly complicated environment: feeling the pressure to include a multiplicity of creative voices and traditions of expression within a historically-defined university situated in the spatially constrained but globally-connected town of Stellenbosch. From what basis was I to begin to pick and choose and merge and blend and highlight and submerge to design a coherent, meaningful, relevant and flexible somatic training module on behalf of so many participant stakeholders each with their own complex dynamic of constraints and liberations? *The experience of this tension moves us to try to improve things by living our values as fully as possible*[42].

Although educational theories and practices explicitly and implicitly seemed to be asserting that an emphasis on diversity and an increase in juxtaposing differences were inevitable and necessary for an evolution to complexity, I could not help but feel that many of the practitioners/practices that asserted this maxim of *the more, the merrier* did not critically or effectively address the question of which diverse phenomena a learner should/could/might be exposed to, and how a learner might use such difference purposefully/meaningfully; or, more precisely, by what means an individual learner might be/become capable of integrating such diversity and difference and what would/could the learning potential of this be? *[O]ur natural inhibitory mechanisms are not functioning sufficiently well to allow for co-ordinated and integrated behavior in the face of increased excitation*[43]*. You are not always aware of what someone's difficulty is*[44]*.* It seemed increasingly obvious to me that in the context of tertiary education in general, where activities of sense-making are foregrounded, explicit and consensual, and in the context of performing arts education more specifically, where emphasis is placed on the intimate, intersubjective, collaborative and transformational nature of these activities of sense-making, an ethical concern had to be addressed as to who is and/or who should be the individual (the integer) primarily responsible for processes of selecting and integrating such differences. *Making some choices would also mean finding the core for the process and the practice…into which I could add the influences I receive from others…instead of them shaking my vision to the bones […]*[45]*.*

As a South African practitioner, in an educational context where national socio-political dynamics have always been impingent and complex, I felt an increasing need to extend this ethical concern to include a critical assessment of the many corporate and/or political and/or

[42] Whitehead, 1993: 2.
[43] Park, 1989: 104.
[44] Marguerite du Toit, Research Ethics seminar, Lanzerac, Stellenbosch, 9 April, 2014.
[45] Konjar, 2011: 115.

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managerial 'stakeholders' seeking primacy as the central organizing principle of such diversity and difference. Integral to this was a primary concern regarding the rates of change constitutive of various stakeholders. *In theatre history, the performing body is seen to vanish outside of the grasp of history*[46]. I kept asking whether it was an effective and ethical strategy to match the rates of change of teaching and learning theatre and performance at a tertiary level to those more readily observable or prevalent in social/cultural/commercial contexts? Was this strategy in accordance with the initial conditions and evolutionary imperatives that gave rise to universities and academia as social bodies of learning? And in my context more specifically, was this strategy in accordance with the initial conditions and evolutionary imperatives that gave rise to theatre and performance? To what extent could, and had, approaches to theatre and performance training specifically, but possibly education in general, precede and transcend contemporary socio-techno-cultural trends that were being given as unavoidable, necessary and expedient? *Allow for constant shifts in focus…Move fully into clear directions, without seeing the end shape*[47]. And, most significantly, what would the essential characteristics and processes be of an approach that would make this possible, viable and effective? *The crack, the madness of mind, shatters the "so-called analytical mind's insistence on coherence, on a stable reality. It also ruptures the linearity of her history, instead filling the gap with ambiguity*[48]. These questions, loaded with persistent ambiguities and contradictions, were increasingly highlighted by an idea that was beginning to take form in my mind pertaining to a continued used of contact improvisation in the Movement component of the degree program, despite what I experienced as continued resistance or hesitation from certain bodies within the department. *While this madness and ambiguity wounded her, it also allowed the release of her creativity*[49].

In my earliest years as movement educator, partnering work was an ever-present approach to teaching and learning movement. This preference can no doubt be partly traced back to my experiences as a postgraduate student under the supervision of Prof. Gary Gordon at Rhodes University Drama Department from 1994-1996. It was during this time that Prof. Gordon founded The First Physical Theatre Company, and initiated physical theatre as the central and integral educational methodology within the Drama Department. *I can understand what happened to me that moment […] only if I make an attempt to see, to observe and analyze in*

[46] Gordon and Tang, 2002: 31.
[47] Konjar, 2011: 11.
[48] Gordon and Tang, 2002: 31.
[49] Gordon and Tang, 2002: 31.

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detail[50]. Attempts to recall my first experiences of contact improvisation elicit images of very spontaneous explorations – largely 'grounded' and fluid movements with a partner, rolling, twisting and spiraling, seeking to minimize effort through alignment with gravity and momentum; as well as more structured explorations - mainly 'vertical', less organic and economical, the curbing, restraining or redirection of momentum leading to more muscular and athletic movements. In my recollections, it is the latter that were usually linked to a particular choreographic outcome or thematic imperative, originated with a directed improvisational parameter or instruction, and refined under the watchful eye of a choreographer. In accordance with Prof. Gordon's implementation of physical theatre as "an artistic collective" (Gordon, 1994: 13), these choreographers were sometimes fellow learners, sometimes lecturers or supervisors, and sometimes professional choreographers or educators. In my own choreographic explorations during this time, duets and trios originated through contact work became increasingly prevalent, (the most memorable titled *After the flood* in which two characters, one male, one female, navigate a precarious landscape of scattered belongings, furniture and objects, that has been left in the wake of a tidal wave).

Recollections of other events and experiences that seem to have had a direct impact on my understanding of contact improvisation include the observation and critical analysis of performances by DV8[51] – most specifically the duets and group improvisations in *Strange Fish*[52]. Up until the present day, I still consider a particular duet (performed by Jordi Cortes Molina and Lauren Potter with music by Jocelyn Pook and Adrian Johnston) as a marker of the potential that contact improvisation offers performers. *[…] I woke up one day with someone's arm across me, and I panicked because I thought is this trapped, or is this embraced? And I liked the ambiguity or duality. [I asked them to improvise on that theme] [s]o […] they did the whole dance [with their hands] clasped — so there is a sense of intimacy, but also entrapment, and perhaps dependency as well. [Y]ou find a metaphor for the emotional or psychological state you're trying to achieve*[53]*.* Footage of this duet is used as a resource for second-year practical and theory tasks as a demonstration of the precise and highly expressive execution of improvisation-originated partnering work. DV8's influence on my method of teaching and learning is an extension of

[50] Richards, 1995: 102.
[51] DV8 (Dance and Video 8) was formed in 1986 and their work "inherently questions the traditional aesthetics and forms which pervade both modern and classical dance, and attempts to push beyond the values they reflect to enable discussion of wider and more complex issues". Available at: http://dv8.co.uk/about-dv8/artistic-policy [Accessed 17 September 2014].
[52] Stacey, D. (Producer), & Hinton, D. (Director). (1992). Strange Fish [Dance Videos]. United Kingdom: BBC.
[53] Newson in Meisner, 1992: 1.

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their use of improvisation as a process that "draws out individual qualities and characteristics" (Newson in Meisner, 1992: 1); and is inspired by the emphasis in their guiding philosophy on a performer's ability to use technique to show real experience. *Often you watch them having coffee, because their movements reveal something about themselves*[54].

It is quite possible, even highly probable, that I had been introduced to principles or tendencies of partnering improvisation and contact improvisation prior to my postgraduate studies and membership in the First Physical Theatre Company - for example, during my participation with Jazzart Dance Company under the Artistic Direction of Alfred Hinkel during my BA Hons in Directing at UCT Drama Department in 1992 - but it was only during my postgraduate studies in Choreography at Rhodes University two years later that I gained sufficient tools (including time to practice and reflect) to start recognizing and weaving these experiences together as a coherent approach to embodiment. *The job is to get the distance required to perceive, to divorce things from whatever initially informed them or made them […]*[55]. And when I was then granted the opportunity to develop and co-ordinate the movement and physical theatre courses as a Senior Lecturer at Stellenbosch University, it became possible to commit to these accumulating and converging strategies as a viable teaching and learning methodology. *I think we are still in a dark age of rule-bound, skill-bound ways and approaches, as well as definitions, of dance. It's hard to teach something larger, but we need it – we need to respect the complexity of our art form*[56].

So in commitment to a form of physical expression that had brought me insight, enjoyment and empowerment, and that practitioners and performers globally seemed to be employing strategically - *[T]his is not a finished form. [I]t's an ongoing inquiry and investigation*[57] - contact improvisation was introduced formally in the movement component of the Theatre Skills module at Stellenbosch University Drama Department as a self-contained learning task. In a six- to seven-week teaching and learning cycle, learners were introduced to the essential principles of contact improvisation through diverse parameter-based tasks and given the opportunity almost immediately to practice and demonstrate their embodied knowledge of these principles in *jams*[58] at the end of each class. Two summative assessment opportunities

[54] Newson in Meisner, 1992: 1.
[55] Rethorst, 2012: 24.
[56] Rethorst, 2012: 21.
[57] Keogh, 2012: 41.
[58] Contact Quarterly describes 'jams' as "leaderless practice environments in which dancers practice the dance form with whoever gathers—friends or strangers, old, young, experienced, novice. Some jams take place in a studio for a few hours once a week. Longer retreat jams might last several days

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were used to grade the learners in which they were expected to demonstrate 'foundational' skills (which my colleagues and I mostly framed as recognizable/measurable physiological abilities such as flexibility, fluidity, dynamic range, muscularity, resilience), as well as 'interpretive' skills (which were more challenging to measure, but were nevertheless framed as discernible abilities such as trust, sensitivity, risk and empathy). Contact improvisation was also applied extensively in the physical theatre project block - a six-month module available to second, third and fourth-year students[59] that ran concurrently with the general movement, acting, speech and theory components - and gave rise to intricate and dynamic duet, trio and ensemble work[60].

Despite the value and success my teaching assistants and I attributed to contact improvisation as a learning tool within the movement components, there was still lingering doubt – and questions – about the perceived value and impact of contact improvisation within the broader program, in which emphasis was being placed (from some quarters, students as well as colleagues) on the need for physical training that foregrounded verticality, definable gender roles, style-specific gestures and social or classical dancing. As globally recognized practitioner Keith Hennessy (2012: 35) describes, contact improvisation "more than any other development in European and American dance, challenged the hierarchy of the vertical body, attempted to democratize body parts, challenged the role of gender in dance partnering, and disrupted deeply embodied choreographic and institutional habits". *When in doubt, stop. While stopping, continue immediately, before planning*[61]. Why my continued 'rebellious' streak to include a somatic practice in a formal tertiary theatre and drama education context that was understood more by what it was *not* than by what it was, that had historically fulfilled a role predominantly in contexts of dance, therapy and recreation functioning *outside* of mainstream and/or formal educational contexts? *What "feels right" leads you to understanding why it feels right, what it is about, and what it is for*[62]*.* Why did I continue to put my faith in the significance of contact improvisation as a somatic training tool not only for dancers, choreographers and therapists but specifically for contemporary performers, despite what I sensed as doubt from

[…]." Available at: http://www.contactquarterly.com/contact-improvisation/about/cq_ciAbout.php [Accessed on 11 May 2014].

[59] The notion of a 'project block' was initiated several years ago to offer students increased opportunities to apply their foundational skills in group-initiated and ensemble-orientated projects. It was originally offered to both second- and third-year students but is currently only available to third-year and fourth-year postgraduate students.

[60] Refer to *Sixth Stream: a personal philosophy of action* for examples of duets/trios originated and performed during this period.

[61] Konjar, 2011, p. 11.

[62] Rethorst, 2012: 23.

some of my colleagues and students? What was I being drawn to as an educator? *That for me, is the work of the theatre – that you are not just observing the rawness of emotion without awareness. You are seeing that the character has a certain awareness of that. Theatre […] allows you to go into not only the actions but also a character's involvement with those actions. […] It inspires us not to be perfect but to participate with our inner lives*[63].

In part to quell my lingering insecurity, in part to affirm a growing sense of 'rightness' and integrity about my choices, I decided to conduct more formal/directed investigations into how other practitioners and educators had been/were applying contact improvisation specifically in tertiary education theatre and performance contexts. *There is a need for improvisation to keep infiltrating into the academic setting of teaching dance and dance history and theory, for the voices of the moving bodies to be heard inside academia […]. […] to shorten the gap between the intellectual and the physical, which is artificial but exists within the hierarchical structures in which many of us teach*[64]. I was reassured to find that contact improvisation had been introduced in formal tertiary education contexts for performing arts in dance schools, drama departments and theatre programs around the world. And yet, despite finding evidence for the use and validity of contact improvisation in more formal educational contexts, something still 'niggled' at me. *I have this continuous niggling at my heels that if only more could be told […] then more could be done about it*[65]. For one, this inclusion was predominantly as an elective module or short-term component: at P.A.R.T.S., for example, contact improvisation was being offered as a supplementary component of the choreography module[66]; and at the School of Toronto Dance Theatre it was listed as one of a variety of styles[67]. My experience as an external examiner and ad-hoc facilitator, at both the University of Cape Town School of Dance and School of Drama, also revealed a more compartmentalized employment of the principles of contact improvisation. Based on my personal experiences as a performer, choreographer and educator, as well as my initial formalized research initiatives, I had to concur with dance critic and historian Burt Ramsay's (1995: 155) observation that in many cases where contact improvisation had been introduced into formal education contexts, it was being used "not as a means of finding new and previously unknown ways of moving, but as another style with which a choreographer [could] create effects". And yet I was increasingly experiencing the

[63] Hamilton, 2011: 33.
[64] Verkasalo, 2011: 45.
[65] Marguerite du Toit, Research Ethics seminar, Lanzerac, Stellenbosch, 9 April 2014.
[66] Online. Available at: http://www.parts.be/en/curriculum-training [Accessed 1 September 2013].
[67]"Professional program: Creation and improvisation". Available at: http://www.schooloftdt.org/?q=ptp_creative [Accessed 1 September 2013].

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potential of contact improvisation to offer learners and educators in the performing arts infinitely more opportunities than the provision of choreographic effects. *[I]n order to change you often have to allow yourself to feel wrong […]*[68]. *Allow this body scanning to be your own creative process*[69]. And I was beginning to act on this perceived potential by shifting the way in which contact improvisation within our movement and physical theatre course outlines was being framed - not as a style, form or technique of movement, but as a multimodal approach to knowledge generation allowing learners to embody a fuller range of somatic experiences associated with human being-ness. *Entertainment, art, ritual, practice, pedagogy, performance*[70].

The world of our sensations is rich and varied, but sadly undervalued, and under-used[71]. As these ideas starting taking form in discussions with assistant educators and critical learning partners, it became increasingly apparent to me that it would be vital to consolidate a discourse of embodiment that would allow us to share our observations and findings with each other, as a means of enhancing strategic coherence and qualitative equivalence/correlation. *We do not even have the language to distinguish one type of sensation from another with any degree of subtlety*[72]. I had perceived in my own praxis that acts of observing, practicing, talking about, reflecting on, teaching, and writing about embodiment through contact improvisation were unavoidably intertwined to the extent that I perceived them as convergent, simultaneous acts of embodiment. *I'm becoming more and more interested in the exploration of words and sounds. Using language helps facilitate certain types of movement which would otherwise be unacceptable*[73]. As part of this search for a shared and relevant discourse, I conducted a brief analysis of the Contact Quarterly Dance Directory and Ad Supplement as a means of assessing what values or principles were being foregrounded across a diversity of educational institutions. The print version of Contact Quarterly is distributed with a Dance Directory and Ad Supplement that advertises the courses, workshops and programs of numerous colleges, institutes, schools and universities that focus on dance and theatre]training. These are located mostly in Northern America and Canada, but include some in Europe. Although adverts by no means offer a complete picture of the educational methodologies of an institution, they do serve the purpose of tightly framing a viewer's preliminary engagement with the values of an institution since word choice is limited by

[68] Park, 1989: 41.
[69] Park, 1989: 29.
[70] Hennessy, 2012: 37.
[71] Park, 1989: 37.
[72] Park, 1989: 37.
[73] Newson in Meisner, 1992: 1.

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formatting requirements (word count, cost per square centimeter). And in a form such as an international directory that aims to consolidate diversity, they can be used to observe the emergence or growth of national, even global, trends. Key words and phrases used by these schools, programs and departments to describe their courses in which contact improvisation was present included: *embodiment, creative imagination, body awareness, body work, embodied creativity, innovation, originality, authentic movement, experiential anatomy, personal awareness, experiential learning, bodymind, interdisciplinary, somatic, diverse, complementary, interrelationship and integration*. Acknowledging the possibility or probability that these articulated aims had not necessarily been realized as practical outcomes by all of the 'speakers', and in some cases might simply evidence attempts to 'dress' up (modernize) traditional aims and existing practices, I nevertheless found the exercise a useful means of revealing a shared imperative towards foregrounding certain phenomenological experiences that stretched across geographies, nationalities and disciplines. I recognized the use of terms and phrases that I knew were prevalent in my own teaching through contact improvisation, and also acknowledged a few that would be more economical and relevant than those my colleagues and I were using. *The words had to be unambiguous, unthreatening, informative, and generally understood. The statements had to be true, obvious, and relevant*[74].

My full- and part-time teaching assistants and I had already been working on a shared discourse for several years as we had grappled with the phenomenological complexity of theatre and performance, and more specifically that of somatic modes that were not stylistically or aesthetically prescribed and could not be generically labeled, categorized or defined. We had also all arrived at the same point – teaching and assessing under- and postgraduate movement and physical theatre at Stellenbosch University Drama Department - from different destinations. Our shared experience included ballet, modern dance, gymnastics and dramatic arts at school level; ballet, contemporary dance, Spanish dance, expressive dance, physical theatre, dance education, choreography, directing and scriptwriting at university level; and a diversity of highly individualized and localized experiences as performers, actors, choreographers, dancers and directors. Whether as a result of the convergence of conscious and reasonable development of ideas by each individual, or a more organic and inevitable emergence of a shared territory, we found that the theories and principles of performance offered by Jerzy Grotowski were extremely relevant and applicable, and certain recognizable terms and phrases - such as pre-expressive neutrality, acculturation, *conjunctio oppositorum* - were repeatedly and

[74] Paxton 1993 in Turner, 2010: 127.

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consistently used during assessments, curriculum development meetings, classes and rehearsals, and in course outlines and rationales. This search for a shared discourse had been further highlighted by the bilingual aspect of our educational context, where it became apparent that there were certain words (explanatory, descriptive or metaphoric) that simply did not translate, match up easily, or grammatically 'fit in' from English to Afrikaans or *vice versa*. The truth that our supposedly shared and coherent perception of the principles, practices and ethics of 'theatre and performance' was actually fragmented and displaced was also revealed in discussions with colleagues involved in the teaching and learning in other modules and sub-modules within the program, as we attempted to reach agreement on how to recognize, describe and fairly assess phenomena such as 'intention', 'impulse', 'sensitivity', 'vulnerability', 'availability' and 'honesty'.] *[N]ew ideas often need new or at least unfamiliar language and I make no apology for that*[75]. I recognized that if I were to convince my colleagues (and possibly other stakeholders such as learners, parents of learners, and external examiners/assessors) of the value of embodiment education as my teaching assistants and I understood and practiced it through contact improvisation, that I/we would have to find the words and phrases to share what I/we perceived as organic, necessary, emergent, critical, beneficial - as well as acceptable models in which to ground, reference and contextualize what these words and phrases embodied. *When dancing for a public, include them in every way. They are also moving, are part of the same breathing universe*[76].

In one particular context, I continued to feel 'lost for words'. In my early years of teaching, the usual terms and phrases that I had used to denote the stability, endurance and integrity of a particular somatic approach (that is, its capacity to be taught methodically in accumulating small steps and repeatedly over an extended time) were: form, structure, style, technique, genre or method. These were terms common to existing somatic approaches, for example: the Graham Technique, the Stanislavsky Method, the Alexander Technique or the Fuller technique. But somehow none of these seemed sufficient in their ability to reference the *coherent innovation* that I observed we were placing emphasis on in the movement components, and that was made possible through an extended and extensive use of contact improvisation. I had conducted sufficient literary and practical research to know that the originators and developers of contact improvisation had not intended to 'lock it down' in this way. *To perform improvisation is to perform both the process and the promise of creativity. We make*

[75] Snowden, 2005: 2.
[76] Konjar, 2011: 11.

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something and give it away, simultaneously[77]*.* Unlike the (Martha) Graham technique, (José) Limon technique or (Lester) Horton technique, contact improvisation 'originators' and life-long practitioners, most notably Steve Paxton and Nancy Stark Smith, have never demanded that the form adopt the name, ideology or cultural affiliation of those founders and active proponents. If anything, contact improvisation was readily perceived/acknowledged as "a collective, democratic group project" (Banes 1987: 68).

This is why it troubled me to see contact improvisation listed as a 'style' or taught as a 'technique' in various tertiary educational contexts, and partly why I was feeling an increasing need to 'dissolve' the boundaries of all predetermined, pre-existing (culturally conditioned and affiliated) styles and techniques as methods or outcomes of the movement component. Words and phrases that began to emerge in my consciousness as possible ways of inscribing contact improvisation (and as a means of avoiding the pitfalls of spatiotemporal fixation and identification) included: *container or frame*. Although these phrases felt closer to the truth of my experience and practical application of contact improvisation – suggesting a definable but non-definitive space of potential – they still did not seem to do justice to the features of elasticity and permeability that I recognized as essential to the 'boundaries/borders' of contact improvisation. *Leave the skin to do the work of containing, so that the muscles can release and the bones drift apart.* [78]

It was in the midst of this questing that I stumbled across the philosophical and theoretical universe that is constituted by 'theories of complexity'. Although retrospectively I can state that I had come across notions of complexity in my theoretical readings before I embarked on my PhD research, it seemed that only in relation to my questions about contact improvisation specifically was I able to fully recognize and understand what I was reading. I (re)discovered a world of terms, phrases, philosophies, ideas that seemed to have direct bearing on the most persistent contradictions, ambiguities of my ongoing praxis. As I immersed myself further in theories of complexity – through attendance at Complexity Colloquia, workshops, conferences and forums hosted by the Complexity Centre at Stellenbosch University, and broader readings of complexity theories in biology, information technology, philosophy and literature - it seemed inevitable to ask how complexity theories could be effective as a means of understanding, but perhaps more importantly describing, discoursing and inscribing, what I perceived as the resilience demonstrated by contact improvisation, its capacity to address and integrate diverse inputs from diverse sources with diverse goals in diverse contexts.

[77] Hennessy, 2012: 37.
[78] Morrissey, 2011: 37.

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I had observed that well-known and experienced contact improvisation practitioners were often practiced in at least one other somatic approach, such as Alexander, Feldenkrais, Body-Mind Centring, aikido, capoeira, and often presented workshops or classes that integrated these. My teaching assistants and I had attempted to include many of these, and other corporeal practices, in our movement and physical theatre courses over the years but had only done so in a modular approach, positioning these diverse approaches as supplementary or complementary. As an extension of these observations, it seemed increasingly clear to me that if understood and approached effectively as a complex system, contact improvisation could offer learners an equivalent capacity for evolution towards complexity, providing simultaneous access to transcultural[79] principles and highly contingent (personalized, context-specific) strategies of embodiment. *Contact Improvisation is an approach, a context, a practice. A workshop, a laboratory, a field of research and play, a communal space to negotiate, a dream […]*[80]*. Contact Improvisation is our home base for metaphoric and embodied travel through the fields of performance, intimacy, risk, ritual, community and action*[81]. I believed if I were able to translate the essence of this understanding beyond the boundaries of my own perceptions of contact improvisation to create the conditions for a holistic, integrated, resilient, adaptive, collaborative, relevant approach to somatic training for a theatre and performance degree, that this would address many of the practical tensions, material constraints and philosophical contradictions that I experienced as prevalent in my own tertiary education context; and that this would, by extension, address the criteria of diversification through specialization that I hailed as increasingly vital and inevitable in global educational contexts. *…in scattering myself over a landscape, so I don't know where the guts lie, where the head is drooling, what is beneath me, what thoughts fertilize my blood*[82].

Reflecting on my praxis in this way, it became clear that despite my most noble ambitions for innovative, revolutionary and transformative research, training and performance, I had often simply shuffled the acceptably bounded elements of an inherited perception of reality, without understanding the ground from which these elements had been shaped, conditioned or coded. *Accept – that mistakes and things of bad taste will happen*[83]. It was becoming increasingly

[79] I use this term in specific reference to the definition offered by Eugenio Barba's ISTA as "the technical basis of the performer in a transcultural dimension" (International School of Theatre Anthropology 2010). Available at: http://www.odinteatret.dk/research/ista.aspx [Accessed 15 August 2013].
[80] Hennessy, 2012: 36.
[81] Hennessy, 2012: 37.
[82] Konjar, 2011: 11.
[83] Konjar, 2011: 11.

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clear that understanding and gaining access to this ground demanded acts of personal intervention at the level of language and discourse as a means of dissolving illusory, artificial boundaries - not only in the obvious contexts of academic research and writing, but in the very practical and intersubjective processes of demonstration, discussion and feedback in classes, rehearsals and staff meetings. It became increasingly ineffective for me to marginalize the role that language, as an organizing principle, had played – and continues to play - in my own process of learning, and by convergence in the teaching and learning of my students and colleagues. *Today I like to say "body-mind-world". […] I think it's important to acknowledge all the voices that come to us […], to try to understand how the information is formed […], how we get our impressions. […] So I try to work in a language that reflects both the rational and kinesthetic suspicions, intuitions, fears…*[84]

It was in the midst of these reflections, and as I sat down to begin the process of inscribing some of my observations in the written artefact that is a dissertation, that I was asked to do a book review by the South African Theatre Journal. Disregarding my voice-of-reluctance to be distracted by such an endeavour, I paid attention to an unconscious voice - less well-formulated but nevertheless clear in intention - prompting me towards a belief in synchronicitous events and the possibility of discovering a kernel of knowledge in the book that might be critical in my research. *[S]elf is a constraint from which there is no escape; that unique inner world never quits, and trying to communicate that from its isolation is one of the impulses that leads to art*[85]*.* My scientifically unfounded faith was to be richly rewarded. In *Agency and Embodiment: Performing Gestures/Producing Culture***,** Carrie Noland (2009) uses a cross-disciplinary approach to explain and demonstrate the proposition that embodiment is "that ambiguous phenomenon in which culture both asserts and loses its grip on individual subjects" (Noland, 2009: 3). In offering a theory of agency, "a study of the ways culture is both embodied and challenged through corporeal performance" (Noland, 2009: 2), Noland (2009: 2) asserts that placing movement centre stage "is essential to understanding how human beings are embodied within – and impress themselves on – their worlds". It was in particular when I read Noland's (2009: 128) assertion that "neither perception nor cognition may take place without engaging a nervous system in action" that I experienced a moment of absolute clarity, what could be called a *realization* or an *illumination*, and what I understand to be an experience of embodying knowledge – a perceptible experience of a highly particular intersection point of time, place, matter, activity, awareness, memory, sensation, data, personality.

[84] Forti, 2012: 30.
[85] Rethorst, 2012: 19.

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I dreamed I slept, and in that sleep I dreamed,
and from that double dream interior woke
and walked in a closed courtyard. Someone spoke
behind me, and I turned. A dark girl beamed
brown eyes at me. I gazed. 'Just as you seemed
in dream to dream, so by the double stroke
of waking into waking, from this yoke
you've shouldered, may you be redeemed.'[86]

Suddenly the intricate web of connections between my experience and understanding at the level of microcosm and my experience and understanding at the level of the macrocosm were highlighted; for a moment all of my endeavors seemed meaningful, justified, even predictive (equivalently historical *and* anticipatory). I experienced a re-cognition of what my nervous system in action had perceived but perhaps had not yet found a shared language for. *When the form (shape) of the movement is only an expression (a translation) of the internal process, which is fluid, is metamorphic*[87]*.* Noland's observations of the complexity of kinaesthetic experience, most effectively viewed as differential rather than oppositional, made clear and explicit what my own interdisciplinary (empirical) practice and research in movement, physical theatre, choreography and performance over the last two decades has consistently hinted at: that learned techniques of the body continually emerge as "a point of intersection between cultural, biological and personal imperatives" (Noland, 2009: 9) so that "there is no […] human nature finally and immutably given" (Merleau-Ponty in Noland, 2009: 90). Concomitant to this discovery has been an increasing awareness of the manifold ontological, epistemological, ethical and metaphysical implications that applying this awareness has for a practitioner-researcher-educator, not only for *what* they are demonstrating, but *how* they are demonstrating it. *To all outward appearances, she did what others did, but she approached […] with an additional purpose: to watch her own actions, the behaviour of others, and everything she could see about the social situation*.[88]

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[86] *I Dreamed I Slept* by Richard Berengarten. Available at: http://www.blackcatpoems.com/b/i_dreamed_i_slept.html#JESDKEb7CwW2gfPa.99 [Accessed 13 March 2014].
[87] Konjar, 2011: 10.
[88] Spradley 1980 in Holliday, 2007: 6.

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As I read the whole, re-read parts of, and read again the whole of Noland's book, I realized that "the degree to which subjects can become aware of the kinesthetic [sic] background underlying their existential choices and sense of corporeal bounds" (Noland, 2009: 14) has unconsciously been, and consciously become, a magnetic centre for the ongoing development of my world-view, and subsequently my role as mentor, educator and practitioner in a theatre and performance context. I recognized that it was this motivation that had attracted me to research and practice in movement studies generally, and contact improvisation more specifically, and had also been the persistent imperative drawing me towards supplementary readings (and some practice) in environmental studies, biology, ecology, psychology, sociology, anthropology, physiology, quantum physics, philosophy, spirituality, neurocognition, pedagogy, literary and language studies, media and communication. I certainly do not claim to be a specialist in any of these fields; however, readings, doings and musings about these as separate, isolated disciplines as well as interdependent, interconnecting webs of human endeavor and enquiry continue to have an inevitable and irreversible impact on my primary role as human movement practitioner and educator. *To be at the same time an equal partner in dialogue, a sensory experience, a part of the circle…The body is […] a translator, an initiator, and a feedback system […]*[89].

We're in a different world now. […] My question is how to maintain depth and body in our increasingly fast and nonphysical world[90]. Another consideration in the development of the movement curriculum was an increasing awareness of the changing world in which our graduate students were going to have to function. My own extra-curricular interactions with past students - complemented by those of my husband (also a theatre practitioner, researcher and consultant) and my colleagues - was revealing that not all, and certainly not many, of the individuals graduating in drama, performance or theatre from Stellenbosch University Drama Department ended up in predictable roles associated with mainstream or industry-driven stage, film and theatre contexts (for example as actors, dancers, directors, choreographers, singers, presenters or scriptwriters). Many were fulfilling other social roles – taking on work as community activists, journalists, therapists and school teachers - and often in foreign, predominantly European and Asian, countries. And many of those that were functioning as actors, dancers, directors or choreographers were finding themselves immersed in an unpredictable theatre and performance industry, where issues around visibility and availability of resources were increasingly fickle and yet interdependent. *There*

[89] Konjar, 2011: 36.
[90] Smith, 2012: 3.

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are an infinite number of possible Nows. The complexity of all the micro and macro arcs that are beginning and ending all the time is staggering and real, a disorientating and enlightening composition[91]. This observation demanded that I address whether our curriculum was satisfying this real-world phenomenon, and equipping our graduates with the necessary tools for self-determined, socially relevant and reflexive action in a fast-changing global environment in which human psycho-physical processes are both the cause of, and effected by, technological advancement. Once again, I discovered that the forward-looking tools and ideas of complex systems theory as applied to individuals as anticipatory systems and social organizations, complemented by the backward and sideways-looking tools of psychotherapy, psychology and sociology, offered me a means to gain "purchase on the new and strange world we're living in today" and became critical in assisting me to cultivate appropriate teaching and learning "strategies for generating solutions and prospering in this world" (Homer-Dixon, 2010: 1). *As the technology changes, the field of options changes, and the way we live changes along with the way we communicate. And the way we communicate directs WHAT we communicate about, as well as when and why*[92].

And so at last, several hunches that I had felt worth doggedly pursuing were discernible as hypotheses. *You don't remember ideas and you don't look for them (plan them), you just wait*[93]. If embodiment is "that ambiguous phenomenon in which culture both asserts and loses its grip on individual subjects" (Noland, 2009: 3), and a study of agency is "a study of the ways culture is both embodied and challenged through corporeal performance" (Noland, 2009: 2), then contact improvisation could be effectively wielded in contexts of theatre and performance teaching and learning as a means of "understanding how human beings are embodied within – and impress themselves on – their worlds" (Noland, 2009: 2). *And when they come, they are more easily manifested through a body that's fluid, a tuned body, the kind that finds solutions*[94]. And a movement module or somatic approach organized primarily in accordance with the principles and practices of contact improvisation could bring the distinctive and potentially subversive model, that is the dynamic (unfolding and enfolding) intersection point of imperatives, of a particular subject within their scope of influence so that their agentic potential could be enacted. *One accomplishes things one never dreamed of doing*[95]. This would require the effective implementation in a formal curriculum governed by schedules, deadlines, outcomes and

[91] Smith, 2012: 3.
[92] Smith, 2012: 3.
[93] Konjar, 2011: 8.
[94] Konjar, 2011: 8.
[95] Patsy Neal in Alexander et al, 1996: 13.

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assessments of something that had been described as 'a field', 'a laboratory', 'an approach', 'an evolving system of movement', 'an open-ended exploration', 'adhering to no single definition or pedagogical certification program'. *If we had developed a more refined sensory apparatus we would probably have known how to avoid the problems that now beset us in the complex, polluted, and stressful environment in which we struggle to survive*[96].

Significantly, this would also require that as a somatic educator - implementing an approach in which learners are required to expose and engage with the paradoxical imperatives of their sense-making - I should be able to demonstrate an equivalent honesty and engagement. *One walks beyond the usual physical powers and goes into the power of the universe, finding streams and sensations that seem to have no beginning or end within the self*[97]. This would mean finding ways to 'put into written form' the complex and dynamical interrelationships of 'living systems' that had allowed this (*my*) understanding of embodiment education through contact improvisation to emerge so that I could share it with others. A critical demonstration of my hypothesis would be my ability to use the writing of this dissertation about contact improvisation as an embodied act equivalent to participating in/teaching and learning contact improvisation. *I believe that if relationship is a site where work takes place, then the value of that work is contingent on the ability of the participants to dance at the difficult edges as much as the sweet-center*[98]. In keeping with Klein's (2010) artistic research, Levine's (2004) art-based research, Sinner et al's (2006) arts-based educational research and Borgdorff's (2011) artistic research, it should be possible in a written artefact such as a dissertation, assumed to be the result of a more obviously solitary, isolated, singular and chronological process, to minimize what may be lost in translation from what was in practice a dialogic, collaborative, co-operative and synthetic process. *I believe in performance. I believe in theatre as a place where a group of people can arrive, watch, see, listen to, and sense a live performance. And I believe that this is essentially a spatial communion; through the space can travel sound and vision, most obviously, but also other wavelengths, other areas that humans can emanate and pick up on.*[99] My dissertation could then effectively embody – put into form - the singular complexity that I believed to be the true power and purpose of contact improvisation, what Alexander practitioner Michael Gelb (2004: 34) refers to as "a balanced distribution of energy, each part of the system performing its own work in harmony with the rest". *The rupture – the*

[96] Park, 1989: 35.
[97] Patsy Neal in Alexander et al, 1996: 13.
[98] George, 2012: 32.
[99] Hamilton, 2011: 29.

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madness that is so often linked to creative genius – allows her history to be transformed into her creativity[100].

I can now acknowledge that my hunches and hypotheses have functioned simultaneously as starting points (challenges) as well as end points (resolutions). *When the body itself finds both the questions and answers*[101].

What do I believe I know and what have I done to know what I know?

Take time; go slow.[102]

How, if at all, can others benefit from what I know and how I have come to know it?

Take space; space on the floor, space in the body.[103]

What do I continue to do (recursively, spherically, cyclically) to know what I know?

The cells of the body are round.[104]

How do I persuade myself of the truth and relevance of what I know? What do I say to myself – what stories do I tell, what words do I use, what images do I refer to - to believe in what I know?

Nothing is straight.[105]

How do I persuade others of the truth and relevance of what I know? What do I say to others – what stories do I tell, what words do I use, what images do I refer to - to share what I believe in what I know?

Get lost in the roundness of the body.[106]

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[100] Gordon and Tang, 2002: 32.
[101] Konjar, 2011: 10.
[102] Topf, 2012: 41.
[103] Topf, 2012: 41.
[104] Topf, 2012: 41.
[105] Topf, 2012: 41.
[106] Topf, 2012: 41.

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How do I integrate what I have/have not known before, what I now know/do not know and what I hope to know/not know into a meaningful and coherent philosophy of action? Do I trust how I have come to know?

Get lost in the roundness of the body.[107]

How can I engage others (learners, peers, colleagues, researchers) through practice, artefacts, outputs, dialogue in efforts to embody a particular - equivalent but not equal - knowing?

Get lost in the roundness of the body.[108]

In effect, my ongoing search for a more ethical and effective somatic practice - in collaboration with students and colleagues - IS, and always has been, my problem statement. *I'm in wonder that this "formlessness" has an observable physical manifestation…*[109].

The storm in her head [had] subsided[110].

[107] Topf, 2012: 41.
[108] Topf, 2012: 41.
[109] Konjar, 2011: 18.
[110] Head 1974 in Gordon and Tang, 2002: 31.

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THIRD STREAM

Of footprints and fingerprints: a complicated conversation

> Our minds have been made by the history of mankind; what men have thought has influenced the structure of our own minds. Therefore when we go into a careful, painstaking analysis of our mental processes, we must get back into what others have thought in the past. To explain certain thinking processes in a modern man, one cannot get along today without the past. (Jung, 2002: 69)

> […] from a psychoanalytic perspective, temporally separate events and events whose relations are not fully describable may lie next to each other in the archeological narrative of the unconscious, without any personally meaningful succession being available to us. (Squire et al, 2013: 12)

> As with any conversation, several points of view co-exist though one may be more persuasive than another. By embracing the metaphor of a complicated conversation, we also invite the reader to examine his or her tolerance for competing views. (Pinar 2011 in Anon., 2011: 1)

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What are the emergent strategies specific to this Stream?

The three statements by Jung (2002), Squire et al (2013) and Pinar (2011) cited on the previous page offer key phrases for the ideological values that underpin this Stream, which essentially functions as a re-interpretation of the formal literature review. The Third Stream makes use of an emergent strategy named Secondary Primacy[1] to interact purposefully with the literary sources (diverse in time, place and subject) that have informed my praxis as a somatic educator over the past two decades, including most recently the writing of this dissertation about contact improvisation as a complex system. The particular phrasing of ideas by other practitioners, researchers, academics, scientists and philosophers from a diversity of disciplines that I have found, and continue to find, meaningful and inspirational, are formulated as a first person (stream of consciousness) narrative– without paraphrasing, opinion or contextual reframing. This primarily semantic[2] strategy is equivalent to a performative strategy of employing an imaginative *what if* - of 'walking in someone else's shoes' by enacting not only a character's choice of words, but also their tone and cadence[3] of phrasing - and is my embodied response (performing on paper) to Jacques Le Coq's (in Bradby, 2006: 69, emphasis added) observation that "[a]ny actor imitates some of the time, and *if he is also the author, he performs himself [on stage] in the role of the one who is imitated*". As a contact improvisation practitioner confronted with the 'absence' in real time of a tactile connection to the speaker's being, this embodiment of content serves as one possible way of coming to know what they have known, and how they have come to know it[4]. It is the convergence

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[1] This name was offered by embodiment practitioner Lanon Carl Prigge who has been a persistent 'behind-the-scenes' contributor and colleague in the origination and refinement of teaching tools and methods in my praxis during the last 15 years. Secondary Primacy is an 'original' strategy (ie. originated within my own context and environment of praxis) although it is inspired by a similar strategy of 'effacing and footprinting' used by Yvonne Banning (2002) (refer to *First Stream,* pp. 45-46). I have employed it with second year students in the US Drama Department in a research task on contact improvisation in 2012 (refer to *Addendums C* and *D* for examples*)* and presented a paper on it at the HELTASA Conference in Pretoria, 2013.

[2] In accordance with the definition of semantics as "devoted to the study of meaning, as inherent at the levels of words, phrases, sentences, and larger units of discourse (termed *texts*, or *narratives*)". Available at: http://en.wikipedia.org/wiki/Semantics [Accessed 10 September 2014].

[3] Marks-Tarlow (2010: 45) offers insight into the use and effect of tone/prosody in relation to childhood "play": "During the first two years, it is the prosody of the words—the tone of voice and melody of the rhythm—and not the meaning of the words that matter. A mother understands this instinctively. She responds by playing with her voice (Snow and Ferguson 1977), letting the peaks and valleys of highly inflected voice, melodramatic and melodic tones, entrain with inner rhythms to carry her baby along for an emotional ride." As discussed further in the *Fourth Stream: movement, complexity and emergence*, contact improvisation offers access to what may be referred to as the implicit tone, melody and rhythm of an individual's non-verbal landscape of communication.

[4] This aligns with the emphasis in cognitive linguistics (as explained by Fauconnier, 1999: 1) in which "language is in the service of constructing and communicating meaning, and it is for the linguist and cognitive scientist a window into the mind". In this sense, "[l]anguage is only the tip of a spectacular cognitive iceberg, and when we engage in any language activity, be it mundane or artistically creative,

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between my continued engagements with self-through-others in contact improvisation, and expanding ranges of comprehension in other areas of research on human behavior, that has afforded me with increasingly discerning information in differential 'technological' discourses, as well as diverse but correlative contextual fields in which to 'play out' this information. This convergence has, I believe, contributed significantly to increasingly holistic perceptions of contact improvisation and its role in embodiment.

Stylistically, then, the information in this Stream is organized with conventional signifiers of knowledge ownership and context of inquiry (for example explanatory/lead-in statements, quotation marks, indented paragraphs, bracketed references) either removed, or backgrounded. This is an effective strategy for foregrounding the emergence of simultaneous discovery and expression by differential means and/or from within different contexts. Biologist and Nobel Laureate Sir Peter Medawar (1964 in anon., 2014: n.p.) has observed that "[s]imultaneous discovery is utterly commonplace, and it was only the rarity of scientists, not the inherent improbability of the phenomenon, that made it remarkable in the past"; in other words, "[s]cientists on the same road may be expected to arrive at the same destination, often not far apart". This Stream, then, is an attempt to image in text form the "spectacular cognitive iceberg" (Fauconnier, 1999: 1) that informs my work as an embodiment practitioner. Marks-Tarlow (2008 in Marks-Tarlow, 2010: 40) observes how "[a] linear perspective suggests that two individuals come together to form a relationship", whereas "[a] nonlinear view reverses this formulation, suggesting instead that the individual emerges out of the coupled dynamics of intersubjective space". Coupled dynamics is an essential feature of contact improvisation[5] and this Stream attempts to model this emergence of the individual out of "the coupled dynamics of intersubjective space" as a simultaneously semantic and imagistic strategy.

