Photopoetic Moments of Wonder: Photography as an Artistic Reflective Practice in Secondary Dance Education

by

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Abstract

By combining photography, narrative and poetic inquiry into an artistic reflective practice named photopoetics, I hope to show how the dance experience in one secondary school in Burnaby, British Columbia, Canada, may broaden our collective understanding of the ways that dance educates students in schools. Student experience is the authority that underpins this study, as student photographs, writing and interviews are integrated throughout the thesis. Photopoetics combines the visual imagery of photographs with the narrative poetics of student-generated text to represent student voice about the experience. Through integrating the use of digital cameras, editing and presentation software into the dance curriculum, students "see themselves while being seen" (Clarke, 2004) and collaborate to frame their own worlds as creative inquiry between peers. I investigate the pedagogical understanding of my dance studio classroom as a place of inclusion where students may find a hospitable place to take creative risks, to make discoveries about themselves and to transform personal understandings in educationally significant ways. As a teacher, I first began experimenting with dance and photography, and was intrigued with the meanings that students made from their creative work. Curious to discover where our photographic play might lead us and what might unfold in this new way of thinking about dance, I continued to develop my work with students as a pedagogical project and to think about it as research inquiry over the years between 2004 – 2012. The prospect of facilitating understanding about the dance education experience to the community of dance educators to which I also belong has been of fundamental importance in this process. By unveiling the qualities of the photopoetic experience in an artistically evocative way through the freshness of student voice, this thesis seeks to expand the understanding of what it means for students to dance in schools.

Keywords: Arts education, a/r/tography, arts-based qualitative research; dance, dance education, dance photography; embodiment, hospitality; literacy, multiple literacies; narrative inquiry, performative literacy, performative inquiry; poetic inquiry, photopoetics
Dedication

I dedicate this work to the dance students I have taught who playfully cavorted along with me in the exploration and development of this photopoetic study of dance in education. Thank you for permission to exhibit your beautiful photographs on these pages. Your creativity and imaginative artistry speaks volumes more than I can ever write about the significance of dance to you in your school lives and I am grateful for the opportunity to showcase your student voice about dance within these pages. May each of you keep dance alive in your hearts, as you go forth into the world, with similar fond memories as I have, of our times together.
Acknowledgement

The author wishes to acknowledge the inspiration to use photography as a research tool with students in secondary school education, to photographer Steve Clarke, who is a professional photographer who lives in Chapel Hill, North Carolina and author of "seeing while being seen: Dance Photography and the Creative Process". With artistic sensitivity Stephen engages in an intriguing collaborative improvisational process with the dancers he photographs that is personally meaningful and artistically expressive of the inner and outer life of each individual dancer that he works with.

As I have developed the use of photography in my work with secondary dance students I have repeatedly turned back to this book for visual inspiration and artistic guidance along the way. I have not been disappointed in my quest. Steve’s lead has been pure magic, for it has provoked many, many exciting and meaningful moments of wonder and discovery for my students and me in our work together over the years.

Seeing While Being Seen: Dance Photography and the Creative Process
Steve Clarke, author and photographer

http://www.aahperd.org/NDA

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Thank you Lynn for your deep sincerity, your wisdom and counsel, your attention to detail in the parts that really made a beautiful difference, for your gentle but persistent rigour and for your gracious accessibility. Your input and creative thinking helped me create a thesis that really expresses my deep connection to arts-based learning.

Thank you Kathy Neilson for your days and days of critical proofreading and editing and for your brilliant analytical brain that helped me wrestle with the chaos of creativity to bring some order to the structure of my work. There isn’t enough salt and pepper dark chocolate in the world to repay the gift of your skill and time but I’m willing to try to find some!

Thank you to my mom Dorothy and to my father Martyn, to my sister Brenda, to my children, Karyn and Adrian who have always been the bedrock foundation of my support. Thanks for always being there and for understanding the sacrifices and retreat that such work involves. Thank you to my husband Ray for turning the music down so I could read and write and for your love.

Thanks to my friends whom I have not been able to see because there simply are not enough hours in the day to work full time, to pursue graduate studies and to have a social life. I look forward to reconnecting with each of you again; Jo Ann, Candace, Geraldine, Joanne, Barbi, Shawne, Janet, Merilynn, Kathy, Dara and Kate.
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Introduction:

Photopoetic Moments of Wonder

I first began experimenting with dance and photography as a teacher in 2004, and was intrigued with the meanings that students made from their creative work. Curious to discover where our photographic play might lead us and what might unfold in this new way of thinking about dance in education, I continued to develop my work with students both as pedagogical inquiry and as research over a seven year period of time that culminated in 2012. I realized that the artistic activity of creating dance photographs could be enhanced by engaging students in various reflective activities involving writing. By combining photography and narrative writing into an artistic reflective practice named photopoetics, I hope to show how the dance experience in one secondary school in Burnaby, British Columbia, Canada, broadens our collective understanding of the ways that dance educates fine arts elective students in schools.
“In the past, adults and children were seen as passive objects of research whereas now they are seen as having the right as well as the ability to enter into discourse about the construction of their lives” (Banks, 2001, p.9, in Cancienne, 2007).

Student voice is the authority here as student photographs, writing and interviews are liberally integrated into the thesis to represent autobiographical and artistic understandings. There are selected student photopoetic collages and photopoems included as well as journal responses and interview selections that further illuminate how dance students discover their passions for dance and build on their strengths as learners in this project.

Photo 2. I've been working on this for a long time and I never really get to see if my legs go fully straight when I'm doing it, but I can see them straight in the photograph (Tracey, 2011)

In British Columbia, dance education has existed on the fine arts landscape in this province, as an elective core subject since the inception of a Ministry approved dance curriculum in 1995 (Gr. 8 – 10) and in 1997 (Gr. 11 – 12). "Of all school subjects, both academic and the arts, dance has the least presence in schooling" (Bresler, 2004, p. 129) mainly because dance has been the last of the arts to receive an official curriculum. As a newcomer, dance is not well understood because there are discrepancies about such things as understanding what its purpose is in education. Some scholars have talked about the 'schizophrenia' of dance in education (Hagood, 2008) referring to the vacuum between technical training and creative movement. Should dance be taught as a skill based technique class or should it parallel more the
goals and purposes of a liberal education? At the secondary level, it is important to integrate both skills and personal development in a way that benefits the better interests of the student in their growth towards fully self-actualized personhood.

Because dance education departments are fewer in number and smaller in size compared with art, music and drama education departments in schools, colleges and universities (Albrecht & Adelman, 1987; Bresler, 1998), there are comparatively few scholars and practitioners in universities and schools to do research. As the lone dance teacher in a large secondary school I am well aware of a resulting sensation of professional isolation. In seeking research that would contribute to the scholarship on dance education, I looked within my dance studio classroom for a form of inquiry. Beyond the curricular considerations, I felt early on that photopoetics held worthwhile meanings when viewed as research that I sought to understand and to communicate to others who stand on the other side of the dance studio classroom doors.

Photo 3. I like dance a lot because when I come to school, it's really the only class I enjoy going to. When I practice a dance move and finally get it right it's the most amazing feeling. I think that's the way it was meant to be (Lisa, 2012)

Let me introduce you to the idea of “seeing while being seen” for this idea originated and fuelled my inquiry into photopoetics in the dance classroom. I have
drawn upon the artistry of photographer Steve Clarke in Chapell Hill, North Carolina, U.S.A for a generative framework (Moran & Tegano, 2005) in this qualitative arts-based investigation. I discovered the idea of “seeing while being seen” while attending his presentation at the National Dance Association Pedagogy Conference in Dallas, Texas, in January 2004. Clarke's visual artistry and the narrative descriptions of his improvisational process while working with post-secondary, college, university and professional dancers, resonated with my curiosity about the process of representing and thinking about the dance experience. Clarke was invited to the conference to share ideas about his creative process and to talk about the ways he works with the dancers he photographs.

Photo 4. I learn more about myself in a new way (Colin, 2012)

This introductory session with Clarke is an important seed that has infused my own work with wonder on this journey. I am grateful for his sensitivity, artistry and intelligence in thinking about the dance photography experience. When I first viewed his collection of photographs of dancing bodies, I knew intuitively that something special happened in the process of taking dance photographs in order to produce the creative
intensity that shines out of each photo. There was a lively energy about the photographed dancers in the pictures before me that presented the dancers as actively engaged in their photographs. After listening to him speak at his conference session, after reading about his interactions with dancers and after hearing his thoughts about his process, it was easy to understand that the photographs on display and in his book were the result of creative collaboration of artistry and a deep caring for the dancers he improvises with. His work “contributes to a literacy of the dance experience that can only further our understanding of what it means to dance” (National Dance Association Catalogue, 2004). Understanding the interconnection between photographer and subject in Clarke’s professional photographer/dance setting transferred over to support my efforts to understand the amateur dance experience of students in schools.

Chapter One of this thesis presents my evolving philosophy of movement in dance education that begins with the idea that movement education is an educational birthright that is at least as necessary in schools as learning to read is. Schools in British Columbia currently offer two extremes of movement education taught as a (mandated) skills-based way to move (42 classes at my school, 2012) and dance (in some schools) taught as an (elective) expressive art form (5 classes at my school, 2012). I contend that there needs to be more of a balance between the two extremes of teaching movement in schools because these ways of moving inform us of different aspects of our full human movement potential that are both educationally significant to learners.

I see that in schools we have lost touch with our bodymind sensory connection to the full range of movement learning possibilities that exist, so hidebound and obsessed have we become with print-based learning and academic rigour which deny the body and our existence on earth as breathing, sensing, moving, doing beings. In attempting to move closer to engaging "the participatory life of our senses" (Abram, 2010, p. 7) in this chapter I explore what it means to dance, to come alive to the inner awareness of
corporeality and presentient animality that deeply informs a missing bodymind connection in education.

I begin with the premise that dance is movement, and I anchor my study in the movement analysis work of Rudolf von Laban\(^3\). Laban’s key contribution to this work is his understanding of intention in human movement. Dance has intention that is expressive movement and sports has intention that is skills-based functional movement – a difference I find relevant in my educational setting. In both my pedagogy and research, I view dance as expressive rather than functional movement – it is movement that aims to fulfill an aesthetic\(^4\) art form and which constitutes a special kind of ‘literacy’.


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3 Rudolf von Laban conducted extensive studies of the human form in motion, eventually articulating a form of movement analysis and a unique means of movement notation. In 1946, he founded the Art of Movement Studio in Manchester, England, where he worked until his death in 1958. His work has been very influential in the modern dance world and continues to be developed at the Dance Notation Bureau, in New York City. His writings include The Mastery of Movement on the Stage (1950), Principles of Dance and Movement Notation (1956), Effort: Economy in Body Movement (with F. C. Lawrence, 1974); A Life For Dance (1975).

4 Fear of this word has severely limited its circulation in arts education circles. Locally, it was even edited out of the BC Ministry of Education’s Fine Arts curriculum several years ago because curriculum committee members thought it was not sufficiently understood. Throughout this thesis, I reclaim the use of the word aesthetic from the high art world and various philosophical schools of thought, where it is used to discern whether or not an item is pleasing in appearance, and I reframe it as an important word in talking about the work arts educators do in schools. Here I use it to mean working with a set of principles or concepts in order to enable high school students to engage in critical dialogue about the qualities that they see, hear, appreciate or create as art. The word aesthetic means sense perception from the Greek AESTHESIS or AISTHESIS (Griffin and Strauss, 1970).

Chapter Two investigates two aspects of the teaching part of this study; namely my teaching philosophy and my ways of being with students. Philosophically, I embrace an ethic of care (Noddings, 1984) and a hospitality (Quinn, 2010) of inclusion as important teacher ways of being. I propose that in cultivating a best awareness of these two philosophical teacher attitudes requires an 'en garde' teacher stance of self-interrogation against complacency and intolerance and a continuous effort as a teacher to be critically 'wide awake' to the experience of teaching in an ongoing and regenerative way. Although I may think that I create a safe and trusting environment in my classroom, how do I know that I really do so? Here, as autobiographical inquiry, I share ways I interact with students and perceptions that I consider to be important about teaching. As I draw close to the end of my teaching career, I explore the sense of teacher knowing that illuminates why this study of photopoetics works in this teaching situation at this time. What kind of place have I have created for students in the dance program in order to enable them to engage with acceptance, joy and creative abandon in their photopoetic explorations as living inquiry (Meyer, 2006, 2007, 2010).