As an artistic research strategy, Secondary Primacy allows a paradox that I believe lies at the heart of embodied cognition to be exposed: it is *because of*, not in spite of, the "[commonplace] simultaneous discovery […] of scientists" (Medawar 1964 in anon., 2014: n.p.) and the "collective ritual or practice" (Noland, 2009: 46) of academic writing that I am capable of innovation. "Like any element of a conventionalized language or procedure, gestures are iterable, but when performed by *me* they are not necessarily[6] iterations" (Noland,

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we draw unconsciously on vast cognitive resources, call up innumerable models and frames, set up multiple connections, coordinate large arrays of information, and engage in creative mappings, transfers, and elaborations" (Fauconnier, 1999: 1).

[5] Refer to *Fourth Stream: movement, complexity and emergence* for more detailed discussion of the nature and purpose of contact improvisation.

[6] As mentioned in the *First Stream: how I say what I mean* with reference to Noland's emphasis on agency (p. 21) and discussed further in the *Sixth Stream: a personal philosophy of action*, I do not take this transformation of gesture from iterable to inimitable for granted or assume it to be a direct and

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2009: 214). Noland (2009: 214) asserts further that "[t]here is a first time for *my* body to perform what other bodies already have learned to do […] for *my* body to perform the gesture in an idiosyncratic and potentially subversive way". Le Coq (2006: 69) similarly observes that "[e]ach mime is inimitable and can resemble no other, although they all participate in a same language". Rethorst (2012a: 19) acknowledges this paradoxical presence of "individuality of voice" in her improvisational choreography and strategies of teaching: "[It] may require unearthing from received information and self-censorship but never protection or cosseting. […] self is a constraint from which there is no escape; that unique inner world never quits, and trying to communicate that from its isolation is one of the impulses that leads to art".

The psychophysical processes implicit in Rethort's reference to "unearthing […] individuality of voice", which I consider an essential responsibility in my role as a somatic educator[7] are once again demonstrated in this Stream as a literary strategy. Despite first appearances that this Stream relies on a generalist strategy which can only serve to subsume my individuated and context-determinate ideas in the voices of others, or that it is a comfortable way of hiding behind the opinions of others rather than developing a first-hand authentic argument, a deeper probing will reveal its intention to unearth an individuality of voice – but in a multimodal/imagistic way. The emergence of my authentic voice can be found in the words, phrases and sentences that are **emboldened**, as well as in the grouping of contrapuntal voices into paragraphs and under thematic subheadings (for example: *the complexity of evolution/the evolution of complexity* on p. 82). In geomorphological terms[8] this pattern of tracking and tracing unconscious forces on a personal and collective level can be likened to studying processes of sedimentary deposit where "particulate matter [is] transported and deposited"[9] "typically due to a combination of the force of gravity acting on the sediment,

generally accessible procedure. It is, in fact, the process of paying particular attention to how these elements of a conventionalized language or procedure may become less obviously iterable and more necessarily inimitable in an individual learner that is the cornerstone of my ongoing praxis.

[7] Refer to *Sixth Stream: a personal philosophy of action* for further explanation and examples.

[8] The use of geomorphological patterns and terminology is relevant here for two reasons: i) in the teaching and practice of contact improvisation, I have found it useful, if not essential, to draw terms from a variety of disciplines to better understand and discuss phenomena that may otherwise be considered intangible, ephemeral, subjective or metaphysical; a discussion on the limitations of language in contact improvisation practice is introduced in the *First Stream* and discussed further in the *Fourth Stream*; ii) I find geomorphological terminology particularly powerful in offering learners a way to individually ground, earth or root collective theories and philosophies, and to offer direct access into working with a shared (interpersonal) centre of gravity that is critical in contact improvisation. Geomorphology also offers ways and means of visualizing complexity and emergence. Refer back to *First Stream*, specifically pp. 12-13.

[9] "Sediment" on "Science Daily". Available at: http://www.sciencedaily.com/articles/s/sediment.htm [Accessed 7 June 2014].

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and/or the movement of the fluid in which the sediment is entrained"[10]. In the same way that sedimentary motion can "create self-organized structures such as ripples, dunes [and] antidunes on the river or stream bed"[11], I believe that the condensing and collapsing of differential contexts afforded by the strategy of Secondary Primacy may expose self-organized patterns on the collective 'stream bed' – revealing where personal roads of inquiry converge and knowledge destinations are 'not far apart'.

In the somatic partnering practice of contact improvisation, it is through understanding – *standing in the midst of, standing in the presence of* (Levine 2004) - the knowledge asserted by others in their primarily non-verbal sense-making gestures that I have come to witness and fully acknowledge my knowing. In the embodied practice of writing a dissertation, it is immersion of my particularity of knowing in the literary and theoretical sense-making gestures of other researchers across a range of disciplines that an equivalent and deliberate strategy of 'participating in the same language' can be attained. Sequencing abstracted citations (potentially contradictory when perceived within their originating contexts) as a cohering stream of consciousness is one of the patterns of 'that unique inner world' of embodied sense-making that has become apparent to me through contact improvisation – where I have experienced the interdependence and near instantaneous processes of juxtaposition and integration, or ambiguity and synthesis.

Although I do not offer concrete evidential artefacts of these processes – for example, samples, data, graphs or photographs - this Stream is an attempt to evidence the visible patterns and effects of this embodied sense-making by imagistic means as afforded by using the word-processing technology of a computer - such as font emphasis, size and type, and the relationship between figure and space. This is to honor Levine's (2004: n.p.) reminder of Artistotle's *poesis* in arts-based research as "knowing by making": "we make forms embodying images that reveal the truth of what we see". I purposefully refer to these effects as traces, sediment and residue to implicate their purposefulness in biological, geological and ecological contexts; and refer to them collectively as 'footprints and fingerprints' to acknowledge the multi-contextual and dynamic exchange between geomorphological, phenomenological and somatic patterns as they may occur in contact improvisation. Any traces left by the sense-making activities of the original authors that are cited (such as references, text emphasis or deletions) have been left 'untouched' in the main body of text. Original spellings remain without correction.

[10] "Sediment transport". Available at: http://en.wikipedia.org/wiki/Sediment_transport [Accessed 7 June 2014].
[11] "Sediment". Available at: http://en.wikipedia.org/wiki/Sediment [Accessed 7 June 2014].

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To trace[12] means 'to investigate the source, origin and development of something', or 'to mark its position or passing'. Common synonyms include 'unearth', 'uncover', 'intimate', 'hint', 'suggest' and 'go over'. More particularly, *trace* means to "[t]ake (a particular path or route)", or "[f]ollow or mark the course or position of (something) with one's eye, mind, or finger". This act of 'marking a course or route' ["especially with one's finger or toe"] can be extended to produce a more permanent artefact through copying an already traced drawing, map, or design "by drawing over its lines on a superimposed piece of transparent paper"; "[d]raw (a pattern or line), especially with one's finger or toe". The action of *tracing* leaves *a trace*, "[a] mark, object, or other indication of the existence or passing of something". Significant for the purposes of this Stream and its emphasis on demonstrating the *ontological effects of epistemological pursuits* is the use of *trace* to reference "[a] physical change in the brain presumed to be caused by a process of learning or memory". This trace, most often, refers to "[a] very small quantity, especially one too small to be accurately measured", "[a] barely discernible indication of something" and once again alludes to the process of learning/knowing as one that is *barely* measurable, and that in order to be traced by a perceiver requires active engagement, an imaginative leap, a process of translation.

A trace as a 'barely discernible indication of something' has resonance with *residue* as "the part of something that remains after an activity that removes the bulk of the substance". What is residual, therefore, refers to "that [which] remains effective for some time"[13], most particularly "after the removal of or present in the absence of a causative agent"[14]. In psychology, *residual* is used to refer to the "aftereffect of an experience that influences latent behavior"[15] suggesting precisely the realm of transitions, relations between levels of consciousness, between action and cognition, visible and intangible, temporal and atemporal processing, that is at the heart of a somatic mode of attention such as contact improvisation. Significantly, then, this Stream models the simultaneous emergence that I believe is at the heart of contact improvisation by being simultaneously one that traces, one that is traced, as well as one that evidences this tracing.

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[12] All the definitions, examples and synonyms for "Trace" accessed from "Oxford dictionaries: language matters". Available at: http://www.oxforddictionaries.com/definition/english/trace?q=trace Accessed on 5 July 2014].

[13] "Residual". Available at: http://www.merriam-webster.com/dictionary/residual[Accessed 5 July 2014].

[14] "Residual" on "Oxford Dictionaries: language matters". Available at: http://www.oxforddictionaries.com/definition/english/residual [Accessed 5 July 2014].

[15] "Residual". Available at: http://medical-dictionary.thefreedictionary.com/residual [Accessed 5 July 2014].

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the complexity of evolution/the evolution of complexity

Our consciousness performs a selective function and is itself the product of selection […][16]. With the discovery of evolution, contemporary biology demonstrated that the notion of "essences" is illusory. There is simply no such thing as an organism's "invariable nature," unchanging immutable substance, or Platonic universal[17]. Just as the human body connects us with the mammals and displays numerous vestiges of earlier evolutionary stages going back even to the reptilian age, so the human psyche is a product of evolution which, when followed back to its origins, shows countless archaic traits[18]. In the natural world, there will almost always be an **indefinite number of factors** that could **possibly influence** any **particular complex and real event** (if one does not limit the scope to something sensible or what is likely to occur)[19]. **Over an infinite period of time**, the **determination** of even the essential features of an effect is evidently **not purely mechanical**, because it involves not only **an infinite number of contingent factors** but also **an infinity of kinds of qualities, properties, laws of connection**, all of which themselves **undergo fundamental changes with the passage of time**[20].

Aristotle, the first biologist, knew whereof he spoke. […] [L]iving things are embedded in their environment and their history, both onto- and epigenetically[21]. [A] living thing at its most elemental is an energy system involved in a constant transfer of information with its environment[22]. The **particular effects** that genes have are **not intrinsic properties** of those genes. They are properties of embryological processes, *existing* processes whose **details may be *changed*** by genes, acting **in particular places and at particular times** during embryological development[23]. [T]he long-lived gene as an **evolutionary unit** is not any particular physical structure but the **textual archival *information*** that is copied on down the generations. This **textual replicator has a distributed existence**. It is widely **distributed in space** among **different individuals**, and widely **distributed in time** over many generations[24].

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[16] Jung, 2002: 82.
[17] Juarero, 2002: 97.
[18] Jung, 2002: 100.
[19] Edmonds, 2007: 2388.
[20] Bohm 1957: 66.
[21] Juarero, 2002: 98.
[22] McTaggart, 2010: xxvi.
[23] Dawkins, 1986: 170.
[24] Dawkins, 1986: 170.

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Two basic phenomena provide the keys to **evolution towards complexity**: juxtaposition and integration. These operations produce structures following the mosaic principle, i.e. juxtaposition, accumulating identical units, and integration, developing into a more sophisticated version with the original units then becoming component parts[25]. Different enzymes are needed for **different steps** in the chemical **pathway**. Sometimes there are **two, or more, alternative chemical pathways to the same useful end**. Although **both pathways culminate in the identical useful result**, they have **different intermediate stages** leading up to that end, and they normally have **different starting points**. Each of the two alternative pathways will do the job, and it doesn't matter which one is used. The important thing for any **particular animal** is to **avoid trying to do both at once**, for **chemical confusion and inefficiency** would result. The **choice** between […] two **coevolutions doesn't** [sic] **come about through advance planning**. It comes about simply through each gene being **selected by virtue of its compatibility** with the other genes *that already **happen to dominate** the population*[26].

[T]he gestures involved in walking, talking, or writing – **gestures we insist on identifying with human bodies** – are far from biologically innate; rather, they **constitute**, as [Tim] Ingold has written, "**embodied skill[s]**, incorporated into the human organism through **a process of development**"[27]. [T]o be sure, an inherited species-specific potential for enchaining movements within a certain range already exists [but] [t]here is **no originary and inescapable program laid down by genetic code**, because programs are "constructed" en route, so to speak, in the **existential process** of confronting situations and **actualizing a "disposition" under conditions that cannot be envisioned in advance**[28]. The neuroanatomy of the animal body is thus clearly not a code to be translated systematically into preprogrammed movements but instead **a set of possibilities** for the generation of any number of gestural routines[29]. Evolution and **evolution-like processes** seem to result in complex adaptations and adaptive mechanisms, with the result that the internal processes within organisms (and cells) **effectively form their own contexts** […][30]. [A] natural system is alive not because of its matter, but because of the **constitutive organization** of its phenomenological entailment. The [constitutive principle] *esse* of an organism is its impredicative causal loop[31]. **Evolutionary**

[25] Chapouthier, 2009: 2.
[26] Dawkins, 1986: 171.
[27] Noland, 2009: 101.
[28] Noland, 2009: 100.
[29] Noland, 2009: 100.
[30] Edmonds, 2007: 2394.
[31] Louie, 2008: 301.

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change is often – not always but often – something tucked away not too far in the past of many living creatures – or, indeed, **is happening right now**[32].

Prigogine proved his hypothesis that **order emerges** not in spite of chaos but because of it, that **evolution and growth** are the inevitable product of open systems slipping into temporary chaos and then **reorganizing at higher levels of complexity** – and higher levels of functioning…Other scientists have since confirmed that Prigogine's discoveries regarding dissipative structures apply to every open system in the universe, whether a chemical system […] a germinating seed, a highway system, a corporation, a social system, a star, or **an individual human being**[33]. [A]n organism must be complex; a complex system may (or may not) be an organism[34]. Open systems are always complex; and all aspects of human life form **networks of complex systems**[35]. [A]n open system never remains the same, suggesting that evolutionary change arises from the **interaction of system and eco-system**[36].

Unlike those systems characterized by linear processes that can be effectively isolated from environmental influence, the external structure or **boundary conditions** of complex systems are as much a part of the complex system as the internal structure[37]. Open systems do not possess internal integrity or self-sufficiency. Rather, their existence depends on essential matter and **energy exchanges** with an external environment[38]. The environment is **at the same time intimate and foreign**: it is a part of the system while remaining exterior to it[39]. [C]omplex systems are thermodynamically open. [C]omplex systems tend to bleed out – or **ramify or concatenate out** – into the larger systems around them [and] exhibit, therefore, a fundamental **disproportionality between cause and effect**40.

Complexity theory gave mathematical legitimacy to the idea that processes involving the interactions among many parts may be **at once deterministic yet** for various reasons **unpredictable**[41]. By definition, complexity isn't easy to grasp[42]. **Actions** taken at one time and place often **echo across networks** of relationships. Small events can **trigger** large

[32] Plotkin, 1997: 15.
[33] Harris, 2007: 50.
[34] Louie, 2008: 298.
[35] Hurst, 2010: 239.
[36] Hurst, 2010: 239.
[37] Juarrero, 2011: 1.
[38] Hurst, 2010: 239.
[39] Morin in Hurst, 2010: 239.
[40] Homer, 2010: 2.
[41] Corning, 2002: 5.
[42] Page, 2011: 10.

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reactions […], large events can often **be absorbed** with minimal loss of function[43]. It is one of the hallmarks of **complex phenomena** that we may understand it (in some sense), but are **not able to predict it in all its aspects**, even if we had a complete and precise description of all its relevant aspects[44].

Trying to understand complex systems involves a certain [sic] **modesty**[45]. By their very nature, open systems require **going outside a system**, going from a smaller system to a larger one to understand its behaviors. Stated another way, **openness** means that even a complete understanding of internal parts or subsystems cannot, of itself, account for what happens when a system is open. This flies in the face of the "analysis," or reductionism, that Monod identified with "objective science"[46]. A special difficulty can arise when **the phenomenon of interest is itself involved in a modelling or learning process** of some kind. These include what Rosen called '**anticipatory** systems'[47]. A natural system with an exemplary cause model of an entailed formal cause […] *is* an anticipatory system[48]. [T]hings like life are **resistant to coding**[49].

[C]omplexity is not the same thing as randomness. Instead, **complexity lies in between** order and disorder[50]. Systems possessing diverse, connected, interacting and adaptive agents often prove capable of producing ***emergent* phenomena** as well as *complexity*. […] Emergence refers to **higher order structures and functionalities** that arise from the interactions of the entities[51]. It is a fundamental characteristic of complex systems that the **interplay** of the various elements **brings *unique additional capability***[52]. The **relationships of differences** constitute complex systems. These differences are not only the observable differences on the emergent level of the system, but also, and perhaps primarily, all the small differences which provide the means for emergence to take place, that which Derrida calls "**traces**"[53].

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[43] Page, 2011: 11
[44] Edmonds, 2007: 2387.
[45] Cilliers, 2010: 58.
[46] Rosen, 2000: 18.
[47] Edmonds, 2007: 2394.
[48] Louie, 2008: 301.
[49] Hiett, 2001: 108.
[50] Page, 2011: 25.
[51] Page, 2011: 25.
[52] Berteau et al, 2009: 4.
[53] Cilliers, 2010: 56.

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A scientific approach to complexity is possible: it just may need **multiple lenses**[54]. [T]he argument that difference is essential has to be substantiated. […] Such an argument can be built around the claim that **difference is a necessary condition for meaning**[55]. In characterizing the relationship between diversity and complexity, it is important to remember that ***diversity is not sufficient on its own to produce complexity***[56]. If you visit a landfill, you'll see diverse consumer waste products, but you won't see much complexity. That's because pieces of trash don't interact in interesting ways[57]. Diversity and difference are […] a *precondition* for the existence of "interesting behavior"[58] [but] **[i]nterestingness** requires the **right connections and interactions**. And those have to be **assembled through evolution or through judicious practice**[59].

Many of the challenges that we presently face – climate change, epidemics, terrorism, segregation, global economic disparities, financial markets, and international policy – involve complex systems. Each challenge involves **anticipating and harnessing diverse, adaptive entities, with interdependent actions**[60]. The complexity of our challenges arises from the increasing connectedness of the human world[61]. [T]he tools and ideas of complex systems theory can give us significant purchase on the new and strange world we're living in today [and] help us develop **new strategies for generating solutions and prospering in this world**[62]. [T]he heuristic of context makes possible the **use of relatively simple, crisp models** in a complex world[63]. [I]f we hope to harness complexity, we need to **identify lever points** – points in time at which intervention can have large effects[64].

[54] Page, 2011: 31.
[55] Cilliers, 2010: 56.
[56] Page, 2011: 10.
[57] Page, 2011: 44.
[58] Cilliers, 2010: 55.
[59] Page, 2011: 11.
[60] Page, 2011: 10.
[61] Page, 2011: 11.
[62] Homer-Dixon, 2010: 1.
[63] Edmonds, 2007: 2389.
[64] Page, 2011: 11.

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the evolution of epistemology and ontology as emergent complexity

Phylogenetically as well as ontologically we have grown up out of the dark confines of the earth[65]. The **development of consciousness** […] took untold ages to reach the civilized state (which we date somewhat arbitrarily from the invention of writing, about 4000 B.C.). Although the development since that date seems to be considerable, it is still far from complete. Indefinitely large areas of the mind still remain in darkness[66]. Human memory, often believed to be a whole, is a collection – a mosaic – of various memories including habituation, conditioning, spatial memory and cognitive memory; it has developed over the ages dating back to our animal ancestors. The different parts (diverse memories) remain autonomous within the whole which we call "our memory"[67]. [H]ence the factors that affected us most closely became archetypes, and it is the **primordial images** which **influence us** most directly, and therefore seem to be the most powerful[68].

Psychology has always **seen itself as** the same kind of science as the physiology from whence it had come. The **methodology and language** of scientific psychology are dominated by controlled experimentation, and the **explanatory framework** emphasizes proximate (immediate) causes with a strong flavor of neuroscience reduction. These are the characteristics of physiology, and there is nothing wrong with any of it. But […] virtually every text that I have ever looked at lacks **balance**. **Evolutionary biology and evolutionary theory** are either paid lip-service with just a few pages out of many hundreds, or are dismissed with downright hostility […].[69]Consciousness today has grown tremendously in breadth and extent, but unfortunately only in the spatial dimension and not in the temporal, otherwise we should have a much more **living sense of history**[70].

[Science] is socially constructed, therefore […] it is **subject to reinterpretation, revision and enrichment**[71]. [A]n examination of the foundations of science (**understanding and thinking about** what one is doing in science and **why**, as well as just doing it) does not involve a shift towards post-modernism and relativism, but can lead towards **a greater level of**

[65] Jung, 2002: 69.
[66] Jung, 2002: 83.
[67] Chapouthier, 2009: 9.
[68] Jung, 2002: 69.
[69] Plotkin, 1997: vii-viii.
[70] Jung, 2002: 71.
[71] Borda, 2001: 28.

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scientific rigour[72]. It is clear that philosophers cannot succeed in creating **responsible concepts** if they move beyond the paranoic ideology of modernism's mechanistic metaphor only to embrace the equally unpalatable alternative of hysterical postmodern cynicism concerning **our power to reflect critically** on current conditions **and offer reasonable proposals** for improvements[73]. [Science's] main criterion should be to obtain knowledge useful for what we judged to be worthy causes. Hence the painful confirmation of our own shortcomings for such a task, and **the hopeful discovery of other types of knowledge from unrecognized worthy sources** like the rebel, the heretical, the indigenous, and the common folk[74].

[T]here are **many ways** to decompose a system and that decomposition is a matter of choice and interest; **a matter of perspective**[75]. [T]here is no aspect of human life that cannot be studied objectively, quantified and analyzed. And there are many occasions when this is useful to do so [but] it is a mistake to think that the methodology of natural science is the solely appropriate one for **the study of human beings**, for in this case **we are what we are studying**[76]. New discoveries in neurology reveal that our constant impulse is to merge; an individual understands action outside himself by re-creating it within, so that the observer undergoes the experience of the observed[77]. From the standpoint of natural science, you need no connection with the past; you can wipe it out, and that is a mutilation of the human being[78]. Three key psychological functions – consciousness, language and memory – are […] mosaic units of the human mind, operating both individually and as an integrated mind[79]. Deductivism in mathematical literature and inductivism in scientific papers are simply **the postures we choose to be seen in** when the curtain goes up and the public sees us. The **theatrical illusion is shattered** if we ask what goes on behind the scenes. In real life **discovery and justification are almost always different processes**[80]**.** The task facing thinkers in any discipline […] is a **thoroughgoing re-evaluation of concepts and strategies** used **to understand human being-in-the-world**[81].

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[72] Edmonds, 2007: 2387.
[73] Hurst, 2010: 238.
[74] Borda, 2001: 28.
[75] Rosen in Van de Vijver and Van Poucke, 2008: 23.
[76] Levine, 2004: 3.
[77] McTaggart, 2011: 75-76.
[78] Jung, 2002: 98.
[79] Chapouthier, 2009: 9.
[80] Medawar 1969 in anon., 2014: n.p.
[81] Hurst, 2010: 236.

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If the task of **scientific methodology** is to **piece together an account of what scientists actually do**, then the testimony of biologists should be heard with specially [sic] close attention. Biologists work very close to **the frontier between bewilderment and understanding**. Biology is **complex, messy and richly various**, like real life; it **travels faster** nowadays than physics or chemistry (which is just as well, since it has so much farther to go), and it **travels nearer to the ground**. It should therefore give us a specially **direct and immediate insight into science in the making**[82]. In so far as historically antecedent causes are necessary for an explanation of some phenomena in biology, that kind of biology is seemingly different from chemistry or physics. It is only ***seemingly* different** because cosmology teaches us that **the entire universe has a history of change**, hence **everything about us**, including table salt, **requires history for a total explanation**. However, **when the changes are either so slow, or so far in the past**, **it is reasonable to leave historical causation out** of one's account of something. **But the evolution of life on Earth** has occurred on **a very different time scale** from the development of the universe. [83] **Evolutionary change** is often – not always but often – something tucked away not too far in the past of many living creatures – or, indeed, **is happening right now**. In such cases, causes of **historical antecedence** may become a necessary, indeed **a central, part of scientific explanation**[84].

If our consciousness were not of today only, but had **historical continuity**, we should be reminded of **similar transformations** of the gods in Greek philosophy, and this might dispose us to be more **critical of our present philosophical assumptions**. We are, however, effectively prevented from indulging in such reflections by the spirit of the age. […] If we were **conscious of the spirit of the age**, we should know why we were so inclined to account for everything on physical grounds; we should know that it is because, up till now, too much was accounted for in terms of spirit. This realization would at once make us **critical of our bias**. We would say: most likely we are now making exactly the same mistake on the other side. We delude ourselves […] and so we overestimate material causation and believe that it alone affords us a true explanation of life. But **matter is just as inscrutable as mind**[85].

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[82] Medawar 1969 in anon., 2014: n.p.
[83] Plotkin, 1997: 15.
[84] Plotkin 1997: 15.
[85] Jung, 2002: 71.

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If **qualitative researchers** (and the regulatory regimes within which they work) were actually operating with a "physics envy" drive, it might be wise **to keep up a bit** with what's happening in physics[86]. [A]ccording to Bohr and the Copenhagen interpretation of quantum mechanics […], the **act of measurement is deeply enmeshed** in creating the very reality it is measuring. The probability wave **encodes the likelihood** that the electron, when examined suitably, will be found here or there, and that truly is all that can be said about its position. […] The electron has a definite position in the usual intuitive sense only at the moment we "look" at it – **at the moment when we measure its position** – identifying its location with certainty. But before (and after) we do that, all it has are **potential positions** described by a **probability wave** that, like any wave, is **subject to interference patterns**.[87]

It has **been a very long time** since physics operated by imagining the universe as a closed and determined system, let alone the fantasy that human beings can intervene to make it operate efficiently utilizing cost/benefit analyses according to free-market logics. Isaac Newton's mechanical laws helped build industrialization's machines and neoliberal rationalizations of work and wealth, but do not help us understand how **quantum physics has shaken "the very foundation of Western epistemology"** (Barad, 2007, p. 97), and, if we **follow the epistemological and ontological lead**, might allow us **to apprehend worlds in new ways and to build new ways of living and being**[88].

While repeatedly proclaiming the "universality" of contemporary physics, [Schrodinger] equally repeatedly points out (quite rightly) the utter failure of its laws to say anything significant about the biosphere and what is in it[89]. Kant stated very clearly that *if* universality and necessity are to be related to scientific knowledge it is because **the questioning subject** succeeded in **constituting the answering potentiality of nature** as a point of invariance, of exactness, of necessity and universality[90]. In the case of mechanical systems this negotiation can be called successful in as far as the answering capacity of nature is reduced to a point of exactness, of universality and necessity[91]. […] **[O]bjectivity** is **a matter of negotiation between questions and answers**. Objects […] have been obtained as stable and reliable products of **questioning practices**[92]. In a […] universe in which all things are [perceived as]

[86] McCoy, 2012: 762.
[87] Greene, 2005: 94.
[88] McCoy, 2012: 762.
[89] Rosen, 2000: 7.
[90] Van de Vijver and Van Poucken, 2008: 16.
[91] Van de Vijver and Van Poucken, 2008: 25.
[92] Van de Vijver and Van Poucken, 2008: 16.

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part of a **seamless continuum**, strict objectivity ceases to be possible[93]. The contingent perspective of the questioner is the possibility of any objectivity: it is **from within the contingent perspective** that objectivity witnesses of **the possibility of a stabilized, non-contingent, necessary relation between questions and answers**[94]. ***Things are robust if they are accessible (detectable, measureable, derivable, defineable, produceable, or the like) in a variety of independent ways***[95]. Both stories are valid. Both stories are interesting. They just **describe different situations**[96].

A "method" based on the detached observation of an objective state-of-affairs neglects our involvement in what we interrogate and runs the risk of reducing the phenomenon to what we already know[97]. *Knowing* thus becomes conditional upon *seeing* (perception), which is conditional upon how an object is *represented*. What we know and how we interpret it, is influenced by how we see or perceive and *vice versa*, our observational practices are influenced by what we know[98]. **Seeing is disbelieving**[99]. Man has always lived with a myth, and we think we are able to be born today and to live in no myth, without history. That is a disease. That's absolutely abnormal, because man is not born every day. He is born **once in a specific historical setting, with specific historical qualities**, and therefore his is only complete when he has **a relation to these things**. It is just as if you were born without eyes and ears when you are growing up with no connection to the past[100]. As it becomes increasingly apparent that it is **the experience of observing** that is important, and not just the act of observation, it is logical to assume that scientists in turn will see themselves less and less as observers and more and more as **experiencers**. As Harman states, "A **willingness to be transformed** is an essential characteristic of the participatory scientist"[101].

Causation is an inherently **context-dependent** idea[102]. [L]iving creatures may be altered by the forces of evolution at **a sufficiently high rate** that **the required explanation varies with what is being explained** [and a] background of causal constancy cannot always be

[93] Talbot, 1991: 297.
[94] Van de Vijver and Van Poucke, 2008: 16.
[95] Wimsatt, 1994: 2.
[96] Greene, 2005: 191.
[97] Levine, 2004: 3.
[98] Preiser, 2010: 61.
[99] Leonard, 1972: 111.
[100] Jung, 2002: 98.
[101] Talbot, 1991: 298.
[102] Edmonds, 2007: 2387.

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assumed[103]. Observations we make today cause **one of the strands** of quantum history **to gain prominence** in our recounting of the past. In this sense, then, although the quantum evolution from the past until now is unaffected by anything we do now, **the story we tell of the past can bear the imprint of today's actions.**[104] An observation today can delineate the kinds of details we can and must include in **today's recounting of the past**[105]. It is as though the earth had suddenly discovered that the sun was the center of the planetary orbits and of the earth's orbit as well. But have we not always known this to be so? **I myself believe** that we have always known it[106].

[H]ow we *should* approach **the modeling of complex phenomena** is not a matter of proof, but **more concerned with practically grounded issues and constraints**[107]. [W]e should not aim for a theory that gets the details correct in every case, but instead pursue the more modest goal of **identifying core functions of diversity**[108]. [A] model will never capture all aspects of any phenomena […] [and/but] formal models can be meaningfully said to be complex[109]. Of course, what is crucial is that these models not only can be useful within a particular context, but that they can be used **to transmit useful knowledge from one situation to another**[110]. Those core insights will **fan out across disciplines**; they will apply within economies, ecosystems, and biological systems alike[111]. *[H]orizontal transfer* […] occurs when **an idea or solution jumps from one domain to another**. Horizontal transfer will be one of many ways in which diversity arises in complex systems. It can also be one of the ways that **science advances**[112]. [T]he issue of whether it is becoming harder or easier to understand everything that is understood depends on the **overall balance between** these **two opposing effects of the growth of knowledge**: the increasing *breadth* of our theories, and their increasing *depth*. Breadth makes it harder; depth makes it easier[113].

[P]eople have a universal right **to participate in the production of knowledge** that directly affects their lives[114]. Western consciousness is by no means the only kind of

[103] Plotkin, 1997: 13.
[104] Greene, 2005: 97.
[105] Greene, 2005: 191.
[106] Jung, 2002: 76.
[107] Edmonds, 2007: 2387.
[108] Page, 2011: 14.
[109] Edmonds, 2007: 2393.
[110] Edmonds, 2007: 2389.
[111] Page, 2011: 14.
[112] Page, 2011: 14.
[113] Deutsch, 1997: 16.
[114] Smith, Willms and Johnson, online, n.d.

consciousness there is; it is historically conditioned and geographically limited, and representative of only one part of mankind. The **widening of consciousness** ought not to proceed at the expense of the other kinds of consciousness[115]. If we could discover a way to bring about a convergence between popular thought and academic science, we would gain both **a more complete and a more applicable knowledge** […][116]. **[I]nstability, disorder and unpredictability** in systems are not always signs of error; they can be **signs of perceptual or calculative accuracy**[117].

The fact that complexity, which is itself a complex idea, **lacks a single definition**, should […] not be a surprise. Nor should it be seen as undermining the science of complexity[118]. At the heart of science is **an essential balance between two seemingly contradictory attitudes** - an openness to new ideas, no matter how bizarre or counterintuitive they may be, and the most ruthless skeptical scrutiny of all ideas, old and new. This is how **deep truths** are winnowed from deep nonsense[119]. Open systems require a "supplement" […] that contains the **tensed conditionality within which decisions are taken** in terms of life and death, subjectivity and objectivity. From there on the choice can be to **develop an epistemology** and a metaphysics **that entertains the very *specific tension related to this neither/nor conditionality*** […] within which living systems are operating and to consider the **interactive dynamics as the starting point** on the basis of which all fixity (including objective knowledge) is to be negotiated[120].

In reality, on a high level, **form and process are not two, but one**: when the process is lived totally, the form is also apparent. But in appearance, and also to a certain extent in practice, we can speak of two aspects: through process **one arrives at articulated form**[121]. So the point is not only to contract or to decontract, but **to find this river, this flow**, in which what is needed is contracted and what is not needed is relaxed[122] […] neither succumbing to the temptation of fixing the living dynamics through an objectivism, nor making it intrinsically

[115] Jung, 2002: 71.
[116] Borda, 2001: 28.
[117] Hurst, 2010: 236.
[118] Page, 2011: 31.
[119] Carl Sagan quoted on *goodreads*, 2013. Available at: http://www.goodreads.com/quotes/search?utf8=%E2%9C%93&q=heart+of+science%2C+sagan&commit=Search [Accessed on 8 July 2013].
[120] Van de Vijver and Van Poucke, 2008: 25-26.
[121] Richards, 1995: 90.
[122] Grotowski in Richards, 1995: 97.

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relative to the contingent encounters to which it is subjected[123]. Life as **a form of suspension** […][124].

an evolution of organization/organizational evolution

[The modern man] has seen how beneficient [sic] are science, technology, and organization, but also how catastrophic they can be…At bottom, **behind every such palliative measure** there **is a gnawing doubt**[125]. Western man [has become] someone **divided** between his conscious and unconscious personality. […] [W]e […] have come to be highly disciplined, organized, and rational. On the other hand, having allowed our unconscious personality to be suppressed, we are **excluded from** an understanding or appreciation of the primitive man's education and civilization. […] [T]he more successful we become in science and technology the more diabolical are the uses to which we put our inventions and discoveries [126]. Instrumental rationality, by so often **by-passing common life**, has accumulated **a deadly potential** that could lead to genocide or world destruction, as we have seen in our century[127].

The world seems **mad in preoccupation** with what is specific, particular and disconnected in medicine, politics, science, industry and education[128]. A theoretically confusing tendency to think in dichotomies, together with **a logical commitment to either/or choices** between opposite terms, has generated **ethical crises** in **many areas** (technology, economics, environment, human relationships)[129]. To **make sense of** the complexity of the world so that they can act, individuals and institutions [….] develop **simplified, self-consistent versions** of that world. The process of doing so means that much of what is known about the world needs to be **excluded** from those versions, and in particular that **knowledge which is in tension or outright contradiction** with those versions must be **expunged** [130]. [T]he **traditional organization**, with its emphasis on planning, policy, procedures, and controls,

[123] Van de Vijver and Van Poucke, 2008: 26.
[124] Van de Vijver and Van Poucke, 2008: 26.
[125] Jung, 2002: 144.
[126] Jung, 2002: 146.
[127] Borda, 2001: 29.
[128] Dewey in Gelb, 2004: 35.
[129] Hurst, 2010: 238.
[130] Rayner, 2012: 107.

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leads to **a *training* culture of obedience** rather than a *learning* culture of understanding and action[131]. The guardians who have kindly taken upon themselves the work of supervision will soon see to it that by far the largest part of [hu]mankind should consider the step forward to maturity not only as difficult but also as highly dangerous. Having first infatuated their domesticated animals, and carefully prevented the docile creatures from daring to take a single step without the leading-strings to which they are tied, they next show them the danger which threatens them if they try to walk unaided. Now this danger is not in fact so very great, for they would certainly learn to walk eventually after a few falls. But an example of this kind is intimidating, and usually frightens them off from further attempts[132].

'Tacit knowledge' […] what we don't know we know […] might refer to **knowledge that exists somewhere else** in a society or organization, but is not known here, either because the holder deliberately conceals it […] to **elide responsibility** (McGoey, 2007) or to **avoid** individual or **organizational embarrassment or revulsion** (Cohen, 2001) [and/or] because [it] threaten[s] to **undermine key organizational arrangements** or the ability of institutions to pursue their goals[133]. What current wisdom will eventually come to be perceived as outrage? Who can tell us? The answers are, of course, that we do not know [..] yet it is possible to point to certain sources that are more likely than others **to mislead** us. […] Concerning the significant matters of human existence, concerning the Transformation of humankind, those sources that are closest to **official seats of power, prestige and vested interest** are the ones most **likely to be wrong**[134]. Institutional opinion is **not to be trusted**. Our institutions are currently under challenge precisely because 'they are irrelevant in many ways and are "**out of touch**". Life has changed, **taken the ground out from under them**…'[135]. There are simply too **many situations** where the standard tools and techniques of **policy-making and decisionmaking** [sic] do not apply[136]. The irony [of bureaucratic control] is that the attempt to control something often **produces results opposite of what was intended**. [O]rganizations produce volumes of information that, instead of comforting individuals, result in **insecurity and overload**. When an organization *does* happen onto an organic and innovative achievement, it often **swamps** it **with measurement and control** (Snowden, 2000c)[137]. If you don't give up the idea of an identifiable, intrinsically non-functional material basis, not only will

[131] Browning and Boudès, 2005: 34.
[132] Kant, 1784: n.p.
[133] Rayner, 2012: 108.
[134] Leonard, 1972: 112.
[135] Leonard, 1972: 114.
[136] Kurtz and Snowden 2003 in Browning and Boudès, 2005: 34.
[137] Browning and Boudès, 2005: 36.

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you not be able to recover organization afterwards, you will have lost it in an **irretrievable** way[138].

The identity, or "meaning," of an organization is not pre-given or complete. It develops and **transforms** as a result of **the play of differences** that constitutes it[139]. […] Rosen's idea is that **function only has meaning in the context of an organisational interrelatedness** between parts that simply disappears from the moment it is considered as decomposable into a set of basic constituent components. Organisation is in this sense a *formal* or abstract concept that indicates **an arbitrariness in the relation between the whole and the components**: nothing in the components mandates a particular organization, and nothing in the organization mandates particular components[140]. [I]f we want a rich understanding of the world and of each other (i.e., a lot of meaning), if we want **resilient and dynamic organizations**, then we need an **abundance of differences** [141]. Autonomy and independence—the classical measures of identity—now suddenly come to be seen as values associated only with dead, isolated things[142].

If we are searching for something essential, or specific, about living systems, then we must look "elsewhere, at the level of their **organizational interrelatedness**" [143]. Since **interpersonal communication and conversation** constitute the organization, those very interactions are part of the structure[144]. The world essentially operates, not through the activity of individual things, but in the connection between them – in a sense, *in the space between things*[145]. [L]iving things are embedded in their environment and their history, both onto- and epigenetically[146]. [I]t is not dead matter that *can* serve as a basis for apprehending life, it is life itself, its specific type of organization, its specific sensitivity, that is prior and that provides for the context within which the parts can have a meaning[147]. Deconstruction acknowledges the inevitability of structure, and of its transformation. This "double movement" should be central when we think of institutions and organizations. We cannot do without them, but we should be radically critical of what they should be and become[148]. [T]he more self-organizing, rather than

[138] Van de Vijver and Van Poucke, 2008: 23.
[139] Cilliers, 2010: 58.
[140] Van de Vijver and Van Poucke, 2008: 22.
[141] Cilliers, 2010: 58.
[142] Juarero, 2002: 98.
[143] Van de Vijver and Van Poucke, 2008: 20.
[144] Browning and Boudès, 2005: 36.
[145] McTaggart, 2010: xxvi.
[146] Juarero, 2002: 98.
[147] Van de Vijver and Van Poucke, 2008: 21.
[148] Cilliers, 2010: 63.

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controlled, the behavior, the more likely that the right solution has a life *somewhere* in the system[149]. Enlightenment is man's emergence from his self-incurred immaturity. Immaturity is the inability to use one's own understanding without the guidance of another[150].

the evolutionary potential of a complex adaptive system: judicious practice

If complex change can begin with small, local forces, then **having the ears and eyes of observers acting on these forces follows as a strategy**[151]. [I]f we hope to harness complexity, we need **to identify lever points** – points in time at which intervention can have large effects[152]. [T]he risk of not **attending to small moments** increases the possibility of escalating toward much more serious and unfavorable events[153]. [T]he best response to complexity is diversity and **an information consciousness** that enables a person to become **a mindful observer and actor, a vigilant and attentive actor**, rather than one dependent on mindless control systems[154]. One indicator of mindfulness is the ability **to perceive "clues** had been accumulating for some time that **small, unexpected things** were happening" (Weick & Sutcliffe, 2001: 49)[155]. When [hu]man [beings] become **proud to be** not just the site where ideas and feelings are produced, but also **the crossroads where they divide and mingle**, [they] will **be ready to be saved**[156]. [*R]eal progress* is only the psychological adaptation to the various forms of individual misery[157].

A fundamental human need is **the ability to initiate actions of one's own choosing**. People seem to be born with **an impulse to transcend passivity**, to generate their own moves and to shape their own experiences. Indeed this **striving to be an agent** rather than patient is the fundamental capacity which separates human beings from all other creatures and things on this earth[158]. Living organisms and their creations must […] be judged by their

[149] Browning and Boudès, 2005: 37.
[150] Kant, 1784: n.p.
[151] Browning and Boudès, 2005: 38.
[152] Page, 2011: 11.
[153] Browning and Boudès, 2005: 36.
[154] Browning and Boudès, 2005: 34.
[155] Browning and Boudès, 2005: 36.
[156] McCallum, 2005: 33.
[157] Jung, 2002: 144.
[158] Plummer, 1987: 12.