Chapter Three looks at photopoetics as pedagogical inquiry, for that is how it started out in 2004. I explain the assignment as presented to students and share their responses about engaging in the project "in ways that transcend task completion" (Muehlhauser, 1998 in Blumenfeld-Jones, & Liang, 2007, p. 251). Here I discuss the creative possibilities of digital editing and how that has brought a new dimension to the project with potential for developing aesthetic literacy in student work. As well, I tell about what happens when text is added by students since "writing is a kind of self-making or forming. To write is to measure the depth of things, as well as to come to a sense of one's own depth" (van Manen, 1989). And I explore the nature of the transformative experience that occurs for students when they reflect artistically about their work. Students have varying kinds of responses over time. There is the impression they have when they first look at a photograph which evolves when they revisit, edit and work with a selected image and also again later in the following instance.
with Photo 5, after four years in the dance program having participated in this project each year.

Photo 5. It took four years to get this photo. It's pretty impressive to me. Looking at a photo of yourself dancing definitely gives you an idea of where you're at. You can see how much you've grown (Lisa, 2011)

Chapter Four: This chapter represents student voice in a collection of photographs that has arisen from the creative wellspring of student work to reveal recurring themes that include body image/awareness, socio-emotional development, boys in dance and an unexpected revelation concerning the juxtaposition of student bodies and school architecture. In discovering this last creative surprise, I allowed myself to be led by meanings and interpretations that arose from the work in an effort to reveal data openly and artistically for creative interpretation. Student intuition, interpretation, and improvisation are used artistically and creatively to represent the meanings made “sometimes at the same times and sometimes across time” (Moran & Tegano, 2005). I did not look for set conclusions; rather, I sought an opening up and aesthetic exploration of several aspects of dance in education through the artistic work
of students. Fortunate indeed to have had the opportunity to work closely with students in an educational setting, I feel honoured to bear witness to this rich and diverse pool of artful significance through student work.

Chapter Five: In considering the educational significance of photopoetics I realized that students who are actively engaged in the process of learning have their own intuitive and embodied understandings about their learning that need to be brought forward and illuminated. Attention to the nuances of student voice is key to this dissertation because students have thoughts and feelings that adults can benefit from hearing in order to inform the choices they make about the schooling of students. Student voice gives us information and understanding which helps us to understand the educational significance of their work. As an artistic reflective practice, photopoetics informs how I conceptualize dance as a literacy in a discussion about multiple literacies and their potential to inform educational practice.

Chapter Six: Along the way, I saw the potential for treating this student work as arts-based research data to articulate to others in the education community both the transformative power of artistic reflective practice to students and to illustrate the meanings students make of the experience. Building upon the theoretical and philosophical foundations of phenomenology in Chapter One, I explore a variety of my own personal connections to dance and movement experience through narrative inquiry (Chase, 2005; Clandinin, Pushor, Orr, 2007; Richardson; 1994) using anecdotal narrative (van Manen, 1989) as autobiographical inquiry (Bal, 1985; Clandinin, Connelly, 2000) and through poetic inquiry (Leggo, 2006, 2007, 2008, 2009) to further support the development of my philosophy of movement in dance education and in order to relate to the student experience of dancing. I describe the ways that the performative inquiry of Dr. Lynn Fels (1996, 1998, 2002, 2004, 2008, 2010) has strongly informed the development of photopoetics as an artistic reflective practice that is a form of representation that answers Dr. Elliot Eisner’s (2002) call for ‘multiple forms of representation’ of the arts in qualitative arts-based research.
My position is deeply influenced by thirty five years of teaching experience, my dancer/dance specialist background and by professional understandings I have about the important ways that dance as an art form educates. Teasing the truths of these three perspectives together, in order to make visible what I know to be invisible about dance in schools, has been a close, ongoing investigation that really began in September 1977 when I accepted my first teaching assignment with Burnaby School District, just outside of Vancouver, British Columbia, Canada. The theory of a/r/tography as conceptualized and articulated by Dr. Rita Irwin, along with others from the University of British Columbia, British Columbia, Springgay, Irwin, Leggo & Gouzouasis 2008), Canada, has helped me to understand the complexity of aspects of the identities I have as artist (visual artist/dancer), researcher and teacher/dance educator. I look at photopoetics through the lens of the six a/r/tographical renderings of contiguity, living inquiry, metaphor/metonymy, openings, reverberations, and excess. I seek to understand my own position in this work so that I may support the voices of my students as they document their own experiences artistically and reflectively. Here I discuss the transformative experience of how I developed the project as teacher and later realized its potential as researcher. This chapter moves beyond the consideration of photopoetics as pedagogical inquiry and looks at my learning about photopoetics as research.
Conclusion: The conclusion of this thesis is a letter written to future dance educators, encouraging them to seek in their own ways to understand and to communicate the important ways that dance educates so that educators and others may better understand the dance experience in schools. Inspired by the summons of fellow arts-based and dance education researchers (Bond & Stinson, 2000; Blumenfeld-Jones & Liang, 2007; Bresler, 2007; Eisner, 1998, 2002; Fraleigh, 2004; Hanna, 1999; Oreck, 2007; Risner, 2009; Shapiro, 1999, 2002, 2008, and Snowber, 1998, 1999, 2002, 2003, 2004, 2007, 2009, 2012), to look at this emergent curricular dance experience in Burnaby, British Columbia as research, that would contribute to "the slender volume of explicitly designated dance curriculum research" (Blumenfeld-Jones & Liang, 2007, p. 245); so do I hope fellow dance educators will also feel the call to contribute to the field of dance education research in innovative and creative ways. The eventual goal of this letter is of course to nurture an attitude of inquiry and reflection about the work that dance teachers do so that one day all students in public education will to be able to expressively dance their meanings of life.

Photo 7. (Sharon, 2012)
Chapter 1.

To Inhabit their Bodies and to Join in the Dance

Okay, I’ll start from where I am. Here is my teacher voice as autobiographical testimony that informs my philosophy of movement in education. As a secondary dance teacher, what do I want most about movement for those grade eight students who enter high school each year and who journey on to graduation over the next five years? I want them to be able ‘to inhabit their bodies’, not to be afraid of dance or ashamed to try or unable to do a step-ball-change and to know how ‘to join in the dance’. At some point during their time here, once or twice or maybe a hundred times, I want students to feel a connection to movement that thrills them, makes them feel that the essence of who they are on earth as movers is understood when they feel alive, witnessed, validated, vital (Smith, Lloyd, 2006), and perhaps even more humanly connected than ever before to their communities/world through expressive movement.

By the time students arrive at high school they should know who they are on the dance floor at dances, be relatively free from fear and inhibitions to ask a friend to dance, be willing to take a dance class or two during their time there and not be afraid or ashamed to break into some moves when a tune calls out to them on the radio. They should feel comfortable spontaneously joining a friend’s bhangara lesson or excited to see that a salsa club calls their name. Some of these newcomers are dancers and they already know it; others may discover that they share a passion to move expressively in dance when they take their first dance class. For all students to be able to experience engagement with dance, something must change because I do not see an expressive freedom to dance in the general school population outside the dance studio. The British Columbia Ministry of Education Curriculum Guide lists Integrated Resource Packages that promote the teaching of movement skills and dance in schools. Some teachers do integrate movement and dance into their curricula in meaningful ways but not all teachers fully understand the integral link between movement and learning. I see a
need for teacher education at the university and school district level that equips teachers with a deeper understanding of the connection between movement and learning so that they will be better equipped to teach these skills and it all begins at the kindergarten door!

Based upon my K - 12 teaching experience in public schools, I see that during their elementary schooling in movement education all children need:

- to experience the full range of the fundamental movement patterns that all humans go through from birth to walking in order to achieve their full movement potential as learners and living human beings.
- to understand and appreciate the aesthetic value of dance as an art form
- to have a balanced informed understanding of expressive movement with a thorough dynamic experiential investigation of the movement concept of force.
- to learn basic movement skills in the early and intermediate grades so that when they go to high school they are individually as competent as possible in all the physical areas of coordination, flexibility, balance, strength and endurance.
- to experience a wide variety and range of creative movement and dance experiences while growing up so that they may find, choose and align with dance and movement activities that they love to do in order to achieve a healthy, active and creative life style.
- at best to be taught by creative dance movement specialists who understand how to teach movement properly or, at least, to be taught creative dance movement by regular classroom teachers who each have the ongoing opportunity to learn from creative movement specialists about how to teach expressive movement properly.

In high school, students are able to choose their elective courses. Young people need to experience a balanced exposure to both expressive and functional movement in elementary school so that they are ready to make their own informed choices about the kinds of movement they wish to pursue in life. Some students choose dance. Let us consider some thoughts about the ways dance educates so we can better understand dance as the foundation of my research.

In her dance workshops, well known Canadian dance teacher and performer Margie Gillis works to “encourage the dancer to discover the wisdom of the body as well as to reconnect with the curiosity and awe that initiate and inspire movement”. Ideally, dance teachers in secondary education classrooms may realize a similar goal. Dance
has been described by scholars working within dance and education, as “paying attention to one’s own motion” (Blumenfeld-Jones, 2007). Dance begins with inner sensory awareness (Stinson, 1995) and involves somatic (Thomas Hanna, 1976) awareness as a way of perceiving oneself from the “inside out, where one is aware of feelings, movements and intentions, rather than looking objectively from the outside in” (Stinson, 1988, p. 20). We become truly present with engagement that is a “physicality of presence; a bodily mindfulness, a place where we are cracked open to both the interior and exterior realms of experience” (Snowber, 2009, p. 152). Inner sensory awareness of movement is another ‘invisible’ aspect about the dance experience that is unrecognized by nondancers.

Photo 8. I feel strong like a statue (Chloe, 2010)

An underlying and recurring theme throughout this thesis is that our lived experience is grounded in movement; that in infancy and early childhood, we “learn our bodies, and learn to move ourselves first and that the acquisition of language occurs secondly” (Sheets-Johnstone, 2011, p. 5). When we look for understandings about
meaning making in life, in addition to our five senses we also have kinesthesia; “a fundamental essential sensory modality that is the sense we have of our own movement” (Sheets-Johnstone, 2011, p. 5). It is through our human sensory, corporeal-kinetic, tactile-kinesthetic experience that we know and understand the world and from which all meaning making originates.

Photo 9  Love me for who I am, the wild eyed girl with the animal inside, and embrace my hectic world (Nikita, 2012)

I have seen many students grow stronger; gain increased self-confidence and find an outlet for artistic expression during the course of their dance learning. “To inhabit one’s body is cause for celebration”\(^5\) means that while learning to dance, students discover how to consciously inhabit their own bodies which opens them up to many creative possibilities for experiencing life. I conceptualize dance movement as an

\(^5\) Vigier, R. (1990) In her book, Gestures of Genius, Rachel Vigier credits this quote to Simone de Beauvoir. I have not been able to locate an original source for the quote, though I have searched for one. This quote to me describes how one might feel celebratory about having an embodied sense of bodily awareness -- a fitting goal for dance educators.
embodied way of knowing the world – a concept of knowing that relies on the embodied connection of body and mind. At the root of this inquiry all dance research must be grounded in movement (Fraleigh, 2004) and I seek ways to carry this thread throughout the thesis: all dance is movement but not all movement is dance.

**Rudolf von Laban**

“Laban was interested in the conscious control of human movement, our ability to develop a variety of movement responses, and, unlike the animals, to select and change these responses at will. The concept of humans as thinking, feeling, doing beings is central to his movement analysis” (Wall & Murray, 1990, p. 38).

No dance education text would be complete without consideration of the important contribution of Rudolf von Laban (Hodgson, 2001), considered by many as an innovative and true pioneer of movement education (Abels & Bridges, 2010). Laban's understanding of movement was radically advanced for his times (1879 - 1958) in recognizing bodily movement as a psychophysical phenomenon (Moore, 1988), (Newlove, Dalby, 2004). His revolutionary Movement Analysis System (Bradley, 2009) still informs somatic theories of human movement today, although his ideas are not well known beyond the fields of dance, physical education, physical therapy, somatics and kinesiology study and practice.

Toward the end of his life he began to apply his ideas to children's educational dance.⁶ In creative movement classes, instead of using a stylized vocabulary from ballet (plié, releve, chasse, tour jete) or jazz (jazz runs, leaps, struts, box step) that may alienate individuals without ballet or jazz exposure, Laban’s language of dance includes a definition of space that uses the concepts⁷ of place, size, levels, pathways and

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⁶ In his book Modern Educational Dance (Laban, 1948) he states that “the practical use of the new dance technique in education is manifold”. His ideas about human movement as applied to educational dance have been enduring and influential in the growth of movement teaching practices in dance education to present times.

⁷ As defined in Anne Green Gilbert’s book Brain Compatible Dance Education.
directions. This language is accessible for beginning dancers to use when communicating movement ideas or learning about dance because it provides a shared movement language that facilitates ready understandings about the choice of ways that humans can move in space. The significance of this conceptual approach to teaching dance/movement in education is that it creates an inclusive, hospitable environment because all learners in a group can understand, share and explore a common language as they explore the concepts together.