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degree of resilience and *flourishing*. Once again, Aristotle knew whereof he spoke: The primary ethical category for Aristotle was *eudaimonia*, usually and incorrectly translated as happiness, but more accurately as flourishing[159]. [H]umanity is alive as **a spontaneous and creative force**, able to assess possibilities, select freely a course of action from those available, and in the midst of that course even to rearrange its direction[160]. The fact that some structure is necessary does not imply that all structures are good[161]. To view the moving body as a "'structuring' principle" is not to call for a return to a natural body, defined once and for all. Instead, it is **to approach the body as agentic kinesis**, a kinesis that parses anatomical possibilities into distinct gestures available for *but not equivalent* to social meanings[162]. Men will of their own accord gradually work their way out of barbarism so long as artificial measures are not deliberately adopted to keep them in it[163]. Agency, […], is **the power to alter** […] **acquired behavior and beliefs** for purposes that may be reactive (resistant) or collaborative (innovative) in kind[164]. **Agency emerges as the result of embodiment**, of possessing a body that moves and feels[165].

In a myriad of studies across the range of disciplines and arts, the body has emerged as the cornerstone of a new form of criticism which is at once both historical and materialist: *the body as a site of power, desire, thought, action, constraint, control and freedom*[166]. **Bodily creativity is the science of the soul**. So many courses are offered – bioenergy, emotional therapy, Gestalt, primal, bioanalytical, naturopathological, psychotheatre, without forgetting medical and social sophrology, antigymnastics, soft gymnastics and the oriental tendencies: Tai Chi Chuan, Sens-hui meditation, transcendental meditation, with metamorphic massage, and other methods designed after the promoter's name[167]. The recent increase in cross-disciplinary studies […] signals a watershed in cultural theory of **the body as a category of analysis**, where the body has developed the **same ontological status** as the **notion of *practice***[168]. All these complex terms, shrouded in mystery, are in the service of a better life and the need to feel good, ultimately, **the need to 'be oneself'**[169].

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[159] Juarero, 2002: 98.
[160] Plummer, 1987: 12.
[161] Cilliers, 2010: 63.
[162] Noland, 2009: 54.
[163] Kant, 1784: n.p.
[164] Noland, 2009: 9.
[165] Noland, 2009: 105.
[166] Bresler, 2007: 1163.
[167] Le Coq, 2006: 27.
[168] Bresler, 2007: 1163.
[169] Le Coq, 2006: 27.

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The connection between art and anthropology (whose main form of enquiry is **the production of an ethnography by means of participant observation**) is then established by the notion of **seeing / perceiving / observing**[170]. Opinions are deeply entangled in our muscles, in our bones, in our cells[171]. [K]nowledge and action are intimately intertwined[172]. If proprioception designates sensory stimulation produced by the self, kin[a]esthesia designates sensory stimulation produced *for* the self; as such, it opens up **a field of reflexivity** in which **the subject becomes an object (as body) of her own awareness**[173].

Physical actions in life flow quickly, often unconsciously. I can understand what happened to me that moment in the café only **if I make an attempt to see, to observe and analyze in detail**[174]. When the sensory mechanism becomes more refined a person experiences herself in quite a different way[175]. [F. M. Alexander] realized through his observations and experiments that he had discovered something very remarkable about the workings of the human organism, and how it was possible **to move from an instinctual or habitual response, to one that was under conscious control and direction**[176]. [O]nly an actor who can master what he does on stage will be able to create a life on stage. And in order to master what he does, he **must see** what is effecting [sic] his behavior in daily life. How can an actor do something clearly on stage if he is blind to his own behavior in life? To master his craft, **he must investigate others and himself**, so that when on stage he can **reveal some secret of value** that he has remarked in himself and others. These investigations will be like a finger stuck in the wound of the spectator, who will **see himself reflected** in the mirror of the actor's actions[177]. How can an actor do something in acting if he is not **aware** of what he is doing in his life?[178]

The daily process of living goes on for each of us, and, so far as we are **aware of what is happening**, we say 'yes' to it, or 'no', giving or withholding consent[179]. Only when there is **movement and change** will the neurological **pathways become alive** and **transmit new**

[170] Preiser, 2010: 61.
[171] Huxley in Gelb, 2004: vii.
[172] Snowden 2002 in Snowden, 2005: 4.
[173] Noland, 2009: 10.
[174] Richards, 1995: 102.
[175] Park, 1989: 67.
[176] Park, 1989: 82.
[177] Richards, 1995: 103.
[178] Richards, 1995: 102.
[179] Carrington in Gelb, 2004: x.

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information to the brain[180]. To some degree at least we do have a conscious choice[181]. **Learning consciously to inhibit** gives us **the possibility of freedom** from the slavery of our neuro-muscular response system. It means we can begin **to operate from choice** and not from habit[182]. [T]he organization of the living intrinsically implies the active negation of certain aspects of the stimulus[183]. Inhibiting a reaction to a stimulus means simply **not responding, neither reacting, nor resisting reaction which is also a form of reaction**[184]. By doing nothing, refusing to react to an habitual use, Alexander was in effect **intervening** in the powerful instinctual responses of his nervous system. […] It takes us out of our habitual situation and **creates a space** in which releases can occur, in which the inhibitory mechanisms can return to balance […] [it] frees the mind and body for more **conscious creative activity**[185]. The free sway of instinct is not compatible with a strongly developed consciousness[186]. The words "inhibition" and "restraint" occur to me when I'm thinking about making improvised work. […] I think that if improvising could be seen as composing instantly, I'm asking myself to also **edit instantly and appreciate instantly** and, therefore, to **inhibit instantly**[187]. The **paradoxical characteristics of permeable membranes**—which both exclude some potential inputs (thereby maintaining system integrity) at the same time as they include others (thereby allowing for the possibility of dynamic transformation)—are thus ultimately responsible for both **a system's actual identity as well as its potential and actual evolution**[188].

It is actually this type of **robustness** – understood as the capacity to selectively negate certain aspects of the stimulus – that is one of the most central conditions of possibility of the living organization[189]. This robustness emerges even though it was **neither engineered from the top down nor an objective of the parts**[190]. [T]he permeable boundaries of dynamical systems are fuzzy, *active sites* where qualitatively new phenomena emerge. As such, boundaries of dynamical systems are best conceptualized as **sites of phase changes**, sites where a different phase portrait can suddenly appear[191]. [I]t is not the man who knows most about a subject, and is the acknowledged master of his field, who can give the most reliable

[180] Park, 1989: 66.
[181] Carrington in Gelb, 2004: x.
[182] Park, 1989: 105.
[183] Page, 2011: 26.
[184] Park, 1989: 104.
[185] Park, 1989: 105.
[186] Jung, 2002: 69.
[187] Hamilton in Smith, 2011: 31.
[188] Juarero, 2002: 100.
[189] Van de Vijver and Van Poucke, 2008: 19.
[190] Page, 2011: 26.
[191] Juarero, 2002: 100.

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pointers to the future. Too great a burden of knowledge can clog the wheels of imagination […] **The real future is not logically foreseeable**[192]. […] Leroi-Gourhan's most original contribution to cultural theory lies in his introduction of the word "*tâtonnement*" to explain how human beings propel the evolution of technical means. […] "*Tâtonner*" is related to **acts of situation, orienting** […] By analogy "*tâtonner*" bears the figurative sense of **intellectual searching**, **a hesitating movement** of the mind as it tests out possible solutions, pursues various directions […] "*Tâtonner*" conveys the sense of exploration, whether physical or cognitive: **testing out a path not yet cleared or devising a sequence not yet inscribed**[193].

When first done the line of actions was rich and specific, but **when he tried to repeat it, the specificity evaporated**. We were faced with our common human weakness: the descent due to inner laziness. The first improvisation was effortless, P. was carried by **the first impact of the memory**. But when he tried to repeat, the **downward pull of laziness made his actions become more and more general**[194]. Laziness and cowardice are the reasons why such a large proportion of men, even when nature has long emancipated them from alien guidance (*naturaliter maiorennes*), nevertheless gladly remain immature for life[195]. This phenomenon can only be **fought by persistent efforts**. To master any skill, one must develop the ability to **overcome and break through this inner laziness**[196]. [I]n the psyche there is nothing that is just a dead relic. Everything is alive, and our upper story, **consciousness, is continually influenced by its living and active foundations**[197]. *Neither* stability as frozen detachability, *nor* complete randomness in movement, is the **appropriate conditionality for living systems**[198].

[I]f we can successfully say 'no' to those habitual mental and muscular responses, which disco-ordinate us and destroy our functional integration, perhaps we will in time be able to **take control of the disintegrative, destructive and negative patterns** that are a habitual part of the social mechanism, and which roll on relentlessly towards the destruction of the

[192] Clarke in Leonard, 1972: 113.
[193] Noland, 2009: 105.
[194] Richards, 1995: 88.
[195] Kant, 1784: n.p.
[196] Richards, 1995: 88.
[197] Jung, 2002: 68-69.
[198] Van de Vijver and Van Poucke, 2008: 24.

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planet[199]. [T]he performer can become an adaptive agent in a process that is larger than any one person [,][200] […] to imagine variations of his action, to study alternatives[201].

the complexity of enactment: agent, acting, acted upon

Initially the song had been sung with **many peaks and valleys, like inner waves**, but now there were none, **the vibratory quality had become more flat.** Instead of letting it simplify, become more general, one should work in the opposite direction: the line of actions must be made more detailed. The more an actor repeats a line of physical actions, the more he must **divide each action into smaller actions; every action becoming more complex**[202]. Theatre is an art that recreated life at its most **complex, simultaneous and present**, that is to say *fragile*, by way of the essential means of the **human being in conflict** in space […] and were there to be nothing, on these four raised boards, but this man, with nothing else around, playing with the **totality of his means of expression**, then will there already be total theatre[203]. The psychic process, revealed through the bodily and vocal reactions of a living, human organism. That is the essence of theatre[204].

Theatre is the first human invention and also **the invention which paves the way for all other inventions and discoveries**[205]. Theatre has nothing to do with buildings or other physical constructions. Theatre – or theatricality – is **this capacity**, this human property **which allows man to observe himself in action, in activity**[206]. This **composite of human interactions** can be located in three phases: agent, acting, acted on[207]. So, where did the performance appear? In a certain sense **this totality** (the montage) **appeared** not on the stage, but **in the perception of the spectator**. The seat of the montage was the perception of the spectator. That which the spectator caught was the intended montage, while that which the actors did—that's **another story**[208].

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199 Park, 1989: 105.
200 Edwards, 1998: 169.
201 Boal in Keefe and Murray (eds.), 2010: 33.
202 Richards, 1995: 88.
203 Barrault in Bradby, 2006: 51.
204 Flaszen cited in Kumiega 1987 in Prigge, 2010: 43.
205 Boal in Keefe and Murray (eds.), 2010: 33.
206 Boal in Keefe and Murray (eds.), 2010: 33.
207 Le Coq, 2006: 4.
208 Richards, 1995: 124.

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Human beings think with their whole bodies; they are made up of **complexes of gestures** and **reality is in them, without them, despite them**[209]. Let us examine **gestures**, which form the first language of human beings, for what they contain that is **universal, natural, specific and particular**. By doing this, we shall move towards the discovery of bodily movement and of its physical laws[210]. The totality of what the actor does, with all of its **consciously executed details and spontaneous truth**, reveals to the spectator **something specific about our human condition**[211]. I think the things that happen in theatre are **taken personally** and sensed through the person, yet they are not only the truths about that person **but universal**[212]. For the solitude in which we "adventure" during periods of somatic attention can lead to **the discovery of what is not ours alone** […][213].

[L]iving beings are **intrinsically purposive**, expressing the fact that they acquire their regularity from within, *never from without, never from an external rule or law*[214]. '**In/pulse'—push from inside**. Impulses precede physical actions, always. The impulses: it is as if the physical action, still almost invisible, was **already born in the body**[215]. Before a small physical action there is an **impulse**. Therein lies the secret of something very difficult to grasp, because the impulse is a reaction that **begins inside the body** and which is **visible only when it has already become a small action**. The impulse is so **complex** that one cannot say that it is only of the corporeal domain[216]. If there is an enduring character to the material body, then it remains a source for new movements and experiences; it **promises to disclose** an aspect of kinetic potential that has not previously been integrated into normative gestural routines[217]. The concentration required to execute an action in a **particular material**, in a **particular space**, with **a particular intention**, gives the actor's body a **particular quality**[218]. [T]he ability to sense […] qualitative differences, to abstract movement from its social "frame", is itself not natural, but rather a learned skill, one of the culturally elaborated **"somatic modes of attention"** that are **designed to alert us to the qualities, not the results, of our acts**[219]. In

[209] Le Coq, 2006: 4.
[210] Le Coq, 2006: 7.
[211] Grotowski in Richards, 1995: 103.
[212] Hamilton in Smith, 2011: 30.
[213] Noland, 2009: 212.
[214] Van de Vijver and Van Poucke, 2008: 26.
[215] Grotowski in Richards, 1995: 94.
[216] Grotowski in Richards, 1995: 94.
[217] Noland, 2009: 213-214.
[218] Christoffersen, 1993: 79-80.
[219] Noland, 2009: 6.

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reality, the physical action, if not begun by an impulse, becomes something conventional, almost like gesture. When we work on the impulses, everything becomes rooted in the body[220].

[E]nlightened contemplation of works of art is or should be more than knowledge about various art forms that is usually acquired through art appreciation courses or courses which focus primarily on the development of performance skills and techniques within a particular art form. The role of aesthetic education is rather **to enlarge and refine an individual's repertory of feeling**, to help students **perceive in the way artists perceive**. […] [K]nowledge about an art form **deepens and broadens** the satisfaction accrued from perception, but since this aesthetic satisfaction assumes the ability to perceive aesthetic images, [Broudy] strongly advocates **a perceptual approach to aesthetic education**[221]. The ways in which **the artist expresses his or her imagination** by means of the [sic] how the "physical materials, conventions, genres, styles and forms which **vivify**" are applied in the art work thus "guide and prescribe our responses" (Kieran 2005: 102) to understanding the world[222]. [In theatre] [m]an can see himself in the act of seeing, in the act of acting, in the act of feeling, the act of thinking. Feel himself feeling, think himself thinking[223].

Each emotive state leaves **traces within us** and these lay down 'physical circuits' which stay in our memory. That is **where the impulses** that will turn into gestures, attitudes and movements **are organized**[224]. An actor, acting, taking action, […] has to learn **to be his own spectator**[225]. [Illeris, 2007] suggests that an "afterthought makes itself felt" because "something remains unfinished" in the "**time-lag**" between an experiential interaction and learning (Illeris, 2007, p. 66). This feeling or sense of incompleteness, more or less conscious, is common in our daily lives in big and small ways **as we engage with ourselves**, others, and our environment. I would argue that this is not just a "cognitive dissonance" requiring an "afterthought" as Illeris suggests (Illeris, 2007, p. 66), but that it is instead a complex mix of bodily held feeling, memory, external stimulus, internal emotions, ideas, and **new and old information that require integration and meaning making**. This involves and requires **reflective processes that pay as much attention to the body as the mind** and that

[220] Grotowski in Richards, 1995: 95.
[221] Friesen, 1975: 98.
[222] Preiser, 2010: 61.
[223] Boal in Keefe and Murray (eds.), 2010: 33.
[224] Le Coq, 2006: 6.
[225] Boal in Keefe and Murray, (eds.), 2010: 33.

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embrace feelings and emotions as sources of **experiential knowledge**[226]. The challenge for contemporary performance technique is to go beyond the linearity and closure of representation, and to **enter the very different world of non-linearity**[227]. Grotowski […] looks for physical actions in a basic **stream of life**, not in a social and daily-life situation. And in such a stream of life the impulses are most important[228]. [I]mpulses are the **morphemes of acting**[229]. It is not the illustrative nature of the action, not whether it resembles something specific, but **the work itself** as the result of the ability to imagine, which creates **the quality of the energy of presence**[230].

Non-linearity demands that the performer is constantly faced with a resolution that may come at any moment[231]. The process of life is **an alternation of contractions and decontractions**[232]. Push and pull seem so common and ordinary in our experience of life that we humans think little of these forces. Most of us assume they are simple opposites. In and out. Back and forth. Force directed in one direction or its opposite. [Buckminster] Fuller explained that **these fundamental phenomena were not opposites, but compliments** [sic] that could always be found together. He further explained that push is divergent while pull is convergent[233]. The curious and perhaps singularly modern dilemma facing artists such as Michaux and Pollock was how **to set up the conditions, often quite stringent, in which something resembling spontaneity could emerge**[234]. So the point is not only to contract or to decontract, but **to find this river, this flow,** in which what is needed is contracted and what is not needed is relaxed[235]. 'The mime is **at ease in hardship'** was a maxim of Decroux […] Through this idea, Decroux finds himself at one with Jerzy Grotowski, as well as Barba, since both advocate what Barba names an 'architecture of tensions' which erases daily reflexes and transforms even stillness into action[236]. **The role of the performer** (that is **the catalytic agent) is to work the critical line** between flow and moment without formally "collapsing" into one or the other[237] […] to **create symbols which occupy the space of what *is, but does not***

[226] Jordi, 2011: 186.
[227] Edwards, 1998: 168.
[228] Richards, 1995: 99.
[229] Richards, 1995: 95.
[230] Christoffersen, 1993: 79-80.
[231] Edwards, 1998: 170.
[232] Richards, 1995: 97.
[233] Wilken, 2001: 1.
[234] Noland, 2009: 154.
[235] Grotowski in Richards, 1995: 97.
[236] Le Coq, 2006: 48.
[237] Edwards, 1998: 169.

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***exist* concretely**, of what is possible and could one day exist[238]. It is a *koan* in practice, a paradox, again well known to ancient physical disciplines […] This produces the sensation of waiting, and of duration in time. Duration in time is one of the key conditions of live performance[239]. That **feeling in-between**, when you are neither a mouse nor a bird (Slovene expression: "**neither** this **nor** that"); when you don't have a fixed form, you have not reached a goal, but **at the same time** you've already reached your destination, because you're **Here and Now**. When the form (shape) of the movement is only an expression (**a translation) of the internal process**, which is fluid, is **metamorphic**. When **the body itself finds both the questions and answers**[240].

[A]ll training, of whatever kind, must be based on the understanding that the human organism always functions as a whole and can only be **changed fundamentally as a whole**[241]. Rehearsals are […] for the actor a terrain of discoveries, about himself, his possibilities, his chances **to transcend his limits**. Rehearsals are a great adventure if we work seriously[242]. [C]haracter generates a typical or habitual behavior pattern which can be experienced as spontaneous movement but which is in fact a structuring of behavior norms. […] The actor must **undo this inculcated behavior pattern** and 'the natural connections' between impulse and expression. To a certain degree, this is a question of a **deformation and denial** of the actor's way of being and character, followed by a **reconstruction** of **behavior forms in a new way**[243]. Skilling and de-skilling are processes through which we are given an opportunity **to confront a gesture as contingent, part of a spectrum of possible movements**, none of which exhausts the body's potential to move[244]. Training leads to a **new form** of behavior and a **new way** of being present. The way of being in space, of standing, walking, seeing, sitting and jumping, is **re-created** in a new way[245].

[One] approach is to put the body into a state of obedience by taming it. It is possible to compare this approach with the classical "balletic treatment" of the body, or that of certain types of athletics. The danger of this approach is that the body develops itself as muscular entity, therefore not sufficiently **flexible and "empty" to be a pervious channel for the**

[238] Boal in Keefe and Murray (eds.), 2010: 33.
[239] Edwards, 1998: 170.
[240] Konjar, 2011: 10.
[241] Alexander in Gelb, 1998: 38.
[242] Richards, 1995: 118.
[243] Christoffersen, 1993: 79.
[244] Noland, 2009: 214.
[245] Christoffersen, 1993: 80.

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energies. The other danger—even greater—is that one strengthens the separation between the head which directs and the body, which becomes like a manipulated marionette[246]. [T]o make man aware of his conscious side is not the only way to civilize him, and in any case, is not the ideal way. A far more satisfactory approach would be to consider man as a whole instead of considering his various parts. What is needed is to **call a halt to the fatal dissociation** that exists between man's higher and lower being; instead, we must unite conscious man with primitive man[247]. [T]he great majority of those who have come in contact with urbanized, industrial civilization tend to lose the **innate capacity for preserving the correct relation** between the neck and trunk, and consequently never **enjoy completely normal organic functioning**…practising this awareness makes it possible for the physical organism to function as it ought to function[248]. [A]lthough the human body is a collection of parts, **the whole constitutes an organic, systemic interrelatedness**, which makes it impossible to separate parts out without destroying it, or reconstitute them once separated. What emerges, therefore, is a systemic, complex unity that does not equal the sum of its parts (Morin, 2008: 10)[249]. There is no such thing as an intelligent head. There is a whole **human composite** which knows and mimes through its whole body' (Marcel Jousse, Anthropologie du geste, Resma, 1969)[250].

[Another] approach is to challenge the body. To challenge it by giving it tasks, objectives that seem **to exceed the capacities of the body**[251]. [I]t is difficult for **each separate individual** to work his way out of the immaturity which has become almost second nature to him. He has even grown fond of it and is really incapable for the time being of **using his own understanding**, because he was never allowed to make the attempt[252]. It's a question of inviting the body to the "impossible" and making it discover that **the "impossible" can be** divided into small pieces, small elements, and **made possible**. In this […] approach, the body becomes **obedient without knowing** that it should be obedient. It becomes **a channel open to the energies**, and **finds the conjunction between** the rigor of elements and the flow of life ("spontaneity"). Thus the body does not feel like a tamed or domestic animal, but rather like an animal wild and proud[253]. [Individuals are **empowered] to rely on their own physical**

[246] Richards, 1995: 129.
[247] Jung, 2002: 146.
[248] Huxley in Gelb, 2004: viii.
[249] Hurst, 2010: 239.
[250] Le Coq, 2006: 4.
[251] Richards, 1995: 129.
[252] Kant, 1784: n.p.
[253] Richards, 1995: 129.

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intelligence, to meet their moment with **senses open and perceptions stretching**, and **to compose their own response**[254].

We are the **receptacles of interactions that play themselves** out spontaneously within us[255]. [Y]our physical actions can be **better rooted in your nature** if you train the impulses, even more than the actions[256]. [D]econditioning requires **an apprenticeship in expressive operations of another variety** (rather than the elimination of training altogether) […][257]. The actor's dilemma is **both to lack technique and to be limited by it**[258]. The Alexander Technique is not a method to accumulate information, nor the art of learning something new. It is, instead, **the art of unlearning**, which is much more subtle and, sometimes, a more difficult endeavour - unlearning that which is habitual, instead of natural; **letting go of** old patterns and **those repetitious opinions arrived at in times and circumstances totally different from those of the present**[259]. Work with technique is a question of creating a non-daily body, […] a 'dilated' body, a **reformation of the body's life power**: energy, aimed at creating maximum presence[260]. The actor who knows to eliminate the useless contractions can **bear extraordinary efforts without being exhausted**[261]. Usually, when the actor thinks of **intentions**, he thinks that it means to pump an emotional state. It is not this. Intentions **are related to physical memories, to associations, to wishes, to contact with the others, but also to muscular in/tensions**[262]. In/tension—intention. There is no intention if there is not a **proper muscular mobilization**[263]. Th[e] development of the work on impulse is logical if we keep in mind that Grotowski looks for the organic impulses in **an unblocked body going toward a fullness which is not of daily life**[264]. The art of the actor is not necessarily limited to realistic situations, social games, daily life. Sometimes, the higher the level and the quality of this art, the farther it distances itself from this realistic foundation, **entering into realms of exceptionality: the living stream of pure impulses**[265]. "[T]he **circulation of attention**," "the **Current 'glimpsed'** by one while he is in movement," "the living body in the living world" – […]

[254] Lepkoff, 2011: 40.
[255] Le Coq, 2006: 4.
[256] Grotowski in Richards, 1995: 95.
[257] Noland, 2009: 155.
[258] Christoffersen, 1993: 80.
[259] Huxley in Gelb, 2004: vii-viii.
[260] Christoffersen, 1993: 79.
[261] Grotowski in Richards, 1995: 97.
[262] Grotowski in Richards, 1995: 96.
[263] Grotowski in Richards, 1995: 96.
[264] Richards, 1995: 95.
[265] Richards, 1995: 101.

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With Theatre of Sources we arrived at strong and **very alive** processes[266]. Influences happen when an author, a company, actors have **recognised this theatre in its primary state**, of which I have spoken, and **find the source in** life, in this kind of **murmur of life** in us, which is the very territory of theatrical creation, and not in the noise made by men. It is only **in silence** that the fantastical appears[267].

the complexity of discourse/an emerging discourse for complexity

The danger today is that we will take for granted the conventional opinion that "research" means following an established scientific methodology. We will thereby produce studies that no one will want to read and, conversely, we will allow thinking to be defined in a way that will make us see it as a danger to experience. Students habitually speak of the expressive therapies as "non-verbal," thereby not only neglecting the obvious verbal dimension of the arts (poetry, story-telling, drama) but also showing a fear that to use words means to reduce **the rich, creative field of sensible experience** to an arid, logical plain, to turn the living into the dead[268]. The task of our thinking should, therefore, be **to capture the aliveness of our being, to follow it until it expresses itself in words**[269].

Under normative conditions, conventions of articulation and reception (the laws and rituals governing what the subject can say and do) ensure to some degree that repetition will successfully constitute the speaking subject in a consistent way […] But these **conventions are notoriously susceptible to a wide variety of subversions, both intentional and unintentional**. […] [**P]erformative speech acts labor under the strain** of having to produce a subject of enunciation that always speaks from the same place, with the same intention, and with the same predetermined, accompanying gestures in order to do its linguistic and cultural work. […] [V]ulnerability to alteration characterizes all acts of communication […][270].

Weick sees communication as a type of action because **generating discourse is an act of performance and production**. Sensemaking is about "authoring as well as reading"

[266] Grotowski in Richards, 1995: 120.
[267] Le Coq, 2006: 55.
[268] Levine, 2004: 1.
[269] Levine, 2004: 1.
[270] Noland, 2009: 187.

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(Weick 1995: 7)[271]. 'Quite often, we only verbally express what we would very much like to show; but the slightest gesture reveals what we would have liked to hide'. Do you think that the actor of today […] is **conscious of this ambivalence or this ambiguity**[272]? One can be – and is – just as dependent on words as on the unconscious. Man's advance towards the Logos was a great achievement, but he must pay for it with a loss of instinct and loss of reality to the degree that he remains in primitive dependence on mere words…This rupture of the link with the unconscious and our submission to the tyranny of words have one great disadvantage: the conscious mind becomes more and more the victim of its own discriminating activity, the picture we have of the world gets broken down into countless particulars, and **the original feeling of unity, which we integrally connected with the unity of the unconscious psyche**, is lost[273].

Since **every discourse has a history**, it is heuristic, like science, and can therefore be **enriched by further investigation and scrutiny**[274]. Weick and Snowden jointly emphasize **the role of language in sensemaking about complexity** and especially the role of the communicator to **create meaningful messages that are informative, comprehensive, and not oversimplified** (Snowden, 1999)[275]. [T]he poet and the scientist draw from the same unconscious reservoir of myths and images. They both concern themselves with **discovering and communicating natural laws in language marked by elegance – a beautiful word for the right mix of simplicity, clarity and latent power**[276]. [N]ew ideas often need new or at least unfamiliar language and I make no apology for that[277].

Does the metaphorical nature of the way we represent upward and downward causation matter? […] [T]here is a strong tendency to represent the lower levels as somehow more concrete. Many areas of science have proceeded by unravelling the small elements underlying the larger ones. But notice the bias already creeping in through the word 'underlying' in the sentence I have just written. We do not use the word 'overlying' with anything like the same causal force. That bias is reinforced by the undeniable fact that, in biology, many

[271] Browning and Boudès, 2005: 33.
[272] Le Coq, 2006: 54.
[273] Jung, 2002: 72.
[274] Sommers, 2002: n.p.
[275] Browning and Boudès, 2005: 33.
[276] McCallum, 2005: 33.
[277] Snowden, 2005: 2.

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of the great advances have been made by inventing more and more powerful microscopical and other techniques that allow us to visualize and measure ever smaller components[278].

[C]omplex environments must be matched with equally complex processing mechanisms[279]. **Stories can complexify meanings** in a way that linguistic statements cannot (Snowden, 1999)[280]. The **capacity of the narrative to vary** in *punctuation* (when they begin and end), *pace* (what is the speed and variation between sequences), and *participant composition* (casts can range from one person, to few, to ensembles) means **the narrative is a communicative form that is frequently consistent with organizational complexity** (Luhman & Boje, 2001; Polster, 1987)[281]. **Fine granularity material can combine in novel and different ways** more easily than formal documents. **Fragmented stories of partial failure create more learning** than formal documents summarizing best practice. Fragmented material can combine and recombine in novel and different ways, a form of **conceptual blending**[282]. […] "**[L]ayers of meaning"** help **organize the data** […] **into a conceptual landscape** where users are not offered a single, official history […] but many "unofficial" ones to be constructed in the user's experiential engagement with the information[283].

The interactive use of metaphor in therapy, the dance, and my writing […] exemplifies a **somaesthetic approach to self-knowledge**, that being, **an embodied philosophy of self-expression**[284]. The metaphoric body engaged in choice, and the forming of novel relations in and with the space, becomes **an intelligent body**[285]. The link is there; it's obvious: word and gesture cannot be separated[286]. But the fact still remains that the gesture and the word inhabit **different registers of experience as well as signification**; **corporeal and verbal signs** possess different supports and therefore **bear a different relation to the body they purportedly being into being**. If the subject is compelled to perform her identity repeatedly

[278] Noble, 2012: 2.
[279] Browning and Boudès, 2005: 33.
[280] Browning and Boudès, 2005: 33.
[281] Browning and Boudès, 2005: 33.
[282] Snowden, 2008.
[283] Gordon and Tang, 2002: 33.
[284] Shusterman 2000 in Edsall, 2005: 33.
[285] Gordon and Tang, 2002: 33.
[286] Le Coq, 2006: 55.

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in language, this is not because her true identity lies beyond language but because **language generates identities endlessly due to its own law of "supplementarity"**…[287].

[I]n rhetorical criticism, we gain our impression of the author from what we can glean from the text itself--from looking at such things as his ideas and attitudes, his stance, his tone, his style. […] Rhetorical criticism seeks simply to ascertain the particular posture or image that the author is establishing in this particular work in order to produce a particular effect on a particular audience[288]. **The need** to keep talking, to keep performing, **to be a subject for others** at all, **is a "law of language,"** not of embodiment or history. **Alteration in reiteration** is not an adventure of self-realization or resistance; it **is** not **the result of a change in discursive formation**. It is simply the product of the "law of the supplement…which at the same time institutes and deconstitutes me," appearing as aleatory as it is inevitable (OG, 141)[289].

Throughout this book I have used the paired words 'yes' and 'no' for two very specific reasons. The first is to encourage the reader to become a little more **comfortable with paradox** – discovering the sometimes irrational yet **meaningful truths that are hidden in statements that are seemingly contradictory or absurd**. Science has long been familiar with paradox, for example Chaos Theory and with it the recognition that there are **patterns of order** in what we all too readily interpret as chaotic. And then there is the paradox of the dual perception of light – that it can be perceived as being **either waves or particles**. The paired words, then, are not mutually exclusive. Instead, they convey a simple wisdom: everything is in process…**every idea, every interpretation and every strategy has at least two sides**[290]. The physically intelligent performer-historian **interacts cheekily with both facts and fictions**[291].

[287] Noland, 2009: 187.
[288] Corbett 1985 in Nordquist, 2014: n.p.
[289] Noland, 2009: 188.
[290] McCallum, 2005: 20.
[291] Gordon and Tang, 2002: 34.

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the emergence of a particular methodological complexity: knowledge as embodied paradox

The world essentially operates, **not through** the activity of individual things, **but in** the connection between them – in a sense, *in* ***the space between things***[292]. The principle governing the organisation of a living system, as Morin (2008: 11) remarks, is **not** equilibrium **or** order, **but** rather of **dynamic disorder**, of 'disequilibrium, recovered or compensated, stabilized dynamics'[293]. [T]he human animal is a deeply biological being, but we are psychological beings **also**, creatures that reflect, fantasize, hope, intuit, pray, bless, blame, care, cheat, love and who **look for the meanings in things**. […] It is in our nature to be objective, to explore, to measure and define our outer world, but […] [h]uman nature is powerfully subjective **too**; it is **both** abstract and abstracting, **never entirely satisfied** with what can be measured, which is why, for everything wonderful about science, somehow it seldom answers the **deep existential questions** in our lives[294]. The truth that we seek is **not only** a truth of knowing, it is a truth of being, and we seek it with our whole being, with our emotions and our imagination, **as much as** with our cognitive faculties – indeed **we know ourselves** primarily through these **non**-cognitive (or at least "**non**-logical," because **often contradictory**) means[295]. As part of a cultural system, art […] can convey knowledge about certain things in life **in a better way** than for instance scientific methods of producing knowledge. This does not mean that art is better in producing knowledge, but that its knowledge claims are **different** and should be taken seriously as **equally legitimate** and **as not being inferior to** so-called scientifically generated methods[296]. [T]he contemporary neuroscientist Alain Berhoz has […] expounded a thesis on "**enactive perception**" the cornerstone of which is the agentic, decision-influencing role of kinesthetic sensation[297]. [T]he category of kinesthesia is worth our attention not because kinesthetic sensation is **more truthful than** any other modality of experience […] but because it has **as much epistemological weight** as any **other**[298].

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[292] McTaggart, 2010: xxvi.
[293] Hurst, 2010: 239.
[294] McCallum, 2005: 17.
[295] Levine, 2004: 3.
[296] Preiser, 2010: 61.
[297] Noland, 2009:10.
[298] Noland, 2009: 12.

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The politics of knowing and being known and the politics of **seeing and being seen** are […] central when **looking at** art's role in a complex contemporary society. As Morphy and Perkins (2006: 22) argue, "art […] can provide **insights into** human cognitive systems – how people conceptualise components of their everyday life and how they construct representations of their world"[299]. [T]he act of seeing **need not be** theorised as a disembodied act[300]. Structured movement systems like social dance, theatre dance, sport, and ritual help to articulate and create images of who people are and what their lives are like, **encoding and eliciting** ideas and values; they are also part of experience, of **performances and actions by which people know themselves**[301].

Body and space are **inseparable** because we emit waves. […] beyond twenty-five metres you are no longer in the magnetic field of the actor and **vice versa**. **Inside** a twenty-five metre range, you are in the **magnetic** field of the human body, **beyond** it you can see it but are not in range. Not in the same bed. Theatrical representation is precisely the poetry of this moment **where magnetic fields meet, mix**[302]. Theatre is a poetic art that uses the human body to recreate life in the present. It is the **only** art that deals with the present and is **total** as such **as well**[303]. **Released from** the need to interpret the pre-planned intention in a performance (that is the line representational model), it would appear that the spectators are **unable to** store what they are seeing in memory, **cannot "read**" it in a way you might follow a linear performance…this can **generate a powerful surge of activity** in the imagination and in the emotional response system. "Seeing", like "reading", is also **changed**. What is under consideration here is how humans respond to movement. This is **more than just a matter of** "seeing". It can also involve a physical response that can **initiate the generation of** the same movement impulse [in the spectator, reader, performer, choreographer][304]. *Society is never a disembodied spectacle*[305].

The public use of man's reason **must always** be free, and it alone can bring about enlightenment among men; […] by **the public use of one's own reason** I mean that use which anyone may make of it as a man of learning addressing the entire reading public[306].

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[299] Preiser, 2010: 63.
[300] Goldman, 2004: 55.
[301] Bull in Dils and Albright (eds.), 2001: 405.
[302] Le Coq, 2006: 53.
[303] Le Coq, 2006: 52.
[304] Edwards, 1998: 170.
[305] Bull in Dils and Albright (eds.), 2001: 405.
[306] Kant, 1784: n.p.

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One of the distinguishing features of a profession is **a body of theory** which can help to justify and improve its practices. […] [E]ducational theory is **a form of dialogue** which has profound implications for the future of humanity because of the values it holds and because it is **embodied in our practical lives, in our workplaces and wider society**[307]. [Y]ou can come to know the universe not only by resolving its mysteries, but also by **immersing yourself within** them. Answers are great. Answers confirmed by experiment are greater still. But even answers that are ultimately proven wrong represent the result of a **deep engagement** with the cosmos - an engagement that sheds **intense illumination** on the questions, and hence on the universe itself[308]. **In other words** […] educational theory […] is **not simply** an abstract and conceptual form of theory, it is **a living theory embodied in practice**[309].

In the [dance] studio, **many levels of thought, action and interaction grow or evolve** over time[310]. [B]y questioning the **relationship of** practice, theory and communication at every stage, and by maintaining ***a balance between*** *making and doing, investigating and writing*, […] artists-in-training […] develop the fundamentals of process, purpose and appraisal[311]. The term art refers **both** to the imaginative skill applied to design and to the object in which skill is exercised. […] An aesthetic object refers to material structured in such a way that **it moved a human being by involving especially the imagination**[312]. [T]he gesture - [whether] communicative, instrumental, or aesthetic - draws on a kinesthetic background; in order to move, the subject must **rely not only on** learned routines and personal or collective desires **but also on** her engagement, her *embeddedness*, what Martin Heidegger calls her "everyday-being-in-the world"[313]. Art is always Apollonian - there is […] a “necessity of form” but form must have **a dynamic basis** in order to be alive, to seize us with the power of the gods. […] [A]rt-based research […] must **honor the demand** for clarity, order, form, meaning, logic, *and* all the other dimensions of the Apollonian, **but** it must ***also embody*** **the passionate, erotic, vital basis** of the arts[314]. [A movement system] is patterned, ***yet*** it shifts and changes[315].

In the end, do these **techniques of dissociation, interruption and opposition, of disequilibrium and counter-weight**, which constrain the body to be no more than an

[307] Whitehead, 1993: 1.
[308] Greene, 2005: 21.
[309] Whitehead, 1993: 1.
[310] McKechnie and Stevens in Butterworth and Wildschut (eds.), 2009: 42.
[311] Butterworth in Butterworth and Wildschut (eds.), 2009: 157.
[312] Degenaar 1993 in Preiser, 2010: 60.
[313] Noland, 2009: 16.
[314] Levine, 2004: 3.
[315] Bull in Dils and Albright (eds.), 2001: 405.

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obedient marionette, inevitably guide the actor towards the goal of the mime **whose body's attitudes can inscribe the poem never yet written, never yet read, never yet performed?**[316] **What happens when**, after a few years of practice, **what was once** an unpredictable emergency situation becomes familiar?[317] It is **a question that remains open**[318]. Dogmas and formulas, those mechanical instruments for rational use (or rather misuse) of his natural endowments, are **the ball and chain** of [man's] permanent immaturity. And if anyone did throw them off, he would still be **uncertain about** jumping over even the narrowest of trenches, for he would be **unaccustomed to** free movement of this kind[319]. [T]he educated, supple, mastered human body is **the only instrument** the actor has **with which to say everything**[320]. [T]he moving, trained and trainable body is **always a potential source of resistance** to the meanings it is **required to bear**[321]. [T]here is no method, **there is only** what works and what does not work in any individual case[322]. [W]e **should not guard** [a strategy] sanctimoniously but change it and find what will work[323]. [O]ne **should arrive at a form**—it is **related to** structure and is necessary—**but** there is an arrival, a **living process** that **should not be lost**[324]. [I] [am] **on the side of** that which [is] truly alive. I [don't] look for a way to insert it into the structure of the projected performance; **instead** I [observe] **what would happen if** we [develop] it[325].

We are **looking for something** of which we have only a preliminary notion, some concept[326]. There are things we know that we know.[…] there are things that we now know we don't know. But there are also **unknown unknowns** […] things we don't know we don't know[327]. I may know about something with my head which **the other man** in me **is far from knowing**, for **indeed** and **in truth**, I live **as though** I did not know it[328]. [**B]ehind** our consciousness is a long historical 'tail' of hesitations and weaknesses and complexes and prejudices and inheritances, and we always **make our reckoning** without them. We **always think we can** make a straight line **in spite of** our shortcomings, but they will weigh very heavily

[316] Le Coq, 2006: 49.
[317] Lepkoff, 2011: 39.
[318] Le Coq, 2006: 49.
[319] Kant, 1784: n.p.
[320] Le Coq, 2006: 54.
[321] Noland, 2009: 175.
[322] Richards, 1995: 89.
[323] Richards, 1995: 89.
[324] Richards, 1995: 90.
[325] Richards, 1995: 119.
[326] Richards, 1995: 119.
[327] Former US Secretary for Defence, Donald Rumsfeld, 2002, cited in Rayner, 2012: 107-108.
[328] Jung, 2002: 76.

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and often we derail **before we have** reached our goal because we have neglected our tail-ends[329]. So when we **do the best we can** and we **pull all this information together**, and we **then say** well that's basically what we see as the situation, that is really only the known knowns and the known unknowns. And **each year, we discover** a few more of those unknown unknowns[330]. Fleming was not searching for penicillin; he and his colleagues were **looking for something else**. But his research was systematic, and then—there it is—penicillin **appeared**. […] If we **search intensely and thoroughly**, maybe we don't find that at all, but **something else can appear** which can **give a different direction** to the whole work[331].

[O]ne of the main tasks of postfoundational research must be **to interrupt** […] **clarity- and closure-seeking tendencies**…Interruptive methods are needed to try **to crack the 'mythic immediacy' of the educational present** (MacLure, 2006, p. 730 in McCoy, 2013, 763). The current interest in interdisciplinarity is **widespread** and **increasing in intensity**, motivated by the belief that it is now basic to education and research[332]. [I] want to think about **ways to refuse** closed systems of methodology, **to open up** "conceptual, analytical, and interpretive **spaces** that can **meet the needs of** ever changing communities of practice with whom we engage as researchers" (Koro-Ljungberg and Mazzei, call for proposals)[333]. [W]hat should be our fundamental starting-point is the **full richness of the patterns** of natural law. […] This pattern implies that all the laws of the various levels and all the different general categories of law, such as qualitative and quantitative, determinate and statistical, etc., represent **different but necessarily interrelated sides** of the same process. Each side gives **an approximate and partial view of reality** that helps correct errors coming from the sole use of the others, and **each treats adequately** an aspect of the process that is not so well treated or perhaps even missed altogether by others[334]. Following the "logic of complexity" (Morin 2008: 20) the term "transdisciplinary" refers to a methodology which gives us a "conceptual tool **to think together**" (ibid.: 115) those fields of study that **seem to be** situated in opposing positions within the broader scientific context. [B]y combining different strategies and methods of collecting and interpreting knowledge, disciplines **could be** enriched by these differences **in ways that could change and enrich** the knowledge claims that they make. Such a process

[329] Jung, 2002: 76.
[330] Former US Secretary for Defence, Donald Rumsfeld, 2002, cited in Rayner, 2012: 107-108.
[331] Grotowski in Richards, 1995: 119.
[332] Repko, 2012: 3-4.
[333] McCoy, 2013: 763.
[334] Bohm 1957: 66-67.

would involve "the recognition of a *plurality of epistemologies* or positions, each **expressing knowledge in different times and space**, each in different ways" (Montuori 1998: 22)[335].