Another contribution to movement education from Laban is the idea that all human movement has an intention that is either functional or expressive (Wall & Murray, 1990), (Abels & Bridges, 2010). Functional movement has a goal or outer oriented purpose, such as sports activities whereas expressive movement is movement that is feeling or inner oriented such as dance that expresses feelings and communicates ideas. All human movement originates in the body with one of these intents. Ideally, students should be exposed to both expressive as well as functional movement experiences during their education so that they understand and have the inner felt experience of both kinds of movement. Sports and physical education need to be seen as complements to expressive movement rather than replacements for it because "dance is a way to think with our entire beings" (Snowber, 2012, p.57). All learners need to experience the full range of movement that humans are capable of. This bodily understanding is important so that students may make informed choices about the kinds of movement they wish to pursue in their lives. This reasoning is why an understanding of Laban's concept of intention necessarily foregrounds any study of movement in schools.⁸

Many creative movement practices in Europe, England and America are founded upon Laban's principles of movement education for children. Anne Green Gilbert of The

⁸ My notes here are cursory at best, particularly in view of the enormity of Laban's contribution to an understanding of human movement. I am not a Laban specialist. To fully understand Laban's contribution requires a three year certified course of study at the Laban Institute in New York City, USA to become a Certified Laban Movement Analyst.
Creative Dance Center in Seattle, Washington, U.S.A. leads workshops for dance educators here on the west coast of Canada, the United States and internationally. She has written two books for teachers and dance educators about ways of working with Laban’s dance concepts as a conceptual approach to teaching dance (Gilbert, 1992, 2006). She created an extensive collection of creative dance motivators to facilitate structured improvisation dance experiences for creative dancers of all ages, and she also invented the “brain dance” (Gilbert, 2006) which incorporates the fundamental movement patterning work of Irmgard Bartenieff (Hackney, 1998; Evans, 2005), into a way of teaching dance to children. Laban’s ideas have been influential in many dance related contexts including the current British Columbia Ministry of Education dance curriculum guide that calls these same dance concepts the “Movement Elements” – one of the four curriculum organizers for teaching dance⁹. It is a curricular expectation that teachers will use these concepts in their work with students. While Laban’s Movement Analysis System was based on the belief that "the human body and mind are one and inseparably fused" (Newlove, Dalby, 2004, p. 16), he is not the only movement theorist to think this way.

**Awakening Vitality**

“Instead of punishing the body, what if a gentle, sympathetic unleashing of bodily vigor and vitality were promoted? What if becoming fit and healthy became the consequence of feeling the movements that are bodily satisfying, forming motions that are vitally engaging, and experiencing a flow of connection with others?” (Smith & Lloyd, 2007, p. 1).

In their article, *Promoting Vitality in Health and Physical Education* (2006), Dr. Stephen Smith of Simon Fraser University and Dr. Rebecca Lloyd from the University of Ottawa have written about health related fitness and the need for a new mindset about exercising that encourages sensing and feeling all there is to experience within

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⁹ The other three organizers are Presentation and Performance, Composition and Choreography and Dance in Society
movement. They state that the present curricula of health-related fitness (HRF) in education tend to reinforce the wider, societal view by separating physiological functioning from what we would like to identify as the kinaesthetic and somaesthetic registers of consciousness. There is little room for what Shusterman (2008) describes as a “somaesthetic” quality of movement and what Csikszentmihalyi (2000) profiles as the optimal, psychological state of flow. Smith and Lloyd agree that “Dancers, who may be considered experts of sensing “the aesthetics of stance and motion,” develop enhanced sensitivities to “the poetry of movement in everything around them – a newspaper blowing down the sidewalk, a bird landing on the telephone wire – and in everything they do, like setting the table and sipping coffee” (Tuan, 1993, p. 38 – 39 in Smith & Lloyd, 2009, np). Such sensitivities change the way one experiences life as they open up the possibilities of feeling the gentle warmth, waves and gradual surges of pleasure” (Smith & Lloyd, 2009, np). This definition of vitality could enliven all movement activities in schools by raising awareness and valuing the unique sensitivities that dance evokes. It could also bring a mindful consciousness of the multiple ways of being that could exist in a physical education setting beyond the traditional norms physical education has as a skills-based, competition driven health related fitness regime.

I find it exciting to think that we tread upon common ground; that it took the collaboration of a dancer, Dr. Rebecca Lloyd, and a physical education specialist, Dr. Stephen Smith, to define a mindset towards physical education that I can agree to and relate to philosophically. As well, I call for balance towards more flowing experience in movement education whereas Smith and Lloyd call for less mechanistic hardening in the typical physical education mindset. “In order to promote vitality as a key concept for movement education we must promote the capacity of a sensing, feeling and perceiving consciousness” (Smith, 2006, p. 262). From the perspective of a dance teacher who has often witnessed dance students appearing to be vitally alive, engaged and

10 Retrieved October 9, 2012, Lloyd & Smith, Educational Insights 2009
http://www.ccfi.educ.ubc.ca/publication/insights/v13n04/articles/lloyd_smith/index.html
connected somaesthetically to the experience of dancing; where students tell me about their feelings of flying and about the multiple ways that dance holds meaning for them cognitively, socially, emotionally, physically and spiritually, I have come to the realization that movement in education needs to be taught from a place of more balance; where students in elementary school are taught movement consciously by informed teachers who know how to introduce them to the full spectrum of human movement possibilities that is not limited through a narrow lens as a competitive skills-based function.

If one were to analyse the movement of sport and fitness activities using Laban’s Concept of Force: Flow (smooth – sudden), Weight (strong – light), Energy (free – bound) and considering that all movement has flow, weight and energy, one would find a predominant force of sudden flow, strong weight and bound energy in competitive sports/health related fitness activities. Movement that is taught this way therefore presents a one-sided experience of force. In order to experience the full range, students need to experience force also as flow that is smooth, weight that is light and energy that is free. When they have experienced the full spectrum of force then they can make better informed decisions about what kind of movement they will choose to engage in. This imbalance is so entrenched in physical education that I have witnessed beginning dancers come to dance class for the first time who show fear and discomfort with movements that are smooth, light and free. Further entrenched are homophobic fears that this kind of movement is not ‘manly’ but ‘girlish’. The other reason there is a fear to experience this kind of movement occurs because it is a new experience to a fourteen year old boy or a seventeen year old girl which would not exist if they had had the educational experience as youngsters in experiencing the full range of force throughout their physical education in elementary school. If students have not experienced the somatic feeling within their bodies ever in their lives, it is no wonder that they do not elect to enrol in dance class when they reach grade eight. Elementary teachers are hard working individuals who balance a phenomenal work load in their jobs as generalist teachers. It is not their particular fault that movement is not better understood by them. In elementary teacher education all teachers should be taught how to teach creative movement so that students are fully educated about the potential range of human movement as an educational birthright. District professional development programs
could offer this training to teachers so they better understand, appreciate and teach movement across the curriculum using the full range of dance concepts.

In my experience of teaching pre-service and in-service teachers how to teach creative movement in schools, I have generally found that most teachers quickly pick up ways of teaching creative movement and that they are excited to learn interesting ways to do so. One reason that many teachers do not know how to teach the full spectrum of movement possibilities to their students is because most teachers have not received adequate training during the course of their teacher education coursework. The only way that this unfortunate predicament will change is if teacher education programs include creative movement teaching skills as an integral part of all teacher training programs.

During my K-12 schooling I was only exposed to competitive games and sports. I inadvertently stumbled across dance outside of class time. I look back on my movement history and know that there is a definite turning point in felt bodily awareness of what my life was like before I discovered dance and how differently it felt after I realized how much I loved being involved in dance activities. When I discovered that I preferred dance over other movement possibilities, I knew a sense of inner connection; “the Japanese “shin shin” or “bodymind” and I recognized “the state of ‘bodymind oneness’, … (where) the mind moves while unconsciously becoming one with the body… here, there is no longer a felt distinction between the mind/subject and body/object” (Fels & Stothers, 1996). The sense of energy flow that I experienced while dancing and the excitement of this novel and personally expressive art form pushed me into a new understanding of myself. I fell in love with dance. Here was movement where heart and play and desire all melded into one meaningful personal passion. Dance movement quickly became something that I loved to do; that I forsook all other movement activities to engage in and which for my lifetime dominated my movement preferences. Dance is an activity that brings me vitally alive. Where sports and competitive activities do excite many people, there are other individuals such as myself who prefer non competitive movement activities. I seek to expose individuals to the full spectrum of human movement possibilities through understanding a mindset towards physical education that embraces somaesthetic sensitivities and understandings. This is
our greatest hope for reconnecting with the vitality (Smith & Lloyd, 2006) that movement holds for each of us as human beings.

**Dance Welcomes Me**

A dominant way for me of being alive in this world is to understand events by experiencing them in a bodily sensory way. With one whiff I am led to search for the scent of the valerian, alyssum and phlox that is potently fragrant in our garden in late summer now. In competition with my fellow creature honeybees, my nose seeks out the source as I lean closer in. The satiny smooth coolness of arbutus tree limbs begs my caress as I pass within reach and as if by magic, the lively sounds from the neighbour’s yard of Latin music playing makes my body sway and pulse responsively. These highly adept bodily sensations are downplayed in schools where language and textual literacy is valued and human movement is suppressed for the duration of the school day. It is important not to lose touch with this vital understanding of our sensual bodies. A theoretical premise that has influenced my understanding of movement in education and informs my personal awareness of ‘how dance welcomes me’ (Brianna, 2010) is the phenomenological work of Dr. Maxine Sheets-Johnstone. In her early career, Dr. Maxine Sheets-Johnstone was a dancer/dance professor who later became a professor of philosophy at the University of Oregon, USA. As a well respected scholar who has written extensively about her phenomenological understandings of movement she places the body at the center of the mind-brain body discourse. “We come straightaway moving into the world; we are precisely not stillborn” (Sheets-Johnstone, 1999, p. 136). Cognition is thus not the ground floor of being, human being or any other animate being. Animation and dynamics are the basic defining feature of life in all its forms. Concepts to begin with are corporeal concepts, that is non-linguistic concepts” (Sheets-Johnstone, 1990, 2004, 2009a, 2010: Ch. 14).

The nature of the human mind, argues Sheets-Johnstone, is determined by the form of the human body such that babies are born moving and acquire language later. “Infants think in movement; language is post-kinetic” (Sheets-Johnstone, 2009, p. 5). In early childhood, young children vigorously progress through visual sign posts of physical development; fundamental movement patterning, walking, speaking and otherwise experiencing the world in embodied ways. If they do not, then adults become
concerned, – that is, until the time their children enter kindergarten – then something sad and regrettable happens.

In the majority of educational settings, youngsters enter school and are seated in chairs for the next twelve years of their lives where their “energetic bod(ies) struggle(s) with the confines of the normal pedagogic containers: desks, halls, vertical and horizontal spaces squeezing each limb” (Snowber, 2009, p. 153). “Children dance, jump, climb, explore, talk, sing, shout, whisper, wriggle, tumble into their first year of school only to discover that, in the classroom, their dance is interrupted, their voices muted, their explorations halted” (Fels, 1996, p. 255). It is during this time that the important bodily learning that they have been engaged in since birth is devalued and set aside for other kinds of learning that is valued as more important than movement as a way of learning about the world.

![Photo 10. (Jude, 2011)](image_url)

‘Dance for all’ (Laban, 1934) as a freely liberated bodily expression is lost to some for life, sometimes found by others but generally interfered with during schooling. Now, at least, in the province where I teach there is recognition for the value of dance education. Dance exists in our provincial secondary curriculum where students can learn to “feel from the inside and feel from the other side, how to be our own teachers, and how to pay attention to our bodies as a source of knowledge and meaning” (Stinson, 2004, p. 163). This phenomenological premise has confirmed my understanding of the relevance and importance of dance education in public schools because, personally, I
too have experienced dance as a liberated way of being in a world that is otherwise full of "unexamined nonverbal biases" (Moore & Yamamoto, 1988) similar to the experience of being in schools. We undergo experiences of bodymind animality continually as part of our lived everyday experience without necessarily being consciously aware of them. "Attitudes, history, lineage – they're all ideas in a body. Mother, teacher, child, student, warrior and peacemaker. We're all carrying that around. If you think about it that way, we're always dancing" (Aleta Hayes, 2010). Our daily lives tend to muffle these prelinguistic awarenesses for we live in a society that is dominated by an alphabetic text oriented, verbal linguistic way of being in the world.