I suggest that greater complexity might involve opening up qualitative research to a **methodology of encounters**, **an array of interruptive, aleatory practices**, **attending to encounters that are both accidental and on purpose**. […] [T]his approach has informed my work, **intervening in** habitual analytics involving scholarly critique and **inspiring new ways of dealing with** and **expanding what might be thought of** as data in qualitative research[336]. [Multi ontology sense making] is about ensuring cognitive effectiveness in information processing […][337]. [W]e must continue to **find correlations between** arts practice and acts of research, **between** serendipity and a sense of discrimination, **between** objectivity and subjectivity, by understanding that artistic research practices are **mutually implicated in a process of invention**, leading to **a synthesis of performance, analysis and document**[338].

The confrontation with living systems pushes the knowing subject to see that processes of reflection are **always also** processes of self-reflection[339]. [E]very time we exercise self-criticism, every time we **test our ideas against the outside world**, we are doing science[340]. The **inclusion of "I"** in my claim to educational knowledge establishes a non-conceptual form within the account[341]. [T]he embodied, sensate subject, […] is not an "excess" in some abstract sense but a singular body, brought into being **again and again** by adapting to particular (**not** universal) and enculturated (**not** "human") ways of moving[342]. When people tell a story, they are **invoking** a personal "philosophy of reason, value, and action" (Weick & Browning, 1986: 249)[343]. [T]he body performing inscriptive gestures is **more than** instrumental or expressive, spectacular or sentient; the body engaged in the gestures of writing is **exploratory as well**[344]. [By means of] [p]oetic knowledge [we] make forms embodying images that **reveal the truth of what we see**[345]. Weick's emphasis is on **interaction** that involves

[335] Preiser, 2010: 58.
[336] McCoy, 2012: 762.
[337] Snowden, 2005: 3.
[338] Butterworth in Butterworth and Wildschut (eds.), 2005: 167.
[339] Van de Vijver and Van Poucke, 2008: 25.
[340] Carl Sagan cited on *goodreads*, 2013. Available at: http://www.goodreads.com/quotes/search?utf8=%E2%9C%93&q=heart+of+science%2C+sagan&commit=Search [Accessed on 8 July 2013].
[341] Whitehead, 1992b: 85.
[342] Noland, 2009: 195.
[343] Browning and Boudès, 2005: 35.
[344] Noland, 2009: 209.
[345] Levine, 2004: 4.

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both speaker and receiver **to achieve understanding**, and on the role of story-telling **to capture** the nuance and uncertainty present in a given situation (Weick *et al*., 2005)[346]. In seeing education as an art, I accept a responsibility for helping others **to give a form to** their own lives[347].

[Arts-based research] takes place in the liminal space of the imagination in which **contradictions can co-exist**[348]. [Y]ou are like me in experiencing yourself as **a living contradiction** in your social context[349]. *When in doubt, stop. While stopping, continue immediately, before planning*[350]*.* I believe that you have already **combined your capacities** for action and reflection in a systematic approach to problem solving in which you will have **wanted to improve** something because you believe that your **values could be lived more fully** in your practice[351]. *In the same way that time is **not cut** into small pieces, neither is the body. It's **a unity** and within it there happens what I call "finding exits" – **looking for a door to open** and guide the movement through; **not running behind** an idea conceived in the mind, but **thinking from** the body*[352].

If you have a plan, observe it as it changes[353]. I think you have **already imagined** ways forward, designed action plans, acted and **gathered evidence** on your actions, **evaluated your actions** in terms of their quality and effectiveness and **modified your concerns**, ideas and actions in the light of your evaluations[354]. *Allow for **constant shifts** in focus…**Move fully** into clear directions, **without seeing** the end shape*[355]. [T]he social production of the body and the body's production of the social are **inextricably intertwined** rather than chronologically successive[356]. [Y]ou are like me in **holding** certain values **whilst** at the same time **experiencing** their denial. The experience of this tension **moves us to try to improve things** by living our values **as fully as possible**[357]. [W]hen enacting a gendered [conditioned] gesture produces unpleasant sensations that **can no longer be tolerated**, when "efficacy" is **eclipsed**

[346] Browning and Boudès, 2005: 35.
[347] Whitehead, 1993: 4.
[348] Levine, 2000: 4.
[349] Whitehead, 1993: 3.
[350] Konjar, 2011: 11.
[351] Whitehead, 1993: 3.
[352] Konjar, 2011: 7.
[353] Konjar, 2011: 11.
[354] Whitehead, 1993: 3.
[355] Konjar, 2011: 11.
[356] Noland, 2009: 21.
[357] Whitehead, 1993: 2.

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by tension or pain, then **pressure from** *something other than language* has made itself felt. This "something other than language" is, I submit, agentic. It instantiates **a nonlinguistic law that culture, in its turn, must at times observe**[358]. […] Even as **I write for a future in which I may be absent**, I can find myself **clenching** my fingers, **hardening** my wrist, **pinching** my shoulder blades, **furrowing** my brow[359].

I believe it is better to **learn what is probable** about important matters than to be certain about trivial ones[360]. ***Accept – that*** *mistakes and* ***things*** *of bad taste* ***will happen***[361]*.* **I do not want you to feel** that I am thrusting ideas at you. Neither do I want you to feel that I am trying to impose anything on you. **I really want people to be** thoughtful, as well as temporally, spatially, and visually sensitive[362]. We must **have faith** that the imagination can inform us, that art is not non-cognitive but that it **binds together both** feeling and form in **a way that can reveal truth**[363]. To captivate your imagination and have some influence on both the way you see education and on the way you act, I think my work must be offered as **an invitation to engage**[364]. *When dancing for a public,* ***include them*** *in every way. They are* ***also moving****, are* ***part of*** *the same breathing universe*[365]*.* This is imaginative, passionate thinking[366]. [W]e can **choose freely to shift** our awareness **from** our intended goal **to** the limbs that are accomplishing it[367]. **Sensations** of discomfort (or pleasure) **interrupt** our more practical or expressive routines […][368]. *I get up and* ***move to find*** *the awareness of my body. My thoughts* ***don't escape*** *from me, they stay. We breathe the air* ***in together****…*[369]. To understand the work **demands more than** a detached objectivity; rather, **we confront** the work with our own existence **in a passionate encounter** in which it speaks to us **in a way that shatters our preconceptions**[370]. [A]n act of weaving and unweaving our reflections of ourselves on Earth, of scattering eyes upon it and of scattering the Earth upon our eyes[371]*….in* ***scattering myself*** *over a landscape, so I don't know where the guts lie, where the head is drooling, what is*

[358] Noland, 2009: 195.
[359] Noland, 2009: 209-210.
[360] Ian Stevenson 1970 in Talbot, 1991: 296.
[361] Konjar, 2011:11.
[362] Hamilton, 2011: 36.
[363] Levine, 2000: 4.
[364] Whitehead, 1993: 2.
[365] Konjar, 2011: 11.
[366] Levine, 2004: 4.
[367] Noland, 2009: 210.
[368] Noland, 2009: 210.
[369] Konjar, 2011: 12.
[370] Levine, 2004: 3.
[371] McCallum, 2005: 32.

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beneath me, what thoughts fertilize my blood[372]. Such a critical sensitivity to our acts […] demands isolation, a willed disconnection from the purposive, instrumental, or communicative contexts into which we, as cultural beings, are almost always thrust[373]. [T]his sensation of dissonance is a product not of repetition in language but of *repetition in practice*[374].

[…] **Use the form** as a means to an end; […] the form [is] **just a piece in the puzzle**. The real process [of] communication – the real-time flow of information, where we don't only see the end product, but where **the process is laid bare** in front of us[375]. […] *[P]rocess that manifests through the physical body. It's therefore* ***more a place of arrival*** *than a shape to be achieved*[376]*.* For the solitude in which we "adventure" during periods of somatic attention can lead to the discovery of what is not ours alone; it can even lead to the revision of congealed routines, if not to the toppling of gestural regimes[377]. [A]s soon as it becomes acquisitive, something egotistic…it vanishes[378]. *[…]* ***I'm in wonder*** *that this "formlessness" has an observable physical manifestation…*[379].

[372] Konjar, 2011: 11.
[373] Noland, 2009: 210.
[374] Noland, 2009: 195.
[375] Konjar, 2011: 7.
[376] Konjar, 2011: 18.
[377] Noland, 2009: 212.
[378] McCallum, 2005: 32.
[379] Konjar, 2011: 18.

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FOURTH STREAM

Movement, complexity and emergence: contact improvisation as a complex system

> To the extent that we are unpredictable, we improvise. Everything else is repeating ourselves or following orders. Improvisation is thus central to the formation of new ideas in all areas of human endeavour. Its importance experientially rests with its magical and self-liberating qualities. Its importance scientifically is that it presents us with the clearest, least edited version of how we think, encoded in behaviour. (Pressing, 1972: 345)

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At the 36th birthday celebration of contact improvisation at Juanita College in 2008, Steve Paxton, considered the primary originator (Lepkoff, 2011: 38) and a leading practitioner (Banes, 1987: 57) of contact improvisation, made the following statement:

> Somehow we've got this human pyramid thing going, where the solidity of the structure will ensure—has already ensured—far greater life than we ever envisioned for it. Nobody foresaw this, although it became pretty obvious the way it was going early on. (Paxton, 2008: 4)

Paxton's statement embeds two concepts that support a perception of contact improvisation as demonstrating a surprising capacity to have its limits extended beyond perceived boundaries without losing its coherence: the association posited between 'solidity of structure' and 'greater life' with the former ordained as essential, necessary, vital for sustained accumulative growth; and the non-obvious relationship between the parts and the whole supporting the notion of unpredictable potential through emergent conditions.

During the last four decades, there have been several points at which participants, observers and critics of contact improvisation foresaw *either* its dissolution *or* its fixity as inevitable. Two decades after its 'inception' dance critic Sally Banes (1987: 69) revealed her concerns about its robustness, suggesting that there might come a time when "even some codification" would be the inevitable outcome of the constant invention associated with contact improvisation's origins:

> As more and more dancers and nondancers become Contactors and extend the system's limits according to their own ideas, experiences, and desires, one question has begun to face participants: how much can the form change and still be defined as Contact Improvisation? (Banes, 1987: 69)

In 2001, anthropologist, dancer/choreographer, and teacher C J Bull (2001: 411) observed that the perceived dilemma of contact improvisation's dissolution was based on *both* technical and practical concerns: "how to structure the dance without destroying its basic conception and ethos […and…] how to compete in the increasingly competitive business of producing dance[?]". More recently, Lepkoff (2011: 39), with specific reference to how the individual practitioner may confront this technical and practical dilemma, asked: "What happens when, after a few years of practice, what was once an unpredictable emergency situation becomes familiar?" What these questions have in common is an implicit awareness of constraint, and more specifically, constraint as it is maintained or expressed over time: in other words, an awareness of (and in some cases a resistance to) the strong tendency by which artistic forms are socially and economically evaluated according to their limitations/closures, rather than

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their potentials/openings; that any assessment of their nature as definitive, and thus in most cases as concomitantly meaningful, relies on consistency - similarity or familiarity in characteristics and outcome demonstrated repeatedly over time.

It was precisely this tendency towards codification in the modern dance techniques espoused by, and labeled in honor of, practitioners such as Martha Graham, Doris Humphrey and Ted Shawn that many of the early practitioners of contact improvisation reacted to. As Paxton observed in 1972 (in Turner, 2010: 124) with regards to American dance, "instead of being a freer space of cultural production […] 'repression of possibilities is the general rule, mirroring social forms'. He perceived this as being a direct result of "subjecting one's self to another person's aesthetic of time-space-effort manipulation" (Paxton in Turner, 2010; 124). Although modern dancers had originally freed themselves from simply reproducing the aesthetics of classical and conventional forms such as ballet and concert dances, with time they became equivalently constrained by "habits of docility" (Turner, 2010: 129) and "'voluntary slavery' to a 'star-system' (Turner, 2010: 129).

> Postmodern dancers (Cunningham, Marsicano, Waring) maintained alchemical dictatorships, turning ordinary materials into gold, but continuing to draw from classical and modern-classical sources of dance company organization. (Paxton 1972:131 in Turner, 2010: 125)

And in 1982, Marcia Siegel (1991: 168, 169) noted that "[n]ew dance in America has become so successful that it often looks a lot like the very systems it claims to oppose" and "in spite of its liberated antecedents, it often looks decidedly uptight".

> As these dancers' lives become easier, they're so exposed, so committed to a regular output, that they don't experiment. They don't ask the hardest questions. […] Now, when we really need a revolution, dance is more conservative across the board that it's been in thirty years. (Siegel, 1991: 171)

Paxton was well aware of this danger, acknowledging within the first two decades of its origination that despite its revolutionary beginnings the unfolding potential of contact improvisation – and concomitantly the potential unfolding it offered practitioners – could still be severely hampered or diminished within certain environments. Paxton observed that "it was 'important that the vision' of contact improvisation remain 'cloudy', since a 'true group process' could not evolve if its 'course' were already 'completely predetermined'" (in Turner, 2010: 130).

As Lepkoff (2011), Hennessy (2012) and Goldman (2004) attest, practitioners and participants of contact improvisation may feel an impetus to imitate or repeat successful 'moves', even to codify regularly appearing 'moves' into a set vocabulary or technique. As

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Paxton insists, this tendency to resort to "[t]he security of pre-set material" would certainly "get in the way of amplified self-exploration that arises in improvisatory performance" (in Turner, 2010: 124). In other cases, practitioners have opted for a singular application of contact improvisation, identifying with, and repeatedly packaging, only one part of the potential whole to suit the requirements of a specific group or community. In such contexts, the political origins and future significance of contact improvisation, as Turner (2010) observes, is diminished or ignored; developing an awareness of "general cultural production" (Turner, 2010: 124) is "promised-idealized but minimized-unrealized" because the constraints within certain institutional or popular contexts are not be sufficiently relinquished or challenged by practitioners: "[Contact improvisation] […] continues to be practiced within the well-established, conventional boundaries of most ballet and modern dance institutions – *and* in even *more* sequestered, isolated settings than ballet and modern" (Turner, 2010: 133). Writing particularly about his observations of contact improvisation in Northern America, Turner (2010: 13) also observes that contact improvisation's "partial inclusion in college dance and theatre curricula depended on […] observing the typical hierarchical conventions: choreography, set repertory, typical distinctions between audience and performer".

These examples seem to provide evidence of the 'solidity of structure' referred to by Paxton – of an increasing tendency amongst diversifying practitioners of contact improvisation towards codes of conduct, established rules of engagement, allowing the form to appear familiar and recognizable. But what then has provided its 'greater life', ensuring its continued growth in unpredictable and often unfamiliar ways? Lepkoff (2011: 39, emphasis added) asserts that it is at the point when a complex system such as contact improvisation is threatened by the momentum and pressures of conditional imperatives that a need to reassess its *purpose,* and *purposefulness,* becomes essential: "This point […] is the juncture at which *the direction and essential nature* of Contact Improvisation comes up for grabs".

Raising questions, or addressing concerns, about the 'greater life' of a somatic form, its purpose and essential nature, may appear to be insignificant. After all, as dance ethnographers and cultural historians (Bull 2001; Banes 1987) point out, all forms of cultural production are essentially dynamic and emergent. Thus, like any other form of dance, movement or corporeal skill, a part of contact improvisation's capacity for change can be interpreted as inevitable; an obvious result of all the components (individuals, environments, groups, resources) in an open system exchanging energy with each other. In the case of contact improvisation specifically, however – and correlative to its originating principles – it seems imperative to emphasize that this capacity for change is attributable to the highly *personal and purposeful imperatives* of the many practitioners involved in the continued

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inception, training, discussion, dissemination, research, practice and development of contact improvisation.

It is interesting to consider an evolutionary biologist's point of view in this regard. In counterpoint to the Marxian assertion that "under appropriate social forces or tensions, some individual will be the first to start [a] trend, and that it does not matter who", Bateson (1979: 43) attests that, of course, it *does* matter "which individual man acted as the nucleus for the change" since "[i]t is precisely this that makes history unpredictable into the future*"*. Goldman (2004: 48) observes that "[h]owever problematic stories of origin inevitably are, and however reluctant Steve Paxton is to claim ownership of contact improvisation", *Magnesium* [an improvisational dance with eleven male students performed in an Oberlin College gymnasium in 1972] is perceived by many as "the beginning of contact improvisation, the 'seminal work'". Paxton's foregrounded presence at the 36th birthday celebration certainly demonstrates his acknowledgment by others as a primary/originating practitioner of, and significant spokesperson for, contact improvisation. Viewing Paxton's statement of contact improvisation - as a 'solid structure' with 'a far greater life than we ever envisioned' - through the eyes of evolutionary biology permits the possibility of pondering the distinction between change as *adaptation* and change as *transformation*. It then becomes possible to discuss the impact that individual somatic practitioners – deliberately exerting energy towards the possibility of inducing change in a collaborative rather than passive manner - may have on creating the conditions by which transformation can occur.

The relevance of approaching contact improvisation as a complex system is evidenced by the fact that Paxton – acting as 'the nucleus for the change' – can be viewed as both a force of liberation (continually creating optimal conditions for the development and application of contact improvisation) as well as a force of constraint (unwittingly helping to "undermine [contact improvisation's] radical political potential" (Turner, 2010: 132))[1]. Turner (2010) observes that early on in the process of contact improvisation being extended into a broader community of practitioners, Paxton recognized that a discourse allowing phenomenological experiences to be perceived, shared, communicated or reproduced could equally lead to a repression of possibilities; for this reason, in discussions on the teaching and practice of contact improvisation he encouraged facilitators and educators to use words or statements that were "unambiguous, unthreatening, informative and generally understood" and statements that were "true, obvious and relevant" (Turner, 2010: 127). And yet, as Turner

[1] The tenuous and intimately dynamic relationship between constraint and liberation is an essential consideration in complexity theories – refer to Third Stream, specifically *the complexity of evolution/the evolution of complexity*, for further contextualization.

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acutely observes, many of Paxton's assertions or descriptions of contact improvisation were themselves ambiguous and often misunderstood or inappropriately applied by fellow practitioners.

> The problem was *not* that Paxton did not persistently attend to the body; articles and transcripts of classes attest to Paxton's consistency in explicitly describing real sensations and references to actual body parts […]. […] The problem, rather, was that Paxton's physiological discussions, though explicit and detailed, *relied on and reinforced certain conceptual oppositions* – specifically, the repeated opposition of the 'reflex' and 'bodily', on the one hand, to mere 'habit', 'culture', and 'consciousness', on the other. (Turner, 2010: 130)

Despite Paxton's best efforts, an increasing divergence in discourse and practice occurred which was "in part *due to* the physiological understanding conveyed in Paxton's own practice – his teaching and (largely written) discourse" (2010: 130, emphasis added).

It has been my experience as a somatic educator that the presence of ambiguous, seemingly contradictory, terms to explain, describe and interpret experiences of contact improvisation is less a reflection of an intrinsic weakness of the form, or lack of rigor by practitioners; but rather reflective of the fundamental challenges (some might even say impossibility) of finding a universally truthful and relevant discourse for the complexity of embodied knowledge characteristic of anticipatory systems. Once again, I find the images and explanations of evolutionary biologist Bateson (1979) insightful in this regard. In a discussion on the nature of perception, image-making and the correlative meanings derived by an individual, he recounts in detail how he was invited to participate in a series of optical illusions set up by ophthalmologist Adalbert Ames Jr in New York. In his attempts to make sense of 'what happened' to him (how the discrepancies between the processes and the products of perception occurred), Bateson (1979: 33) observed "not only that the visual processes of visual perception are inaccessible to consciousness but also that it is impossible to construct in words any acceptable description of what must happen in the simplest act of seeing". He concludes this narrative by stating that "[f]or that which is not conscious, the language provides no means of expression" (Bateson, 1979: 33).

It is in acknowledgement of what dance critic and historian Burt (2002: 63) refers to as "historically specific noncogent, nonunified processes of subject formation" that contact improvisation takes place, and with which practitioners like Paxton (in the 1970's) and Lepkoff (in the 21st century) must make concerted attempts to find the words to describe their experiences. As Turner suggests (2010: 131), Paxton's originating and emerging understanding of contact improvisation was no doubt far more complicated than the "simple

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and reductive opposition[al]" form in which it was often translated in writing and remembered by many participants and teachers. Although Paxton (in Turner, 2010: 131) was comfortable with discrepancies, acknowledging that contact improvisation "'has always abounded in logical contradictions'", many teachers and practitioners have "chose[n] to ignore the contradictions and instead [to] think in more familiar – ironically, culturally habitual – terms […]" (Turner, 2010: 131). Bateson (1979: 41) again offers insight into this tendency on an evolutionary-ontological level when he observes that "[t]he generic we can know, but the specific eludes us" and that a large part of the reason for this elision of specificity is our dependence in language structures on the "classical procedures [of logic and quantity] for making chains of ideas" which in reality are more a "tangle"[2] of "interlocking message material and abstract tautologies, premises and exemplifications" (Bateson, 1979: 20)[3]. One such 'chain of ideas' that seems to obscure a 'tangle' is foregrounded by Turner (2010: 126) who observes, for example, that in his writings and teachings Paxton sometimes juxtaposed the 'conscious' with the 'reflexive', "saying that consciousness *must* 'leave' […] but then that [it] can be trained to 'stay' and just observe". This ambiguity can perhaps be traced to a limitation embedded in the discourse and terminology on which Paxton relied (in the 1970's) to express his personal observations and understandings of *consciousness*, as opposed to the discourse and terminology that Turner (in the 21st century) has access to. As Alexander et al (1996: 126) suggest, traditional Western interpretations of consciousness have seemed to emphasize "directing the person's attention to a particular concept, value, or object of perception"; integral models of human development which have within the past few decades become a major influence on traditional Western interpretations (Welwood 2002, Wilber 1998) - offer a usage of the term that shifts the emphasis from "the object that is known" to "the knower" – "raising the level of alertness, the range of comprehension, the capacity for knowing in the subject, *independent of the consideration of any particular objects of attention*" (Alexander et al, 1996: 12, emphasis added). This shift in attention is captured in Lepkoff's observation below:

> My own fascination in dancing Contact Improvisation was the discovery that through my physical senses I can gather information directly from my environment – that *by using my own powers of observation I can shift my*

[2] It is in acknowledgement of this 'tangle' that the Second and Fourth Streams in particular are written as first person authorial narratives that are nevertheless interspersed with (peopled with, coupled by) a motley of additional voices - as a means of exposing the range and entanglement of inputs constituting the apparently seamless chain of ideas that I may refer to in my practise as an educator and researcher.

[3] Bateson (1979: 6) offers more critical insight into this tendency when he observes: "There seems to be something like a Gresham's law of cultural evolution according to which the oversimplified ideas will always displace the sophisticated and the vulgar and hateful will always displace the beautiful. And yet the beautiful persists."

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> *perspective*, have new perceptions, *free myself from my own conventional and habitual ways of seeing*. (Lepkoff, 2011: 39, emphasis added)

Lepkoff's explanation of his state of attention during contact improvisation aligns with a definition of expanded awareness offered by Alexander et al (1996: 12) as "a state in which consciousness is aware only of itself - a self-referral state in which consciousness is its own knower, known, and process of knowing"[4].

Another knot that exposes the underlying 'tangle' is historically evidenced by the way in which practitioners and theorists have attempted to speak of and categorize contact improvisation as a whole. Banes (1987) refers to contact improvisation interchangeably as a 'form' and a 'system'; Goldman (2002) refers to contact improvisation as a 'movement', a 'dance' and a 'form'; Bull (2001) refers to it as 'dance' with properties of both noun and verb - suggesting a recognizable aesthetic and/or technique of the body. Amidst such multiplicity, perhaps the most commonly used phrasing is to refer to contact improvisation as a 'form'. In his article *Contact Improvisation: a question* Lepkoff specifically addresses the inadequacy of such categorical terminology:

> The dominant association triggered by the word *form* is perhaps the idea of the shape of a physical object. In the case of Contact Improvisation, however, the word *form* refers to a synaptic architecture, *a readiness to receive a particular band of real-time information*. What is commonly referred to as "the duet form" has no knowable outer form. (Lepkoff, 2011:39)

In the same way that practitioners may have felt inclined to misinterpret the 'outer' duet form as the ultimate purpose or finite potential of contact improvisation; and in the same way that it was possible for "Paxton's students and future practitioners […] [to] have generally ignored the fact that Paxton explicitly placed his hope for the future of human movement and contact precisely in the development (i.e., acculturation) of *consciousness*" (Turner, 2010: 131), it remains possible to misinterpret Lepkoff's abovementioned statement as asserting willful action - the externally visible and egocentrically bound manifestation of focused, rational, directed thought ('I can gather', 'I can shift…[I can] free myself'). And yet, while appearing to assert clear deliberation and confident action, a closer (more embodied) reading of the statement – in particular the assertion that "by using my own powers of observation I can shift my perspective" - reveals that it is equivalently 'cloudy', 'ambiguous' and anti-logic in its circularity.

[4] Refer to *Fifth Stream: moving beyond/beyond movement* for further discussion on Alexander et al's study.

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Returning to Bateson's (1979: 33) observation that "the processes of perception are inaccessible to consciousness", it becomes possible to understand how Lepkoff's statements may appear outright impossible under certain conditions of perception, but possible/**highly probable**/likely under different conditions of perception. Returning to Bateson's (1979: 35-36) narrative of the optical illusion event, he further observed that *despite* the rules of parallax deeply entrenched in his sensory awareness - "rules of the universe […] deep buried in our processes of perception" - that seemed to be making him take inappropriate action according to what he was seeing – "what I did was governed by my image" – he found that he could *with practice* "pull against his own spontaneous movement" and *improve his action*, to the extent that the image eventually changed. He describes this increasing sense of discernment and relatedness between perception and action as *improved performance* (Bateson, 1979: 36).

Similar descriptions of refining the recursive relationship between sensation, perception and action – thereby offering glimpses of changed and changeable behaviour - have been offered by somatic practitioners, most notably Frederick Matthias Alexander. Contemporary Alexander practitioner Glen Park's (1989) description of Alexander's initial self-orientated process of investigation that led to what has become a world-wide recognized somatic practice is worth quoting in length:

> The painstaking attention to the subtleties of his mind and body, and the patience with which Alexander approached this problem is quite awe inspiring. By doing nothing, refusing to react to an habitual use, Alexander was in effect intervening in the powerful instinctual responses of his nervous system. He did this with very little understanding of anatomy and physiology. He did not know why from a scientific point of view his experiments successfully altered the reactions of his nervous system. Nevertheless he realized through his observations and experiments that he had discovered something very remarkable about the workings of the human organism, and how it was possible to move from an instinctual or habitual response, to one that was under conscious control and direction. (Park, 1989: 82)

The ambiguity and 'cloudiness' of this process of agentic embodiment is once again apparent: "[b]y doing nothing", "refusing to react", "in effect intervening", "successfully altered". These statements seem illogical, denoting contradiction and circularity; but as Bateson (1979: 59-60) observes "the *if…then* of logic is timeless" whereas "the *if…then* of causality contains time" such that "when causal systems become circular […] a change in any part of the circle can be regarded as cause for change at a later time in any variable anywhere in the circle". Attempting to describe what remains outside of consciousness by means of what is conscious, does not make *it* available at all. But it does push open a

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gateway and point to a pathway – and in the case of contact improvisation specifically, once the first step is taken, language (and how we phrase our experience of phenomena through improvising contact) becomes an additional impulse to explore.

As Noland (2009: 6) asserts, it *is* possible for human beings to refine their ability to differentiate intentions, impulses, sensations, qualities and gestures, in collaboration with refining their ability to approximate or model these in a range of forms for meaningful communication and appreciation in a public/shared context: "the ability to sense […] qualitative differences, to abstract movement from its social 'frame', is itself not natural, but rather a learned skill, one of the culturally elaborated 'somatic modes of attention' that are designed to alert us to the qualities, not the results, of our acts". Even Noland's statement here holds an ambiguity, a paradox – words such as 'natural' when placed in opposition to 'social' suggests some kind of essential or *a priori* existence; whereas her second statement rings truer in suggesting that regardless of whether the origins of this discernment be considered natural, social, intuitive or learnt, its *presence* can certainly be elaborated or designed. This, I believe, is the art of performance referred to by Grotowski– considered non-daily in its circularity – a mode of attention that is paid attention – that, as Christoffersen (1993: 80) suggests, is "a new form of behavior and a new way of being present".

It is with respect to notions of 'changed behaviour' that Alli's (2003) description of paratheatre - as originating in a context of theatrical counter-culture; being taught and experienced in a diversity of formats "beyond the values and ideals of traditional theatre training agendas"; and proposing aims that are non-performative, therapeutic and highly individualized – can be readily applied towards an understanding of contact improvisation. Turner (2010: 125), for example, observes that "Paxton's innovation […] was to eliminate the 'external' constraints that produced these inhibitions of movement and contact, and see what happened. Paxton set up movement experiments in which there was no teacher, director, correction, discipline, no set choreography, and no specific instruction". This statement captures the paradox at the heart of improvisational practices – and is potentially as misleading as it is informative. At a first glance, these originating characteristics of contact improvisation may provide sufficient motivation for performing arts educators and practitioners in tertiary environments that are heavily constrained by fixed teaching outcomes, assessment criteria and timelines, to perceive it as offering marginal value. Similarly problematic is that the practice of contact improvisation has most readily been perceived and interpreted as a practice of 'the body', and the 'body' perceived and interpreted primarily as the site of sensations, feelings and emotions. In the first decade of contact improvisation's emergence Paxton (in Turner, 2010: 125) asserted that "[i]n Western movement, in our sports and dance […] the

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proper performance of a particular, choreographed, and controlled form of movement was prioritized; the *sensation of movement* was merely secondary".

As is often the case with any polemic political action, the *originating* imperatives of contact improvisation practitioners which aimed to redress the imbalances of social conditioning as they were being observed in particular Western cultures, eventually culminated in a swing of the pendulum and an imbalance in the relationship between practitioners and what were perceived as cerebral, interpretive or formalized pursuits of knowledge. Certainly one of the benefits of practicing contact improvisation today remains the potential to reclaim "certain gestures, modes of posture and behavior (i.e., body language)" (Paxton 1993 in Turner, 2010: 124), the liberation of repressed "messages of the body" (Paxton in Turner, 2010: 125) or suppressed "reflexive reactions" (Paxton in Turner, 2010: 126). And as Noland (2009), Alli (2003, 2005), Marks-Tarlow (2010) and Turner (2010) recognize and assert, vital sensory sources or primary impulses may be experienced autonomously at a non-discursive level by a child or by an adult with a depth of penetration, but nevertheless increasingly come under the influence of rules of language and concept as they enter the intersubjective milieu.

When understood within theories of complexity that permit a paradoxical mind, it can be observed that the apparent *liberation* (or lack of definitive criteria and outcomes) assumed to be the inevitable result of the "elimination" of "teacher, director, correction, discipline, […] set choreography, and […] specific instruction" (Turner, 2010: 125) in contact improvisation, in fact provided participants with opportunities to expose other *constraints* (or organizational principles) – those that were previously unconscious, implicit and as yet unmapped by an individual and that offered potentially more autonomous and intuitive constraints on individual behaviour. It is in light of these assertions that I consider the significance of Lepkoff's (2011: 39) observation that contact improvisation should essentially be defined by a questioning: "The idea that a *question* can be the definition of a *movement form* is sophisticated".

Perceived as a deliberate strategy of real-life investigation, Lepkoff's understanding of contact improvisation resonates with Kant's view that: "it is precisely through their intrinsic resistance to objectification that living systems have the potential to question and to reveal something about the meaning of objectivity in relation to the subjective conditionality in which it is grounded" (Van de Vijver and Van Poucke, 2008: 16). As Turner astutely observes, this 'not always clearly articulated and understood' intention was the more radical agentic purpose at the heart of contact improvisation practice. Paxton's (in Turner, 2010: 131) observation that "one's subjective understanding will continue to grow, and more parts of one's body will come under conscious training" may be easily aligned to Berger et al's (2007: 1) observation of

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ontological development in which "[n]ew information may add to the *things* a person knows, but *transformation* changes the *way* he or she knows those things".

Lepkoff's abovementioned statement also resonates with a presupposition offered by Bateson (1979: 29-30) about the relationship between information, knowledge and thresholds of perception: "[a]ll receipt of information is necessarily the receipt of news of difference" such that "[d]ifferences that are too slight or too slowly presented are not perceivable"; this makes it possible to conceive of shifting thresholds of perception since "improved devices of perception will disclose what was utterly unpredictable from the levels of perception that we could achieve before that discovery [of the device]". The amplification of phenomena historically considered imperceptible or invisible to ordinary human perception and cognition is commonly attributed to the discovery and development of mechanical tools, electronic equipment and digital technologies: receivers, transmitters and amplifiers of various kinds, such as telescopes, microscopes, lasers, magnifying glasses, video cameras, radars and sonars. Such a relationship between invented technology and emerging embodiment practice is revealed by Goldman (2004: 49) who observes that "lenses played a crucial, and quite literal, role in contact improvisation's development". He discusses how the filmic technique of slow motion allowed Steve Paxton and Nancy Stark Smith, involved in a filming and editing project with videographer Steve Christiansen, "to elucidate the act of falling" (Goldman, 2004: 50). Because of contact improvisation's "inversion and [new] engagement with horizontality" (Goldman, 2004: 50) and the attention to constantly shifting points of contact with a partner, falling commonly emerges as a strategy for negotiating gravity. Such negotiations of gravity occur in 'split seconds' and these fast interactions with kinaesthetic and tactile sensations, environment and environmental forces contribute to contact improvisation's associations with risk and fluidity. Slow motion technology is attributed as affording practitioners with opportunities to observe, reflect on and possibly attempt to recreate "where a very complex thing" had happened (Smith in Goldman, 2004: 50).

A similar example is offered by Noland (2009: 70-71) who discusses how the use of "slow motion" in Bill Viola's video installations has "the effect of revealing the in-between facial gesticulations, […] the enchained movements, and the ambiguous pauses between enchained movements […]". Noland (2009: 9) offers the highly significant assertion that it is precisely in the process of a particular individual's conditioned *and* conditioning engagement with any conditioned *and* conditioning technology that *both* are likely to "evolve in unpredictable and perhaps unaccommodating ways". Although these technologies offer the potential to enhance an individual's ability to perceive what may have appeared 'invisible',

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'hidden', 'too fast' or 'too slow', they should not be solely credited as the singular reason for enhanced perception. After all, as Goldman (2004: 52, emphasis added) attests, although a viewer "is able to discern possible lines of flight (or fall) in any given moment, and to trace clearly the directional shifts in momentum", "*there is no way to tell through the visual medium of video* whether the dancer (re)acts instinctually or by way of conscious design".

An acknowledgement of the challenges of observing such dynamic processes was made by psychologist Jeff Pressing (1982: 345) who conducted a study to pattern the cognitive processes of improvisational practice across artistic disciplines and asked "how does one reliably distinguish learned from improvised behaviour"? It is enhanced discernment of the high-speed, real-time, vastly tangled, subtly connected relationships between biological, social and contingent imperatives (Noland, 2009), between "perceptual, intellectual and motor skills" (Pressing, 1982: 353), that contact improvisation offers – and that holds the promise of a pathway to "greater freedom/power and satisfaction" (Turner, 2010: 132). If the close-up offered by filmic technology "expands space", and "movement is extended" through slow-motion (Benjamin in Goldman, 2009: 50), then equivalent manipulations of time, space and effort can be accomplished by the contact improviser who may learn, for example, in a highly disorientating and potentially risky moment learn to "extend the limbs rather than contract them […], spread […] the impact onto a greater area […], disperse the impact over a slightly longer time" (Paxton in Goldman, 2009: 51).

It seems appropriate to consider the reminder offered by Mauss (in Noland, 2009: 91) that human *being* is itself constitutive of tools and technologies that exercised under the right conditions can amplify phenomena of human perception, cognition and action: "[W]e indeed have numerous opportunities to return to and sensorily recapture the 'vitality affects' or kinesthetic background that invests our socially legible gestures with situated meaning" (Noland, 2009: 91). What stands out as a key phrase is "opportunities": the invention and development of technologies, tools, prosthetics or models for improved seeing or observation does not *simply, necessarily or inevitably* lead to improved perception or improved performance but is rather dependent on the *quality of being* with which any tool or technology is wielded. This is what Turner (2010: 132) realized about the way in which contact improvisation was handled in most cases: "[i]f consciousness is in fact bodily (inextricably part of the body), and therefore always involved in the conditioning of habit, then ignoring culture and thought/discourse only serves to maintain our voluntary slavery".

When contact improvisation is acknowledged as a device for improving our awareness – perceiving our processes of perception - then it offers numerous opportunities for improved performance. An example of this can be found in Goldman's (2002: 49) discussion of the

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‘Small Dance’: “[w]hen discussing the 'Small Dance', Paxton explains that '[your mind] is being used as a lens to focus on certain perceptions'”. To many observers, the ‘Small Dance’ may appear nothing like contact improvisation: in this improvisational task, participants stand alone, vertical and almost stationary; the characteristics of contact, horizontality and momentum commonly associated with the ‘outer duet form’ are all but invisible. And yet, there is a “constant background noise […] in the body’s efforts to remain vertical” (Goldman, 2002: 49); and upon more attentive viewing a perceiver may notice the participants in the Small Dance “constantly pass[ing] through the vertical, swaying slightly through and around their vertical axes”, keeping alive the “constant movements required to stand against the force of gravity” (Goldman, 2002: 49).

For participants, the ‘Small Dance’ offers opportunities to foreground what Welwood (2002: 64) refers to as “diffuse attention” and which “allows a whole field to be experienced all at once, without linear analysis”. Welwood (2002: 64) observes that “[t]his holistic body-mind processing displays an intelligence that is nonreflective and nonintellectual [and] operates in the background of the experiential field, whose foreground consists of the workings of *focal attention*”. This broadened awareness of human experience can be aligned with the simultaneous expanding in paratheatrical practices of “first” and “second” attentions – “[w]hat we pay attention to informs the *content* of our minds; how we pay attention informs the *quality* of our minds” (Alli, 2005b). Goldman’s (2002: 49) ‘background noise’ refers to the field of awareness that may appear to an improviser as differential data available for selection and action into a range of possible impulses and intentions, sensory and vitality effects, thoughts and images, intuitions and hunches. Alli (2005b) asserts that “[d]iscovering and developing meaningful interactions between both attentions involves a kind of double vision”, in which case Goldman’s ‘noise’ refers to both “signal, frequency and vibration” (energy, presence, luminosity) and “idea, image or concept” (pattern, message, meaning). Grotowski (in Richards, 1995: 94) alludes to the double essence of this ‘background noise’ when he observes that “[b]efore a small physical action there is an impulse”, that the impulse is “visible only when it has already become a small action” and that it is “so complex that one cannot say that it is only of the corporeal domain”. The observations that are possible for an individual participant when practicing the ‘Small Dance’ are then challenged under the more obvious and extreme conditions of physical contact and proximity, inversions of horizontality and increased momentum associated with the duet form. The interactions of self with other in contact improvisation vastly expands the range of entangled impulses to which the contact improviser must now attend and if the individual can remain untouched by the highly conditioned imperatives of “external social approval mechanisms” (Alli 2012), if they can sustain individual

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integrity in the midst of intensely interactive structures, they may *flourish*, experiencing a "holistic mode of organizing experience and responding to reality" (Welwood, 2002: 64).

Perceiving human *being* through practicing 'habits of attention' affords a technologically equivalent (even if not identical) slowing down or speeding up, closing in or zooming out, "opening up otherwise hopelessly closed spaces" (Benjamin in Goldman, 2004: 50). Like the invention of the telescope or the microscope whose equivalent powers of magnification, focal apparatus and image stability can be found in the realm of nature, contact improvisation can be positioned as an 'invented' but acculturating device that allows differences in information - received equivalently from personal, interpersonal and transpersonal grounds of reality - to become more and more perceivable. When wielded by an educator as an advanced somatic technology, contact improvisation offers opportunities for a recursive "telescoping and magnifying of perspective" (Noland, 2009: 47) so that a learner may achieve expanded awareness of their "own peculiar ways of using and making meanings of the body, gaining virtual access if not to the way others move, then at least to the ways others make meanings of how they move" (Noland, 2009: 47). And as a fuller range of differences is increasingly mapped by and within a particular human being in collaboration with another human being, the starkness, the hard-edges, of these differences may begin to lessen, giving rise to more refined and accessible differentials: "This potential is Paxton's greatest accomplishment – the extensive practice/performance and description of an experimental technique of awareness of the self in relation to others" (Turner, 2010: 134).

Returning to Noland's statement (2009: 2) that "culture once embodied produces challenges to itself" it seems suffice to say that all dance and theatre forms must necessarily evolve, as a result of/in response to adaptations in environmental factors and/or shifts in personal imperative. Each 'technique of the body' or somatic mode of attention, whether it is applied in theatre and performance specifically, or social activities more generally, produces and sustains a particular rate of evolution. But it seems important to reiterate that it is the opportunity that contact improvisation offers each and every individual to access and refine *a high rate of awareness*, an instantaneous-simultaneous witnessing-participating of the triune of biological, social and personal imperatives, which is most significant. Contact improvisation provides opportunities for the particular space-time of individual participants to be "exfoliated in an intersubjective mileu" (Merleau-Ponty in Noland, 2009: 90), with full acknowledgement that neither this *particularity*, nor what is *collaboratively exfoliated*, are necessarily fixed, static or predetermined.