In attempting to better understand the body as a source of knowledge, I engaged in three personal movement reflections as autobiographical inquiry to support my evolving philosophy of movement. These are ways of ‘being in the world’ that I access easily and connect me to a presentient corporeal kinesthetic awareness of movement. Dr. Kathryn Ricketts echoes my understanding of this embodied way of being when she says, "My best attempt is; lived experiences moving through memory and the imagination and finding home in the flesh, the blood, the sinew and, yes, the perspiration glands of our body" (Ricketts, 2011, p. 27).

One way that I readily connect to the human experience of corporeality is when I am swimming. As a result of an early strong swimming background as a lifeguard/swim instructor during my teenage years, I am fortunate to feel at ease while swimming and immersed in water. Removed from the trappings of shoes and mirrors and daily routines for a time at the swimming pool I experience a “presentient awareness of animality resonating with (my) own (that) connect(s) (me) to a prelinguistic, animate world” when I float and drift in water. I revel in “the wordlessness of pre-reflective animality” (Smith, 2011, p. 1). The following description of my body moving in water is a sensory kinaesthetic exploration about my own ‘presentient awareness of animality’.

Head to tail connection… spine arching backwards
into undefined expansive back space
in the open clarity of water

I relish a momentary escape from gravity
rolling smoothly, surfacing for air
then kicking hard for a time.
resting… now drifting… effortlessly…
I love to swim.

Connecting to a pre birthlike animate I swim in this instance, alone.
voices, language and communication recede
and fade dimly away to become
part of another way of knowing.
Breath is there
facilitating the sinewy flow each shift of muscle brings
I play with the waves testing my limits
enjoying the slipperiness of water rushing over skin.

Closing eyes to float suspended then twisting
soaring off connecting with the sensory awareness
that “thinking and movement
are not separate happenings
but aspects of a kinetic body logos” (Sheets-Johnstone 2009, p. 5).

Similarly, when I dance I am best able to access my own sense of bodily awareness from the inside out in the same way my students tell me they do when they retreat from their worlds and close their bedroom doors “to dance… just dance it all out” (Emily, 2007).
And the Klezmer band played on too long to still my dancing feet…

Is this Romania
before my time
in the year 1902?

Those lively sounds shrilled and filled me up as the room began to fade away
Were these the notes and the dressed up folks my great grandmother knew
When the lady with the earrings and the purple shawl began to lead the dance
I was on the floor never ever look back, enthralled by the call to dance… just dance
love to dance… just dance it all out

Caught up in the swirl of each circling twirl and the running dips and turns
The enchanted feel and the lively squeals poured honey on my lost gypsy soul
Laughing and alive don’t step on toes act quickly, left right right pause
And sway to the right… anticipate… never done these steps before
Never mind… my body thrills to this chase… all those years at the barre
and forty years of tap… love how the patterns just fall in place

And I laugh at this feeling of joy to move
a feeling of fully alive
an electric rush to my fingers tips
engaged, engrossed, in love the most
in flow in space and time
as all of these parts align I know I am
JUST A M…
entranced to dance by the tug to dance… yes dance… just dance it all out

If I painted a scene of that dancing time, my brush would boldly slash
Bright colours and squiggles of laughing lines and the swirls and twirls in time
There’d be brilliant stars in a jet black sky as a smiling moon looked down
I’d round out the corners of the old courtyard as the circle became my world
I’d smudge in the tilt of the room that night as we turned and spun around
Only this circle of dancing fools lost in the call of the dance… just dance
love to dance… just dance it all out
Grasping on to and comprehending a sense of personal physicality through sensory awareness of movement and body-mind (Popper, 1953) connection informs my understanding of the fundamental significance of teaching in ways that foster similar appreciation of embodied connection for students in schools. We need to practice catching and holding on to understandings of bodily experiences like this in a world where this way of being human is not well understood and certainly not encouraged in schools, so that we understand ourselves better and the ways we move and learn.

Once we have attuned to our internal sensory awareness, our way of viewing dance is forever changed. “We become participants, not just onlookers, as we breathe along with the dancers on stage, feeling the stretch that continues past the fingertips, feeling the body landing silently from a jump” (Stinson, 2004, p. 154). It is what allows dance students to relate to each other through the medium of dance. It is also what allows me as dancer/teacher to connect with dance students in a copacetic interaction about their dance experience. “Anyone unfamiliar with what is involved in choreographing a dance, in training to be a dancer and in either learning a piece of choreography or participating in a form of improvisation will have a gap in his or her understanding of the acquisition and performance of dance” (Sheets-Johnstone, 2009, p. 55). This thinking is based upon the philosophical premise that in human physiology, movement comes first before cognition because understanding dance requires a person to have the inner felt experience of movement.

*Photo 11. (Ken, 2012)*
When I look at students dance photographs I feel a remembered awareness of stretching and extending beyond one’s usual reach when students capture photographs of their own bodies moving in space that arises from within my own embodied mind (Varela, 1991). I may never have been able to accomplish the move into the air myself shown in Photo 11 yet I ‘feel’ it almost sympathetically, as a thrusting, back and upwards, lifting leap into thin air. And I recognize the absolute commitment and abandonment that went into the preparation. These individual moves are “kinesthetic patterns of movement that become the kinetic melodies that inform our lives” (Luria, 1966, 1973 in Sheets-Johnstone, 2009, p. 5). We each have them in varying ways.

The other way that I tune in to the inner sensory awareness of movement is through my experience of dance improvisation which is to me a fascinating way to understand bodily awareness and embodied physicality. “Improvising alerts one to the present and it is often in this space of not knowing what may happen next that one learns to develop a way of knowing – a thinking on the feet” (Snowber 2009, p. 91).

I’m in an improvisational dance class... and out of nowhere a basket full of luscious, brightly coloured peppers spills out onto the wooden floor before my eyes... yes... peppers... not scarves... not sticks... ripe roundly shaped peppers in brilliant hues of red, yellow, orange... some rolling faster and further than others... and I am caught by the rounded sensuality of their shiny, taut, bright red pepper flesh.

My attention is held and tempted by the promise of juiciness encased in skin... as am I... we are asked to write about them... and I write about the coolness of each curve... smoothness to touch and turn it round and round as if some secret lies within

"Now dance your meanings into life"... the music plays and I unlock the door of circumspect behaviour to step outside my tired teacher shoes and join 21 other women, and 2 men, holding onto thoughts of our coloured peppers... as we dance.
We circle in space carefully minding where we move... as random leaps and moving bodies fill the space... someone passes by me and I feel the press of air on skin... I spin around with my peculiar pepper orb in mind -- a beacon that I artistically heed. I draw in my hand and curve my other arm around it before I run between the others zigzagging in and out and immediately I jump out of William's way as he giddily cavorts backwards into my pathway. I regroup and change tack into open space where I pause and roll my head and neck around incorporating shoulders and core into a round smooth upper body roll... pepper like and round I echo the shape down into a spiral on the floor.

I love dance improvisation... it's easy... only play... creatively playing with movement ideas and feeling liberated to explore what comes next when one movement idea flows into the next one... an impetus felt in one body part that transfers into another and another... favourite movement ideas coming forward and then recomposing parts and drawing breath I surge into another phrase that ends in a shape while standing on one foot... I balance there intrigued to hold it longer and then I let myself tip over from a sustained suspension into a fall that I catch myself out of and perambulate saucily back to my weary waiting shoes.

In Chapter Two of *The Corporal Turn*, Maxine Sheets-Johnstone, (2009, p. 61), uses the example of dance improvisation as a paradigm to show how “the cardinal structures of movement and of thinking in movement are magnified. While improvising, the aim of the dancer is to form movement spontaneously – no performance is being reproduced and no score is being fulfilled”. Improvisation surely is thinking in movement; thinking on one’s feet with the whole body fully engaged in the process of creation. Decisions about which direction to turn, how fast or hard to make a movement,
whether to interact with another dancer or whether it is time to look for open space and break away from the group are all determined specifically by sensory, tactile, intuitive processes which inform these decisions. With one’s back turned, one can sense the presence or force of other bodies engaged in movement and instinctually one turns to determine whether to move out of the way or to turn and engage with the unknown as-yet-to-be created movement. There is an instinct that builds over time to find vacant spaces in order to see more clearly and to reassess. “A dance improvisation is to create an unbroken now – an ongoing flow of movement from an ever-changing kinetic world of possibilities” (Sheets-Johnstone 2009, p. 30). “In dance, thought is primed at the point of action. This is not the reflection of the contemplative mind but rather intellect poised in the body, not the deliberate consideration of alternative courses but thought in process, intimately responding to and guiding the actively engaged body” (Berleant in Greene, 1995, p. 131). Whether improvising in water, at a dance or on land, I connect with the world from this place of sheer embodied physicality.

Photo 12. Dance is the language of hidden thoughts (Sonia, 2010)

A dance student described dance as “the language of hidden thoughts” (Sonia, 2010), and I have to agree with her for dance has similarly provoked secretive understandings for me about the mysteries of movement and life. I have been able to “express the ways of my life” (Kathryn, 2010) and “to say things without words” (Anna, 2010) that were either too private to say out loud in words, or so enigmatic that words
could not contain the essence of meaning that I was engulfed with at the time. Yes, “dance welcomes me” (Brianna, 2010) as my own personal proving ground.

I saw the word **D A N C E**

Josie: ...and then when I was in grade 7 and you get to choose your course I saw the word **D A N C E** and I just got really excited. I chose it as an elective and have taken it every year since.

Like Josie, **D A N C E** is a word that leaps high up into the air off any page and gesticulates wildly at me! Yes it does! It jostles and bounces up and down until I heed its call. **D A N C E** dances nimbly, manoeuvring through other text to pull me closer. It startles my attention – distracts me quite simply until I surrender and become **D A N C E**.

On a bulletin board across a crowded room, **D A N C E** draws me insistently closer to read the fine print that reminds me of the secret awareness my body knows that to **D A N C E** is to become fully alive. **D A N C E** has a magnetic pull from somewhere back in the kinesthetic history of my body, like the lyrics of Que Sera that sing themselves inside my head. When I was young, the word **D A N C E** beckoned me to follow its muse. Now I have a lifetime full of associations and I understand its power over me for we have been closely associated in an intimate waltz through time and across years. **D A N C E** is a slippery inside out experience, a shape shifting flip flop shape of a word that is my home place. **D A N C E** welcomes me on a crowded page and reminds me “here is where I’m supposed to be” (Penny, 2007).

I remember glimpses while dancing, when caught up in the absorbing grasp of a dance sequence, where I have been able to kinaesthetically reconfigure troubled meanings in my life and emerge from the studio at the end of a dance activity somehow more at peace with myself and ready once again to carry on. “Dance provid(ed) occasions for the emergence of the integrated self” (Greene, 1995, p. 131) and was
transformative for me in making sense of life. Dance involved me in “rewriting the text of the work (the dance) within the text of (my) life” (Barthes, 1975, p. 62). While I can never fully know the nebulous nature of transformation that students are having, I intuitively recognize glimmers of the meaning making process for them when they “experience the world in an artful manner” (Dewey, 1938, p. 28) in dance class. This sympathetic understanding of movement has been a gift that has informed both my teaching and research.

My dance… wide awake and seeking flow inside out negotiation

where inner connectivity enables outer expressivity

being present to a vital world of possibilities

enthralled by a beckoning quicksilver tug that reaffirms living

kinesthesia occupies every evocative space within
and transmutes expansively in shape shifting ways

knit in wisps of memory while negotiating where to step next
hanging in the air a split second longer

for the indulgence of one more life affirming perfect suspension
that comes when all body parts meet and are organized

into synchronistic harmony at that point of satisfied longing
where desire asks them to be.

The meanings that students make of the dance experience contain significant realizations that I recognize as a dancer. These also relay “insider information that we all need to know about this intimate art of the human body” (Fraleigh, 1999). These meanings speak to the truths of dance, the moments of realization, the discoveries and awarenesses that movement for aesthetic purposes in the form of dance reveals.

Working with dance students in an educational setting situates me so that I continually see students make meanings of dance movement experiences. When I compare their experience with my own dance history I grasp this important connection in a similar way to fellow dancer/dance teacher/researcher Dr. Kathryn Ricketts from Simon Fraser University, British Columbia, when she says, “I am now beginning to understand the ancestry of my practice. I understand how that experience informed my current work as I embrace the voices of others and move them into kinaesthetic spaces to be heard and felt by those who witness” (2011, p. 15). Similarly, I see commonalities between my own dance history and the dance experiences of students that are so vivid to me that I seek to move their student voice about the experience of dance to centre stage and into the spotlight for closer inspection.
Photo 13. (Sarah, 2012)
Chapter 2.