As Lepkoff and others affirm, it is the primary and deliberate aim of many contact improvisation practitioners to permit continuous [r]evolution – not only in the 'form' as it evolves

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over months, or weeks, but as it evolves *over minutes, seconds*, *milliseconds* – creating conditions for the emergence of variations (or more significantly, self-corrections) in every moment (or more significantly, micro-moment) that is perceivable as action. It echoes Grotowski's (in Richards, 1995: 97) statements of the nature of performance, and the challenge of the performer, which is "not only to contract or to decontract, but to find this river, this flow, in which what is needed is contracted and what is not needed is relaxed". This seems to be a practical demonstration of the principle governing the organisation of a living system as "dynamic disorder, of 'disequilibrium, recovered or compensated, stabilized dynamics'" (Morin 2008 in Hurst 2010: 239) – a process of capturing the elusive/*eluding the capturing*, of anticipated grounding/*grounding the anticipated*. This simultaneous assumption *and* relinquishing of control and accountability, observing one's efforts to liberate and constrain one's ways of seeing and doing, is identified by Levine (2004) as critical to the artist-researcher. It is this aesthetic bias, as Bateson (1979: 8) observes, that allows artists to be "responsive to *the pattern which connects*". The evolutionary potential afforded by 'taking action' in this model in an acknowledgement of the presence of vertical, contingent and autonomous forces – non-linear, non-causal, non-predictable - at the same time as acknowledging the presence of rhythmical and repetitive shapes, patterns and relations.

> We have been trained to think of patterns, with the [possible] exception of those of music, as fixed affairs. It is easier and lazier that way but, of course, all nonsense. In truth, the right way to begin to think about the pattern that connects is to think of it as *primarily* (whatever that means) a dance of interacting parts and only secondarily pegged down by various sorts of physical limits and by those limits which organisms characteristically impose. (Bateson, 1979: 12)

It is this paradoxical inhabitation, that seems to seep in, wash over, push up *between* notions of 'structure' and 'growth', *between* causally linked effects and impacts, *between* 'biologically inevitable' and 'socially forced' imperatives, that echoes much of my own experience with embodiment practices in general, and contact improvisation particularly. In light of these comments, I believe it is insightful to recognize as inevitable, and acknowledge as informative and truthful, the presence of ambiguity, fuzziness, paradox, circular thought, ambivalence in the terms and phrases that Lepkoff and other contact improvisation practitioners settle on to discuss this 'movement form that is a question'. I find it equivalently insightful to search for clear patterns, obvious archetypes or recurring themes. This returns us to Bateson's (1979: 16-17) understanding the complexity of life through enhancing awareness of the 'dance of interacting parts', of 'the pattern which connects': "[Children] are taught at a tender age that

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the way to define something is by what it supposedly *is* in itself, not by its relation to other things". As an antidote, as a way "[t]o think straight, it is advisable to expect all qualities and attributes, adjectives, and so on to refer to at least two sets of interactions in time" (Bateson, 1979: 61). This sentiment is echoed by Lepkoff (2011: 39) who argues that "if Contact Improvisation is the image of what a Contact Improvisation duet looks like, or an agreement to agree with one's partner on a set of prescribed exchanges […] that proposition is finite"; however, he asserts further that if it is "the physical act of posing a question about one's own present circumstance, then the work is ever expansive and has applications […] well beyond the manifestation of the duet interaction" (Lepkoff, 2011: 39-40).

Lepkoff's description sounds very like those offered by complexity theorists and evolutionary biologists of the processes essential to a complex adaptive system in which the perceived boundaries creating the impression of a 'knowable outer form' do not always and inevitably do justice to the *organizational interrelatedness* of constitutive components. Edmonds (2007) observes that "[u]nderstanding the boundary conditions within which certain phenomena may appear or change does not guarantee an exact analysis of their origins, or a prediction of their capacity"; and Page (2011: 11) asserts that"[a]ctions taken at one time and place often echo across networks of relationships". Equivalent explanations for the dynamic and complex relationship between processes of perception, information, reception and formation appear in the writings of theatre practitioners who have been foregrounded, by Keefe and Murray (2010), as associated with "physical theatres/theatres of physicality". Jean-Louis Barrault (in Bradby, 2006: 53), for example, states that "[b]ody and space are inseparable because we emit waves" and that theatre "is precisely the poetry of this moment where magnetic fields meet, mix". And Jacques Le Coq (in Bradby, 2006: 4, emphasis added) observed that "[h]uman beings think with their whole bodies; they are made up of complexes of gestures and reality is *in them, without them, despite them*". This, then, is the power of straight thinking made possible through contact improvisation as a duet-solo: "to achieve precisely this kind of satisfying individual and collective decision-making" (Turner, 2010: 134).

The power of 'straight thinking' proposed by Bateson (1979: 61) - "expect all qualities and attributes, adjectives, and so on to refer to at least two sets of interactions in time" - is also captured in Lepkoff's description of contact improvisation, mentioned earlier and worth reiterating here:

> The dominant association triggered by the word *form* is perhaps the idea of the shape of a physical object. In the case of Contact Improvisation, however, the word *form* refers to a synaptic architecture, *a readiness to receive a*

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> *particular band of real-time information*. What is commonly referred to as "the duet form" has no knowable outer form. (Lepkoff, 2011: 39)

A detailed rhetorical analysis of these few sentences reveals a depth of understanding about the relationship between contact improvisation and human *being* that has significance across far-reaching contexts of inquiry, including sociology, biology, psychology, and information technology. "[A] synaptic architecture, a readiness to receive a particular band of real-time information" (Lepkoff, 2011: 39) is an acknowledgement of the 'pattern that connects', the awareness of what is simultaneously random and relational, receptive and assertive. *Architecture* refers to both the process and the product of "planning, designing and constructing form, space and ambience to reflect functional, technical, social, environmental and aesthetic considerations[5]. *Architecture* refers simultaneously to an art and a science, a style and a method, a practice and a design activity. The term appears in the writings of physical theatre/mime practitioners such as Jacques Le Coq (in Bradby, 2004: 67) who observes that "[a]rchitecture removes every one of our illusions, those that could not be linked with the real" and he cautions that "[t]o build ignoring the laws of the resistance of materials and those of the equilibrium of forces, is ultimately to see one's house collapse". In terms of somatic training, an understanding of architecture can be used to focus "on the components or elements of a structure or system" and how they may be "unified into a coherent and functional whole, according to a particular approach in achieving the objective(s) under the given constraints or limitations"[6].

In terms of contact improvisation more specifically, *architecture* alludes back to Paxton's (2008: 4) observation of the "solidity of the structure", referencing forces that seem unambiguous, neutral, impersonal, foundational, pragmatic, instrumental. In contact improvisation these forces are captured in what are often referred to as 'natural' laws – namely gravity, friction, momentum and inertia. Psychologist Bandura (2006: 172) similarly refers to the non-negotiable aspect of *architecture* in his theory of agency asserting that biology "provides the information-processing architectures and potentialities and sets constraints [for human development]". But the power of Lepkoff's phrasing is that the materialism and solidity suggested by the term 'architecture as building, structure' is balanced by references to innate and unfolding potentials, 'architecture as process, method'; and the apparent singularity of a 'body' as a bounded, discrete unit is balanced by a sensitivity to the causally complex environment out of which the 'body' is being constructed. At the same

[5]"Architecture". Available at: http://en.wikipedia.org/wiki/Architecture [Accessed 2 August 2014].
[6] "Architectural design". Available at: http://www.businessdictionary.com/definition/architectural-design.html#ixzz39GyaoI9p [Accessed 2 August 2014].

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time as gravity is perceived as 'real' – a non-negotiable force that every individual must navigate – it is possible under certain conditions for the same materials (bones, muscles, tendons, ligaments as the more apparent and workable building blocks of the human physiology; impulses, sensations, intentions as the less apparent but still workable essences of human being) to be wielded in differential, if not unknowable, ways in collaboration with the force of gravity.

Visionary architect Frank Lloyd Wright's (1953) explanation of 'organic or natural architecture' offers an interesting perspective. He observes that a 'natural architecture' would be 'indigenous' rather than "some eclecticism or other -– something you picked up somewhere by way of taste and applied to the circumstances"; and states that in order to devise a 'natural architecture' "[y]ou would *go into the nature study* of the circumstances and *come out with this thing from within*" (Wright, 1953: 33, emphasis added). *Architecture* therefore also alludes to emergence and integrity requiring "the creative manipulation and coordination of materials and technology" since "conflicting requirements must be resolved"[7].

An equivalent depth of information can be perceived in Lepkoff's reference to "synaptic architecture". In biological contexts, a synapse is "a space that occurs between two neurons (brain cells), or between a neuron and another type of cell"[8]. In Lepkoff's phrasing the term equally seems to refer to transitions, or bridges, between spatially disorientated but not necessarily fixed, or inevitable located, nodes of information. In medical terms, synaptic spaces are considered "very important, because they play an integral role in neuronal communication"[9]; they offer the potential for information accessed in different ways, from different contexts/exposures, to be linked or connected. In certain cases, such as borderline personality disorder, synaptic transfer is critical to understand since "medications […] have a *mechanism of action* at the synapse"[10]. The presence and proper functioning of synapses points, then, to notions of coherence, co-ordination, integrity, holism and health – and Lepkoff's use of this neurocognitive term alludes to the fact that for somatic practitioners this proper functioning can be achieved just as well through meditation, or similar acts of 'relaxed activity', as through medication.

[7]"Architecture". Available at: http://en.wikipedia.org/wiki/Architecture [Accessed 2 August 2014].
[8] Kristalyn Salters-Pedneault, 2010, "Synapse-Definition of Synapse". Available at: http://bpd.about.com/od/glossary/g/Synapse.htm [Accessed 2 August 2014].
[9] Kristalyn Salters-Pedneault, 2010, "Synapse-Definition of Synapse". Available at: http://bpd.about.com/od/glossary/g/Synapse.htm [Accessed 2 August 2014].
[10]Kristalyn Salters-Pedneault, 2010, "Synapse-Definition of Synapse". Available at: http://bpd.about.com/od/glossary/g/Synapse.htm [Accessed 2 August 2014].

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Lepkoff's allusions to 'space' may on first appearances seem confusing in a somatic practice that emphasizes 'contact', skin-to-skin interaction, and the narrowing of psycho-physiological gaps between people. Paxton's (in Turner, 2010: 124) early comments about the potential of contact improvisation to challenge "physically isolated" or "equally spaced" relationships as they were being practiced in "the dance classroom and rehearsal or performance space" seem to recommend a closing down and merging of personal and environmental spaces in search of intimacy. But this view only holds true when contact and closeness are perceived within a diametrically opposed framework. In truth, for Paxton and Lepkoff the closeness and intimacy associated with physical contact is what may foreground more liberated 'spaces of information transfer' between bodies, an increasingly individuated relatedness. What Paxton aspired to achieve through contact improvisation was a loosening or de-conditioning of constrained mental attitudes (particularly as he perceived them in American life during the 1970's) allowing for "*freer* space of cultural production" (Turner, 2010: 124, emphasis added).

Paradoxically, as a practitioner's sensitivity to the source and exchange of impulses is refined, and their ability to accommodate a shared intention increases, an inversion point may be reached where their sense of self as a subtle differential - a fractal self intact from the beginning - becomes more perceptible. Paying attention to the shifting points of contact demanded in contact improvisation opens up the possibility for experiencing an inversion point – where the beauty and complexity of what appears as singular or simplistic is revealed. The term *synapse* in Lepkoff's explanation refers to the potential for creating *alternate* bridges, new and more effective pathways, rather than to the closure, collapsing or narrowing of bridges. In essence, close contact offers perspectives on spaciousness. The term *particular band* extends this paradox of expanding self-through-contacting-other by alluding to that which is singular (particular) but nevertheless part of a collective (band); a configuration of information that relies on context or place – that can be found "inside the skin wall" (Paxton in Turner, 2010: 125) - at the same time as it unfolds potentiality - a "field [of movement]" that could extend out into "proper social activities and communications" (Paxton in Turner, 2010: 124).

Lepkoff's statements may appear simple in practice or singular in outcome, and yet they point to the complexity that is available to practitioners when contact improvisation is wielded appropriately, and once again highlight that any material, compositional and/or functional fixity associated with contact improvisation is not a characteristic of the system, but rather reflective of a choice made by a "questioning subject" (Van der Vijver and Van den Poucke, 2008: 16) to no longer question. And if 'questioning' is the essential ethos of contact

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improvisation, then this choice to 'stay put' at a particular answer/an answer of particularity is essentially a choice to remove oneself from continued navigations. Practitioner Keith Hennessy (2012: 37) acknowledges teaching Contact Improvisation "as an inspirational space where new ideas and actions flourish" and facilitates workshops as "field(s) of research and play", as a laboratory "intended to be problematic, provocative, and incomplete". This has clear correlations with "[…] theatre that never stops searching, questioning" (Barrault in Bradby, 2006: 57). Practitioners that are concerned with exploring the full potential of human perception, cognition and action through contact improvisation - of finding the most complete understanding, explanation and application of contact improvisation - recognize the need to identify as little as possible with previously experienced/mapped/shaped forms, including any conceptual predeterminations of what contact improvisation is, should or could be:

> …however much Contact Improvisation is codified, presented as a collection of 562 techniques, made to be entertaining, dressed to be pretty or graceful, shaped to be therapeutic, practiced in rooms filled with social interaction and conversation, used as a basis for building a community – ultimately, its initial stance of empowering individuals to rely on their own physical intelligence, to meet their moment with senses open and perceptions stretching, and to compose their own response[,] remains intact. (Lepkoff, 2011: 40).

In 1972, Paxton (in Turner, 2010: 124) noted that "the totally improvisational company that the Grand Union [11] unintentionally became" seemed to bypass "the grand game of choreographer and company" in which ego-play "and those gentle means of assuming authority or submitting to it had, in the past, been played thoroughly by the members". Contact improvisation can become a deliberate extension of this originally 'unintentional' mechanism/device, offering individual performers/participants a very real praxis for bypassing the grand game of mastery and control played by the ego-self and catching a glimpse on a vastly expanded playing field of organizational parameters and organic patterns underlying their actions. As improvisational performer and educator Julyen Hamilton (2011: 31) observes: "if improvising could be seen as composing instantly, I'm asking myself to also edit instantly and appreciate instantly and, therefore, to inhibit instantly".

This glimpse into the 'pattern that connects' - that may elucidate the 'moment of stepping out', the 'moment of falling', the 'moment of changing course' - offers far-reaching implications for a learner's sense of agency, their sense of becoming "'elastic enough to navigate through

[11] The Grand Union was formed in 1970 and was described by Paxton (1972: 128) as an "anarchistic democratic theatre collective" that "created several new choreographies in which improvisation played a key part" (Paxton, 1972: 129-130). Refer to Steve Paxton, 1972, "Grand Union" in The Drama Review, 16 (3), pp. 128-134.

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[…] spherical space, to handle any position, any change of acceleration'" (Paxton in Goldman, 2004: 55). It is at this moving threshold constituted simultaneously by forces both liberating and conditioning that the true purpose and potential of contact improvisation as a teaching and learning tool for embodied cognition in tertiary educational contexts is revealed. Enacted simultaneously and re-enacted continuously, as nouns as well as verbs, destination points as well as pathways, *contact* and *improvisation* offer participants infinite experiences of heightened kinetic potential and kinesthetic awareness.

It is the incessant movement between a single point of contact, other points of contact, as well as the background or continuum of potentiality from which these points emerge, that constitutes an embodiment of knowing in the practice of contact improvisation. The complex practitioner of contact improvisation does not simply tolerate or mediate two opposing stories ('you have your story and I have mine') but attempts to comprehend the ground from which both stories may have emerged, to acknowledge the conflict as conceptual, perceptual and sensual, and to integrate the perceived contradictions. The rate, intensity and intimacy of this incessant movement is such that time and space, conceptualized in daily life as a chronological sequencing of events with material fixity, are transcended/transformed (suspended and/or collapsed) as a multitude of reference points are simultaneously observed and instantaneously selected from. In this context there can be no time to deliberate on a solution to a problem, fixate on a single answer to a question, recapture a response to an impulse; indeed, the solution to one problem becomes very quickly, almost immediately, a problem requiring its own solution to the extent that the solution can be perceived as being the problem. The high rate of observing evolutionary forces of acting, action, acted upon, afforded by contact improvisation is its essential nature and purpose.

> When my attention stops moving, my interpretation of what is happening becomes fixed and my vision becomes conventionalized, and thus the questioning disappears. Perception follows attention. Contact Improvisation placed my attention on an elusive subject, which in turn engendered new perceptions. (Lepkoff, 2011: 40)

Lepkoff's insightful verbal description of what is essentially a causally complex process, is a sound attempt to honor the role that contact improvisation may play in offering a state of expanded awareness, by providing opportunities for perceptual pathways to be (re)trained, (re)organized and (re)membered – and for the source of performance within a particular person to be continually and consistently accessed, translated and expressed. As visionary architect Wright (1953: 38) observed, "[i]f honest seekers once mastered the inner principle, infinite variety would result. No one would have to copy anybody else." In this sense,

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practitioners like Paxton, Smith, Hennessy and Lepkoff[12] can be considered pioneers working at the frontier of the evolution of human consciousness, using contact improvisation as a robust phenomenological tool/technology for researching the intentions and affects of the complex adaptive system that is human being.

[12] There are, no doubt, many other practitioners around the world who are not mentioned in this study and that are contributing towards this expanded understanding of embodiment through contact improvisation.

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FIFTH STREAM

Moving beyond/beyond movement: agency and transformation

> An idea searches the *sources* of appearances, comes out as a form of inner experiences, to give fresh proof of higher and better order in the life we live. […] A new order emerges to deepen life […]. (Wright, 1953: 204-205)

> Nancy Stark Smith: What is allowed to take place in a theatre of theatre or a theatre of dance?
> Julyen Hamilton: Theatre gives a certain permission […], allows you to change and have a sense of yourself, or a sense beyond yourself, and a sense of certain areas inside yourself that have been less perceived, less permitted. (Smith, 2011: 31)

> It is […] one thing to teach the need of a return to the individual man as the ultimate agency in whatever mankind and society can collectively accomplish…It is another thing to discover the concrete procedure by which this greatest of all tasks can be executed. (Dewey 1955 in Gelb, 2004: 3).

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What are the emergent strategies specific to this Stream?

Equivalent to previous Streams, this Stream is an attempt to simultaneously theorize and demonstrate *the pattern* of the subject matter under discussion: theories and observations about self-development, agency and transformation that are integral/key to positioning contact improvisation as a foundational learning tool for contemporary performers are here constituted by tributaries of information from sources identifiable as *personal* (based on feelings, sensations that I experience as autonomous), *interpersonal* (concepts and ideas activated by my engagement with other people) and *transpersonal* (what I experience as intuitive, inspired).

These sources have been semantically 'woven' [1] together to encircle both horizontally and vertically towards the semblance of a coherent stream of knowledge. Where it may have been possible to use various literary strategies to collapse or merge the 'seams' or boundaries of these sources, I have purposefully exposed them as a means of taking accountability for, and interacting with, implicit and conditioned value systems. Each tributary demonstrates a distinct tone of inquiry and related organization of perception as it has emerged during the last four years of research.

The aim of presenting such a destabilized but ultimately cohering medium of messaging to a reader is to foreground some of the epistemological and ontological challenges confronting both educator and educating system of bringing forth and supporting such potentially agentic and transformative patterns of knowing in a mainstream educational context.

KEY TO TRIBUTARIES

Italicised Arial font 11pt = extracts from academic papers, conference proceedings and articles that have already been published (that is, disseminated for public viewing) demonstrating the use of a discourse considered appropriate for the demands of intersubjective communication with disembodied readers/displaced spectators. This may be considered the most historical/dated of the streams of information here.

Italicised Arial narrow font 12pt = prosaic (present-centred and self-centred) observations, many of which are extracts from the 'original/originating' writings for this dissertation. Despite their proximity to 'my first thoughts on the subject', these extracts are not simply the result of spontaneous or automatic writing. The contents, grammar and syntax have been recursively refined but the originating seed (or intention for writing) has remained intact. In the spirit of a playscript, these are presented as a character's aside,

[1] Refer to p.129 for more on the significance in self-development models of "recognizing the self as fractal, and understanding 'play' as a means whereby an individual may "weave strands […] into an integrated fractal tapestry" (Marks-Tarlow, 2010: 32).

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"addressing the audience 'on the side', offering them valuable information in relation to the plot or characters that only the audience is privy to"[2]*. These sections contain no citations or references to existing theories, to reflect the potentially ambiguous nature of a conventional aside in which "a character may be mistaken […], but may not be dishonest" (Wikipedia).*

Times New Roman 12pt = these sections primarily express the observations, theories and findings on self-development, agency and transformation of scientists, practitioners and philosophers in a third-person passive voice. These are representative of the most recently researched and composed sections of the dissertation reflecting consensual evidence for the implicit value system upon which the first two tributaries largely unconsciously rested.

Further note: all footnotes are presented in the same font size and type as the corresponding tributary.

[2] *Justin Cash, "Elizabethan Theatre Conventions", 3 July, 2013: "An aside is a convention that usually involves one character addressing the audience 'on the side', offering them valuable information in relation to the plot or characters that only the audience is privy to. The audience now feels empowered, knowing more about the events on stage than most of the characters do". Available at: http://www.thedramateacher.com/elizabethan-theatre-conventions/#sthash.BGZXQDQO.dpuf [Accessed 24 August 2014]. Anon., Wikipediea, "Aside": "An aside is, by convention, a true statement of a character's thought; a character may be mistaken in an aside, but may not be dishonest". Available at: http://en.wikipedia.org/wiki/Aside [Accessed 24 August 2014].*

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In her article "A critical aesthetics for arts education", Liora Bresler (2007: 1163) observes that "[i]n a myriad of studies across the range of disciplines and arts, the body has emerged as the cornerstone of a new form of criticism which is at once both historical and materialist: the body as a site of power, desire, thought, action, constraint, control and freedom" (2007: 1163). She observes further that "[i]n part this signals a watershed in cultural theory of the body as a category of analysis, where the body has developed the same *ontological* status as the notion of *practice*" (Bresler, 2007: 1163, emphasis added). This aligns with the central tenet of Noland's (2009) theory on agency and embodiment and her assertion that "[k]inesthesia allows us to correct recursively, refine, and experiment with the *practices* we have learned" (2009: 4). In *Agency & Embodiment: Performing Gestures/Producing Culture*, Noland (2009: 212) uses the emergence of "a robust new direction in performance studies, a form of dance and theater analysis abetted by cultural studies" to yield "a theory of agency fully implicated in embodiment" (2009: 3).

Noland and Bresler's observations are evidenced by what appears to be a widening acknowledgement of the purpose and power of non-daily somatic practices in what may be perceived in 21st century urbanized environments as 'mundane' or 'daily' contexts - including corporate business, economics, biomedicine, health and fitness. Despite originating roots and routes[3] embedded in theatre and performance contexts and/or in cultures and sub-cultures aligned with mystical and esoteric belief systems, somatic approaches such as Alexander, Feldenkrais, yoga and Pilates have become firmly entrenched in urban, mainstream health and fitness environments. Similarly, the communally beneficial effects of somatic and performative practice as they are perceived in Western traditions, such as trust, collaboration, spontaneity, creativity and integrity, are being foregrounded in business management and human resource contexts. This convergence offers quantifiable markers for daily engagement in non-daily practices for the ordinary man/woman/child, but also exposes underlying assumptions (and hence ethical considerations) about the means whereby the perceived goals and effects associated with these 'non-daily' practices are either personally *attainable*; or, in group situations, *trainable*.

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Defined as a Movement educator within a tertiary drama and theatre program, it might seem obvious that movement of, within and between bodies should inspire me and constitute the central focus of my praxis. As an individual who, from a young age, has been involved in - and derived hours of enjoyment from - sporting and athletic activities such as running, swimming, horse-riding, modern dancing, tennis, netball, ballet, hockey, Spanish dancing, hiking, contemporary dance – movement education has always seemed a natural extension of a personal tendency or orientation in the world. Increasingly I have found it necessary, however, to bring to light and clarify my understanding of this generally applicable term. According to materialist/determinist models, human movement is framed primarily, if not solely, as the inevitable result or outcome of biological or social imperatives – both considered historical, with imperatives for action originated and solidified 'far in the past'. In this sense, organisms in motion are perceived has having limited recourse to self-aware and reflective action within their own lifetime and are, therefore, afforded limited influence on the evolution of themselves or other similar organisms. In such interpretations, movement is positioned theoretically, discursively, linguistically or practically as the navigating of difference by a predetermined and bounded body amounting to nothing more than a repetitive ping-pong exploration of self-enclosed and unyielding opposites, heralding no dissolution and possible reformation of that body: variation, yes; transformation, no. Emphasis is usually placed on a single identified unit (whether perceived as a part or a whole) that is moving; linguistically this might be stated as movement by or of. This framing of ***movement by or of*** *has proven insufficient. I have found myself impelled to frame this dynamic interplay within and between bodies as* ***more than movement*** *– to attempt to include the infinite ground of spaciousness and stillness, of potential knowing, from which any and all perceivable movement emerges. Seeking to include the ground from which the navigation of differences emerges produces sensations of suspending time, expanding space and dilating energy. In such a model, the emphasis shifts from perceiving either 'fixity'* ***or*** *'chaos',* ***either*** *a 'part'* ***or*** *the 'whole', as the starting point from which all knowledge is to be negotiated (that is, movement as either* ***away from*** *or* ***towards*** *a body of knowledge), to perceiving the negotiation (that is, interaction that is simultaneously* ***away from*** *and* ***towards*** *knowledge) as knowing itself - movement as knowing. It is within this more holistic context that I perceive it possible for human beings to acknowledge their* ***discreteness-in-collaboration****.(Prigge, 2011)*

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It was in recognition of the interdependence of embodiment and agency, and concomitantly between agency and social reformation, that educator and academic philosopher John Dewey was so highly commending of the Alexander technique, by which he believed that individuals from all walks of life could achieve an integration of contradictory attitudes and a conscious control of fundamental daily activities, offering the human race a remedy for what seemed in 1946 an untenable situation:

> When once a reasonably adequate part of a new generation has become properly co-ordinated, we shall have assurance for the first time that men and women of the future will be able to stand on their own two feet, equipped with satisfactory psycho-physical equilibrium, to meet with readiness, confidence, and happiness instead of fear, confusion, and discontent, the buffetings and contingencies of their surroundings. (Dewey in Park, 1989: 131)

What appeared to be an 'untenable situation' for Dewey, appeared to Park (1989: 131) several decades later as a "rapidly deteriorating" situation. Perhaps Dewey could not have predicted the "supercomplexity" (Barnett, 2000 in Sutherland, 2007: 109) of the environment in which the average Westernized individual today, whether young or old, finds themselves; nor could he have predicted the extent of the 'co-ordination or integration' required for a 21st century citizen to gain "significant purchase on the new and strange world we're living in today" (Homer Dixon, 2010: 1). An online language tool/workbook titled *Open Mind Open Doors* (2014) offers a first-impression glimpse of what some of the challenges facing young adults in particular are, asserting that "[e]mployers and educational experts have long noticed in graduates and employees a widening gap between academic results and the ability to interact successfully in modern society" (Eastwood (prod.), 2014: 3). MIT Professor and system theorist, Peter Senge, supports this view when he asserts that "the industrial age school continues to expand, largely unaffected by the realities of children growing up in the present day" (Senge 2004 in Adams, 2011: 77). Integral educator Anne Adams[4] asserts that "[t]he task of encouraging thoughtful, knowledgeable, compassionate global citizens in the twenty-

[4] Apart from being an educator and facilitator in various professional, institutional and personal educational contexts, Adams is also head of a company that offers consultation "in organizational transformation to all people in companies and educational institutions, specializing in large-scale cultural transformation and change, communication skills, team collaboration, integral leadership development, coaching and individually designed programs" (Adams, 2011: 75).

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first century is not being addressed consistently with the world we are living into" (Adams, 2011: 77). A motivating factor given for the origination and publication of *Open Mind Open Doors* is a recognition that "[m]odern students lack [the] crucial *transferable skills or life skills* required for individuals *to be successful* in their academic, social, and professional lives" (Eastwood (prod.), 2014: 3, emphasis added); and as part of the solution they suggest *contemporary educators should* "broaden [their] view of 'skills' to include [..] developing areas such as learner autonomy, planning and organisational skills, collaboration and teamwork, as well as creative and critical thinking and problem-solving skills"[5].

> *One of the primary demands placed on learners in a theatre and performance environment is the ability to understand, access and manage their psycho-physical faculties – including (but not limited to) imagination, visualization, emotion, sensation, memory and kinaesthetic awareness - to embody the psycho-physical faculties of an-other, a fictional, imaginary or symbolic character or quality. Young actors and performers are expected to be able to distinguish between their own psycho-physical constitution – as real, authentic and unmediated – and that of a fictional character – as illusory, constructed and mediated. Reflecting back on my own assumptions as a young educator, as well as observing the words and deeds of my own past educators and current fellow practitioners and educators, it seems commonplace to assume that the psycho-physical processes required of a performer-in-training are, or should be, close to fully developed by the age of 18-21 years – the age that is socially ordained in Westernized cultures as denoting independent*[6] *adulthood when most of them enter tertiary education. It is hoped, if not expected that young performers-in-training should already have a degree of awareness and control over their creative intelligence and image-making abilities, and concomitantly their sense of self, to the extent that these capacities can be spontaneously generated on demand as well as*

[5] *Open Mind Open Doors – course brochure and unit walk-through*, "What are life skills and why are they important in the ELT classroom?". Available at: http://www.macmillanenglish.com/uploadedFiles/wwwmacmillanenglishcom/Content/Open%20Mind%20Brochure%202014.pdf, produced by Fauzia Eastwood, 2014: 3.

[6] *If not financial independence, as is the case with many university undergraduates who still receive funding from one or more caregivers/parents, then at least social and/or emotional independence, that is: a capacity to live apart from family and friends, to successfully negotiate social dynamics and relationships with strangers, and to make integrated/ethical choices in the face of diverse/new input.*

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> *be critically molded to suit the needs of a specific context. Concomitant to this is an assumption that a well-developed, mature psycho-physical constitution is one that is, or shows signs of becoming, increasingly self-contained, non-contradictory and therefore reliable and readily accessible, and that educators themselves – as the mature custodians of knowledge and expertise – inevitably should and can reflect this consistency and reliability. (Prigge, 2012)*

Contemporary researchers in managerial psychology foreground the recognition in contemporary psychological and cognitive development theories that "[a]t different stages of development one cognitively relates to the world and socially relates to other people in distinct and recognizable ways" (Alexander et al, 1996: 2). Alexander et al offer examples of how in some cases, these different stages of development are explained according to a hierarchy of age: Torbert's model (in Alexander et al, 1996: 2) for example, describes how [young] teenagers relate to the world according to the archetype of the "diplomat [which is] identified with others' expectations"; this transforms, in late teens or early adults, to the "technician's frame" which shifts from identification solely with the "expectations of others, which are found to be multiple and conflicting, to dedication to the 'craft logic' of a single field of endeavour, e.g. engineering, accounting, marketing" (Alexander et al, 1996: 3). Stages of development as they might be aligned with age and associated modes of cognitive functioning are identifiable in other constructive-developmental psychological models, such as developmental psychologist Dr. Robert Kegan's Five Orders of Mind (Berger, Hasegawa and Hammerman 2007, Berger 2010). Kegan (in Berger 2010) also offers loose boundaries around which age-phase specific qualities of knowing are recognizable: for example, First Order mind relates to children between 2 and 6 years old; Second Order, or Sovereign, Mind relates to children 7-10 years old, and adolescents); Third Order, or Socialised/Traditional, Mind is related to older adolescents. As a first point of departure, such stage-orientated models offer a possible means whereby learning tasks, activities and outcomes for a large group of learners can be structured and managed (and with a degree of success predicted) along a shared timeline: it is possible, for example, to assume that a first-year learner enters a tertiary institution at more or less the end of the diplomat's stage and exits after three years in an undergraduate course at more or less the beginning of the technician stage, or continues studying for a further year or more as a postgraduate learner with the predominant logic of the craft stage. They locate the individual's

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strategy of encountering and assimilating information within a broader environment of already known and prescribed socio-cultural characters and activities.

> *This is a model of theatre and performance in which questions are not asked about the occurring world of individual learners as never-before-seen anticipatory systems, or about the occurring world of an ensemble of learners as a never-before-seen cultural system, or even about the occurring world of the individual directors, choreographers, facilitators, educators who are unavoidably implicated in the constitution of these never-before-seen part-wholes. Equally absent in such a model are engagements with the occurring world of a projected/imagined audience who will be largely disembodied during the process of training and rehearsals. (Prigge, 2012)*

By citing observations from several organizational/sociological studies, Alexander et al (1996) offer further insight into what these 'buffetings and contingencies' may demand of young adults today. They foreground the increasing recognition that the capacities being demanded of young and mature adults alike are, in fact, beyond their "current levels of development" and that "organizational initiatives for continuous learning and quality improvement cannot be fully implemented without *fundamental personal transformation*" (Alexander et al, 1996: 3, emphasis added). They refer to Dr. Kegan's *In over our heads: the mental demands of modern life* (1994 cited in Alexander et al, 1996: 3, emphasis added) who explains that "[t]he expectations that workers will be self-initiating and self-correcting and able to 'conceive of the whole organization' […] demands not merely skills which can be taught but also *a qualitative reordering of mental complexity*". Despite the suggestion in *Open Mind Open Doors* that 'educators should broaden their view' to ensure that 'learners have more skills', Alexander et al (1996: 3, emphasis added) foreground Garfield's (1986) observation that attaining these capacities is not simply a question of hard work, a motivated attitude or "a new set of *skills* to be 'put in'" but is rather dependent on "*a new threshold of consciousness*". Berger et al (2007: 1) succinctly observe, "[n]ew information may add to the *things* a person knows, but *transformation* changes the *way* he or she knows those things". They explain the difference between transformation and "learning new information or skills" with reference to Dr. Kegan's (1994: 17 in Berger at al, 2007: 1) definition of transformation as "changing the very *form* of the meaning-making system – making it more complex, more able to deal with

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multiple demands and uncertainty"; this changes "not just the way [someone] behaves, not just the way he feels, but the way he knows—not just what he knows, but the *way* he knows" (Berger et al, 2007: 1). These models demonstrate that stage/phase orientated models of development, considered in isolation, do not effectively address "the dynamic engagement of the [particular] body in a specific context that invites subjects to effect change" (Noland, 2009: 4).

Research being conducted by clinical psychologists and sociologists who integrate theories of complexity offers an expanded understanding of the nature of a developing self, and most significantly how it relates to notions of play: "Whereas linear views emphasize the accrual through play of various cognitive, affective, behavioural [sic], and social competencies, a non-linear view highlights the developing child as 'an emergent self-organizing system, continuously changing or stabilizing in interaction with an environment, rather than a trajectory programmed by genetics, normative stages, or any other static variable' (Howe and Lewis 2005, 251)" (Marks-Tarlow, 2010: 45). As a mother who has spent many hours observing and facilitating both 'spontaneous' and more 'objective-orientated' play of her own child, I find it fairly easy to accept this model of the development of a child as both 'changing or stabilizing' – with constant calibrations taking place between their "sensory, affective, cognitive, imagistic, and behavioral systems" and "conceptual maps provided by external social and informational cues" (Marks-Tarlow, 2010: 31). An important presupposition of this fractal model is clearly identified by Marks-Tarlow (2010: 31), namely that "the whole of the self, intact during early play, exhibits self-similar resonances in the content and forms of self-expression throughout life". Rather than positioning 'play' as the spatiotemporally defined activity children do after or between more focused (and useful) learning activities, this model positions "play […] as both a verb and a noun. Rather than a category, property, or stage of behavior, play is a relative activity" (Fromberg, 2002 in Marks Tarlow, 2010: 35). 'Play' is thus the means whereby knowing emerges and knowledge may be consolidated: "Children play […] to become oriented in and to learn how to navigate social space, which helps them *weave strands of genetic inheritance with the intersubjective threads of their lives* into an integrated fractal tapestry" (Marks-Tarlow, 2010: 32, emphasis added). Inspired by the presence of fractals in fractal geometry as "rough or fragmented geometric shape[s] that can be split into parts, each of which is a smaller copy of the whole", Marks-Tarlow (2010: 32) defines fractals as "holistic patterns that reveal how dynamics in time transform into structures in space". She observes that "fractals

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[…] permeate our bodies" and that "[p]lay is filled with fractals that lurk within its basic grammars and recursive structures and themes […]" (Marks-Tarlow, 2010: 32).

Equivalent references to 'an intact self' can be found in Merleau-Ponty's (in Noland, 2009: 49) theories in which the kinesthetic experience of the body is assumed to be immediate such that "a structuring principle peculiar to that body can be sensed beneath, through, and despite physical conditioning". For Merleau-Ponty (in Noland, 2009: 72), there is evidence of a "'prepersonal' body that 'gears itself' or 'cleaves to' the world, even before the subject assumes a perceptual, cognitive, sexual, or emotional attitude toward it". In other words, it is not *without* shaping/structuring capacity but it is presignifying to the subject, manifesting as "a constant flow casting itself forward before the actual initiation of activity (in the protentive moment)" (Hansen in Noland, 2009: 73). This resonates with Noland's (2009: 4) observation of kinaesthetic sensations as "a particular kind of affect belonging both to the body that precedes our subjectivity (narrowly construed) and the contingent, cumulative subjectivity our body allows us to build over time". For Marks-Tarlow (2010: 33) then, a fractal model of the self is one in which an individual may perceive their self as "intact [if not reducible] from the start" and, with "the free play of imagination and pretend games", will increasingly be able to pattern this self with integrity across a range of spatiotemporal environments: "wherever healthy emotional development exists, spontaneous play provides a fractal window into the developing self" (Marks-Tarlow, 2010: 33).

> *An implicit intention to 'impart new skills' to the 'developmental stage of a person' can be evidenced in some of the earliest organization and content of the movement courses in the undergraduate drama and theatre studies curriculum; rationales, tasks, outcomes and assessment criteria were arranged sequentially on paper to the extent that my colleagues and I became really proficient at preparing and predicting details right down to the level of individual tasks for particular classes. As secure as these paper-products allowed me to feel at the start of each year, by the end of the first term (after a few weeks of classes) I was often already questioning – and starting to deviate from - the very outline I had put in place. I believe that what partly facilitated this increasingly improvisational approach in the classroom was that as a facilitator of contact improvisation I was often implicated in my own teaching and learning environments, continuously called on to demonstrate exercises with students and engage somatically with them through touch, pressure, proximity and*

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rhythm – in effect, I was often undergoing if not an identical, then at least an equivalent, experience of embodied learning. And it was most often information being shared on a non-verbal, non-discursive level with learners that either affirmed, but also challenged, my own assumptions of where the real learning was taking place. It became increasingly apparent that as my proficiency at outlining individual exercises and tasks on paper or in discussion, envisioning what I would do or say in front of the class through recall, imaging or kinaesthetic awareness, and executing such through dialogue and demonstration in a single class increased, it was met by an equivalent increase in my ability to dissolve and drop, adapt or vary, transfer or rearrange exercises, tasks, instructions and discussions across classes and year groups. (Prigge, 2014)

In their study on peak performance and states of highly developed consciousness, with a subtitle 'Transforming performance by transforming the performer', Alexander et al (1996) observe that many western psychological models of development reference the potential of further development as it has been demonstrated by what are referred to as 'self actualizers or 'peak performers' across a range of professional and vocational contexts. They refer to the aptitudes or capacities of CEOs, sportsmen and women, artists, philosophers and scientists perceived as demonstrating a degree of mastery at a personal level, as well as an equivalent mastery in the public/social sphere, as: "an internal source of direction and value, capacities of self-management and team building, ability to correct course, and cognition which integrates opposites" (Garfield in Alexander et al, 1996: 3). Alexander et al (1996: 3) point out that these capacities converge with those described by (developmental) psychologist Maslow as they become apparent during 'peak experiences', including: "holistic cognition, resolution of polarities or conflicts and transcendence of ordinary time and space, accompanied by feelings of bliss and wonder". Peak experiences are described by Wilber (1998: 179) as "relatively brief, usually intense, often unbidden, and frequently life-changing" direct experiences of "supramental, transrational levels of one's own higher potentials". Alexander et al (1996: 3) observe further that although the recognizable affects of peak performance are increasingly being set up as 'achievable goals', 'necessary outcomes' or 'preferable aptitudes' in institutionalized or broad social environments, a lack of knowledge exists in contemporary western psychological and management contexts "of how peak performance, even temporarily, could be produced at will"; or that "the practicality of this knowledge to enhance our quality

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of life and performance has largely been lost and/or misinterpreted" (Alexander et al, 1996: 3). Thus, despite the continuous references in western psychological models of development to realms of *improved performance* throughout the life of an individual, actual evidence reveals that the majority of individuals reveal little, to no, further development soon after adolescence (Kegan in Berger 2010, Alexander et al 1996, Wilber 1998). As Wilber (1998: 179) observes, "[m]ost people remain, understandably, at the stage of belief or faith (and usually magical or mythical at that)".

> *In a class or rehearsal situation, a choreographer, director or facilitator may be perceived as the primary, predetermined and consensual organizing principle of information, and of necessity places performers or learners in an environment that is equivalently constrained/constraining and liberated/liberating (but not obviously or evidently so to the choreographer, director or facilitator). In most training and rehearsal situations, performers are expected to access and expose the embedded causation of their personal gestures, (which to them are intrinsically logical, and practically associated with particular interoceptive sensations), situate them in new (imaginary, abstract and thus mostly unfamiliar, unrelated) contexts, and then re-embed them in these contexts as if the causations and the contexts were always their own as a means of approximating the vitality, integrity and complexity of a 'real persona', a 'real life' anticipatory system. Many young performers may feel unease and discomfort at constraining and conditioning (as well as liberating and exposing) their lived, context-dependent experiences by inscribing them in inorganic breathing patterns, elaborate gestures, awkward postures and intimate eye contact – what may appear logical, reasonable, relevant and vital for observers (those for whom the experience is being deliberately enacted) may not feel logical, reasonable, relevant or vital for their self. (Prigge, 2012)*

The importance of recognizing the self as fractal, and understanding 'play' as a means whereby an individual may "weave strands […] into an integrated fractal tapestry" (Marks-Tarlow, 2010: 32), can be aligned with F. M. Alexander's observation (in Gelb, 2004: 38) that "all training, of whatever kind, must be based on the understanding that the human organism always functions as a whole and can only be changed fundamentally as a whole". It is for this reason that Marks-Tarlow (2010: 33) asserts the importance of the presence of "attuned

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caretakers" for providing these initial conditions for the developing (intact *and* emerging) self in childhood play. In models of complexity, initial conditions are considered paramount since outputs do not necessarily remain proportional to inputs, so that "small inputs, or perturbations to the system, can sometimes trigger huge outputs, or cascading changes in direction or behaviour" (Marks-Tarlow, 2010: 39).

Adams (2011) offers insight into the potential role of contemporary educators should Marks-Tarlow's model of self-continuity through play be extended into adulthood. She offers a model of an integral educational practice that shifts the paradigm from one that foregrounds and prioritizes epistemology ("gathering knowledge"), to one that calibrates this with a balancing emphasis on ontology ("growing consciousness") (Adams, 2011: 75). For Adams (2011: 82), it is learning through embodiment that offers this recalibration: embodiment "has ontological implications" since it "introduces students to what is real for them; what is real for them [in] their body, in their experiences, and senses"; but it also has epistemological connotations" since "[w]hat and how these students know […] influences the way they relate to knowledge; it is relevant to them on a very basic level". The terms 'real…in their body' and 'basic' are semantically and epistemologically appropriate as they refer to the immediacy and vitality of a sensitized and sensitizing body. But they may be ontologically misleading, evoking fears in tertiary educators of encouraging narcissism and intellectual regression, not forcing teenagers to grow up quickly enough, not sufficiently preparing young adults to deal with the cognitive, emotional and collective challenges of the 'real world'. But as Noland (2009: 53) observes: "[t]o view the moving body as a "'structuring' principle' is not to call for a return to a natural body, defined for once and for all [but] to approach the body as agentic kinesis, a kinesis that parses anatomical possibilities into distinct gestures available for *but not equivalent to* social meanings".

Wilber (1998: 117) observes that "the personality that is orientated outwardly to the sensorimotor world" is referred to in psychological practices as 'the ego-self' and in metaphysical practices as 'the small self'. The experience of vital sensations, intense nonlinear, non-discursive feelings is, as Wilber (1998: 87) asserts, "prerational" – it refers to the "primary affective core" (Emde 1983 in Marks-Tarlow, 2010: 45) – and identification with this stream of awareness at later stages of development is "not beyond the mind, [but] beneath it" (Wilber, 1998: 87). Merleau-Ponty (in Noland, 2009: 53) observes that "attention to one's bodily techniques and the sensations they engender can be the basis […] [for] sensory self-reflexivity

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as the conduit to greater understanding *of the other*". As asserted by Alexander practitioner Glen Park (1989: 37), "[n]ot all our feeling sensations are received through [kinaesthetic awareness]; […] the sensation of touch, either touching or being touched, is a separate neurological function, and similarly when we experience painful or pleasurable sensations […]". The aim of integral self-development practices is that these present-centred, sensory, affective, interoceptive impulses which are naturally implicit and foregrounded in early stages of development should remain in negotiation with more conscious-, language- and reason-based aspects of self-awareness that function through "labels, judgments, narratives, autobiographical memories, intellectual descriptions, and defenses" (Marks-Tarlow, 2010: 45) and become increasingly available to the self throughout later stages of development. This is a model equivalent to Wilber's (1998: 117) "development that is envelopment".

'Practices of the body' can certainly afford opportunities for heightened sensory awareness and kinaesthetic revitalization, but embodiment practitioners are capable of perceiving a more expansive and enveloping capacity of human being, acknowledging that "an 'instinctual satisfaction'" (Starobinski in Noland, 2009: 53) or "a 'regressive or narcissistic libidinal investment' in the self" (Starobinski in Noland, 2009: 53) may be but one of many streams constituting the self at any point in time. Most significantly, Marks-Tarlow (2010: 45) offers the view that "*[e]ach stream of self-awareness implicates distinct brain structures, circuits, time scales and neurophysiological underpinnings";* that ideally the two should function in an integrated manner; and that "play may help align them". As an educational approach, embodiment understood as "development that is envelopment" (Wilber, 1998: 117) refers to "learning that is connected on many layers – energetic, cellular, muscular, sensory, and kinesthetic" (Adams, 2006 in Adams, 2011: 82). This is not simply learning that makes reference, or exposes learners, to many layers/parts/levels, but learning *that is connected* on many layers: "What they are learning *is connected to them*. What is being learned is not separate or disjointed; it is *related to them"* (Adams, 2006 in Adams, 2011: 83).

> *A primary purpose of theatre is to continuously observe and recreate the conditions of organic, vital life within highly artificial environments: to re-present a well-rehearsed action, an oft-times repeated gesture, an objectified/externalized gesture, as spontaneous – as if it were unfolding instantaneously, immediately, in present time-space. It is a particular quality of engagement, a particular placement of attention, and a particular attendance to*

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impulse that offers the performer the potential to be present. In such a model, 'being present' does not simply imply focusing on locating oneself at a point in time that ignores or restrains past and future, but is rather constitutive of an expansion – a movement beyond - linear, conditional time that brings the past forward and the future backwards instantaneously. For the performer, a perception of actions as either definitive, constant things; of gestures as historically originated (whether considered far in the past – for example, in early childhood – or recently passed – for example, in rehearsals and practice) or as illusory, fanciful things; of gestures virtually originated, is clearly conceptual: every time an action is (re)called, (re)created and (per)formed it holds transformative capacity. (Prigge, 2012)

Complexity theorists (Page 2011, Cilliers 2010, Homer-Dixon 2010, Rayner 2012, Wilber 1998) contribute towards discussions on the integrity and resilience of complex adaptive systems by differentiating between *complex* and *complicated* - often assumed to be equivalent or interchangeable but demonstrating radically different effects on the integrity and coherence of an adaptive system. In terms of human ontology, *complicated* may refer to the presence of diversity or quantity without integration, coherence, or context; what Wilber (1998: 60) refers to as "disjointed parts recognizing no common or deeper purpose or organization". In Wilber's (1998: 117) Plotinus-inspired theory of "development that is an envelopment", the self is tasked at various levels with a "fulcrum – […] a major turning point or a major step in development" which will require both differentiation (from the lower stage) and integration (of the higher with the lower stage): "if things go persistently badly at a given stage, then various pathologies can develop" (Wilber, 1998: 68).

Wilber integrates understandings of consciousness in "the perennial philosophy"[7] with those found in western psychotherapy models, referencing pathology or neurosis as something 'going wrong' at, or in-between, any development stage or level, giving rise to an imbalance between horizontal and vertical sourcing of impulses, a schism between conscious and unconscious processes, a radical redistribution of energy, presence and attention, and possible

[7] Wilber (1998: 7) describes the perennial philosophy as "the worldview that has been embraced by the vast majority of the world's greatest spiritual teachers, philosophers, thinkers, and even scientists…[and] it shows up in virtually all cultures actors the globe and across the ages". He observes that it "has at its core the notion of […] 'nonduality', which means that reality is […] entirely and radically above and prior to any form of conceptual elaboration" (Wilber, 1998: 8).

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fixation on, or abandonment of, certain capacities of human being as they may occur for a particular individual. It is for this reason that Plotkin (1997: 15) espouses the need for the field of psychology to acknowledge theories of evolutionary biology, observing that "[e]volutionary change is often – not always but often – something tucked away not too far in the past of many living creatures – or, indeed, is happening right now." From the perspective of complexity theory, Louie (2008: 301) states that "a natural system is alive not because of its matter, but because of the constitutive organization of its phenomenological entailment. The *esse* of an organism is its impredicative causal loop".

Depending on the degree to which a particular individual is aware of (and able to trust the process of) their self as a developing entity, it is possible for a severe imbalance as it emerged *under conditions considered life-threatening* to be vehemently maintained as resilient and necessary to individual. Dr. Kegan[8] emphasizes that "[o]ur frequent frustration in trying to meet […] complex and often conflicting claims results […] from a mismatch between the way we ordinarily know the world and the way we are unwittingly expected to understand it". Shackleton (2012: n.p.) refers to resilience as a marker of the adaptive capacity of a system, its potential to transform repeatedly in response to conditions without losing integrity. Resilience, or adaptive capacity under changing conditions, is often hailed as a characteristic to be cultivated, encouraged and rewarded: "diversity raises the likelihood that at least some of the components of the social system will prosper in the face of change" (Homer-Dixon, 2010: 5). And Shackleton (2012: n.p.) observes that a low level state - signifying rigidity of the system, resistance to change and lack of motivation to act with particular agency - can also prove to be highly resilient. In other words, it is possible for sources of novelty and innovation as they are visible and recognizable to others to have been severely and deliberately curtailed in a complex adaptive system leading to what appears as a "lock-in trap" (Shackleton, n.p.) which nevertheless offers sufficient support for individual's ability to survive within the given

[8] Marketing information on Dr Robert Kegan's *In over our heads: the mental demands of modern life*. Available at: http://www.hup.harvard.edu/catalog.php?isbn=9780674445888 [Accessed 21 August 2014].

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conditions: "complexity often causes opacity; […and] prevents us from effectively seeing what is going on inside a system" (Homer-Dixon, 2010: 5).

It is often the case that educators bemoan the fact that students change their minds – that they appear one way at the start of an academic year, and end up contrary to this at the end of the year; that the essay they hand in at the end of a semester has little in common with the proposal they handed in at the start of the semester; that they do brilliantly in one practical task or project, only to fail dismally in the next. This has become an increasingly strange reaction for me to understand in the context of teaching and learning in performing arts: is change not the ultimate signifier that learning is taking place at the site of enquiry? In my own case, students that appear to remain constant and unchanging make me nervous – on their behalf. I anticipate the day that all their learnt behavior, what is known to them and is repeatedly iterated as known, and recorded or marked as accomplished and intelligent, will be revealed for what it is – a dusty relic, an artefact – interesting when perceived under certain past conditions but ineffective under current conditions. (Prigge, 2011)

It is possible, and increasingly likely under the intense conditions of the modern environment, that the age, status and position of power/responsibility of an adult within the social world may give the appearance that they have transcended lower orders or levels, when the reality of their recurring actions and experiences reveals a more essential truth. This is captured in Noland's (2009: 27) observation that "the psychosocial implications of a practice often take precedence over the physiological ones" such that a gesture/practice may be repeatedly accepted as a gesture/practice worthwhile doing because it continues to fulfill social requirements – "for purposes that may be reactive (resistant) or collaborative (innovative) in kind" (Noland, 2009: 9) - even though it may not fulfill the primary health and well-being requirements of a particular human being. Huxley (in Gelb, 2004: viii) observed several decades ago that "the great majority of those who have come in contact with urbanized, industrial civilization tend to lose the innate capacity for preserving the correct relation between the neck and trunk, and consequently never enjoy completely normal organic functioning". Juarero (2002: 98, emphasis added) observes that "complex dynamical systems are organismic phenomena" and "[l]iving organisms and their creations must […] be judged by their degree of resilience *and* flourishing".

Alexander et al (1996: 12) observe that 'peak performance' may be misinterpreted to mean "breakthrough performance in a specific domain of activity" such that "a person could achieve fame himself or herself, but at the same time cause a detrimental effect on others or the environment". Organizational psychologist Chris Argyris (1991 in Jensen, 2009: 38) argues

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that "people consistently act inconsistently, unaware of the contradiction between their espoused theory and their theory-in-use, between the way they think they are acting and the way they really act". As Erhard and Jensen (2012: 32) explain, "out-of-integrity behavior" is legion not because people are intrinsically wicked and evil and mean to do harm, but simply because "[w]hen [an object – person, group, object, organization] is not whole and complete and unbroken (that is[,] a component [is] missing or malfunctioning) it becomes unreliable, unpredictable, and it creates those characteristics in our lives". This sentiment is echoed by philosopher Herbert Spencer in Gelb (2004: 30) who observes that "[e]ach faculty [of human being] acquires fitness for its function by performing its function; and if its function is performed for it by a substitute agency, none of the required adjustments of nature takes place, but the nature becomes deformed to fit the artificial arrangements instead of the natural arrangements".

For Marks-Tarlow (2010: 49), "somatic or social disorientation or both" occurs when the "two streams of embodied and conceptual self-awareness [inside-out to outside-in] will not line up"; integrity of the individual is achieved when "the minute-to-minute subcortical stream of body-based information can feed into and ground the more disembodied, conceptual flow of words, thoughts, and evaluations" (Marks-Tarlow, 2010: 49). In an information-age where, as Alli (2005a) asserts, we can over-identify "with ideas and images lacking connection with the realities those concepts supposedly represent"; and a technological age where, as Lazlo (2005 in Adams, 2011: 77) observes, "[o]ur technology has evolved faster than our spirits have"; and in a high-productivity and performance age in which "[s]o much of our lives we are 'actors', busily 'doing' one thing or another" (Park, 1989: 27) – almost everyone becomes implicated in consistently seeking integrity and flourishing. Garvey Berger (2010: 7) in response to Dr Kegan's theory of the developing self and book titled *In over our heads: the mental demands of modern life* (1994) observes that "[a]lmost all of us are in over our heads". Berger (2010: 3) astutely observes that as simple as Kegan's Five Orders of Mind may appear at first glance, it also contains/points to a level of complexity not easily modeled: "four distinct stages have been identified along the continuum of each of the numbered Orders (which adds a level of complexity we won't even begin to get to)", and "while every Order sounds like a complete description, most of our lives are spent *in the spaces in-between* each of the orders—*on our*

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way to the next place". As De Vos (2013) wryly observes, "human development isn't just for kids and moody teenagers—rather, it's a life-long journey"[9].

As the questions highlighted for this conference[10] suggest, academics, educators and practitioners of contemporary performing arts, most specifically in urbanized, westernized contexts, share an environment of perceived dichotomies, contradictions and divergences. They are expected to assume multiple roles addressing multiple needs across multiple platforms and within multiple contexts. A keynote address by Prof. Kerri-Lee Krause, Director of the Institute for Higher Education at Griffith University in Brisbane, at the recent conference on the Scholarship of Teaching and Learning at the University of Stellenbosch highlighted this:

> The role of academics at universities has changed immensely over the past years, so much so that lecturers today have to play a wide variety of roles…Academic work has become fragmented, and academics have numerous roles to play – not just research. You have a disciplinary identity, but also institutional and corporate identities. (Krause, University of Stellenbosch News, 2011: n.p.)

Krause commented optimistically that this diversification could present opportunities for public scholarship which might entail a "responsibility to focus research on social, civic, economic, educational, artistic and cultural well-being of communities beyond the academy" (ibid.). A list such as this one intimidates me. And not because I do not feel capable of addressing each and every one of those responsibilities – but more because of what the grammatical structure in which it has been offered suggests – namely the isolated focus and sequential accomplishment of a list of diverse and specialised topics or areas of interest. Nowadays that innocent preposition of the English language - "and" – elicits immediate anxiety in me, especially if it occurs in a sentence or paragraph that also contains words such as "multicultural", "multimedia" or "multiplicity" – in fact, "multi-anything". What I would prefer to do, of course, is to rearrange the list into something more simultaneous and multidimensional to more accurately represent what I sense my understanding and practice of these isolated units already is. I suppose my anxiety is similar to that felt by my students when I pin a list of criteria about an assessment of a performance task onto the noticeboard and they suddenly experience doubts about their ability to do in isolation and under conditions of stress (assessments of right/wrong), what they have been organically and simultaneously responding to over weeks. (Prigge, 2011a)

In seeking a theory and practice of agentic transformation, Bandura (2006: 166) foregrounds the need to stay present to the impact of contingency by observing that "[f]ortuitous intersects introduce probabilistic uncertainty that complicates long-range predictions of human behavior" such that "*even if* one knew all the determinate conditions for particular individuals, one could not know in advance the intersection of unconnected events" (Bandura, 2006: 166). In other words, the complexity of the individual learner's developmental

[9] De Vos, 2013, "Development as a life-long journey – In over our heads". Available at: https://www.integrallife.com/ken-wilber-dialogues/over-our-heads [Accessed 21 August 2014].
[10] Confluences 6: Physicality and Performance Conference hosted at the University of Cape Town School of Dance, Western Cape, South Africa.

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lines notwithstanding, reckoning still needs to be taken of the complexity of the "occurring" (Erhard, 2009: 2) environment in which the learner's developmental lines will be flowing: "Fortuitous occurrences may be unforeseeable, but having occurred, they create conditions that enter as contributing factors in causal processes in the same way as prearranged ones do" (Bandura, 2006: 166). Bandura (2006: 165) clearly observes that "in [any] interpersonal transaction, in which people are each other's environments, a given action can be an agentic influence, a response, or an environmental outcome, depending arbitrarily on different entry points in the ongoing exchange between the people involved". Alexander et al (1996: 12) suggest that the presence, and acceptance, of forces, imperatives, impulses, networks or fields perceived to exist *outside of/beyond the persona's sense of self* is a recurring feature in peak performance: "All of the participants are very aware of intangible background factors which they feel influence their performance". In this sense, the notion of environment as more continuous and permeable than solid and unchanging, and self as being able to assimilate/project into/be permeated by environment resonates with Thrift and Dewbury's (2000: 415) observation that "[t]he environment is no longer passive. Instead it becomes a manifold of possibilities in time and perception becomes a modulating trajectory which describes how the world is and simultaneously prescribes a space of adaptive responses".

> *Acknowledging the presence of contingent forces to the extent that a predetermined outcome for a class, rehearsal, individual or group could never be wholly observed, fully predicted and stringently worked towards intimidated me as a young educator. It seemed a direct threat to my implicit model of educators as being the responsible custodians of knowledge, capable of leading learners towards a future in which they could depend on their skills and capacities as stable and their self as reliable. So deeply rooted was the belief that if something went 'wrong' in the classroom (a late arrival, a learner incapable of following an instruction, emotionally dissociated or exuberant individuals, injuries or illnesses) that I was the cause or, at the very least one of the primary contributors, and capable of controlling this causality, that I suffered regular migraine episodes during the first few years of my full-time position as lecturer. As well as a recurring nightmare of entering a classroom full of unfamiliar students and expecting them to quiet down, switch their focus from 'outside the class' to 'inside the class', move their attention away from the (disruptive) pressures/fears/aches/pains/drama of their active social lives to the (creative)*

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silence/stillness/integrity/peace of their inner world. Perhaps I was wishing the emergence and holding onto of these ideal conditions for myself…? Externally enforceable techniques that I had observed (and to a certain extent must have embodied) as a child at school and participating in extramural activities – shouting at, shutting up, lining up, locking out, staring down, raging at - and that seemed (more or less) effective in the 'real' classroom were not nearly so effective in gaining control of the situation in the classroom of my recurring dreams. The combined energy of the learners always far exceeded the power of my singular energy. Paradoxically, I often felt ill at ease after reprimanding, controlling or manipulating students to obedience in this way in the 'real' classroom, whereas in my dream-teaching scenario I felt more uneasy about not being able to get students to pay the attention that I believed was necessary. How was I to make sense of these contradictory feelings, images and experiences? (Prigge, 2013)

Rothenberg (1994 in McKechnie and Stevens, 2009: 40) refers to the "ability to hold two competing, contradictory ideas, images or concepts in mind simultaneously" as a "Janusian process" which "[a]longside novelty, unconscious processes and metaphor" is also "common to a number of accounts of creative thinking". The key phrase to consider here is 'hold…simultaneously'. This is a direct reference to the embodiment of paradox that is considered crucial both as a starting point and end point in self development practices – *the increasing integration of what are perceived as contradictory, oppositional, diametrically opposed forces/imperatives within a single organism over an extended period of time*; what Wilber (1998: 117) refers to as a balancing by the self/self system to "find some sort of harmony in the midst of this mélange [of streams and waves]". In terms of human self-development, *complexity* refers to integrated diversity, contextual coherence, or "increasing orders of wholeness" (Wilber, 1998: 60), a model of development in which "[e]ach developmental stage 'transcends and includes' its predecessor" (Wilber, 1998: 127). In a similar vein, Kegan (online, 2014: n.p.) theorizes adult human development according to the principle that "the [S]ubject of one stage becomes the [O]bject of the [S]ubject of the next stage". In other words, what was "invisible", "held internally" and "assumed to be obviously true about the world" (Patten, 2007: 1), can become an element "of our knowing or organizing that we can reflect on, handle, look at, be responsible for, relate to […], take control of, internalize, assimilate, or otherwise operate upon" (Kegan, 1994: 32 in Patten, 2007: 1). It is

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through this "'transcend' aspect" - "the power of the higher to be aware of the lower" (Wilber, 1998: 121) – that an individual may attain "liberation from all lower domains" (Wilber, 1998: 121). As Alexander et al (1996: 3) explain, Maslow identified the presence of these experiences of holism, holding duality simultaneously, as "moments of high elevation and deep inspiration clearly set apart from ordinary life" which can "restructure the individual's knowledge of oneself and the world, bringing about a higher stage of development, and enhance feelings of wellbeing".

Being able to bring "the seemingly unrelated to a place of relationship and connection" (Adams, 2011: 76) requires "sustained, intense, prolonged, profound" efforts towards non-dualistic attention (Wilber, 1998: 180), but on the whole, and in general, these experiences of elevation, well-being and harmony remain temporary, short lived and non-sustainable. Whilst non-dualistic thinking, novelty, unconscious processes and even metaphor may be discernible in, and expressed by, toddlers, children, teenagers, young adults and the elderly alike, the key issue under discussion is between experiencing such states as random, spontaneous, uninvited and momentary, as opposed to more consistent and deliberate efforts at sustained integration. "Plateau experiences", offers Wilber (1998: 180), "are more constant and enduring, verging on becoming a constant adaptation" and to transform "a peak into a plateau – from a brief altered state into a more *enduring trait* – prolonged practice is required". Andrews et al (1996: 13) posit that "by systematically cultivating a deeply settled but dynamically alert state of consciousness, the individual can achieve peak performance not only on rare occasions, but also as a sustained and continuously evolving reality".

I overheard a woman in the Virgin Active gym (changing room) the other day (I go for the steam room, not the step machine) speaking to her friend about another friend (or perhaps she was speaking about her own child?): "She will have to realize that she is such-and-such and that she can't so-and-so". The details of what she was saying were not as significant to me as the forceful way in which she asserted her [exposition/explanation of the nature and behavior of the person under discussion. It reminded me of the advertisements haphazardly plucked onto lampposts and signposts that I notice on my way to work, stating: "Learn to meditate – NOW!" It also reminded me of certain adult voices I repeatedly heard as a child/teenager/young adult asserting that "I would just have to learn to be more…" or "less….". My personal experience and professional praxis reveals an alternative modus operandi of 'teaching' and 'learning': that there is no 'have to' or

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'instantaneous achievement under duress' when it comes to embodied knowing as experienced by particular human beings. As precursors and signifiers of embodied knowledge, realizations are unpredictable, situational and sedimentary: they are the manifestation of an individual's haphazard and deliberate exposure to, and self-determined (if not always self-aware) engagement with, catalysts and conditions; they cannot be predicted or expected to emerge solely from loyal adherence to prescriptive rules, generic techniques and externally-enforced behavior. Realizations arrive unannounced; they cannot be coerced. It is for this reason that it is possible for human beings as complex adaptive systems to be repeatedly exposed to new and diverse information, and yet remain unmoved by it. (Prigge, 2011b)

Alli (2005a) mentions that commitment to "internal vertical sources - what can be experienced as energy/information flowing through us from above, within us and below us" has historically been achieved by various "Monastic orders, Tantric and Vedic yogas, and meditation practices" as well as "numerous systems of psychotherapy and mysticism" and rarely "been used for the purpose of regenerating the sustaining ritual of theatre, its originating culture and/or the culture of the society at large". It is the proposed purpose and effect of paratheatre to achieve sustained states in which 'second' attention, the human capacity that is attuned to receiving energetic and phenomenal information through sources of verticality such as intuition, inspiration, insight and the imaginal powers of dreaming (Alli, 2005b), is recognized, activated and engaged alongside 'first' attention. As Alli (2005b) explains, 'first' attention is linked "to language, thinking and the automatic assignment of labels and meaning" and maintains stability through the pursuit of "certitudes such as fixed beliefs, ideas, preconceptions, assumptions, and dogmas", whereas 'second' attention "does not assign meaning to what it perceives" and permits more surprise, discovery and uncertainty "by residing in the inner silence of being unknown to oneself".

Significantly, he asserts that neither of these modes of attention is necessarily complete or effective on its own: "[d]iscovering and developing meaningful interactions between both attentions involves a kind of double vision for seeing through surfaces into underlying infrastructures and essences while developing truthful interpretations of these insights" (2005b). This aligns with Grotowski's (in Alli, 2003) assertion that "all should retain its natural place: the body, the heart, the head, something that is 'under our feet' and something that is 'over the head'". This 'double vision' aligns with Maslow's (in Alexander et al, 1996: 3)

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descriptions of peak performance "said to involve holistic cognition, resolution of polarities or conflicts". Embodiment of paradox through prolonged, systematic practice can be observed in several non-daily models of somatic self-development. Noland's observations that a kinaesthetic sense "provides valuable intelligence concerning the state of one's body and the world" (Noland, 2009: 11), offers "a greater awareness of both [our] own body and that of the other" (Noland, 2009: 13), "opens up a field of reflexivity in which the subject becomes an object (as body) of her own awareness" (Noland, 2009: 10), all seem to point in the right direction for accessing 'energy/information' that is simultaneously personal, interpersonal and transpersonal, and that affords an "intensity of the consciousness of individuality" that could lead to the "individuality itself seem[ing] to dissolve and fade away into boundless being" (Tennyson in Alexander et al, 1996: 5).

Dr Frank Jones[11] (in Gelb, 2004: 1) recognized precisely this embodiment of paradox as fundamental to the 'prolonged practice' of Alexander Technique which he described as "a method for expanding consciousness to take in inhibition as well as excitation (i.e. 'not doing' as well as 'doing') and thus obtaining a better integration of the reflex and voluntary elements in a response pattern". Alli (2003) asserts that without access to vertical sources, "we lose perspective. […] We lose track of what is essential to our nature, what matters and what doesn't". It is in search of such a prolonged, enduring practice towards integrating paradox - "analysis and synthesis and the subjective and objective brought together", "a both/and quality as opposed to the either/or dualism that […] we so often take for granted" - that Adams (2011: 84) offers her model of embodied knowledge.

This resonates with the model of the continuity of the fractal self through play offered by Marks-Tarlow (2010: 41) who observes that "[r]ather than attempting through educational practices to resolv[e] the tension of opposites, the nonlinear paradigm elevates paradox to a pivotal role during the emergence of novelty and creativity". Marks-Tarlow (2010: 32) offers fractals as "one mechanism for establishing continuity between the early play of children and later modes of adult self-expression". If 'play' is considered critical for the revealing, exposing, expanding and integrating of the fractal self as experienced during childhood, then 'improvisation' can be positioned as critical for the revealing, exposing, expanding and integrating of the fractal self as experienced during young adulthood and beyond. As Pressing

[11] Former director of the Tufts University Institute for Psychological Research.

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(1972: 353) observes, "improvisation may be viewed as a special kind of aesthetically constrained motor performance that maintains a commitment to high levels of real-time decision making" in which "[s]ophisticated perceptual, intellectual and motor skills are required for success". He observes further that "[t]he dedicated unpredictability of improvisation and the consequent high levels of continuous decision-making mean that the improviser will seek to operate all three stages as efficiently and as concurrently as possible (Pressing, 1972: 353).

This purpose of potentiality is revealed in Noland's (2009: 128) observation of agency as "a recursive, unfolding dynamic between scripted performance and exploratory play" and speaks to the dialectic between sensation and concept, form and process, intact and unfolding, parameters and liberations, as they have been identified by artists and practitioners navigating the particular terrains of improvisation, ensemble and enactment implicit in the acculturated environments of performing arts education and training: "Play occurs initially in the context of secure attachment and becomes increasingly complex as exploration of concrete objects within physical space merges into social exploration within ever more symbolic realms" (Marks-Tarlow, 2010: 56). Improvisational practices may be viewed as a continuous means whereby young (and old) adults can navigate the links between "the fundamental building blocks of awareness […] sensations, images, impulses, concepts" (Wilber, 1998: 70) as they may occur in/at personal, interpersonal and transpersonal levels.

When understood in terms of Thrift and Dewsbury's (2000: 418) nonrepresentational theory[12] which "sees everyday life as chiefly concerned with the on-going creation of effects through encounters and the kind of linguistic interplay that comes from this creation, rather than with consciously planned codings and symbols", improvisation becomes a means of observing or handling (and increasingly so, with practice) multiple sources of information for performance as they become available to, and through, a particular body. For Wolford (1997:

[12] Lorimer (2005: 84) suggests that non-representational theory's "focus falls on how life takes shape and gains expression in shared experiences, everyday routines, fleeting encounters, embodied movements, precognitive triggers, practical skills, affective intensities, enduring urges, unexceptional interactions and sensuous dispositions…which escape from the established academic habit of striving to uncover meanings and values that apparently await our discovery, interpretation, judgment and ultimate representation". Nonrepresentational theory is more like a "style of thinking which values practice" (Simpson, 2010, available at http://psimpsongeography.wordpress.com/2011/06/07/what-is-non-representational-theory/ [Accessed 23 August 2014]).

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421), Grotowski's "essential collaborator"[13] Thomas Richards demonstrated this potential of remaining attuned to this continuum of sources and giving shape to "a knowledge born in and through the body, pervading the cells, an active becoming" that belongs to the one acting. She provides a visceral description of this source of wisdom as it may be witnessed in a performer capable of 'holding…simultaneously', observing an energy that was "in the body, yes, but not only, and not even primarily, in the body" (Wolford, 1997: 421).

This correlates with Adams's (2011: 84) offering that the embodiment of paradox may give rise to "a different quality of knowledge and understanding and an **opening** for wisdom to appear", and correlates with her description of an expanded awareness that "encircles horizontally and is at the same time deeply rooted vertically" (Adams, 2011: 75). Alli (2005c) considers such an integral approach to "sensitizing […] the human instrument - physically, emotionally, intellectually, socially, somatically and psychically" as essential "for anyone living in a society veering towards depersonalization, desensitization and demoralization of its people". Alli's comment places particular emphasis on the relatedness between holistic approaches to self development and the integrity/flourishing of a society at large. This is part of the value of Kegan's (online, 2014[14]) model of self development in which "ideas which are verifiable on the individual scale" are used to theorise about human interaction in organizations and other societal groups. This resonates with Wilber's (1998: 93) statement that "[y]ou are operating within reason when you operate within perspective. You don't have to be doing calculus".

A similar approach is taken by Erhard and Jensen (2009: 16) who offer a new model of performance as a means of providing individuals, specifically within [corporations] organizations, with the capacity for ethical action, or leadership with integrity: "that which provides actionable access to producing the performance intended, or to transform existing performance". In this model: i) action is the sole determinant of performance, ii) action is a correlate of (directly connected to) the way in which the circumstances occur for the performer, and iii) the way the circumstances occur for the performer is accessible through language (Erhard and Jensen, 2009: 24). This model allows individuals from all walks of life, regardless of their intended industry-defined job or vocation - to gain "unambiguous and actionable

[13] As described in "Brief history" of Workcenter of Jerzy Grotowski and Thomas Richards. Available at: http://www.theworkcenter.org/brief-history.html [Accessed 24 August 2014].
[14] Anon., "A Change Theory: Key Concepts for Understanding the Work of Robert Kegan". Available at: http://www.shiftingthinking.org/?page_id=449 [Accessed 24 August 2014].

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access" (Erhard and Jensen, 2009: 2) to the transformative potential offered by deliberate and consistent engagement with a triune state of awareness: what Matynia (1983: 132) refers to as performance as a "point of departure", performance as a "mode of activity", and performance as a "final effect of activity". Significantly, this model immediately and unambiguously places the evaluation of "superior performance" (2009: 2) in the hands of the performer, 'the one who acts'. It is, as Professor Emeritus Harvard Business School Jensen (2009: 53) describes, "privately optimal" even if it is not privately executable. Although integrity of the group (family, institution, culture or society) is taken into consideration – "Morality, Ethics and Legality" are part of your word by your mere presence" (Erhard and Jensen, 2009: 31) – actions are taken with the integrity of the self at the forefront of awareness. Integrity of the self is positioned as/defined as keeping the system of a particular human being whole and intact; it is paying attention to this integrity that will allow the necessary transmutation of external forces and transformation of internal capacities: "convert[ing] the word of others that is imposed on you to your word" (Erhard and Jensen, 2009: 31).

There is a growing need for young and old adults alike - in vocational performance contexts most obviously, as an extension of originating roots and dispersing routes; but also increasingly in other mundane/daily contexts in response to 21st century 'buffeting and contingencies' - to encompass "seeming paradoxes with a both/and viewpoint" (Adams, 2011: 76), "develop their own values while [sic] understanding multiple points of view" (Sternberg[15] 2002 in Adams, 2011: 77), "rethink continuously the processes, priorities and goals of their own work and that of their organization as a whole" (Alexander at al, 1996: 3). It is important for an educator to acknowledge that concerted efforts towards the attainment of such can signal *either* progress towards relatively advanced state of self actualization, *or* the triggering of schizophrenic (or similarly dissociative or bipolar) states. In seeking plateau experiences of self-development – as a means of sustained integrity under conditions of extreme diversity, fragmentation and public exposure - it is the practice of moving deliberately and sensitively between horizontal and vertical sources, first and second attentions, internal landscapes and external environments, vital affective sources and conceptualizing discursive sources that becomes essential; and aligns with the assertion made by Adams (2011: 84) that "[s]piritual intelligence plays a *contextual* role in integral education" as "[i]t gives a sense of congruency to life". As Wilber

[15] Robert J. Sternberg is professor of psychology and education at Yale University and director of its Center for the Psychology of Abilities, Competencies, and Expertise.

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(1998: 5-6) asserts, "[s]piritual has to do with actual experience, […]; with awakening to one's true Self […]; with the disciplining of awareness […]" and is marked by "an effort to bring awareness to bear on all aspects of life".

Acknowledging the often contradictory and competing imperatives of autonomy, verticality and contingency as they become apparent in contexts of performing arts education and training, leads me to put my faith in Wilber's (1998: 117) model of "[t]he 'overall self' [as] a juggling of some two dozen different developmental lines" such that "each individual's unfolding will be a radically unique affair". Considering the epistemological and ontological development of individuals under such conditions becomes less a case of pin-pointing with accuracy at what stage/level/phase each individual learner will be when they enter a three-year tertiary performing arts programme, or predicting definitively when, if at all, the learner will transcend this stage/level/phase during the course of the programme. Wilber (1998: 117) makes patently clear that "*overall* self development does not proceed in a specific, stagelike manner, simply because the self is an amalgaman of all the various lines [or streams], and the possible number of permutations and combinations of those are virtually infinite". Noland (2009: 77) observes that "layers of sensorimotor organisation may become the matter of a reflexive consciousness". By this she acknowledges that "the socially preestablished meanings" (2009: 195) of our acts can be difficult to dislodge, but that particular "sensation(s) of dissonance" (2009: 195) are present and accessible. Noland's ultimate assertion is that it is through particular somatic practices "that make us more aware of the continuum from which gestures have been cut" that it becomes possible "to increase one's sensitivity to the gap" (however slight) where motility and kinaesthetic sensitivity can support agency. It is the opportunity afforded "to lie in wait for the emergence of that short but pregnant interval" where an individual may perceive how "the next step on the chain" is instantaneously rendered possible and left behind (Noland, 2009: 92).

It is as a means of increasing sensitivity to this gap, this emergence, to "what is real for them [in] their body", what is relevant on a basic level (Adams, 2011: 82), that I understand Le Coq's (in Bradby, 2006: preface) performative practices as wanting "to reach down, beneath the idea, beneath the word, to find the physical impulse which […] could be shown to underlie all thinking, all emotion, all expression". And it is how I understand what Grotowski (in Richards, 1995: 95) was suggesting when he referred to 'rooting' physical actions in the nature of an individual by 'training the impulses': "impulses are the morphemes of acting. […] a

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morpheme is one bit of something, a bit which is elemental. It's like a basic beat of something. And the basic beats of acting are impulses prolonged into actions". It is this 'bit of something' that becomes perceptible to an individual performer when horizontal models of focusing attention intersect/interpenetrate with vertical sources of paying attention: "It is from silence that the quality of the gesture and the word are born" (Le Coq, 2006: 71). Certain modes of somatic attention invite illumination as it may become apparent in practices of meditation revealing that "[t]he activity assumed by an ignorant man to belong to himself - to the subjective personality that he calls himself - does not belong to his real Self, for this, in its essential nature, is beyond activity" (Maharishi 1969 in Alexander et al, 1996: 5). Statements such as "[t]he Self, in its real nature, is only the silent witness of everything" (Maharishi 1969 in Andrews et al, 1996: 5) can then be seen to resonate strongly with Le Coq's (2006: 71) statement that "[s]ilence always hides at the back, where one must look for it if one wants to find it". In his description of an actor participating in Grotowski's early improvisational work, Richards (1995: 88) reveals the tendency in an actor named "P" who was faced with "our common human weakness: the descent due to inner laziness"; through the process of rehearsal (which has a primary purpose of *improving performance*), his actions - once "rich and specific" and supported in improvisation by the intensity of a memory relived - became increasingly "general". Richards (1995: 88) makes clear that this is where the real art and practice of the performer begins since "[t]his phenomenon can only be fought by persistent efforts […] [to] develop the ability to overcome and break through this inner laziness".

When actions are acknowledged as the affects of impulses perceptible under certain conditions, they can serve to "illuminate […] both our power to affect the world around us and our power to be affected by it, along with the relationship between these two powers" (Hardt 2007 in Haedicke, 2013: 53). It is this double reflexivity, "the experiential response to the situation *and* the understanding of one's agency to change the situation that can counteract dehumanization and lead to freedom" (Haedicke, 2013: 53-54). Haedicke (2013: 59) similarly identifies the true source of agentic transformation when she states that "understanding the hegemonic order alone will not lead to political action" and offers Ranciere's (2006 in Haedicke, 2013: 59) argument that it is "not lack of understanding that leads to apathy or inaction, but lack of confidence in one's ability to alter the status quo". Understood in this way, paying attention to processes of particular embodiment is the means whereby the equivalently forceful and fragile *esse* of an individual can be enhanced as transformation through actions of

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agency becomes a very real and viable probability. As Bandura (2006: 167) asserts, it is "deliberative and reflective conscious activity" that "provides the means to make life not only *personally manageable*, but also *worth living*" (Bandura, 2006: 167, emphasis added). As Noland (2009: 14) asserts: "the body is never, even when sleeping, entirely in repose", and so even under severe conditions of curtailment, the prepersonal body, the fractal self will continue to function. It is here that the rebel and visionary may be borne, and the vitality affects of the fractal self may go underground.

Alli (2003) asserts that there is a continuum of impulses that manifest through the body, specifically through the plumb line of the spinal cord which "acts as a kind of cable", and it does so "as long as we are alive linking us with our innate spirituality - free of any belief, religion, dogma or philosophy - if we can still experience it". It is certainly possible for this 'underground' which has intimate connections to the ground from which all actions, words and thoughts spring, to be safely excavated and liberated, and for the rebel (that is the sensitive, empathic citizen 'gone underground') to be affirmed and recognized, and transmuted for the benefit of the community. For an educator implicated in the ongoing self-development (conscious or otherwise) of individual learners, this requires paying significant attention to the initial conditions under which such excavation and expression may take place.

It is precisely here (once again acknowledging the imperatives of verticality, contingency and autonomy as they are apparent in performing arts training) that I am lead to put my faith in Marks-Tarlow's (2010: 51) model of play as offering continuity from childhood through to adulthood: "Through recursive enfolding, a fractal model suggests continuity throughout life, despite distinct phases and developmental discontinuities. If early play serves as a chaotic container for inner calibration in preparation for later navigation in social space, then there should be fractal resonances and continuity in how imagination either guides or fails to guide outer competencies". It is here that the power of improvisational practice lies, offering immediate access by a particular individual to pathways for improved performance in a situational/occurring environment. Through improvisational practice, an educator ["attuned caretaker"] may "detect the embedded attractors organizing [young adults'] physiology, their behavioral expressions, their emotions, their psychology, and their social groupings—all at the same time" (Marks-Tarlow, 2010: 38). But the recognition and sensitive 'deployment' of these embedded attractors can be stunted, used, or abused by an educator in a theatre and performance environment who may be 'trawling' for personal material to inspire and/or give

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substance to classroom activities, and may not necessarily have given sufficient pause to consider his/her own embedded attractors.

Reading the wise words of metaphysical practitioners and social visionaries such as Osho, Ouspensky, Gurdjieff, Brunton, Leonard, Jung and Tolle, and theatre practitioners such as Artaud, Stanislavski, Grotowski, Schechner and Barba, a single concept that seems central to this evolution of human consciousness has repeatedly drawn my attention: presence. In metaphysical contexts, presence is unambiguously understood as a tangible state of being, an integrating or harmonising of mind-body-spirit attainable only through personal effort, discipline and self-awareness. A seeker must put into daily practise the ritualised presentation of stringent and uncomfortable physical postures, gestures and actions, in an unfamiliar – even threatening – environment, in order to evoke disturbance (discomfort, dis-ease, resistance) for an ego that longs for imitation, repetition and continued unconsciousness. And the initiate must do this under the watchful eye of a master or guru who has undergone a similar process of transformation. In daily social contexts of urbanized, technologically-driven activities and outcomes, the notion of presence has become a little more ambiguous. Presence is most often attributed to great performers – individuals in obvious vocational activities such as acting, singing and dancing, but also personalities in other spheres of activity requiring intense public exposure and satisfaction, such as competitive sport, politics and fashion. These individuals are described as 'larger than life' – but what gives them this expanded presence is not always obvious, nor is it always based on a common characteristic. Under the influence and popularity of naturalistic styles of theatre, reality television, soap operas, pop star biographies and talk shows, presence in the contemporary world of performance may be interpreted in two ways: 1) as a natural gift, an attribute that someone is simply lucky or blessed enough to possess from birth; or 2) bestowed on a performer, not by a divine entity but by the 'gods of modern civilization' – that is, the tabloid reader, sports fan, film star fanatic, avant-garde art collector and high art theatre goer alike. In either of these cases, the larger-than-life presence of the performer can be easily perceived as simply a result of quantity of visibility rather than quality of being. (Prigge, 2007)

Creating and remaining open to opportunities for in-turning *and* out-turning alternately, oppositionally and simultaneously is a luxury that I consider fundamental *for both learner and educator* to access the true source and power of performance. Offering and sustaining such opportunities *for both learner and educator* is thus a foundational consideration in the development of 'a program' or 'a curriculum' for performing artists. It is with such an approach to learning that "the silent wakefulness of transcendental consciousness [may be] integrated with active living" (Alexander et al, 1996: 5). Without this dual reflexivity, and despite the best intentions of an educator, or educational system, it is possible for the *improved performance* of *individual performing arts learners* to be severely hampered in a *theatre and performance educational context*. If, as Richard (1995: 88) observes, it is a "common human weakness" to permit the descent of something that was once "rich and specific" - supported at its originating

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source by the effects of immediacy and intensity – to become increasingly "general", then the danger exists for this "inner laziness" to accumulate in group situations and institutionalized practices.