‘Heartful and Artful’ Pedagogy: Teaching Philosophy

7,000 Days of Teaching: How I Know What I Know about Teaching Dance in Schools

Numerous people in education are recognizing the importance of coming in touch with the patterns of their own self-formation if they are to find connection points with other human beings whose memories may link with theirs at certain junctures and perhaps, seem alien at others (Greene, 1995, p. 14).

In reflecting upon my own teacher self-formation I realize that I have always had an “inner voice” about teaching; a voice that rises up from within my own conscious awareness of who I am as a person. This voice has intuitively guided my teaching practice from the time I first began teacher training at the Simon Fraser University: Joyce Street, Professional Development program in 1976, co-ordinated by Sandy Dawson and John Trivett, my two faculty associates in the program at the time. We had a motto that guided us which stated: “Everything is mandatory but negotiable”. These words have stayed with me and have become key words in my teaching philosophy because the idea proved to be a liberating idea that opened up a space for making choices which I think is an important component of learning.

13 Carl Leggo, Professor and Poet, Language and Literacy, University of British Columbia, Canada, July 2009.
At the time, having recent firsthand knowledge of schools, I knew that schooling was not a perfect system and that my own lack of success in math and science was not atypical, largely due to lack of early access and a teacher mindset in the 1960’s that had the girls stay seated at their desks, while the boys were summoned to the blackboard for math instruction in my grade three to six classroom. There were low academic expectations of girls, who weren't allowed to wear pants to school at the time and who were counselled to take courses in high school like typing and accounting so that they could get secretarial jobs upon graduation. And so I took typing and shorthand coursework in high school but felt unsettled enough with the routine of it all to want more for a career than an office job at MacMillan Bloedel. After four years as a secretary, I enrolled at Simon Fraser University, finished my undergraduate degree and enrolled in the Professional Development Program which is a teacher training program. I knew that I was expected to teach ‘to the basics’, which was official government policy at the time, but thankfully I learned that my way of doing that was indeed negotiable.

As a teacher I have always been open to student needs, and have understood when to ‘put the books aside’ and to listen to what is happening within any given group. With all human conscience that I possess, I simply cannot and will not teach any other way. I embrace the concept of “living curriculum” (Aoki, 2005, p. 201) where the living that is going on within a group of people at any given time is honoured beyond the confines of prescribed curriculum. My daily classroom decisions have often been informed by a feeling or intuition which has been shaped by a composite of life experiences – especially parenting, teaching, and the challenges of my own early and later education. I have taken the essential elements of being human – our spirits, our imagination, our need for meaning and for relationships (Wheatley, 2002, p. 73) as significant areas of human growth and development. I know, too, that sometimes all I can do is to “listen and to bear witness” (Wheatley, 2002, p. 82) to someone’s suffering for as Margaret Wheatley says “when we listen, we reweave the world into wholeness” (Wheatley, 2002, p. 90).

I have consciously chosen to teach in the arts, for the arts provide a place that is rich with meanings to me where I feel fully alive. As a dancer, singer, musician, artist, potter and quilter, I have lived in the arts more comfortably and more happily there than in any other area of knowing. I have discovered that there is more space in the arts to
"experience the aesthetic in the context of intellectual and artistic work as a source of pleasure that predicts best what students are likely to do when they can do whatever they would like to do" (Eisner, 2002, p. xiii). Because of my own personal familiarity with and love of the varied arts, I easily recognize my students’ need for the kind of space the arts provide, when they come bursting through my classroom door in search of a place where they can create, be listened to, be cared for – in which they can make personal meanings in new ways – a space in which they can bide time as they struggle with teenage life in a busy secondary school and beyond. One of my students, Ken discovered this kind of creative sanctuary in the dance studio as illustrated in the following student profile.

Ken arrived in grade eight dance class three years ago. He was ‘primed’ for a successful dance experience with excellent strength and agility from his background in TaeKwonDo and excited by a more recent curiosity for hip hop dance. A senior grade twelve student volunteered his time after school to choreograph a hip hop routine for Ken and his friends which led them to compete in several hip hop competitions over the next three years. These experiences served to reinforce and fuel his love of hip hop dancing, although he readily embraces other styles of dance, so keen is his natural motility and desire.

Watching Ken develop as a dancer, a performer and most recently as a choreographer, has been exciting because it is wonderful to witness his personal passion for dance. His commitment to practising and to perfecting his moves is exceptional. When the break, lunch or after school bells ring, he mysteriously morphs into existence before my very eyes in the dance studio and his music goes on over the speakers. I watch as he goes ‘into a zone’ that is trancelike in nature as he practices his routines. He does not even respond to his name being called most times because he is focussing so intently upon this deeply creative and absorbing work that he has personally committed to. He creates his own dance vocabulary when choreographing and teaching combinations to his friends, “Whoosh ah, ta ta ta, ta foom!”

Last year, Ken began taking classes at a local dance studio in hip hop dancing and this year he has been invited to participate in his hip hop teacher’s ‘crew’ outside of school. His commitment has earned him a place in the “World Hip Hop” competition that will take place later this year in Nevada, U.S.A. At the end of grade nine last year, Ken created the following collage poem which describes how learning to dance has changed his life style and his feelings about himself.
The Lazy Dancer-At Fourteen

I am fourteen
I'm a lazy dancer
I wasn't always a dancer
I used to be completely lazy
Spending my days afterschool sitting on the couch
Like a sloth waiting to move
Also doing my homework but doing it the last minute
I grew up on eating junk and sleeping in
Always finding excuses to get out of work
But now I've experienced what has been offered to me
I'm in the prime of my youth
I follow my feet to the studio of space and imagination
I create, practice, and rehearse,
Half the time I don't know what I'm doing
But people seem to like it
I've never devoted my life so much
Either the excitement of being nervous
Or the nervousness of being excited

Collagepoem 1 The Lazy Dancer At Fourteen (Ken, 2010)
The dance courses that I teach, namely Dance Performance Gr. 8 – 12, Choreography Gr. 10 – 12, and Dance Company Gr. 9 – 12, are elective courses which mean that the students who select dance courses are looking for movement-based places and ways of understanding, surviving and thriving throughout their teenage years at high school. Because dance movement was empowering to me in the ongoing survival of my own life, I recognize the sometimes silent but determined desire that emanates from moving bodies as students “follow their feet into the studio of space and imagination” (Ken, 2011).

**On Being a Dance Teacher**

And then I saw L’Allegro, il Penseroso ed il Moderato, an evening-length concert work choreographed by Mark Morris. I was not expecting to have my life reordered that evening, but it was. This was an experience so engrossing that I scarcely realized I was watching a dance. I did not think about myself, or the fact that I was in a theater. I left the opera house over-whelmed – trembling, in fact – and I understood that I had to find a way to participate in what I’d witnessed. It was a simple and profound realization, and it affected the course of my life (Heginbotham, 2012)

Deep within my very being, in my bones and within my soul, I know an all-encompassing embodied connection to movement, where movement simply becomes an enchanted way of better knowing the world and life. I know about moments of wonder, when something magical, exciting and dynamic happens while you’re dancing. I particularly remember taking a class sometime in the late 1970’s at Prism Dance (a well known local dance studio in Vancouver at that time) when, while doing split jazz leaps in the air travelling across the floor, I had the sensation of being suspended in time and space. I remember feeling “like I was flying”. Time went into a different realm and I felt as though I was suspended for a long time in the air; though clearly gravity didn’t stand still on my account that day nor has it done so on any other day since. But that is the

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14 Interview with John Heginbotham "Why I Dance" in Dance Magazine, January 2012, published by DanceMedia, LLC.
power of the bodymind in action – to transform a routine movement into an experience that is life altering.

*Photopoem 1. Fly Away (Evelyn, 2011)*

I remember the sensation of flying and the feelings of wonder to this day, some forty years later. That visceral, kinaesthetically informed memory remains etched in the sinew, muscles and tendons of my body still. Therefore I have to inwardly nod and smile each time students tell me that they feel like they are flying too. Over the years, dozens of students have told me about their own feelings of flying. These claims may seem unbelievable to a non-dancer but to beginning dance students this feeling makes the
difference between being just ordinarily human and coming to know themselves better in new ways. The sensation of flying while dancing is not unique to my students, or to me. In 2000, Dr. Karen Bond and Dr. Susan Stinson\textsuperscript{15} collected drawings and related text about students experience of dancing which they document in an article called “I Feel Like I’m Going to Take Off!: Young People’s Experiences of the Superordinary in Dance” (Bond & Stinson, 2000). This article beautifully expresses student voice about their experiences in page after page of student entries with researcher text only at the beginning and end of the article. The feelings of flying that I have experienced while dancing, and that my students tell me about, align with the expressions about the "superordinary" that Bond and Stinson focus on in their research. The work of these two researchers has influenced my search for a way of presenting student voice about the dance experience. Their investigations of the phenomenological meaning of the dance experience through students’ own writing and drawings prompted me to search for ways for secondary students to engage in their own inquiry through photography and writing in my classroom.

\textit{A Classroom Reality Check}

Let me attempt to illustrate how a high school dance teacher's concentration, focus and good will can become fractured in a short time. The following reflection offers a brief glimpse into what dance teaching in a classroom setting is ‘really’ like. This is a written reflection on my lived experience of education – my living ‘currere’ (Pinar, 1975) – and my attempt to understand my place in education through self-reflection. These notes document events that did indeed happen over a two day span halfway through the

\textsuperscript{15} Three studies that use visual imagery to relay meanings of the dance experience to students were published by Dr. Susan Stinson and Dr. Karen Bond (2009, 2007, 2001). Dr. Stinson from the University of North Carolina Greensboro is a highly respected dance education scholar who has taught and published her research nationally and internationally since 1983. She collaborated with Dr. Karen Bond from the Boyer College of Music and Dance, Temple University who is known for her research into the experience and meanings of dance for participants. Over a nine year time frame they worked together to investigate the phenomenological meaning of the dance experience through students own writing and drawings of their dance experiences.
school year 2011. The following teacher reflection explains my pedagogical stance within the education community.

My head is swirling with details. Each student has so many issues and concerns and I have 210 individual cases of concerns. I can’t think straight… could you? The interruptions piling upon the interruptions piled upon my head are making me dizzy. The P.A. system blats out its noisy blurs just when I don’t want to hear them. Everyone interrupts on top of each other. I can’t really hear anyone clearly. It’s like a large family and I understand. If you don’t interrupt then you never get a turn and no one ever hears you.

I’m feeling overloaded and definitely stressed out. It’s as though each confession has piled up inside the container that is my own body and I have become a conglomeration of their needs. Teach??? Now… right this minute… on demand… to expectation… to kids who are sick, stressed, sore, anorexic, emotionally unstable, sleepy, starving, injured, and anaemic. It’s almost the end of term and the daily expectation is that I will just repress all of these data bytes and ‘teach’ something new and fresh and inspiring, almost in a state of denial about what my students are dealing with. Doing that would be like walking on top of a sea of moving churning bodies and needs and denying all personal concerns. It would be like shouting upon deafened ears. No one can learn when they are preoccupied. They have to be cleared of concerns, ready to take more into the vessel that is already bulging. Despite the prescribed existence of curriculum there are inconsistencies in teaching human beings that make a “living curriculum” (Aoki, 1993, p. 263) a more natural way of interacting with students and their lived needs. At times like this, I throw the ‘lesson plan’ out the window, choosing instead to sit on the floor and go around the circle to let everyone let out some of the pressure.

# 1 On my way into class, the counsellor catches up with me. We are both walking quickly. The bell has already rung and we are both due to be in other places as we talk. “Elizabeth won’t be in class today. We’ve called her father and he’s taking her to Children’s Hospital”. She has confessed to her P.E. teacher that she is anorexic. In the past five days all she has eaten includes a cup of coffee, a small salad and half an apple. She has tried to drink a glass of water in the morning and afternoon but everything she eats makes her feel sick. She was unable to run around the gym but
kept stumbling and staggering off to the side. We put her in first aid because she looked like she was blacking out and that’s when she admitted what was wrong. She says she’s been like this for two years now. I turn the corner and am met full onslaught by several students all rushing at me.

# 2 One of my senior students steps forward, “I’m sleepy, sick, stressed and sore. I should be home in bed but I came because I have a Math test next block but I seriously can’t do anything in class today”.

# 3 I turn around and another one speaks, “I’m starving. I feel like I’m going to faint if I try to dance today”. Did you eat breakfast? “No… I never eat breakfast. It makes me feel sick to eat first thing in the morning”. Onja says she had a bagel with peanut butter… Annie asks instead, “What does anemic mean? My doctor told my mom I’m anemic”. Did you eat breakfast? NO! Try a tablespoon of molasses every day for a while… see if you feel better. It’s a quick shot in the dark but I offer it up in case it makes a difference.

# 4 “I got kicked in soccer last night and can’t even walk up and down the stairs. My dance teacher sat on me last night in the splits and I’ve pulled a muscle in my groin. It really hurts”. “I fell in basketball and my wrist is sprained”. “My finger is broken. The doctor says it’s a green fracture but its throbbing and I can’t really concentrate. I can’t dance today”.

# 5 “I don’t have my strip here because I slept over at my dad’s house last night and he drove me to school and I couldn’t go home and get my strip because there wasn’t time to get there and back”. “I don’t have my strip here because we had choir performance this morning and I thought it was all day and didn’t bring my strip”. “I didn’t bring my strip because it’s dirty and it’s not washed. I forgot it on the kitchen counter”. “I took my strip home on Friday to get it washed and we didn’t get to the laundry all weekend”.

# 6 David hasn’t been in class for a whole week now. He came out last year in grade 11 declaring that he is gay and his parents moved to Ontario and wouldn’t take him with them. No son of his dad would ever be gay and he’s no longer part of that family. David struggles… although the ministry has found him a placement for this last grade 12 year. He rarely comes to school… makes poor decisions about
eating, what he spends the little money that he gets from the ministry on, and who
he hangs out with. Right now, he has problems saying no to those he should say no
to and can’t say yes to those he might. In any confrontation I’ve had with him about
coming to school he goes ‘limp’; passive aggressively silent and limp. He’s lost his
voice about himself and I worry about him a lot. When he’s on, he’s great but small
things can set him off. Then he usually disappears.

Teaching dance in a high school is not a pretty job, rather, it has a raw edge to it.
In every class of thirty students there are some self-regulated learners who are active
participants and masters of their own learning metacognitively, motivationally and
behaviourally (Zimmerman, 1990). They are engaged learners (Jones, Valdez,
Nowakowski & Rasmussen, 1994), who are able to define their own learning goals and
evaluate their own learning. In dance class, these self-regulated, engaged learners are
the students who are always changed into dance strip and ready when the bell rings. I
never have to remind them to put their hair back or not to chew gum. They attend to the
lesson at hand and know the difference between times to talk and times not to talk.
They are leaders in the classroom who often initiate creative ideas in a group setting.

However, many students are not like these self-regulated and engaged learners.
There are many low achievers who typically have academic difficulties, lack of structure,
inattentiveness, low self-esteem, health problems, excessive absenteeism, behaviour
problems, narrow range of interest, lack of social skills, inability to face pressure, fear of
failure and lack of motivation (Lehr, 1988). I see that these low achieving students may
also be struggling to understand the English language or to find ways for their basic
needs like rest, security, food, money, shelter and understanding to be met. I, and
others like me manage as best we can to cope with the persistent demands and
challenges of meeting the needs of all students. Recognition of the intensity that
teachers face daily is an understanding that is fundamental to my work.

More important to me than curriculum dictates or a high level year end
performance is the daily interaction and relationship that I have with students on a basic
human level. Pedagogically, I am indebted to Daniel Goleman (1995), author of *Emotional Intelligence*, who states that a person's emotional intelligence acts as a frame through which all other intelligences exist.\(^\text{16}\) “The emotions are vital for the effective functioning of our rational intelligence” (Goleman, 1995 in DeSouza, 2006, p. 1387). Emotional intelligence is a predictor of success in life and it is one of the most important needs to understand and to develop in all students. I understand that a student’s emotional state of being is pivotal to their success in class. A fairly basic teacher assumption of mine is that every student I teach is doing the best job that s/he is capable of doing given their circumstances and coping abilities. I try to be respectful of all students and hope that students leave my class each day feeling better about themselves and their learning than before they came in.

**A Pedagogy of Hospitality**

I like to think that my classroom is a truly safe place where students can exist, grow and learn. That would be an ideal condition for a school environment, but is there really such a place in a ‘school’? Does trust really exist and if so, what does it look like? Safety and trust are both feelings on a continuum of human emotional experience, and each individual engages in these feelings in a different way. Take for example the comment I overheard from one of my hip hop students, “Sick shoes man!” To an insecure student this comment could alarm; “What’s the matter with my shoes?” they might defensively think as they skulk away to get changed for class. Conversely, the best friend, who is “in” on the latest slang just grins and takes that same comment as a compliment in the highest order from their friend. The situation is full of inclusive and exclusive limitations. How do we move beyond these limitations? A closer look at the concept of hospitality in education may challenge notions of complacency and intolerance that may unwittingly creep into teacher behaviour.

\(^\text{16}\) Thanks to the work of Howard Gardner and his framework of Multiple Intelligences (1983), students are better understood and appreciated as learners for their unique individual learning styles and dancers are finally appreciated for their ‘visual spatial intelligence’ and their ‘kinesthetic’ intelligence’ more than ever before in education.
Derrida advises that we must learn to be willing to offer others the gift of unconditional hospitality, a welcoming that does not expect nor anticipate another's arrival, but awaits the stranger who has not yet been imagined. Derrida's words caution us not to impose expectations, nor seek to shape the other into something or someone recognizable, nor to make presumptions, nor to seize authority, and in doing so, demand reproduction of that which already is (Fels, 2010, np).17

Over the years, the breadth of my concept of acceptance has widened with experience to do the best that I can to sincerely welcome and to generously include the needs of all who enter my classroom space. I accept the naiveté and exuberance of grade eight students and appreciate the maturity and self-reliance of grade twelve students. Above all else, I encourage students to care about themselves and about each other and the world around them. I seize upon moments during our daily interactions where authentic, open discussions can happen between students and teacher. Dr. Nell Noddings, Emeritus Professor at Stanford University, California, urges us to create "a hospitable reconceptualization of the inn of education around centers of care for the self, stranger, community and consciousness" (Noddings, 1992). In all educational endeavours including funding, writing curriculum, teacher hiring practices, teacher education and front line teaching we need to care in this way about the people we live and work with. I resonate with other arts education philosophers who approach curriculum from a place of heart and caring (Eisner, 2002; Greene, 1995; Leggo, 2009; Noddings, 1992; Palmer, 1997; Pelias, 2004; Snowber, 2009; Wheatley, 2002).

Like sampling surround sound I am placed in their midst

muse, mother, midwife,
sharing an 'ethic of care'
    hope, heart, art
through dance.

17 Retrieved September 15, 2012
http://www.wce.wwu.edu/Resources/CEP/eJournal/v005n001/a020.shtml
I have always known that I operate from a place of heart first. I began my schooling in a classroom of forty-two grade one and two students when teachers used a leather strap to maintain control and order in the classroom. I have a memory of this experience as being ultimately frightening and brutal to my rather timid six year old way of thinking. When I think back to those years, I recall more about the fear of stepping out of line than I do about any learning. I did not feel known, understood for who I was nor respected as a learner. That fear has informed my teaching practice as I consciously seek to create a learning environment where my students feel welcome in the space of the dance studio, know it as a place where someone will attempt to understand them and where they will feel understood and respected by fellow students in the class. I openly admit to a teaching philosophy that starts at this place.

My students know that I am an embodied listener who reads bodies and their languages from the instant they walk through the studio door. Dr. Kathryn Ricketts (2011, p. 30) most eloquently describes this awareness, “As a dancer I am constantly reading the world through movement and reading movement as sentences of meaning, grammared, and punctuated with all the nuances of shifting weight, leverages, and centers”. Similarly, as a kinaesthetic/visual spatial specialist, I see details that others may miss about students and therefore I ‘know’ them in a different sense from the way their math teacher knows them. Some of our interactions are nonverbal and developed through eye contact, habits, facial expressions, gestures, distance/closeness, pacing and visual spatial awareness of space. Whether with words or a bodily gesture, I welcome students as they come through the door of my classroom. I embrace a spirit of creative adventuring and encourage playfulness in exploring the myriad creative possibilities of dance and photography in our shared journeys of discovery.

I join with other educators who “embrace the idea that teaching and leading must embody personal, spiritual, and emotional dimensions” (Palmer, 1998, 2004; Pelias, 2004; Leggo, 2007; Meyer, 2006; Snowber, 1998; Wheatley, 2006). “The heart learns that stories are the truths that won’t keep still” (Pelias, 2004, p. 171). The relationship I
have with students needs to be as secure, safe\textsuperscript{18} and trusting as possible in order for them to follow my lead, to take creative risks, or to engage in any kind of inquiry, exploration or learning. While I may think that I am providing a safe and welcome environment to students, I must acknowledge that in actuality this may not be true; not because I do not intend to but more likely because I may take for granted the deeper meanings inherent in true hospitality as a concept of understanding and honest love for humanity.

Ideas that we have about dancers' bodies can interfere with notions of trust and safety. Dance environments in our society have not always been welcoming places. Take for example "the ballet aesthetic of extreme thinness, long limbs, short torso, short of stature, high arches of the feet, and flexibility" (Conoley-Paladino, 2012) that has dominated acceptance into ballet companies in North America for women since Balanchine began this hiring practice in 1932. Some dancers of this 'ideal body type' can weigh as little as ninety pounds. The ballet aesthetic has influenced ideas that people have about other genres of dance and about dancers to the point where many people who do not conform to this biased norm do not feel welcome in the dance world. This norm should not exist in school where students arrive in all shapes and sizes and backgrounds. Ideally, dance education classes are inclusive places for all body shapes who enter this space.

Another inhospitable deterrent for participation in dance classes is the idea that dance is only for those people with extensive training, background and skill in dance as is evidenced unfortunately in a common student-to-teacher response, "Oh, don't pick me. I can't dance". Again, this should not be a condition of participation in school dance classes. Many and perhaps most students in my dance classes over the past ten years have been beginning dance students who want to try dance out for the first time in their lives. One reason for their lack of prior experience in dance is often inability to afford the

\textsuperscript{18} By safe I mean that as a teacher I aim to create a space for movement where students are unlikely to cause or receive harm, injury, or damage to themselves.
fees of private training. The reality of this economic factor should have no bearing upon a student's placement in a dance education classroom.

Most inhospitably, dance classes have even been used as a 'dumping ground' by counsellors and administration when they look for a placement for students who simply do not fit into other classes for one reason or another because they lack English language skills or because they have worn out their welcome in all other elective classes. School counsellors decide that these students should try dance or that such students might have some success in a class that they assume will be less stressful academically, regardless of the students' interest or aptitude for dance.

"Dance for all" (Laban, 1934) is an ideal which all educators should aspire to. But, what if you signed up for dance to try something new and then after the September deadline to change courses you discover that you have serious ongoing performance anxiety, can’t keep up with the others, miss the art class that you wish you had taken, don't like your dance teacher, have no friends in class, or someone bullies you and makes your life miserable behind the teacher's back? As teacher, how do we create hospitable classroom environments for all students? "Given this situation of living and working and offering hospitality in spaces that are not my own, I find myself asking what is the nature of the hospitality that can be offered in my classroom?" (Wardrop, 2012, p. 130). These are questions that dance educators need to attend to; we need to take an 'en garde' reflexive stance against complacency and to seek in our practice to turn the inhospitality that dance has perpetuated in the past and in these current instances to create dance classrooms as places of inclusion that welcome joyful, trusting explorations of dance as movement.
**The Dance Studio: A Place of Living Inquiry**

Photos 14, 15, 16, 17. The Dance Studio (2011 - 2012)

We begin by asking the question, where am I? Attention to place as inquiry heightens our senses to both the physical and social textures of our surrounding environment, natural and artificial. Life takes place somewhere. Place is where we go, where we find ourselves, and where we live and ‘belong’. It is the background and context of our memories – a house, a neighborhood, a city, or some part of the world.
where we’ve traveled. ...Self and place are inextricably connected as are identity and home (Meyer, 2010, p. 86).\textsuperscript{19}

The existence of a designated physical dance space is an important beginning in the success of any dance program. Forty eight feet wide by sixty feet long, my classroom studio is bordered lengthwise by one long wall of continuous mirrors and on the opposite wall – floor-to-ceiling windows that open and let in glorious, life sustaining fresh air and daylight. We dance in this generous space with fresh air around us to breathe and with reflected light pouring into the room. A forty eight thousand dollar maple hardwood, properly sprung dance floor extends invitingly in front of you as you walk in the door. No street shoes are allowed; no gum; hair off the face; water bottles welcome on the sidelines of course!