Fischman and Haas (2013: 174) point out in their broader discussion on the relationship between schooling, democracy and citizenship, that in most common models of education the "idealized subject is conceptualized as the result of purely rational-based conscious processes" whereas, in reality and in practice "the consolidation of any given identity, be it 'personal', 'national', or 'communitarian', is always an 'educationally' unfinished project, an unsolvable tension, that *cannot be learned and understood through conscious rationality alone* and thus *not 'solved' through the delivery of explicit instruction* on […] how a good citizen should act". In her support of integral intelligence, Adams (2011: 79)[16] argues that "[o]ur education and our culture continually reinforce each other without external intervening factors that break the cycle". Her view is supported by Khadaroo (2010 in Adams, 2011: 78) who observes that "[t]eachers teach inside of, and are assessed using criteria within, this outmoded paradigm; parents want their children to succeed inside this outmoded paradigm, schools and universities want funding inside this outmoded paradigm, students either want to achieve and continue in the outmoded paradigm, or they drop out in many different forms […]".

Robinson[17] (2001 in Adams, 2011: 79) describes this as a vicious cycle with "'so many feedback loops, with each iteration of the cycle reinforcing the previous,' [that] it acts like a haze that covers what is there …it seems impossible to really get one's hands around it sufficiently to get the traction to take definitive action". Using more metaphoric imagery, Alli (2005b) explains this as the "Mad Reign of King Monkey Mind", a "kind of mobius strip of mental looping" that comes about from "attempting to solve problems with the very mechanistic mindset that created them in the first place".

[16] Although Adams's article is based primarily on facts, figures and observations of educational practice in America, there are many convergences with my own experiences within, and observations of, primary, secondary and tertiary educational institutions in South Africa. She herself observes that "the focus of this article is an inquiry into the nature of our world and the impact our way of educating has on that world" so although the United States and its approach to education are highlighted, "extrapolations can be made to other countries" since "[w]hat is happening in our world and our responses to it, whether it is close—as in family, friends, school, community or city—or farther away—as in state, nation, region or globe—reflects the context, content and practices of our education" (Adams, 2011: 76).

[17] Sir Ken Robinson, author, speaker, and international advisor on education.

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Robinson (2001 in Adams, 2011: 79) asserts that "[t]rying to change things inside of a disintegrating paradigm provides nothing; the system needs to be reinvented". If members in "new forms of organization" [as they are] prevalent today are required to function "with greater personal autonomy" and *at the same time* "with more genuine collaboration" (Alexander et al, 1996: 3); if in order to chart a life course filled with meaning by aligning inner vision and outer expression, locating the embodied self both in physical and social space, then this is a requirement for human *being* that must of necessity transgress established mainstream institutionalized learning mechanisms and cannot ever be satisfied by implicating them in, or assessing them by, established mainstream institutionalized criteria. Alli (2005b) observes that in educational systems of western civilization ["in school"] "we are given the highest grades for how much knowledge we can retain and we learn to equate **Failure** with not knowing". As an extension of this idea into the tertiary environment, O'Gorman and Werry (2012: 1) identify the university as one of many "sites of performance that aim to educate an audience or inspire a community to self-education or self-reflection" and observe that "[t]his scene of teaching and learning, rather than the experimental space of performance art with its privileged freedom to fail, brings into sharp relief the stakes, economies and politics of failure". The danger *always* exists for theatre and performance practitioners and educators - in any era, at any level of development, in any geographical location, within any formal structure - to assume that the extra-daily conditions necessary for awareness to emerge in a learner are inevitable, a concrete and ever-recurring artefact or side-effect of the activities that have historically constituted their own, and their society's, culture of theatre and performance.

The extra-daily may then be perceived as owing to, or owned by, the material resources of the environment in which the activities of theatre and drama take place, or as owing to the visible effects of those activities. Rayner[18] (2012: 110) offers some insight into how this "institutionalized forgetfulness" may come to be. In his article "Uncomfortable knowledge: the social construction of ignorance in science and environmental policy discourses", Rayner (2012: 108-109) offers an example from the work on institutional memory by Mary Douglas to demonstrate "ignorance as a […] social achievement" and the presence of "strong social pressures to forget the inconvenient truths of ancestry that [will] confuse and confound the

[18] Steve Rayner is James Martin Professor of Science and Civilization and Director of the Institute for Science, Innovation and Society at Oxford University.

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[present functioning of the] system". He argues that "institutionalized forgetfulness of this sort is essential to maintain the organizational arrangements of societies and organizations" and is "part of a broader set of informational and perceptual filters that enable individuals and collectives to make sense of what would otherwise be an overwhelming onslaught of sensory stimuli" (Rayner, 2012: 110). In their explanation of the repercussions of a monotheistic focus in tertiary educational institutions and academies, O'Gorman and Werry (2012) foreground the correlation that is mistakenly drawn between *not knowing* and *failure*, and the resulting fear of both:

> [T]he encompassing regime of the test eclipses all other ways of understanding and valuing schooling: through standardized testing, student evaluations and bureaucratic measures of school 'performance', the threat of failure is the defining condition under which we (not just students but also teachers and institutions) operate. In these contexts, accidental failure is perilous, and *the strategic, emancipatory or experimental use of failure – however much it is still necessary – is freighted with risk, danger and difficulty*. The right to fail (with all its promise of inclusiveness, generosity, freedom) can only be claimed at an ever-mounting cost. (O'Gorman and Werry, 2012: 3)

Under such conditions it becomes increasingly likely for many of the originating imperatives of performance that invite failure, not-knowing, non-belonging to be ignored, side-stepped or diminished for political purposes, and with ethical implications. When an institution is seen as a metaphoric (literal) extension as the complex adaptive system that is the individual human being[19], then the same processes as can be found in models of 'development that is envelopment' - such as resilience, neurosis, disassociation, concealment, integration, juxtaposition, addiction, and entropy - will apply, and the organization (as a fragmented but permeating grouping of individuals and activities) may need to consider to what extent 'it' is failing to transcend a 'fulcrum' by potential concealing, inhibiting, side-stepping, ignoring or taking for granted critical information. It is at such a point (a moment of potential additional capacity) that it will need to consider its purpose, and its perceptual frame.

Noland (2009: 53) asserts that "[i[n so far as culture provides paths to self-awareness, it allows individuals to assume a critical distance from culture, a distance that can liberate if not

[19] For example, "the idea of de [sic] individual development as a metaphor for group and social development" as evident in Kegan's model. Available at: http://www.shiftingthinking.org/?page_id=449 [Accessed 10 August 2014].

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the body then at least thought". In performing arts education, the rate of this 'distancing' implicates both educator and learner, who are collaboratively/**mutually**/synchronistically participating as the subjects and objects of 'distancing', as the site(s) of performance – not only distancing themselves from the culture *outside* of the culture of theatre and performance to witness it, but simultaneously and equivalently distancing themselves from the culture of theatre and performance that is *perceiving* the outside culture. This sentiment is captured by Wolford (in Schechner and Wolford (eds.), 1997: 421) who described her realization, after observing an embodied performance by Thomas Richards, that "[s]omething is available to me, insofar as I am both willing and able to open my perception, to make myself receptive to this, but these others, these doers, know differently what it is they do and how it means".

As a somatic educator loyal to the sources of embodiment and willing to create the conditions by which learners may be exposed to the additional capacity offered by accessing such sources, I must be this other, one who knows differently what it is I do and how it means. I can then fully and openly acknowledge the fragile necessity and ethical risk of foregrounding *improvisational practice as a sustainable self-development practice that may, by enriching autonomy and verticality in collaboration with contingency, lead educators and learners alike to gain and sustain integrity*. This acknowledgement inevitably affords my learners the same possibility and accountability to be other, to be one who knows differently what it is *they* do and how *it* means.

If, in alignment with Boal's proposition, theatre is perceived as a field in which the paradoxical forces that are simultaneously conditioning *and* liberating the particular *and* the universal may be magnified, heightened, clarified and acknowledged, then as a performing arts educators I must be wary of depending on "broader sets of informational and perceptual filters" (Rayner, 2012: 110), and equivalently wary of only/primarily relying on standardized, idealized, sanctified, tried and tested forms, methodologies and aesthetics as they have arisen from inside the culture/system. Developing a critical awareness of seemingly normative or natural aspects of social life by eliciting affects that "offer a complex view of causality because [they] belong simultaneously to both sides of the causal relationship" (Haedicke, 2013: 53) is a form of "democratic performative" (Haedicke, 2013: 53) with clear political (and therefore ethical) significance. This is essentially "a recalibration of the political posture of the discipline [of performance]" that *practices resistance*. It is *never* a form, style, aesthetic or activity, or the effects of a solitary person or sole practitioner, that *can* be credited as being 'extra-daily';

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what is truly revolutionary, transformational and liberating is rather the act/art of paying attention to – "an awareness of the desire and willingness to learn", a raised and [rising] "level of alertness, […] range of comprehension, […] capacity for knowing in the subject, independent of the consideration of any particular objects of attention", a "self-referral state in which consciousness is its own knower, known, and process of knowing" (Alexander et al, 1996: 12).

Extra-dailiness refers to nothing more or less than a primary intention of the performer, as the *site* of performance, to keep questioning/questing: "[t]he refusal of dailiness – the decision to-not-belong-to-it – implies the continual discovery of the transition between the two cultures by means of a training or technique which is not specialized but which is open to the use of various energy forms and resources, a technique which makes possible a modulation of energy without becoming fixed in that modulation" (Christoffersen, 1993: 80). The 'attainment' or actualization of this democratic performative is dependent on a present and continual calibrating of verticality, a preparation for contingency, a humble honoring and nurturing of autonomy, all of which require "the cultivation of a habit not taught in schools; it must be learned on your own or *in groups of individuals learning it on their own*" (Alli, 2003).

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SIXTH STREAM

A personal philosophy of action: creating the initial conditions for judicious somatic practice

There is a difference between theatre that just gets the job done and theatre that changes lives. (Alli, 2012)

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What are the emergent strategies specific to this Stream?

Matynia (2009: 1) observes that "symbolic acts […] exert real power only if they're rooted in societal initiatives and grounded in local knowledge… only if they express home-grown imagination and are performed by local actors". It is in honor of such a symbolic act –"using or showing judgment as to action or practical expediency"[1] and situating/**grounding**/rooting my model for judicious somatic practice through contact improvisation in my immediate tertiary education environment - that this final Stream is written. The aim is to foreground the Actions (in resonance with Grotowski's holy actor[2]) that have emerged from writing this dissertation and the affirmations[3] that will support the continued agentic reinforcement of these Actions as a somatic educator. Despite their context-specific application, these Actions and affirmations are offered with the hope that they may have the potential to inspire others to "physically incarnat[e] them, in order to feel that they are under his skin" (Le Coq, 2006: 69).

This Stream requires interaction with multimedia (video and audio) clips that are available on request from the US Drama Department.

[1] "Judicious". Available at: http://dictionary.reference.com/browse/judicious [Accessed 25 August 2014].
[2] Brestoff in Smith and Krauss (eds.), 1995.
[3] From Latin *affirmare*, "to assert". Affirmation, meaning "1. [t]hat which is affirmed; a declaration that something is true; 2. a form of self-forced meditation or repetition; autosuggestion". Available at: http://en.wiktionary.org/wiki/affirmation [Accessed 25 August 2014].

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What a [wo]man does, that [s]he has; and I shall best show you respect by the self-respect that means hereafter talking out of my own experience[4]*.* As this entire dissertation demonstrates, one of the repeating concerns of my praxis as a somatic educator has been an ethical-ontological one: on what basis am I to pick and merge, blend and highlight, foreground and submerge potential learning activities, outcomes or criteria to design a coherent, meaningful, relevant and adaptable somatic training program on behalf of so many participant stakeholders each with their own complex dynamic of constraints and liberations? This concern is foregrounded when I consider the requirements for ethical action suggested by the International Association of Universities, namely that the "obligation upon the academic profession to *advance knowledge* is inseparable from the examination, questioning and testing of accepted ideas and of established wisdom" such that "*the expression of views* which follow from scientific insight or scholarly investigation *may often be contrary to* popular conviction or judged as unacceptable and intolerable" (Van Nuland 2009: 18, emphasis added). But *I have been pulled out to sea by a rip current* I find myself asking: what happens when it is the collective context of the academic profession, performing artists as an industry or profession, educators as a body of knowledge, that have become a 'popular conviction', an 'established wisdom' in need of questioning *because* [it/they] judge new insights as intolerable and unacceptable? *Effort is required to move against a current. This is a natural law and evolutionary principle. I have conjured vivid images from stories repeatedly told to me by my mother and father of people being swept out to sea by rip currents. We spent many school holidays at coastal towns and resorts on the Kwazulu-Natal South Coast in South Africa and I have repeated first-hand experience of the power of changing tides, undertows and other wave action. As I was repeatedly told, it was only by 'moving with' the current, or more precisely by allowing themselves to be moved by the current further out to sea, that unlucky individuals might be returned to the safety of shallow waters. As the story goes, even strong, athletic males like my uncle Boet were bound by this natural law. Although rip currents can occur at any beach where there are breaking waves, their location is unpredictable: some tend to reoccur in the same place; others appear and disappear suddenly at various locations near the beach*[5]*. Despite its anomalous nature, am I to perceive the rip current as normal, its incongruous motion a complementary extension of the otherwise 'natural' flow?* It is against currents of popular conviction and tolerability – both 'without' the academic and performing arts profession, in the views and actions of the populace; and 'within' the

[4] Wright, 1953: 204. Refer back to *Second Stream: a body remembering itself, a voice describing itself* for explanation of this strategy of embedding references and inserting asides.
[5] "Rip current". Available at: http://en.wikipedia.org/wiki/Rip_current [Accessed on 21 July 2014].

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academic and performing arts profession, in the views and actions of colleagues, peers and role models - that I have found myself exerting the most effort during the last few years, as a new wisdom of embodiment has asserted itself in my praxis. *My uncle was being borne aloft by a current that was going against the current – the current itself was effort-full (a strong, localized, and rather narrow current of water […] cutting through the lines of breaking waves*[6]*) but allowing himself to be carried back to safety by it required little apparent effort from my uncle – although much inner effort may have been expended during the first throes of panic to achieve the necessary state of 'giving in'.* I have not always asked for this wisdom; it certainly has not brought me the comfort, ease and continuity that might be assumed conventionally to represent being in a position of advanced knowledge. *Of all the swimmers that were in the sea on that particular day, why was my uncle the only one pulled out to sea?* And yet I have found myself increasingly trusting, and yielding to, its truth-fullness. *The strong surface flow of a rip current tends to damp the effect of incoming waves, leading to the illusion of a calm part of the sea, without waves, which may possibly attract some swimmers to that area*[7]*.* And so I have diminished the effort required to move against currents of popular conviction by holding faith that the rip current is *not* an anomaly - *Rip currents have a characteristic appearance [which] means that with practice, and […] careful observation, […] users can learn to notice and identify rips*[8] - that on a transpersonal level this contrary motion is supported *[v]arying underwater topography makes some beaches more likely to have rip currents; a few beaches are notorious in this respect*[9] and will be eventually revealed as only *apparently* contrary – as long as I continue to see what is expressed through me as an essential part of the collective. *Resonance [the intuitive capacity for knowing truth] requires no understanding, forethought, or plan. We either resonate with a given direction or not. When we fully commit to following visceral and spiritual resonances within us, a ripple effect occurs. Like a stone dropped in a calm pool of water, our personal resonances indirectly stir similar resonances in the audience. As our own intuitive experience rings true, then they will tend to ring true to others.*[10]

During the last few years of taking accountability for the learning of young adults in a tertiary institute, I have become increasingly aware of questions that I was unconsciously

[6] "Rip current". Available at: http://en.wikipedia.org/wiki/Rip_current [Accessed on 21 July 2014].
[7] "Rip current: causes and occurrence". Available at: http://en.wikipedia.org/wiki/Rip_current [Accessed 21 July 2014].
[8] "Rip current: recognizing and identifying rips". Available at: http://en.wikipedia.org/wiki/Rip_current [Accessed 21 July 2014].
[9] "Rip current: causes and occurrence". Available at: http://en.wikipedia.org/wiki/Rip_current [Accessed 21 July 2014].
[10] Alli, 2012: n.p.

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seeking answers for as a tertiary learner myself as an undergraduate drama student specializing in directing and expressive dance, and later a postgraduate student specializing in physical theatre, choreography and directing. I can now recognize that these un-worded questions had to do with the nature and purpose of theatre as a platform or vehicle for shaping society through the enhanced self-knowledge of the individual human beings constituent of that society. These 'unspoken questions-being-answered-through action' were illuminated as I repeatedly put my trust in physical theatre, site-orientated theatre and paratheatre as contexts of exploration in which an adherence to definitions, styles, techniques and methodologies was considered no more effective than intimate explorations of self-through-others, the conscious testing out of context-specific choices and a faith in pursuing emergent, moment-to-moment strategies.

Prof. Gary Gordon's description of physical theatre as an approach in which "[t]he personal resources of the performer are located and challenged in the context of an artistic collective, and are then translated into meaningful and articulate metaphors" (1994: 17) is one that I can readily acknowledge as informing my praxis[11]. My own endeavors in physical theatre have always placed the unique capacities of the individual performer in collaboration with an ensemble at the forefront of the training, rehearsal and performance process. But I can also easily align this description of a way of approaching performance training with Antero Alli's (2005a) descriptions of paratheatre as a "process of group ritual dynamics involving rigorous physical and vocal techniques for accessing, embodying and expressing the […] internal landscape of autonomous forces in the body/psyche itself […]".

A key differential between physical theatre and paratheatrical approaches is the anticipated presence, purpose and impact of spectators to any part of this process. In Alli's (2012) paratheatrical explorations, observations by, or performance for, any spectator(s) beyond the facilitator and other members of the collective or group is not anticipated, inevitable or even necessary. This lack of an audience in the conventional (commercial, culturally sanctioned) sense does not, however, replace the need for an observing or witnessing presence. In paratheatrical contexts, the facilitator may be perceived as the primary outside observer, but in accordance with the quality and impact of witnessing described in spiritual, mystical and some contemporary psychological practices – functioning paradoxically as an individual that is made present through absence. Alli (2003) makes clear that the role of facilitator in paratheatre work is "not the same as director, or teacher, or guru, or therapist" but

[11] Prof. Gary Gordon functioned as both my academic supervisor, as well as the Artistic Director of The First Physical Theatre Company of which I was a member during my postgraduate studies at Rhodes University Drama Department.

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rather "like the group's 'third eye', capable of perceiving the innate dynamics of each and every session of work and then, suggesting directives based on these perceptions". This emphasis on "actual experience" rather than "philosophical discourse and psychoanalysis" (Alli 2003) notwithstanding, the potential result of a paratheatrical process may still be an educational, aesthetic and/or healing one. This is demonstrated by the convergence between Levinson's (in Welwood,[12] 2002: 95) definition of the integral therapist – as an individual who can minimize self-investment/emotional charge and use his/her "own participation to further elaborate and actualize the patient's world" and Alli's (2005a) definition of the facilitator as someone able to "amplify and evoke the underlying dynamics and existing conditions innate to each individual and the group as a whole" affording participants with opportunities to gain awareness of a "stable internal dependence".

Both physical theatre and paratheatre, therefore, refer to the power of ritualized, extra-daily group activities to expose - in-form and re-form - the resources available to, and through, particular human beings. In site-orientated or site-specific performance, this ritualized activity is extended to include the physical, spatial, visceral, emotional and intellectual resources of the audience. Descriptions of public art, street art and site-specific performance offered by Haedicke (2013: 53-56) put forward a similar emphasis on (but differential locus for) exposing the dynamically constrained and liberated relationship between enactor, spectator and social conditions by "activating a critical awareness of seemingly natural social and spatial identities and functions, invisible because of their ubiquity" (Haedicke, 2013: 53). It is possible once again to discern an essential differential in the purpose, quality and impact of the witness in site-orientated theatre or street theatre: spectators may be *unwitting* observers and become - without anticipation, consent or in some cases even immediate recognition - enactors, enablers, critics or detached observers, contributing in part to the way an event emerged and was 'made'. Despite their unwitting observation, or lack of immediate recognition of engagement with the performance, site-orientated theatre and street theatre hinges on the belief that *observers will at some stage during or preceding* the event gain an inkling of awareness of this more complex way of relating: "the artists, through their provocations, seem to grant permission to the passers-by to do what they would not normally do in a public space, to act differently" (Haedicke, 2013: 44). Although not always explicitly stated as such by practitioners, this approach, too, belies an orientation towards healing existing breaches/**ruptures**/imbalances in social living through exposing and reworking them: "[t]hese

[12] John Welwood is a clinical psychologist and psychotherapist interested in reconciling "the development of the individual with the spiritual search for what lies beyond the self" (Welwood, 2002: back cover).

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activities can potentially contribute to the construction of new knowledge as they overturn expectations and present unexpected alternatives" (Haedicke, 2013: 45).

I am now capable of perceiving how these three approaches to theatre - despite their differential contexts of engagement - cohere in my particular praxis as somatic educator; and, most significantly, how they are linked to the continued and increasingly expansive/**pervasive**/persuasive use of contact improvisation in the movement components of the Drama and Theatre degree offered by Stellenbosch University. This coherence is contained in Augusto Boal's (in Keefe and Murray (eds.), 2007: 33) assertion that it is through theatre that "[m]an can see himself in the act of seeing, in the act of acting, in the act of feeling, the act of thinking. Feel himself feeling, think himself thinking". For Boal (in Keefe and Murray (eds.), 2007: 33), theatre has "nothing to do with buildings or other physical constructions" but is "this capacity, this human property which allows man to observe himself in action, in activity". A further clue to this coherence lies in Haedicke's (2013: 53) statement that "unfamiliarity requires critical reflection and possible adjustments". I believe that this statement can be inversely phrased as 'the critical reflection necessary to make adjustments possible requires unfamiliarity', in which case it points to *what is required to activate* this reflexive capacity for self-observation and possible transformation in humans.

The convergence of these three approaches to theatre thus exposes a presupposition – and the living pulse - of my ongoing praxis. I believe and assert that the source of performance resides in the complex – multimodal, nonlinear, interpenetrating, emergent - processes of identifying, interpreting and translating impulses by a particular individual human being in collaboration with contingent forces – including other human beings. Its power and purpose, therefore, exists prior and/or subsequent to that individual enacting the role of a scripted character or attitude, and practicing institutionally, stylistically or formally agreed upon techniques of posture, movement, vocal inflection or diction. More precisely, this presupposition holds that should an individual learner adopt gestures, vocal inflections, words or postures as they are transmitted through a formal theatre training program without becoming aware of the complex and prescient origins and processes of translation of such, it can be said that theatre, understood as a mode of action, has not occurred.

Matynia[13] (1983: 132) gives voice to an equivalent model of theatre appearing "in the grey area between art and non-art", "a stream of cultural and artistic activities" in Poland which she

[13] Elzbieta Matynia is Associate Professor of Sociology and Liberal Studies, and director of the Transregional Center for Democratic Studies who conducts research in political and cultural sociology. I refer to her explanation of 'living through theatre' because this contemporary approach shows clear signs of being influenced by Grotowski's writings and practices in Poland, particularly his 'paratheatre'

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describes as "a point of departure for creative peregrinations, a[n alternative] way of living with others, a means of communication and a final effect of activity". She offers "'living through theatre' [as] a method of learning and understanding, an arena for self-expression" (Matynia, 1983: 132) that seems to acknowledge the complex origin and expression of psycho-physical processes as they arise in highly particular situations – providing a border space for addressing a question voiced by Foucault (1984 in Turner, 2010: 123): "[I]n what is given to us as universal, necessary, obligatory, what place is occupied by whatever is singular, contingent, and the product of arbitrary constraints?"

This presupposition has been largely implicit, intuitive and subconscious *I am learning a great deal as I write…*[14] but has become increasingly explicit and lucid during the last few years as I have found myself confronting ethical concerns for myself, my colleagues and learners in light of certain actions I have taken as an educator and which have appeared to increasingly alienate/**distance**/divorce me from the actions of others (whom I assumed to be working in the same way, in the same field of enquiry, as myself), but also from images of my 'self' enacting certain ideas, fantasies and beliefs in earlier years of praxis. *Writing is one of the many forms that one can use to express themselves. It is dancing on paper*[15].

AFFIRMATION

I pay homage to the ability of each human being to be his/her own enhanced receiver, calibrated transmitter and improved amplifier – his/her own emergent methodology, his/her autonomous means whereby.

The writing of this dissertation has served a purpose of contributing to my ongoing 'action as research', providing opportunities to excavate, expose and express this presupposition upon which I have been working, to reflect on the observations, insights and theories on which it is historically and presently based, and to truly consider the viability of creating the conditions necessary for it to be activated/**cultivated**/educated in my current environment. *Education has not made the most it could of this*[16].

and Theatre of Sources. Matynia (1983) mentions this connection/convergence in the chapter titled "Poland: living through theatre".

[14] Clark in Topf, 2012: 9.

[15] Clark in Topf, 2012: 9.

[16] Clark in Topf, 2012: 9.

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It certainly seemed sufficient, during the early years of my praxis, for this presupposition upon which I was taking action to be comfortably constrained within certain frames. For example, the process of "locating and challenging the personal resources of the performer in the context of an artistic collective, and translating them into meaningful and articulate metaphors" (Gordon, 1994: 17) was located within the teaching and learning activity labeled 'Physical Theatre' – a 14- to 28-week project block[17] for selected learners - or in the 'Physical Theatre' production – a 6- to 8-week process with selected (auditioned) learners aimed at a public performance; the process of exposing the dynamically constrained and liberated relationship between enactor, spectator and social conditions by "activating a critical awareness of seemingly natural social and spatial identities and functions, invisible because of their ubiquity" (Haedicke, 2013: 53) was more specifically located within the module labeled 'Site-specific solo or ensemble performance' – a 6- to 12-week process with selected students as a subcomponent of the Physical Theatre project block (as mentioned above). I now find that these means of working have spilled over the boundaries of spatiotemporally fixed and conceptually definitive events to such an extent that it is no longer purposeful to consider framing them in this way[18].

This overflow in the 'doing' of my teaching and learning environments seems to be in accordance with a sense of enhanced self-knowledge increasingly permeating my being. On many levels this sense of expanded awareness allowing me to perceive the interconnectedness of seemingly disparate, isolated parts in a whole has brought economy of effort, grace, compassion, empathy and courage to my daily activities with learners and colleagues. But I am not yet able to fully settle into this sense of well-being in all aspects of

[17] Refer back to *Second Stream: a body remembering itself* (p. 62) for more on this component of the Theatre Studies module.

[18] Prof. Gary Gordon initiated physical theatre in the Rhodes University Drama Department as "an integrated approach to the theory and practice of Drama Studies" (1994: 15), but had to creatively grapple with the logistical constraints of a tertiary institution. He therefore positioned and practiced physical theatre as a distinct aesthetic, one of many 'styles' or 'types' of performing art, to be selected from. Gordon observed that "it almost becomes redundant to regard and place Physical Theatre as separate area of exploration, study, research and performance [since] [i]t is dependent on all aspects within the drama curriculum". He recognized, however, that "a little *affirmative action* was required – it was *imperative to acknowledge* this theatre practice as *a distinct aesthetic with specific objectives* that affected both form and content" (1994: 14, emphasis added). I believe that this imperative towards positioning integral, nonlinear and multimodal practices as 'distinct aesthetic[s] with specific objectives" is activated and reinforced by institutional structures that become increasingly governed by constraints pertaining to timetabling, allocation of resources and evaluation/moderation of large numbers of individuals across diverse subjects. As Hurst (2010: 237) observes, the "pragmatics of adjudication and action ensure that a view prevails due to factors extrinsic to argumentation: institutional power-relations or personal charisma" (Hurst, 2010: 238). I am in agreement with Hurst's (2010: 238) observation that the "game of cognitions, motivated by concerns for clarity and certainty, has its advantages, [but] it also leads us to underestimate the complexity of phenomenal reality".

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my work environment. *Only when you really understand your own starting place can you hope to know how to make the next move*[19].

ACTION

Double-click icon below to play audio file (alternatively, open file titled "Uno" on accompanying DVD)

01 Uno.m4a

Monday, 9:17am

Second year Power of Two[20] class

The students have been given 15 minutes to arrive and settle on their own. Most trickle into the Movement Room quietly and find a place on the floor to lie down. Today I am playing a track titled "Uno" from ***East of the Full Moon****, a compilation by Deuter*[21]*. After the 15 minute self-preparation, I gently lower the volume so that I can verbally greet the group. "Good morning. How are you all today?" I make eye-contact with as many as possible. Some smile, some nod, others remain silent. I do not expect or demand an immediate or obvious response – the greeting is an offering of first contact. I ask everyone to stand up (most have been lying on the ground, 'doing' very little but tuning in and/or tuning out) and find a place to stand together in the middle of the room - as close together as possible but without touching, without crowding. I encourage them to feel for an orientation that seems right for today, right now, in this space, with this light, this temperature, this presence of others. When they all seem satisfied with their chosen place, I instruct them to close their eyes, then guide them to appreciate the significance of this*

[19] Park, 1989: 33.
[20] Refer to *Addendum D* for extract from outline of movement component and purpose/rationale of Power of Two classes.
[21] Georg Deuter, born in Falkenhagen, Germany, is a New Age instrumentalist and recording artist known for his meditative style that blends Eastern and Western musical styles. Available at: http://en.wikipedia.org/wiki/Deuter [Accessed 23 September 2014].

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act of turning their attention to what lies within, to waves of breath, twitches in nerve endings, knots of tension in muscles, arising thoughts, sounds from outside the room – any sensation or impulse that draws attention. Some frown, others sigh deeply. For a few the continuum of in to out is seamless. As the group members navigate their interior landscape I remind them of the ground beneath their feet, of the solidity and support that the ground offers - always. I ask them to recognize this solidity by feeling the spaces between their toes, the spaces within toes; I suggest that they follow how the weight of their spine, their pelvis, drops downwards through leg bones, through their heels, into the ground. At the same time I draw their attention to the horizontal expanse of their shoulder blades, reaching out to touch the sides of the room (and beyond), and their skull perching lightly on top of the spine. I ask them to consider the spaciousness above their heads, to feel for how the crown of the head reaches, extends into this spaciousness. Most sway backwards slightly, unsure of how to maintain their balance without gripping the floor with their toes or pushing the chin forward or contracting the muscles in the lower back. Sometimes I use touch – firm or gentle pressure - to encourage neck muscles to release, jawbones to settle, chest bones to soften. I encourage them to keep shifting their attention, not allowing any one of those impulses to captivate, or fix, their attention. As the individual organisms in the group settle within, start accepting the myriad of impulses available, I ask them to expand – to follow where their individual breath finds the breath of the group. A few open their eyes for surety. In others, the frown intensifies, the jaw bone clenching shut. I remind them again of the solidity of the ground beneath their feet – then encourage them to once again to simply observe – attend without reacting - to the incessant movement in, out, towards, away, within, with all, of available impulses.

As an embodiment practitioner, I easily align Noland's (2009: 196) statement that "[t]he repeated experience of performing discursively mediated gestures can produce sensations that compel us to alter the variety, quality and sequence of the movements that realize our words" with that offered by Paulo Friere (1989 in Haedicke, 2013: 53) positioning "education as the practice of freedom", and liberation as "a praxis: the action and reflection…upon the world in order to transform it". Such an approach permits the paradoxical stance of "constantly interrogat[ing] the relationship between subjectivity and objectivity, between individual agency to construct history and the world's material give-ness or inevitability"

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(Haedicke, 2013: 58). It is by means of this "quality of awareness", as Adams (2011: 75) observes, that an individual may "weave together the seemingly isolated, fragmented and disconnected phenomena that take place in our world, in a manner that allows for seeing with new eyes"). Adams (2011: 75) offers this emphasis on expanding awareness in learning environments as providing "a paradigm shift from epistemology to ontology", as "moving […] from gathering knowledge to growing consciousness". In the context of liberal arts and humanities education, this shift in the focus of "attention […] from having and doing to being—providing an opening to directly experience ourselves as the creators of our reality" (Adams, 2011: 75) – seems essential to cultivate in learners and educators alike as a means of coping with the 'buffetings and contingencies' of contemporary environments.

O'Gorman and Werry (2012: 3) suggest that for theatre and performance educators in tertiary institutions "[t]o look squarely at failure, we need methods designed not to capture the fixities of representation or identity but to help us navigate the slippery, fugitive terrain of process and affect". For contemporary educators, 'looking squarely at failure' requires methods that can assist with reading/saying/doing between the lines that have already been drawn and continue to be drawn. Dewey (in Gelb, 1998: 33) observed that "the real opposition is not between reason and habit, but between routine unintelligent habit and *intelligent habit or art*". It is this positioning of contact improvisation – as an intelligent habit, an art of embodiment, a judicious somatic practice creating the opportunities for recursive uncovering, excavating, forming and reforming of the continuum of impulses that constitute self-in-others or others-through-self (discussed in detail in the *Fourth Stream* and summarily reiterated here) – that I have attempted to sustain in the movement components of Stellenbosch University Drama Department.

AFFIRMATION

I acknowledge the fragility and sanctity in the process of working with learners as particular human beings and intend to nurture their integrity as the seed for the evolution of the collective.

The significance of contact improvisation in a contemporary tertiary performing arts education is not *what* it can be applied *towards*, but *that* it can be applied as an "actionable pathway" en-route "to being whole and complete with oneself, or in other words to being an integrated person" (Erhard and Jensen, 2009: 2). Contact improvisation affords learners (regardless of their explicitly stated vocational preference or industry-objective, or implicitly forceful embedded attractors and fractal patterns) access to a nonrepresentational environment in

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which they need not theoretically expound on principles of freedom, collaboration, agency and creativity, nor dramatically enact characters that are free, collaborative, agentic and creative, but are empowered to embody these principles through direct, immediate and personally relevant/responsive action. The foundational principles and parameters of contact improvisation allow an educator to create the conditions for learners to gain awareness of what precedes, transcends and follows bounded, formal, stylistic – perceptible, occurring – realities. This allows Merleau-Ponty's (in Noland, 2009: 25) field of reflexivity of 'I must be touched to feel' to become available to learners so that they may refine their sensitivity to, and capacity for 'looking squarely at failure', at what may appear as a disorientating, destabilizing ground of existence from which both their own, and their partner's, experience emerges. Contact improvisation provides multiple access points to sensations of spaciousness and atemporality, permitting the witnessing of qualitative differences between innate, urged, inherited, pursued, unknown, acted upon, imagined and potential correlations of sense-making. But it does so without relying on a dispersal of energy, and a sense of a fragmented self, that is often the result of overexposure to diversity.

In alignment with the foregrounded aim of integral somatic and self development practices, contact improvisation paradoxically exposes the latent centre, the primary organizing principle, the intact fractal self that orients a learner's "physical, emotional and intellectual functions" (Gelb, 2004: 33), "biological, social and personal imperatives" (Noland, 2009:), "perceptual, intellectual and motor skills" (Pressing, 1972: 353), "genetic inheritance [and] intersubjective threads" (Marks-Tarlow, 2010: 32), or gross, subtle and causal [levels of human being] (Wilber, 1998: 121) as a means to engender the conditions under which an increasingly expanded, integral perception of reality may emerge. *[O]ne's sense of self is enhanced, not diminished, by engagement – profound, immersive engagement – with a complex 'system of action'.*[22] Although Lepkoff (2011: 38) observes that "Contact Improvisation only looks like a duet when viewed from the outside, but for the person inside of the dance, it is a solo", I believe that what contact improvisation affords and is not always so readily available for immediate action in 'solo' or self-orientated somatic forms of attention, is what has become increasingly integral to ensemble practitioners – "the merging of many bodies into a shared one", the promotion of a culture "in which the varied multitude of human bodies might come together in work and in play to realize the transformative and generative power of collective action" (Krumholz in Britton, 2013: 221). Noland (2009: 25) observes that "[t]he social, or intersubjective, element of the tactile contact inheres not only in the fact of being touched - a universal precondition for

[22] Psychologist Mihaly Csikszentmihalyi in Britton (ed.), 2013: 279.

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the emergence of subjectivity - but also in the way one is touched - a culturally differentiated precondition for the emergence of subjectivity".

Contact improvisation simultaneously and equivalently places: the intricacies and complexities of the relatedness of the individual human being; the intricacies and complexities of the relatedness of the individual human being in relatedness with another human being; the intricacies and complexities of an emerging culture (the performance and witnessing of the relatedness of the individual human being in relatedness with another) at the centre of the creative process of investigation, reflection and communication. *The act of focusing one's attention on a partner allows for the creative process to flow in ways that are exceptionally difficult to achieve when working in isolation*[23]*.* By maintaining a shared focus on shifting points of contact (tangible and potential, internal and external), two improvisers create/**permit**/activate a third possibility, an-other system of intricacies and complexities that exists outside of/prior to/post/deeper inside their individual selves – permitting the possibility for both to perceive, and most significantly, to instantly act on this additional capacity. *How can a young person today find a teacher or a situation that demands they go beyond the limits and engage at the maximum?*[24] This does not merely/only/simply change a single person but changes culture/community – it offers instant recognition of a new way of being a single person in response to another.

The tools and processes of contact improvisation minimize the distinction between medium and message, or instrument and action, thereby ensuring that the doer (the one undergoing the processed of investigation, reflection, expression and possible transformation) is also the initiator (the one providing further instructions/directives to the system to continue flourishing/maintaining contact/keeping integrity) as well as the witness/observer (the one that makes overall sense of, and gains ultimate benefit from, the final 'product'). *When we reach a high level of attunement…we enter into an inter-subjective relationship between self and object or self and other…*[25] *[S]uddenly something starts to appear that is not you, not your partner, but a third something, like a gentle wind, a substance*[26]*.* In the realm of non-verbal intersubjective acts of touch and contact all participants, regardless of prior or present training, education or status, are granted equivalent opportunities to become performer, spectator, choreographer, director, educator, critic, scribe and a host of other patterned ways of seeing and being.

[23] Brad Krumholz in Britton (ed.), 2013: 213.
[24] Julia Varley in Britton (ed.), 2013: 183.
[25] Phillip Zarrilli in Britton (ed.), 2013: 277.
[26] Thomas Richards in Britton (ed.), 2013: 277.

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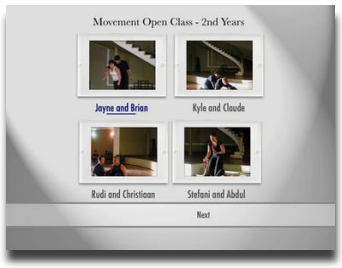
ACTION



Open and play video clips "Jayne and Brian", "Kyle and Claude", "Rudi and Christian" and "Stefani and Abdul" from folder titled Movement Open Class – 2nd year contact improv duet explorations on accompanying DVD

Such embodied learning satisfies Wimsatt's (2003: 2) notion of 'robustness': when learners are given the opportunity to "detect, derive, measure, or observe [phenomena] in a variety of independent ways" they gain confidence, "because the chance that [they] could be simultaneously wrong in each of these ways declines with the number of independent checks [they] have". A further consideration for the 'robustness' of contact improvisation as a mode of learning is that "it works reliably as a criterion in the face of real world complexities" – because the art of contact improvisation relies on the primary parameter of maintaining contact, the real-time decision-making of giving weight, bearing weight, shifting focus, pulling attention, pulling away, forging ahead has direct (tangible, perceptible, ethical) consequences for self and other. *It happens very fast, the sorting process. Yes. No. Go. Open. Close. What is pertinent? It seems that inside every improviser is a value system – whether stated, implied, assumed, or challenged – through which the stream of life's particulars are passing, being chosen or not. A lot is happening in that tiny space of time*[27]. Although, as Wimsatt observes, nothing can guarantee freedom from error, the opportunities that learner's have to test out the "decision-influencing role of kinesthetic sensation" (Noland: 2009: 10) in an environment that is 'safe' but not artificial allows them to judge "the operational goodness of the criterion – not its goodness under idealized circumstances" (Wimsatt, 2003: 3). *Improvisation lets us study this; share it with others; and use it as a way to evolve, amuse ourselves, make art, and participate in life's complexity and mystery*[28].

[27] Smith, 2011: 3.
[28] Smith, 2011: 3.

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Contact improvisation has life-long value for *all* learners, even (or more especially) for adolescents, young adults and adults in a tertiary education context who may consider themselves, or be considered as, past their 'learning', 'playing', 'improvising', 'evolving' stages. If "through play, children seek out what adults so often strive to avoid—disequilibrium, novelty, loss of control, and surprise", and "play helps children learn to adapt and respond to change" (Marks Tarlow, 2010: 35), then contact improvisation can certainly offer opportunities for young adults to 'play' again but with expanded skills and capacities for reflecting on, and initiating new parameters for, their play. In the same way that children "function as if they are little scientists conducting experiments" by "molding [sic] the environment through their own activities and then observing the results", young learners may also have access to such causality through the diverse and evolving (existing but also adapting and emergent parameters) of contact improvisation. Learners are given opportunities to "assimilate new information into existing schemas and to accommodate new paradigms when needed", given appropriate time and support to "move through developmental stages initially dominated by bodily and sensory processes to ever greater capacities for symbolization and abstraction" (Marks-Tarlow, 2010: 35). *In so far as action and subjectivity are possible in schools and society, schools can perform the more modest and more realistic task of helping children and students to learn about and reflect upon the fragile conditions under which all people can act[,] under which all people can be a subject*[29].

AFFIRMATION

Remain attentive to particular relationships between individual learners and group dynamics, and include/exclude constraints or parameters accordingly to encourage the emergence and flourishing of individual capabilities and group capacities.

When "the human self is […] modeled as a fractal whose wholeness, intact from the start, appears within patterns of self-expression that remain invariant across space and time", then contact improvisation offers the possibility for educators *and* learners to collaboratively, simultaneously foreground and trace the self development of a single learner, a group of learners, a single educator/facilitator and a group of facilitators over a sustained period of time. In this sense, contact improvisation offers a 'complex system of action', a "resilient system able 'to adapt and adjust to unforeseen events, to absorb change, and to learn from adversity'

[29] Biesta 2007 in Haas and Fischman, 2013: 186.