Students burst through the doors, tentatively as beginners but over time they enter with more assurance and a sense of belonging. Socks and shoes come off and are stashed on the side of the room. Most students change inside the classroom; casually -- behind two re-purposed flat screen television boxes -- which contributes to a shared sense of intimacy within the group. The younger ones can’t wait to chase and play and check out moves in the mirror. The older students are more cautious as some of them flop down on the floor and close their eyes or calmly chat with friends while waiting for class to start. Some enter the space with a sense of urgency, some already changed and ready to move. One girl claims a section of floor and starts experimenting for class to start. Some enter the space with a sense of urgency, some already changed and ready to move. One girl claims a section of floor and starts experimenting

\textsuperscript{19} Dr. Karen Meyer is a professor in the Department of Curriculum and Pedagogy with the Faculty of Education at the University of British Columbia. I was fortunate indeed to spend one semester with her in a course called Living Inquiry. A significant learning from this course was the importance of ‘place’ as a site of inquiry.
with choreography. With relentless determination, she is figuring out the mechanics of transitioning from a high side kick into a fall onto her knees that subsequently drops all the way to the floor. Two other students are reviewing set choreography from last class. Someone else is practicing double turns off in the corner while oblivious to two boys racing back and forth in front of her, as they take turns hitting each other with someone else’s abandoned black sock.

When class starts they all spread out and we begin with a dance warm up and stretch ritual that happens pretty much in one place. Students are spread out equidistant from each other to maximize personal space in the room. After warming up, we break into an exercise doing travelling combinations across the floor and this is when spontaneous smiles come out in full force. It is like sunshine coming out from behind a cloud to see them. Most students cannot resist smiling at some point as they perform travelling sequences across the floor – except for the serious studio dancers who peek quickly in the mirror each time to see if that back leg is straight as they leap. I notice this habit and accept this obsession with their technical development. I wonder at the same time if they also experience the same degree of joy that the more flailing, technically unaware but exuberantly happy beginners do, for leaping seems to be a liberating, joyful time in dance class. It seems to be like gathering up momentum for takeoff that most students love doing.

But there is another kind of space that is important as well and that is the conscious attempt to create a hospitable space: a space of home, a space where students can explore their individual physical natures, their curiosities and ideas through dance. I have control over my interactions with students but I can never fully know what is going on between students or the social dynamics that they hide from me as teacher. All of my dance classes have at least three grade levels in them and this factor creates a
family grouping atmosphere that helps minimize peer conflicts. One of the conditions that helps create a willingness to be vulnerable is that I frequently ask students to work in small groups and I allow students to select their own partners to work with. I continually move between groups and am on the alert for any situations that interfere with potential feelings of safety within the space of the dance studio. In a student focus interview held June 7, 2011, four students shared personal responses to my question, "What is it like having this dance studio in your life?"

Paul: My life without this studio, without dance... my life would suck... because first my electives would be so boring. I’d just rather stay in the studio. I’m super energetic and I burn lots of energy and I don’t get to move in my other classes. This studio is super important to me.

James: This whole studio... well... I can practically call it my second home. I tend to stay here a lot at lunch and after school. Usually it’s a place to practice and to choreograph and I couldn’t do that anywhere else. Like I said, it’s kinda like my second home where I can just let go and I can just come here and dance it all out and be myself. I can’t really do that in the multipurpose room.

Ken: If I didn’t have this studio to come to every day, well... at lunch I’d be just walking around... like a ghost or something.

Zelda: School would be a lot more boring. I come here a lot when I need to or want to... and in my spare time. It’s a good place to be no matter how you’re feeling. My friends will always be here. I can always find someone here and besides there’s just this energy in the air here.
Beginning dancers risk exposing their bodies to public viewing by their dance teacher and fellow students, in the beginning of the school year, and they face a similar risk of exposure to a larger more public audience later in the year. This is a new experience for many of them. There are usually feelings of vulnerability involved for them when faced with potential viewing, criticism or judgement. When students find reassurance about bodily sensitivities they find a space of resonance within the dance studio and that is when they relax and open up creatively. I aim to make the dance studio a place of hospitality and safety that is a home and even a space of refuge at times.

"Place can be a temple, sea cliff, an urban street. It is where we go, where we find ourselves, and where we live" (Meyer, 2006, p. 156 - 157). The hospitable place that I attempt to foster becomes a place for a "community of inquiry" (Nicholson, Schnellert, Rideout, Meyer & Cameron, 2007, np) between dance student participants. "What is important is not a philosophy of life but to observe what is actually taking place in our daily life, inwardly and outwardly" (Krishnamurti, 1969, p. 16). As a place that does not deny but rather welcomes the daily living that students are actively involved in, the dance studio becomes a processing place where relationships of friendship and trust
are built between students in their meetings with each other and with me. Here, as living inquirers, the course work of dance helps process an awareness of who we are in relationship to self and others. "I observe how I observe others, and what I do and say in the presence of others" (Meyer, 2006, p. 157).

When Clara says, "I'll try to dance today, but I don't know how I'll do. My grandma just died this morning in China and I feel really sad that I couldn't be with her more before she died" I am thankful for the gift of her sharing because it enlightens my understanding of the real living that is taking place in the dance studio. As I walk towards the music cupboard I notice Mark standing off to one side by himself. He looks dejected and I ask, "Mark, Are you okay? You seem very quiet today." Mark is silent for a bit. Hesitantly, he shifts from one foot to the other, hands in pockets, posture slumped before he quietly replies, "Aww... it's okay Ms. Kay. I had a pretty bad fight with my old man last night and he wants to kick me outta the house. But I'm okay... really... It's happened before." Clara's embodied feelings of sadness, loss and grief and Mark's feelings of misunderstanding and rejection become palpable living entities in the room that have surfaced right before dance class begins. These embodied feelings comingle in our interactions with each other and inform my presentation of curriculum, tweaked in a flashpoint of recognition to be responsive to these moments of the living that I now know exists in the place of the dance studio. Sharing experiences in this place of inquiry naturally occur and I welcome their expression as we initiate, build and develop relationships of trust and living inquiry together.

Through the creative work of dance and photopoetics, opportunities arise that "lead us to a common point of entry for collaborative and simultaneously, individualized inquiry (Nicholson, Schnellert, Rideout, Meyer & Cameron, 2007, np) for Clara, who moments after speaking with me is surrounded by a group of girls who console her. One friend has her arm around Clara's shoulders while they each take turns sharing similar stories of loss such as they have. And for Mark, who is clearly physically separate from the group, as he isolates himself from the group but still participates with reservation in class today, but at least he had a brief moment of sharing with me that allows me to attend to him with sensitivity in nonverbal ways as we proceed in our interactions in this place of living inquiry that is the dance studio.
Chapter 3.

Moving Towards *Photopoetics* as Pedagogical Inquiry

*Photo 19. Curiosity grows from within (Joan, 2007)*

Early on in 2002, I was drawn to the work of Bond and Stinson (2000, 2001), and the presentation of student voice in their article “I Feel Like I’m Going to Take Off!": Young People’s Experiences of the Superordinary in Dance. Expressing the student experience of dance in education has been pivotal to my thinking since I first felt resonance with their work. Another major influence was the dance photography of Clarke (2004), particularly the dual interaction between photographer and dancer and the interaction between dancer and image. He quotes dancer Bridget Morris who, after viewing photographs of herself, comments, “I had been dancing and performing for several years, expressing my deepest desires and passions, hoping to inspire the same
in others. Then one day, all those years of work came together in one image” (Clarke (2004, p. 2 - 3). Clarke notices that dancers have feelings of release or self-discovery when they see themselves in photographs. I have come to understand how my student dancers may experience similar feelings, for I have seen how, in its best form, dance photography can be a place where an honest, trusting, creative and open minded spirit of exploration through improvisation leads both photographer and dancer conjointly into a journey of creative inquiry.

Photo 20. By focusing on dance in a snapshot (as opposed to fluid continuous movement) I got to explore a new sense of this art (Brianne, 2012)

The idea of "seeing while being seen" refers to what the dancer experiences on being photographed. I will discuss this philosophical idea later; however, it was the idea of "seeing while being seen" that was the initial inspiration that gave me the idea to use photographs with students. I created a dance photography project for students to do.

**Describing The Project**

The following criteria sheet was created for students to reference during the course of their project. As often is the case, the instructions are a starting place and each time the project runs, it is shaped by the participants in unique ways.
Dance Photography Project

Task: Over the next 4 classes you will work with a partner to create a series of dance photographs. In each class you will explore a given theme. At the end of the 4 classes you will have the opportunity to edit your photos and to select 3 photos to submit for assessment according to the criteria below. One of these 3 must include an image of you.

During these 4 classes, I will give short tutorials on the following:

Camera skills: White balance setting on the camera
Camera skills: Framing the shot
Working with artistic intent
What to wear
Reflective writing about the experience (use your own words)

In the third week, we will work in the computer lab to edit your photos. We will cover:

- Editing options using a number of digital photographic applications
- Use of cropping, adding text, selected special effects
- Use your own writing if you choose to add text

Criteria for assessment

- Clear focus: the image is sharp and details are clear.
- Framing: extraneous objects are eliminated from the composition (i.e. garbage cans, socks, Exit signs, lightbulbs, people in the way)
- Artistic intent: attention is paid to the aesthetic quality of the image
- Creativity of composition or use of angles or effects
- Completed assignment (3 photos submitted)
This dance photography assignment took place each year, in December after three months of dancing. After our term end performance we took a break from active dancing. Students were given cameras and an amazing journey began. This chapter tells the story of the students' transformations, and later I will recount my own transformation.

At first, I thought of this project as dance photography, but later I recognized the power of incorporating narrative text/writing and I began to understand the complexity of the interplay between the two media. “We name things and then we can talk about them' and that is the way that Ludwig Wittgenstein described the first essential step of identification and definition for thinking philosophically about an idea” (Fraleigh & Hanstein, 1999, p. vii). I decided that I needed a new name for the work that would better reflect the complexity of these two aspects so I combined photography and poetry, and named my curiosity photopoetics as a way of seeking answers to that which I wonder about dance in education.

Initially, there were several ‘getting to know you’ forays into the workings of the camera and an adjustment to technical demands about the camera that needed to be figured out. Then, when the strangeness that new adventures have about them disappeared, and the dancer moved past that initial camera consciousness, a sense of communion between partners usually developed. Dancer and photographer began communicating intuitively through the media of dance and photography and the results facilitated multiple discoveries about the experience.

Students began to read the experience as a visual text. It was not uncommon to hear communicative grunts and hand waving signals that carried more significance between partners than their voices did, as their cognitive thinking was informed by the senses in visual spatial and kinaesthetic ways. Students experienced prelinguistic and visceral relationships with each other as classmates on a shared voyage of discovery about themselves through dance photography.

Participants had a twofold function when they acted as dancers being photographed and as dancers photographing fellow dancers. Their prior experience of dancing informed their movement choices when they became the subject of the
photographs. Consequently, they had an experiential body glossary of movement ideas available to draw upon when working with a photographer. Because of the educational nature of this project, it was important to support a collaborative and trusting group dynamic. An ethic of care and a dynamic of trust and fairness are more important to the success of this project than any amount of dance technique or artistic talent could ever be. This study of photopoetics places significance upon the artistic collusion of students framing their own worlds as creative inquiry between peers.

I spent the first one or two sessions laying the groundwork of trust building. I gave students short preparatory activities to do so that they quickly saw the way that I work and the way that I expect students to work with each other. Gradually, they built relationships of trust as they learned to negotiate the creative thinking and decision making in a spirit of equality and shared power. I encouraged their collaboration because I did not want the activity to become somehow exploitative. There is a sense of equality when peers collaborate as they share the same power status of learner and performer, witness and photographer. Students negotiated which photos to keep and which ones to delete. This collegial negotiation was an important aspect of the project.

They began to familiarize themselves with cameras and to discover what was possible in order to make interesting photographs. Teaching students the photographic tools of “lighting, angle of approach, distance to the subject, backgrounds, camera settings to make an image” (Clarke: 2004, p. xii) gave them control over their work and enabled them to make consciously informed decisions about their craft. Students were encouraged to think about what they were doing and to retake potentially good photographs by manipulating these tools to improve their work.

I asked students to create work with artistic intent. Simon Fraser University Faculty of Education professor, arts educator and photographer Dr. Stuart Richmond recommends that students be supported to work with artistic intent: “Given the ubiquity of media imagery and marketing, however, it is very difficult for young minds not to be subverted or captured, which is why students must be supported, given confidence, and encouraged to try things arising from their own interests and experience” (Richmond, 2004, p. 114). In my work with students I saw that they easily understood the idea of taking photographs with artistic intent. With some directed visual examples, they were
quite willing to break new ground. The practice they may have had in other creative endeavors in previous schooling and home experiences transferred easily to inform their understanding about the difference between artful creation and the rampant commercialism that pervades the popular media that young people navigate on a daily basis.