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(New Synthesis document in Homer-Dixon, 2010: 7), and it allows learners and somatic educators to perceive of themselves as equivalently resilient systems. Contact improvisation offers my colleagues and I the capacity to foreground what is often in the background, namely particular "practices of proprioceptive orientation and kinetic intervention" to "produce a pluridimensional performance of meaning" (Noland, 2009: 127); it provides endless opportunities to "make perceptible the imperceptible forces that populate the world, affect us, and make us become" (Deleuze and Guarrati 1994 in Haedicke, 2013: 180). But access to this background information, what is often imperceptible, immediately implicates me and my teaching assistants in maintaining the appropriate conditions for facilitating such a process.

ACTION

Double-click icon below to play video clip of teaching assistants Estelle Olivier and Anél Joubert *jamming* (alternatively, open and view clip titled "Facilitators *jamming*" on accompanying DVD).

For the educator to begin a "process of flexing a perceptual muscle that was at one time active and vital before it weakened, corrupted, and/or atrophied" (Alli 2005b) means spending less time teaching and practicing through "nonstop, dualistic comparisons", spend less effort on "cluttering [minds with the] detritus of random, impersonal information", give less value to "compulsive proof gathering habits", refuse "to label or name or narrate whatever you are perceiving or experiencing" (Alli 2005b). This is to encourage dwelling on, "'information' that lies on the boundary between knowing and not knowing", a form of "information pollution" (Rayner, 2012: 111). O'Gorman and Werry (2012: 4) propose that it is precisely the "[t]urning too swiftly away from the abyssal affect of failure" that puts individuals at risk of "capitulating to its isolating, freezing effects". As a counterpoint to this freezing, looping, hazing cycle of 'apparent activity', O'Gorman and Werry (2012: 4) advocate dwelling on failure as a means of allowing "us to imagine ourselves as members of response-able communities: individuals in a state of openness to moving and being moved by others". It is thus as a means of "finding possibility in predicament and embracing the vulnerability of moments of failure that may also be moments of profound discovery in which we remain open to what transpires, rather than

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measure it against our intentions" (O'Gorman and Werry, 2012: 4). *As a teacher, [I] find that what I must sacrifice in order to teach this work is nothing less than my cynical view of life itself*[30].

AFFIRMATION

Provide time and opportunity for repeated critical engagement by a learner, in collaboration with others, with phenomena that appear as contradictory as they are coherent, as ambiguous as they are clear-cut, as untenable as they are probable.

What does coherence mean to you in terms of group improvisation? [31] Such a democratic performative, judicious practice and habitual art - that allows failure, practices resistance, refuses to label or name or narrate, be measured against intentions, predict or control coherence – is one that cannot be defined or inscribed *primarily* or *only* by a list of tasks, projects, outcomes in a curriculum; the modest and realistic task that will allow individuals 'to learn about and reflect upon the fragile conditions under which all people can act, under which all people can be a subject' is not a criteria that can be eloquently scripted prior to rehearsals or generically assessed. Encouraging disequilibrium, novelty, loss of control, and surprise within structures of assessment that are conditioned by predictability, reliability, achievement and competitive rating would be unethical and inappropriate. *I think everything is coherent. What happens sometimes is that some performers don't let the coherence resonate because they don't recognize it or they are not trained or they are too nervous to notice the coherence that is happening. Therefore they alter it to a form that they feel is coherent and miss the fact that it is already coherent in its own way*[32]. If I attempt to teach what are essentially complex capacities as if they are 'skills' then I must acknowledge that I may unwittingly enhance a learner's sense of ontological schizophrenia, rather than their self-actualization through embodying paradox. Instead of 'skills' then, these complex capacities would be more effectively positioned as more or less likely to emerge within a particular human being under certain conditions, within certain contexts. *A lot of the training is to observe and to sense what it is that is really happening at that moment*[33]. In this view, I stand in alignment with Erhard and Jensen's (2009: 62) model of integrity through performance as "privately optimal", and Alli's (2005b) insistence on providing the conditions to "enable the discovery and expression of the internal landscape, free from

[30] Wangh, 2009: 7.
[31] Nancy Stark Smith in Smith, 2011: 35.
[32] Hamilton, 2011: 35.
[33] Hamilton, 2011: 35.

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external social considerations", free from "the external pressures to perform or impress an audience", and Zarrilli's (in Britton (ed.), 2013: 283) approach which "does not begin with psychology or emotion, but rather work on…*preparing* the actor's body, mind, sensory awareness/perception, and energy for the expressive work of the actor".

AFFIRMATION

Acknowledge, anticipate and prepare for moments of crisis by offering learners tools, techniques and methods by which to discover and refine the courage, stamina and discernment to drop, dissolve and transmute tools, techniques and methods.

It is by returning to Matynia's (2009: 1) observation that "symbolic acts […] exert real power only if they're rooted in societal initiatives and grounded in local knowledge… only if they express home-grown imagination and are performed by local actors" that I offer this final recommendation for Action within the undergraduate theatre and drama degree at Stellenbosch University.

ACTION

Implement one stream[34] *of the movement component of the Theatre Skills/Teatervaardighede module as a self-organizing complex system without adherence to predefined timelines, predetermined tasks, stylistic preferences or conventionally 'spectated' projects or events.*

This action is offered not as a replacement or in opposition to other components in the system, but as a mechanism for continuous calibration from *within* the system. As suggested at the beginning of this Stream, this apparently non-performative stance is - paradoxically - decidedly performative, but is an inversion of conventional procedures for finding the performative as a means of what Alli (2005a) metaphorically refers to as "a snake shedding old skin", theatre as "a vital sustaining ritual". Providing the space, place and opportunity for a shift in emphasis from producing outputs, completing tasks, presenting events or performing shows based on the criteria demanded by external social mechanisms does not deny or diminish the need for a critical observer, a witnessing presence, a disciplined learner or a responsible educator. My colleagues and I would need to be fully present in all classes in accordance with the quality

[34] In current class scheduling/timetabling this would equate to one two-hour session per group of students per week for at least the first two years of study.

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and impact of witnessing described by Alli (2003) as "the group's 'third eye', capable of perceiving the innate dynamics of each and every session of work and then, suggesting directives based on these perceptions". And learners would need to be fully present in all classes in accordance with the quality and impact of Grotowski's *via negativa* (Wangh, 2009: 3-7) as "an underlying interrogatory attitude", a willingness to let go of seeing "learning [as] accumulating skills" and to seek rather "a new source of energy in their work…a strange kind of joy which lies within uncertainty itself". *The reality is—humans have a natural love of learning and curiosity that only requires room to express and grow; children can be responsible and trusted with their own education. […] [L]earning belongs to the individual*.[35]

I assert that the inclusion of a 'curriculum that is not a curriculum' – grounded in the originating and emergent principles of contact improvisation as a duet form that appears singular in outcome but in fact offers access to a world of complexity - could be considered foundational in a tertiary performing arts context. *[T]he intention of the practice is located in the quality of the relationships between participants from which the work emerges*[36]*.* Such a curriculum would have the capacity to withstand and transcend fickle (industry-, market-, policy-, style-dictated) requirements for theatre and performance education as they occur under localized conditions, simultaneously offering educator and learner alike a vastly extended ground of self-reflection, self-awareness and self-expression on which to build and refine more localized aptitudes and situational skills.

AFFIRMATION AND ACTION

Attend to a continuously moving attention to stay attentive. ***Double-click hyperlink below:***
http://www.youtube.com/watch?v=fEODceIgCos&list=FLQM3hhV0p_hNb1zvFZOoGTg

[35] Adams 2006 in Adams, 2011: 83.
[36] Sharp in Britton (ed.), 2013: 250.

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AFTERWORD

> Deductivism in mathematical literature and inductivism in scientific papers are simply the postures we choose to be seen in when the curtain goes up and the public sees us. The theatrical illusion is shattered if we ask what goes on behind the scenes. In real life discovery and justification are almost always different processes. (Medawar 1969 in anon., 2014: n.p.)

Sir Peter Medawar is quoted as having described the scientific paper as a "fraud"[1]. My own observation is that the 'successful' academic dissertation performs the greatest of theatrical illusions – performing acts of concealment, masking, sleight of hand, time-space manipulation and behind-the-scenes 'magic' to suspend an audience's disbelief – to create the appearance of real (unambiguous, credible, timeless) characters, plots and actions undergoing seamless streams of thought, emotion and action. I consider academic discourse an art of persuasion, suspending the disbelief of an audience waiting expectantly 'in the dark' to be transported to other worlds (possibly transformed) by consuming powerful images sustained by the self-contained knowledge of an 'other'. But the theatre that many ensemble and improvisational practitioners speak of is a 'less successful' theatre in which seams are exposed, behind-the-scenes mechanics revealed, transitions stumbled over, masks momentarily dropped allowing performers and spectators alike a glimpse into the coherent chaos that is the shared world of streaming impulses that exists prior/post/beyond/within any scripted performance.

For my dissertation to honor such theatre, the scene changes must appear awkward, even uncomfortable; stage directions and directorial notes must keep appearing; sleights of hand are fumbled and poorly executed; performers mumble to each other as they create their scripts afresh; spotlights flicker, go out, shift focus; curtains refuse to close and scenes begin midstream. Despite their unsuccessful appearance, I believe wholeheartedly that these gestures often reveal most successfully the dramatic tensions underlying the performative. And most significantly, they seem to serve a purpose that transcends the boundaries of all involved in their witnessing – inviting humility and surrender from those assumed to *hold the key* to meaning, and offering active integration for those assumed to *need healing through revealing*.

[1] This information was presented as part of a presentation by a journalist at a New Voices in Science Colloquium offered by the Postgraduate and International Office of Stellenbosch University in December 2012.

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A primary motivation of this dissertation has been to embody in written form the particular epistemological and ontological strategies and methods that I use as a somatic educator in a tertiary theatre and performance teaching and learning environment - including the discursive, symbolic, semantic, rhetoric, schematic features and patterns embedded within contact improvisation practice. I have attempted to acknowledge what McNiff and Whitehead (2002: 2) refer to as "the problematics of trying to renegotiate the knowledge base of professional learning within national policy-making contexts, and of engaging with powerful institutional forces" by tolerating the notion that the material demands of institutionalized learning programs require a degree of reductionism and quantitative evidence.

In the *First Stream* of this dissertation (p. 38) I made the following assertions:

> […] to truly offer readers opportunities for learning in response to their own innovative findings or consensus-challenging insights about embodiment, somatic educators need to acknowledge (by whatever means possible) the conditioning implicit in their discourses (whether spoken or written or both). In many discursive contexts (such as academic writing) this conditioning preferences the 'absenting' or 'backdropping' of the kinaesthetic and visceral sheaths of experience particular to an actively-presently-knowing subject, which I insist could offer the means whereby an-other 'non-knowing' subject might become present to "the alternative logics [their own] body might pursue". Walter Carrington (in Gelb, 2004: ix, emphasis added) alludes to a similar limitation when he states that "[b]ooks can inform, stimulate and entertain, but they cannot instruct unless the writer and the reader share at least some amount of experience in common. For the proper understanding and evaluation of practical experience […] supplementary information is usually necessary.

For the most part, I believe the particular performative act of writing this dissertation – in which paradox has played a crucial role, and streams of vertical, contingent and autonomous impulses have been organized to remain visibly/tangibly, semantically/syntactically/rhetorically, spatially/temporally in contact with each other – has been successful. I believe that the emergent strategies of artistic research employed here do not minimize, marginalize or negate the purpose and impact of more familiar academic or established literary strategies but provide *additional capacity*, approximating what Alexander practitioner Michael Gelb (2004: 34) states is essential for maintaining an agentic, creative, conscious living system - namely a balanced distribution of energy, each part of the system performing its own work in harmony with the rest.

But on the whole, I can't help but feel I have failed to deliver on this assertion. There are gaps in this dissertation, places where I have been unable to effectively demonstrate my knowing that contact improvisation offers the initial conditions necessary for performance to be understood as a 'mode of activity', a 'way of being' and a 'final act'; or affords prismatic

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opportunities for performers to witness (immerse, observe and reflect on) their own complex interactions of biological, social and contingent imperatives. The gaps represent my autonomous and immediate experiences of the continuum, of the ground from which impulses, gestures and actions emerge – experiences that can be more readily felt, observed, expressed and shared when I am in direct contact with an 'observer-as-collaborator' and we have an expanded range of spatiotemporal orientations to draw from.

In her discussion on the role of play in children's healthy development, Marks Tarlow (2010: 38) observes that "[the] advantage of today's nonlinear approach is its multidimensional capacity to track simultaneous, embedded levels of description." Despite my best efforts to demonstrate an alternative way of researching-through-writing, the academic dissertation does not easily tolerate such a nonlinear approach. It has only been by exerting a highly unnatural force, an intensely willful pressure, and very often a disembodied focus, that such nonlinearity has been even *partly* achieved in writing. I have tried to fill these gaps and cement the cracks, as well as tear at the seams and pull at the sutures where necessary, by providing anecdotes, poems, first-person narratives, abstracted information, stylistically modified text, interjections, asides – but I am well aware that many of these destabilized transitional spaces (which I offer as sites of contact, entry points into coupled dynamics) may be simply perceived as *just more diverse parts creating complication*, just more "pieces of trash [attempting to] interact in interesting ways" (Page, 2011: 44), just more opportunities for a spectator's sense of dislocation and disembodiment from a context-specific knowing to be emphasized.

In one significant sense, though, I view this dissertation as successful in affirming an observation by clinical psychologist Marks Tarlow (2010: 34): "While linear science is useful for categorizing nature and collecting facts, play's exquisite idiosyncrasies often elude its research-based methods. Play's wholeness fragments under traditional research". Yes, play's wholeness is challenged to fragment under traditional research methods. But simultaneously and paradoxically, I believe that this dissertation demonstrates the capacity of play's "exquisite idiosyncrasies" *to remain whole within* the fragmentation of traditional research. If play is at the heart of contact improvisation as a somatic mode of attention, then its value in a theatre and performance educational context is precisely its ability to "reveal a deeper truth about human existence [through] the uncovering of the meaning of being [in which] we enter into a dialogic relationship with that which we seek to understand, a relationship in which not only the being of the thing we study, but also our own being comes into question" (Levine, 2004: n.p.).

What I hope most of all is that the value of this dissertation lies in its invitation to a reader to *jam* with it as a body of writing that in its fractal patterning is an extension of my somatic

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self - to read the writing that is in, on, through our self-with-others, that will disappear as fast as it appears, that informs all our actions, imbues all our gestures, that will precede and proceed our attempts to capture, identify, analyze and own it.

No doubt this final statement sounds ontological, existential, metaphysical.

> *No beginning, no end; experience the continuity of roundness. Back leads to front, front to back – no difference from front to back.*[2]

It cannot be otherwise.

Visionary architect Frank Lloyd Wright (1953: 37-38) observed that "an art cannot be taught. You can only inculcate it. You can be an exemplar. You may be able to create an atmosphere in which it can grow." I feel it is possible for me to stand alongside Wright and assert that as a somatic educator in a tertiary performing arts institution I can inculcate, I can be an exemplar, I can create the foundational conditions (the ground) upon which the innate and additional capacity of learner's - as emerging artists and artworks in their own right - can be liberated. And I can confidently assert that contact improvisation – with a complexity that belies its apparent singularity of style, purpose and outcome as an outer duet form - is the means whereby this can become probable.

[2] Nancy Topf in Topf, 2012: 41.

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ADDENDUM A

Extract from class outline for Theatre Skills 378 Movement component

TEATERVAARDIGHEDE/THEATRE SKILLS 378
ADVANCED MOVEMENT COMPONENT CLASS OUTLINE

Course supervisor:
Samantha Prigge-Pienaar
Cell: 074 887 2365
spienaar@sun.ac.za
Course co-ordinator:
Estelle Olivier
Teaching assistant:
Anél Joubert

Description

The Advanced Movement component of the Teatervaardighede/Theatre Skills 378 course is divided into two practical modules/tasks: Surrealist Trios and Fight Choreography. The Surrealist Trio task uses Surrealist Art as a source of inspiration for the generation, arrangement and performance of a dramatic physical language appropriate for the stage. Fight Choreography uses the stylized fighting forms of Aikido and Capoeria as a source of inspiration for the generation, arrangement and performance of a dramatic physical language appropriate for the stage.

Rationale and aims

The component as a whole is focused on offering students opportunities to apply movement techniques and principles in creative and dramatic contexts. This is aligned with current trends in contemporary theatre towards heightened physicality and stylized gesture, and offers students experience in creating and performing original ensemble work.

Teaching and learning modes

Submodule 1: Surrealist Trios/Quartets

One facilitated 2-hour practical class per week for 5 weeks.

Submodule 2: Fight Choreography

One facilitated 2-hour practical class per week for 7 weeks.

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Classes will be presented in the format of a mini-workshop including discussion and demonstration of key techniques and principles, as well as opportunities to improvise, compose and perform short sequences. Your group will need to work on its own outside of scheduled class times to further investigate and refine improvisations, technical principles and overall concept. Course facilitators will be available for extra consultation, observation and/or feedback.

Learning outcomes

Submodule 1: Surrealist Trios/Quartets

On completion of this task the successful student will have:

- researched, created and performed a trio inspired by a Surrealist artist;
- demonstrated the translation of selected principles of surrealist art into physical imagery effective for stage/theatre;
- demonstrated an ability to work independently and creatively in a small group.

Submodule 2: Fight Choreography

On completion of this task the successful student will have:

- researched, created and performed a [dance, scenario or narrative] demonstrating selected principles of the stylized fighting forms of Aikido and Capoeria;
- used structured improvisations to generate dynamic partnering work;
- demonstrated an ability to work independently and effectively in a larger group;
- effectively translated ideas, images and concepts generated during class work and rehearsals onto the stage for public performance.

Description of tasks:

Submodule 1: Surrealist Trio/Quartet

In your allocated groups (of three or four), create a 10 minute trio (or quartet) consisting of three (or four) separate, but coinciding, solos that each reflect a unique vocabulary inspired by a personally selected surrealist painting.

Criteria for assessment:

The trio may <u>not</u>:

- Include contact and/or partnering work

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- Use an accompanying soundtrack with lyrics

- Include props or scenery

You may:

- Include unison work, but do so sparingly. It is more important that the solos co-incide rhythmically, spatially and/or kinaesthetically (with a similar feeling, sense)

- Use an accompanying live or recorded soundscape. This may include broken sounds (rather than recognisable words), breath, humming, 'found' sounds (of bodies, environment etc.).

- Include moments of stillness, slow motion, pause and suspension. Individual performers are not expected to move continuously for the full 10 minutes of performance.

- Use any of the improvisation parameters/creative stimuli that were used in class time to create phrases, for example:

1. Positions or poses from which you perceived and framed your painting;

2. Physical interpretations of one or more vivid or dominant colours from your painting

3. Physical interpretations of one or more vivid or dominant shapes – especially contrasting ones - from your painting

4. The overall or composite 'feeling' that your painting gives you

You may find many more creative stimuli and/or phrases while you work and choose to discard these earlier attempts completely.

Your final trio/quartet should reflect an understanding of the main characteristics of both Surrealism and Butoh, including:

- An unpredictable/illogical unfolding of images vs a logical narrative

- Contrast and juxtaposition vs similarity and unison

- Symbolic gestures and phrases that capture feeling and sensation vs the naturalistic body language, actions or emotions of character

- Images that are familiar but that have been distorted/exaggerated/inverted/abstracted/crystallized etc.

Choreographic techniques that will help you to find the above:

1. Repetition, with variation (executing a gesture/phrase more than once but with slight changes in tempo, rhythm, quality or orientation)

2. Inversion (turning an image inside-out and upside-down)

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3. Transference (executing an action in a body part other than the natural/logical place of origin, for example hugging with your feet, nodding your knees, sitting to your head down)

4. Contrast (executing two or more movements-with different rhythms, qualities, levels etc.-at the same time; executing a movement and its organic breath at different times)

5. Exaggeration (heightening the intensity, tension, breath, size, tempo of a movement, or part of a movement)

Submodule 2: Fight Choreography

Classes 1-3 will address the technical principles of stage fighting including:

- safe and dynamic partnering work;
- impulse-and-response or action-reaction;
- illusions of weight and pressure;
- working with objects as props.

Research and conceptualization by each group should be occurring continuously outside of class times throughout weeks 1-4. Week 4 will address basic principles of blocking and choreography specifically for the proscenium arch stage.

During weeks 5-6 the course supervisor will provide guidance for each group on:

- the development of a theme and/or narrative;
- the development of an appropriate fighting form language;
- the selection and integration of costumes, props,
- music and/or sound effects;
- translation of work from classroom onto stage.

Assessment opportunities:

Formative (continuous) assessment (March and June): class work

Assessment criteria:

- punctuality and attendance;
- group dynamics;
- creative contribution;

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- development of technical skills (fluidity, dynamic range, balance, control);
- focus and discipline.

Summative assessment (March and June): performance

Venue: H B Thom Stage (or similar proscenium arch context)

Date: (tbc)

Time: (tbc)

Assessment criteria:

Feedback: After both assessment opportunities, you can make personal consultation times with the Course Supervisor/Internal Examiner(s) to discuss both your formative and summative marks. Written commentary detailing the assessment is filed for this purpose.

Study resources

This module is conducted along the lines of Practice as Research and has no separate theoretical component.

Submodule 1: Surrealist Trios

You will need to make use of books, journals and online resources (photographs, articles) to critically engage with the philosophy, principles and practices of Surrealism and Butoh.

Submodule 2: Stage Fight Choreography

You will need to conduct research of your own into the history, origins, methods and techniques of your selected fighting form to supplement the practical exercises demonstrated in class. You will have access to DVD copies of work produced by students in the past. These are kept with the course supervisor and you will need to arrange/book a viewing. You will also need to make use of online resources (photographs, videos, encyclopedias, articles).

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ADDENDUM B

Secondary Primacy Research Activity

Theatre Skills 278 Movement component: Power of Two

TASK: Create a personal narrative that reflects your understanding of contact improvisation by **selecting and rearranging** (cutting and pasting) sentences and paragraphs from the selected articles that you find personally meaningful and relevant. In other words, do not paraphrase, write in your own words, or construct your own argument – simply choose statements, observations and examples from the existing material to reflect your own experience of contact improvisation.

STEP 1: Read through the articles on webct and view the video extracts.
STEP 2: From the articles **highlight**, underline or circle any sentences or paragraphs that stand out for you as **meaningful** (what you associate with your own practical experience of contact improvisation – what you have seen, heard or watched) or **relevant** (a bit of information that you think is essential to understanding contact improvisation, for example a definition, a reference to an originator or characteristic feature(s) etc.)
STEP 3: In a word document, cut and paste these sentences and paragraphs to construct a **coherent flow of ideas/statements** that you feel best represents your current understanding of contact improvisation. Refer to the example below.
STEP 4: Unlike the example below, **reformat** what you have cut and paste so that it has only **one font type and size** (eg. Arial, 11pt). The only text you need to bold is your title.
STEP 5: Give your research document a title (again, this should be drawn from a phrase within the existing articles).
STEP 6: Submit it via email to spienaar@sun.ac.za by the due date.

*Below is **an example** of how I started approaching the task: the different fonts demonstrate where sentences or paragraphs have been cited from different articles.*

TITLE: The angel would like to stay, awaken the dead, and make whole what has been smashed. [arranged by Samantha Prigge]

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The difficulty of acknowledging the liveness and uniqueness of the performance event itself is one of the main problems dance writers have. [W]here dance is concerned, especially experimental dance, to write an objective description of largely nonverbal aspect of performance—of the embodiment of subjectivity and its performance—is particularly difficult. **The work is ongoing.**

The desire to preserve and represent the performance event is a desire we should resist. For what one otherwise preserves is an illustrated corpse, a pop-up anatomical body standing in for the thing that one wants to save, the embodied performance. Through over-thinking, our predominant experience of our true nature is distorted; we bend, twist and shape what we sense on a personal, intimate and intuitive level to fit the limited views of others, or to meet the one-dimensional requirements of an outwardly-focussed perception of self.

In this article I hope to show that *Goldberg Variations* can help us imagine another way of writing about performance that acknowledges the value of all those qualities within dance performances that cannot be fixed and are gradually destroyed through rehearsal; yet, paradoxically, without these very qualities, performance could not exist. In contact improvisation, we are challenged to become receptive and responsive to an overwhelming amount of sensory information. This information arrives as fast-moving, ever-changing, interlaced and subtle impulses and we need to maintain a state of heightened awareness to respond effectively and efficiently. Even though the style of contact improvisation differs among dancers and has changed historically, my movement analyses of contact improvisation sessions enabled me to isolate the basic characteristics of the dance form which were maintained over time.

At the beginning of the 21st century it is relatively easy to find out about Paxton's work in the 1960s and about his role in the development of contact improvisation in the 1970s, but much more difficult to learn anything about his work as a performer during the past 30 years.

Dance performances do not exist in a vacuum but engage in dialogue with other discourses and areas of experience. **Personal incidents happen now in the context of a duet system that has been named Contact Improvisation. Attitude is the most important part of training, and work in this area continues long after the desirable attitude has been identified. It is usually discovered by noticing the attitudes of people with whom it is pleasant to improvise and comparing it with the attitudes of those with whom it is difficult. Neither person is bound to be active or passive for very long, and it is desirable to have the intelligence and freedom to choose which mode is appropriate to the ongoing improvisation.**

Goldberg Variations is a work that explores aspects and qualities of embodied experience which Western culture values so little that it largely lacks the vocabulary to articulate them. Because *Goldberg Variations* sets out to explore those areas that evade verbalization, it is difficult to give a verbal description of the work itself.

Contact improvisers must have this internal focus a good deal of the time or else they will not perceive subtle weight changes and may endanger themselves or others. **The hit of adrenalin when the body receives signals of danger is amazingly swift.** Particularly in the early years of contact improvisation, dancing would be going on when the audience entered, so that the beginning of the "performance" was indefinite. **Training consists of encouraging the improvisers to explore the edge of their disorientation in spinning, rolling, flinging the body about, stopping when that edge is reached and working a bit this side of it in every session.**

[…]

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ADDENDUM C

Secondary Primacy – examples of completed Research Activities from learners

Example 1:

Contact improvisation is about a shared movement experience.

Contact improvisation is a dynamic movement form in which two or more bodies interact spontaneously with each other by maintaining shared points of contact and simultaneously interpreting the common parameters of gravity, weight, momentum, friction and inertia. It is movement that originates in a variety of duet situations, ranging from handshakes to making love to brawling to martial arts to social dancing to meditation. There are lifts and falls, evolving organically out of a continuous process of finding and losing balance. There is a give and take of weight, but also of social roles: passivity and activeness, demand and response.

Like many things in life, contact improvisation involves doing many things at the same time; we can have distinct knowledge of these many things, but will only truly come to know them when we integrate and embody them through experience. True expertise in contact improvisation involves continuous practise and participation, and an endless willingness to explore and evolve. As soon as we act without pre-determining the outcome of our actions, we can be said to be improvising. There are many common phrases describing improvisational states of being: “thinking on your feet”; “making it up as you go along”; “accessing the creative forces of the universe”; “winging it”; or simply “playing”. “Play” is the term most widely used as it reminds us that improvisation does not involve the learning of new skills, but is simply the accessing of our inherent human drive to explore, learn and adapt.

The entire objective of contact improvisation is centred on maintaining a state of touching with your partner: maintaining physical contact. This contact is the starting point for two or more individuals to enter into a dynamic and respectful physical dialogue. Contact provides a bridge or connection across which essential information passes. Once contact has been established, it is essential that both partners move freely, improvising for as much of the time as possible whilst remaining in contact with each other’s bodies.

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The primary appeal of contact improvisation lies in improvising contact – and this relies wholly on experience. To explain contact improvisation in words is incredibly difficult as it involves reducing a multi-dimensional dynamic sensory experience to a single and static structure. Touch and balance are the two key senses for working with the Contact system. The dancers transmit information to each other about their situation through touch; the dancers "touch themselves, internally", by maintaining concentration throughout the body.

Balance in this system, unlike most dance techniques, is always relative to the supporting part of the body - whether it is the foot, shoulder, back or head. The neutral body is based on the premise of creating a structure that provides a path of least resistance for gravity. We are perfectly balanced in this state, aligned as it were over our personal umbilical cord of gravity. Correct alignment ensures that the upper and lower parts of the body are in balance. Proper alignment is more passive than it is active. Efficient movement depends more on the correct positioning of bones (and joints) than it does on using muscles at their fullest contraction or extension.

The structure provided by our skeleton allows us to maintain certain rigidity with minimal muscular effort. Generally speaking it can be stated that the centre of gravity for men (in a standing position) is in the centre of the chest beneath the sternum; in woman it is lower down, in the womb area. When we move our centre of gravity off our point of balance we compromise our structural integrity and become powerless to the force of gravity. This is called falling. In the moment of being thrown off balance it is pointless to expend energy, as there is nothing that can be immediately done to regain balance: in that moment we are powerless. The physical balance we are able to achieve through finding an equalizing of naturally opposing forces becomes a metaphor for the balance we feel throughout our lives.

Counterbalance reflects how we can work together: retain our individuality but inspire and uplift each other; retain our sense of self without the need for dominance over others. Counterbalance thus allows us to explore relationships through trust, sharing and compromise. Our partner's structural integrity, coupled with our own, creates the balance. In a counterbalance both partners are responsible for finding and maintaining the balance. Both partners need to willingly move away from their original point of balance and find a new, shared point of balance.

Counterbalance allows us to explore movements which involve a different perspective of balance. Finding a counterbalance is a powerful tool for apprehending momentum, and conversely, releasing the pressure of counterbalance is a wonderful tool for generating momentum. A structure of

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counterbalance is created whenever we lean off our own centre of gravity but are prevented from falling by another body or object leaning in against us.

Contact improvisation does not rely on muscular strength, although strength may allow for the execution of certain movements. As we become more proficient at contact improvisation it becomes second nature to constantly seek positions of power and once we reach a point where we are almost constantly in power we can be said to be moving in power. By linking up various positions of power we learn to move in power.

Positions of power and moving in power teach us that through being vigilant about our posture and our relationship to gravity, we are able to make optimum use of our skeletal structure as a means to conserve energy and avoid developing negative tensions. Being in power means we are streamlining ourselves within the forces that move. Positions of power are of great benefit to us when we have to support or lift a body with a weight greater than our own. In order to immerse ourselves in the dialogue between activity and receptivity, contact improvisation demands that we foster a very specific state of being in which we are fully aware of what ourselves and our partner are doing, yet simultaneously we are not overtly controlling the overall unfolding of the improvisation.

Trust is the cornerstone of our ability to release ourselves to the creative flow of energy in an uninhibited manner. We have to learn to develop a trust of our personal ability to look out for our own body before we may even consider looking out for someone else. If we are unable to trust our partner with our body weight and cannot rely on them to be responsible when dealing with our body in a caring and sharing fashion, we will be limited in terms of the movement potentials we are able to embrace.

Since contact improvisation is not based on confrontation or competitiveness -outwitting or outplaying an opponent in anyway – and does not give rise to winners and losers, it does not sit comfortably in the realm of sport only. Similarly, because there is no designed outcome or polished product, it is not necessarily an art form .It can be visually and intellectually challenging. The dancing is unpredictable and inspired by the physical and energetic contact that partners share. It includes mindfulness, deep connection with oneself, and connection with others, as well as playfulness and utter abandon to the sprites within us.

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Example 2:

To explain contact improvisation in words is incredibly difficult as it involves reducing a multi-dimensional dynamic sensory experience to a single and static structure. As soon as we act without pre-determining the outcome of our actions, we can be said to be improvising. In this open environment we can entertain a fresh and creative answer to the question(s) being posed. In this way we are able to overcome old ideas and misconceptions about others, ourselves and the world around us, and experience things in a new light. Like many things in life, contact improvisation involves doing many things at the same time; we can have distinct knowledge of these many things, but will only truly come to know them when we integrate and embody them through experience. There are many common phrases describing improvisational states of being. "Play" is the term most widely used as it reminds us that improvisation does not involve the learning of new skills, but is simply the accessing of our inherent human drive to explore, learn and adapt. Observations of the games that children play will reveal that there are always rules outlining the parameters of the exploration; very often these rules will change as the game progresses, with someone chipping in with an additional or contrary consideration. Children below a certain age are predominantly free from then debilitating effects of social conditioning, and do not limit their actions according to social 'rights' and 'wrongs'. As adults we are reluctant to "play" for fear that the social identity we have built for ourself might prove to be less than stable and anything but consistent; and we avoid placing ourselves in environments in which "we" (as personalities identified with our knowledge of the world) might be proven wrong. Improvisation brings out the curious and inquisitive child in all of us and simply means that we can entertain the notion of not having the answers ready and waiting because our experience and
knowledge can be interpreted and applied in new ways. We give ourselves the unique opportunity to redefine ourselves through expanding our range of possible reactions, to grow beyond what we have always believed ourselves capable of.

> *"Contact improvisation is a dynamic movement form in which two or more bodies interact spontaneously with each other by maintaining shared points of contact and simultaneously interpreting the common parameters of gravity, weight, momentum, friction and inertia."*

Contact improvisation has been categorised under modern dance, social art, therapy, sport, art-sport. Contact improvisation is not based on confrontation or competitiveness -outwitting or outplaying an opponent in anyway – and does not give rise to winners and losers and similarly there is no designed outcome or polished product therefore it does not sit comfortably in the realm of sport and is not necessarily an art form. This does not mean that contact improvisation is not aesthetically pleasing, visually appealing or structurally complex; on the contrary, it can be visually and intellectually challenging. However, as the title-phrase implies, the primary appeal of contact improvisation lies in *improvising contact* – and this relies wholly on ***experience***.

The entire objective of contact improvisation is centred on maintaining a state of touching with your partner: maintaining physical contact. Contact provides a bridge or connection across which essential information passes (including information about

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where you are both orientated in space, where your shared axis of gravity is, how much range you have to move, to support, to surrender). Once contact has been established, it is essential that both partners move freely, improvising for as much of the time as possible whilst remaining in contact with each other's bodies. When each participant improvises freely, they create the potential for the point(s) of contact to be continually redefined, establishing the potential for flow. When flow is established we say that the participants are in a state of harmony. Harmony can only be achieved when two or more quite distinct notes find a shared resonance, each complementing – supporting and being supported by - the other. Personal incidents happen in the context of a duet system (Contact Improvisation). This system is based in the senses of touch and balance. The partners in the duet touch each other a lot, and it is through touching that the information about each other's movement is transmitted. They touch the floor, and there is emphasis on constant awareness of gravity. They touch themselves, internally, and a concentration is maintained upon the whole body. Structural integrity refers to our ability to make maximum use of our physiological make-up to generate the power, fluidity and efficiency appropriate to a particular interaction. Included in this is an understanding of alignment, balance and centring. Once we have gained an in-depth understanding of structural dynamics, our bodies learn to automatically create the movements, positions and postures that are the most effective (necessary and relevant), and also the most efficient (energy-saving). In this way we can increase our movement stamina by not exerting extensive strain on our muscles, or wear and tear on our ligaments and joints.

The earth exerts a force upon all the objects on, or near to, it and this force is termed gravity. Gravity is an inevitable parameter within the improvisational context as it is constant force acting upon those who are in contact (both as individual bodies and as *onebody*). Gravity can either aid or limit contact. *Centre* is the point at which the relationship between gravity and our ability to oppose gravity through structural integrity and/or muscular effort are balanced. Centering relates to standing. Correct alignment ensures that the upper and lower parts of the body are in balance, and the muscles of the body are in harmonious interplay. *Dropping the centre* involves opening the legs a little wider than hip width and softening the knees slightly. This position enhances strength and stability, but not at the expense of speed and flexibility. Gravity - a force that collaborates with other forces to keep us as separate individuals on earth - is also the force that binds us all together. Gravity thus provides a shared focus or meeting point: because it does not discriminate between bodies and is free of judgment, it is - from a social point of view - a neutral participant in the process. Our bodies are physical: as such the size, shape and volume of substance of which we are made gives us mass. Our mass is primarily a product of the organic and inorganic elements that make up our body parts, including muscle, ligament, tendon, bone, blood. The effect that gravity has on mass is termed *weight*. Significant to consider for contact improvisation, is that individuals may *experience* their own weight differently because they have changed the relationship between their mass and the force of gravity. During contact improvisation our weight becomes a parameter as it constantly reminds us of our relationship to gravity, and influences our potential range of movement type and dynamic. By learning to deal with weight on more sensory levels than purely the visual, participants have the opportunity to deal with it emotionally,

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mentally and spiritually as well. There are several structural dynamics that determine the range of our movement possibilities, as well as the effort required for executing such movement, within the field of gravity: 1. the relative positioning of our body parts to each other; 2. the relative positioning of our body parts to those of our partner; 3. the relative positioning of our body parts to the floor.

We tend to talk of balance as though it is a static point that can be attained and held onto; rather than a *process* - continual adjustments and readjustments taking place as the muscles contract and release to keep us upright. Balance is not defined by stretching along the center columns of the body, as in traditional dancing, but by the body's relationship to that part which is a useful fulcrum, since in this work a body may as often be on head as feet and relative to the partner as often as to the floor. Balance is like an effective lever-and-pulley system, our muscles should offer just enough rigidity to resist the force of gravity without pushing themselves to breaking point. When we move our centre of gravity off our point of balance we compromise our structural integrity and become powerless to the force of gravity. This is called falling. The force of gravity rectifies all imbalances by bringing us back to a point of equilibrium. It pulls us down to the ground and balances us out. Gravity equals us out. Being off balance implies action; moving between moments.

By achieving a neutral posture – free of unnecessary tension – our mind gains clarity and focus. The sensitivity and clarity gained through adopting a neutral body allows us to connect more effectively with energetic flow by diminishing noise and interference. The neutral body is based on the premise of creating a structure that provides a path of least resistance for gravity. We are perfectly balanced in this state, aligned as it were over our personal umbilical cord of gravity. Our base of support is narrowed thus giving us a higher centre of gravity. Our centre of gravity is further from the ground. The structure provided by our skeleton allows us to maintain certain rigidity with minimal muscular effort. The muscles keep the bones in place, balanced one on top of the other in an ingenious design which allows us to stand upright, giving us as humans our definitive posture. This structuring or architecture of the body effectively places our most rigid aspects, our bones, in a state of balancing one above the other. This structure of integrity makes optimum use of negating the forces of gravity. Neutrality implies learning to accept our experiences as a constant process of balance between the forces of gravity and levity. Gravity provides us with the sobriety of mortality and the need for acceptance; while levity is an expression of our will to live and our creative power. If we move off balance we offer more of our mass to gravity. Gravity thus has more of a hold over us. By centring and balancing the body, we centre and balance the heart, mind and soul. Attitude is the most important part of training, and work in this area continues long after the desirable attitude has been identified. It is not only discovered by noticing the attitudes of people with whom it is pleasant to improvise and comparing it with the attitudes of those with whom it is difficult, but also, by the amount of power we invest in our minds because the amount of power we invest in our minds are proportionate to the amount of power our minds have over us. Many of us may feel that becoming present and tuning in to the rhythms of the body requires a slowing down which is dull and boring in comparison to the pace and speed with which we are used to imbibing information visually - in flickering edits and bursts of

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light, colour and sound. Actually, the true difference in speed lies in the amount of time it takes the body to respond to a sensation, as opposed to responding to a thought about a sensation. Many scientists and psychologists argue that it is not possible for humans to experience pure sensation – free of mental cognition – or pure thought – free of feeling. In this sense, even when we are thinking rationally we are interpreting sensations, and even when we are feeling strongly we are cognitively analysing. In contact improvisation we are thinking *what* we are doing, as opposed to thinking *about what* we are doing.

Contact improvisation takes time and much practice to absorb in order for a dialogue to exist between sensations of activity and receptivity. In order to immerse ourselves in the dialogue between activity and receptivity, contact improvisation demands that we foster a very specific state of being in which we are fully aware of what ourselves and our partner are doing, yet simultaneously we are not overtly controlling the overall unfolding of the improvisation. Even when we are leading, we are following. Sensing time is peculiar in any dancing system; here time is nonmetric and of no particular duration. The hit of adrenalin when the body receives signals of danger is amazingly swift. If the dancer is aware that the signal has occurred because of a sudden lift and remains cool, the main effect of the hit is a great stretching of time. When one becomes used to perceiving the distortion calmly, it is useful-especially if both partners enter into the perception and can recognize it in each other. This is the sort of thing meant by "sensing time"-coming to grips with the ways we sense time.
Orientation to space has to do with knowing where one is and, more importantly, where down is. Expanding peripheral vision is one of those things that happens the moment you become aware of its possibilities. The muscular stuff is not too important for the accomplishing of the work; sometimes people achieve good results in the first or second session (doing the stuff strengthens). **Contact Improvisation** is an extraordinary practice. It includes mindfulness, deep connection with oneself, and connection with others, as well as playfulness and utter abandon to the sprites within us.

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ADDENDUM D

Extract from class outline for Theatre Skills 278 Movement Component

Aims:

This component forms part of the Theatre Skills 278 course and aims to empower learners to source, refine and evolve personally-relevant approaches of understanding and managing the extra-daily requirements of corporeal expression in performance. It solidifies the foundations of pre-expressive neutrality, kinaesthetic sensitivity and motility range introduced in the first-year (Elemental Movement) component.

Rationale:

> Theatre - through the actor's technique, his art in which the living organism strives for higher motives - provides an opportunity for what could be called integration, the discarding of masks, the revealing of the real substance: a totality of physical and mental reactions. (Grotowski 1975: 211)

This component acknowledges that corporeal training that is solely form-based or primarily technique-orientated is insufficient to equip the contemporary performer with the necessary ability to embody and express diverse feeling states. Mind-body centring exercises and task-based improvisations provide learners with the opportunity to organically trace and embody connections between images and movement qualities, attitudes and corporeal shapes, breath and tension, environment and motion. Image- and task-based improvisation as an infinitely creative means of uncovering, discovering and shaping gesture remains a principle aspect of learning in this component.
Class exercises, tasks, explorations and discussions are organised and framed according to two primary systems of embodiment: **Self as Source** (based on the methodology of Mantras in Motion©) and **The Power of Two** (based on the system of contact improvisation). In combination, these two systems are ultimately concerned with heightening the consciousness of the performer, enhancing their awareness of the tensions between the personal and social, self and other, private and communal, physiological and mental, word and image; as well as providing systemic, rather than prescriptive, methods for accessing and refining the foundational characteristics of human interaction that are necessary to recreate dramatic tensions in performance.

SELF AS SOURCE
Task 1 (Terms 1 & 2): The extra-daily body: a solo exploration
Combination of self-directed and facilitated solo tasks and improvisations

THE POWER OF TWO
Task 2 (Term 1 & 2): The extra-daily body: a duet exploration (part 1)
Combination of self-directed and facilitated partnering tasks and improvisations