I have a resource collection of several years' worth of student dance photographs to draw upon, and students were shown exceptional samples of past work to get their creative imaginations stimulated. The visual act of looking at these photographs served to inspire them in more intrinsic ways than anything else I could say. I had a strong sense that as soon as I showed these visual artefacts that “they got it” in an immediate sensory way about working with artistic intent. This kind of kinaesthetic participation is called kinaesthetic empathy (Shapiro, 1999). In the same way that a dancer looks at a dance shape and ‘feels’ what it is going to be like, dance students looked at existing dance photographs and started to ‘feel’ the artistic possibilities waiting for them to explore when given the invitation to combine photography, dance and visual art making through photo editing.

**Investigating Structured Improvisation**

In an attempt to awaken students to be actively present to the experience (Greene, 1995), I asked them to work with set themes. Working this way gave the large group a common focal point to begin with and guidelines to fall back upon throughout the project. The theme that I asked students to focus on initially was the conscious awareness of line, shapes, jumps and movement. Students improvised movement ideas in collaboration with their photographer partner using these themes as impetus for creation. In Photo 21 below, Colby illustrates the concept of line in a fully embodied way.
I have seen how just the right amount of structure provides some shape to the activity and at the same time allows for individual exploration and innovation in the creative activity of this dance photography project. Dr. Stephen Nachmanovitch is a musician, author, computer artist, educator and improvisational violinist “who writes, teaches and lectures internationally about the universality of improvisation and creativity, the spiritual underpinnings of art and the accessibility of improvisational process to each person at each moment”\textsuperscript{20}. In his writing about improvisation he says, “Structure ignites spontaneity. Just a touch of an arbitrary form can be introduced into an improvisation to keep it from wandering off course or to act as a catalyst as in the seeding of a crystal” (Nachmanovitch, 1990, p. 83). In my classroom, the creative idea of the ‘power of limitations’ helped students narrow their focus enough to begin and provided artistic direction for students to pursue.

Naturally enough, over the years another set of student generated themes evolved that produced whimsically, elusive photographs. These innovations are a result of “the power of free play sloshing against the power of limits” (Nachmanovitch, 1990, p.

Students own creative explorations resulted in the discovery of photographic ideas such as; reflections, shadows, echoes, counter balances, partner lifts and silhouettes. Students delighted in their discoveries and often came running from all parts of the school and grounds to share a single photograph that captured something novel, mysterious, unusual or evocative as in the following collection.


As teacher, I tried to remain open to artistic possibilities and creative discoveries about criteria that students invariably discovered. I saw the act of setting limitations as a starting place that is part of my pedagogy of a ‘mandatory but negotiable’ process. “Students under guidance make pictures; find out what happens when certain things are done, but also find out about themselves, discovering in practice previously unrealized attitudes, preferences, imaginative capabilities, pleasures and satisfactions” (Richmond, 2009, p. 115). In this instance, working within a given but flexible structure opened a window of possibilities for students to explore their thoughts and feelings about the
visceral kinaesthetic experience of dancing. This space welcomes the passing nature of the experience and allows for the complexity of student needs.

**Creating a Pause for Reflection**

The opportunity to pause and reflect upon the dance experience visually and literally has informed each individual dancer’s image of themselves in multiple dimensions. In two ways, the break between two dance semesters is a space moment (Fels, 2002, p. 9) within the performative experience of dancing. Spaces are opened up within the structure of the photopoetic exploration for students to realize personal moments of wonder about the dance experience. A second lengthier space moment over time is opened up and that is the shift from active dancing and performing to a three week spell of artistic and reflective exploration about the experience of dancing midyear in the program. As an educational activity the photopoetic project provides a touch of novelty to the dance experience as stated by Becky, "It's a nice break from all the physical activity in the middle of the year". It becomes “that which promises something new to our curiosity” (Gadamer, 1976, p. 9).

This project would not be as effective at the beginning of the year as it is part way through the year. Happening in between two active dance movement chunks of time, it provides a reflective breather about dance during the course of the year. The creative project is also an opportunity for students to integrate new ideas about themselves as dancers and artists. The project takes two weeks of photography and one more week in the computer lab, and then we return to another cycle of active dancing. The movement experience of term one informs students’ understandings of their own bodies as they compose movement for the camera. The creative and reflective dance photography experience informs new understandings of themselves as dancers and artists when they return to active dancing again.
Some students make connections between their photographs and potential choreographic possibilities. Dancer and choreographer, Lianna Slaughter describes the same process, “I find that when working with dance photography I am filled with new and interesting choreographic ideas and images. This often works in reverse, as well. When working on new movement, I often notice emerging images that would inspire a photography session and make visually appealing still photographs. It is easy to use the process of one medium to feed and inspire the other” (Lianna Slaughter in Clarke, 2004, p. 110).
As dancers, students explore with their bodies and use their bodies to respond to given structures and forms. Project themes are interpreted in relation to other found objects in the school environment that act as a starting place initially and later as a place to return to and to fall back upon when one idea had run its creative course. Having set tasks for the assignment helps students filter out dominant pervasive pop-cultural influences and steers them away from work with overtly sexual overtones or egoistic self-representation as much as possible. I ask students to engage in a search for their artistic dancing selves as found in the everyday experience of dancing in dance class at school. I send students forth to inhabit their bodies with artistic intent and the results come back in the form of ‘heartful and artful’ (Leggo, 2009) photographic representations of dance adventuring.

Jane: Before we start the project, we look at slide shows of last year’s photos. I like this part because it’s interesting to see how far we’ve come, how much we’ve grown in a year. We also look at samples that Ms. Kay shows us so we have ideas about how to start taking photos.

Shawne: I worked with my two best friends. I met them in dance class in grade eight and we always try to be in the same dance class. We started out taking action shots with Sharon’s camera. She bought it over the summer because she wanted a good camera to use for this project, but also at home. It took awhile to catch our jump shots in the air and we practiced counting and preparing them for quite awhile. We figured out that we had to all bend our knees at the same time before taking jump shots.

Brianne: The next class we went out in the foyer by the front door and practiced taking silhouette shots against the big windows. While we were there, it started to snow again and we went outside to get some outdoor shots but in the end, some of the first shots we took today were the best ones.

James: I love it when we get to the computer lab and start editing our photos. You can turn a not such a great shot into something interesting if you work at it long enough. I shared a computer with Tanya who is really good at editing. She helped me a lot.
**Exploring The Creative Possibilities of Editing**

Some students are learning about photography for the first time and so the raw data that they produce is not always photographically perfect. Add to that the complication that most of them attempt action shots which are technically more challenging to do than still photography and the fact that most students are beginning dancers who do not have extensive technical dance skills. Many student photographs have rough edges to start with also because they may have an uninformed aesthetic sense, or difficulty strategizing and solving problems. When participating in the dance photography activity “the student photographer is learning to view the world by means of visual ideas the medium makes possible” (Richmond 2009, p. 114). They are led by their own creative muses to discover and uncover their own meanings of the experience that until now have been unseen, unheard of, and unexpected. Providing students with the opportunity to edit their own photographs allows them to play artistically with the image until they create an image that satisfies their individual sense of artistic knowing. Students are delighted by the fact that they can take a mediocre photograph of themselves and edit it artfully into a unique image that carries with it aspects that signify their individual identity.

*Photo 28. I used to just take a picture but I learned that now I can frame my picture and use angles, perspective and lighting to create different results*  
*(Phyllis, 2011)*
With the advent of digital cameras and an increased accessibility to a variety of photo editing software programs it has become completely accessible for students to participate in their own dance photography and reflection. Now, every computer in our school has a photo editing program on it which provides immediate access. Prior to this current state of technological advancement and accessibility, dance photography has been the province of professional dance photographers like Steve Clarke who work with professional dancers. In adapting dance photography to the classroom I notice that students are able to produce highly creative and effective dance images of themselves. They engage in the project with confidence and are proud of their results. Because I have been using this project with students since 2004, returning dance students have come to anticipate the project. The fact that students compare past photographs with current ones is evidence that we have established an independent collection of our own student dance photography within the dance program. Each year of the project has seen one hundred and forty students hand in three photos each for a total of approximately four hundred and twenty photos per year over a seven year period of time.

Today's students have been reared in an age where, for most of them, every occasion in their lives has been documented with numerous photographs on record to mark the event. Compared with the stoic stares of early nineteenth century photographed subjects who were perhaps being photographed for the first time in their lives, my students have a comparatively refined, sophisticated and instantaneous recognition of what they like and what criteria suits their aesthetic sensibilities. I have heard student comments such as, "Ewww, I look fat, throw that out!" or "My eyes are shut!" or "Take this one again and I'll point my toes this time". This awareness is undoubtedly informed by media exposure at an unprecedented volume in history. A further influence upon dance students comes from the photographs they have seen in the dance magazines in the classroom as well as the preview photographs that I have shown them from past years of this project. It is refreshing when students go beyond the traditional notions they may have about dance photography and produce creative and artistically imaginative photographs such as Photo 29 below.
Katie was a senior student who had a clear sense of what she wanted from start to finish. This photograph shows a result where the student orchestrated the entire process to her satisfaction. She worked consciously with her photographer friend at length to collect several shots of this image until she had one she liked. Consciously playing with editing software provided Katie with the opportunity to manipulate this photograph creatively. She is able to explain her thinking behind the cognitive artistic choices she made to edit her photograph.

Students have developed an appreciation for this particular way of looking deeper into the dance experience and our photography project has become a distinctive part of the dance program culture. They have learned to appreciate the artful images of themselves dancing over time as well. Photography has documented their dance journey in high school and they have learned to look at their work artistically using artistic criteria and narrative reflection to enhance the visual experience and the creative
process involved. Whereas dance is a transitory experience in itself that can never be absolutely recaptured or replayed, is fleeting in form and not durable at all, the photopoetic artefact remains available for introspection, reflection and assists in transforming the art experience in meaningful ways.

**Adding Text: From ‘Photography’ to ‘Photopoetics’**

Jane: Then we have to write about it all. This is the time when all the dancing and practising, even all the effort to create interesting photos comes together and we get to think about what it all means. Last year I wrote a really cool poem but this year I just wrote about what I had learned.

In its first iterations, the project was limited to photography; however, as it evolved I realized the potential for deeper engagement and learning when written text was used to enhance revelations and meanings – photopoetics was recognized. For the first written task I asked students to write several informal “reflections”. This reflection was a timed write beginning with the narrative prompt; “When I dance...”, and students were prompted to write nonstop for five minutes. Later they were asked to re-read their writing and to select and underline a piece of text that best captured meaning of their dance experience to them. I noticed that the addition of writing added a new depth of richness to the project. Over the seven year evolution of this project further narrative experimentations included:

- Photopoem study using student image with poetry juxtaposed on it.
- Student reflections in journal entries
- Poetry
- Photo collages with written text and without text
- Text collages using found text
- Written student/teacher feedback communication
Photopoem 2. "my life love movement" (Alice, 2011)

Some students chose to add words directly to the photographic image and others wrote poems or captions to accompany the image. Sometimes, as in Photopoem 1, the text meanders in loose association with thoughts and feelings, and at other times, as in Collagepoem 2, there is more text and the text appears perhaps to be more organized and seemingly composed.
Again, I welcomed creative experimentation and was often delighted when students interpreted the themes in uniquely creative and expressive ways. I found that student writing often “arouses certain sensibilities that bring about a way of knowing about what goes on inside the body and outside it as well” (Milloy, 2005, p.4). The richness in the experience arises at the multi layered intersections of dance, photography and narrative poetics where “there are multiple borders diffused again and again” (Ricketts, 2011, p.
31). The visual spatial, kinaesthetic realm of the dance text, the visual spatial realm of artistic forms and texts as well as the visually literate realm of written text each inform experience in unique ways. The first level of meaning for students may be as dancers who are learning dance. Then they become dancers who are photographing other dancers and in turn performing for the camera as dancers. Creating dances, composing photographs and writing poetic text are all activities where the imagination is invited to play within the multiple diffusions of the creative possibilities available for inquiry.

**Photo 30. I imagined myself in the ocean (Raeleen, 2010)**

Once the fragments of dance, art and narrative writing are creatively interwoven, a new poetic sense of meaning arises. This visual text of the photographic image plus the poetic text merge to restore us to that sense of wonder that, "make(s) us marvel again at the mystery of the visible and the invisible" (Leggo, 2007, p. 1473). Journaling is one way of attending that provides the opportunity to dwell upon an idea over an extended period of time. Thoughts may come and go but over time, having the focal expression point of a journal provides a catching place for gathering them up. When I asked students to do reflective writing, I provided a ‘prompt’ and then I had them go back over their writing to circle ‘bits’ that jumped out at them or held special significance for them. They then worked with the selected ‘bits’ to create text to accompany their photographs.
Photo 31 below, represents a meaning to me that could so easily be glossed over, ignored or passed by in its subtlety, for it is an image that is gently evocative, soft and delicate. And yet an exquisitely fleeting moment of recognition has been stilled here for our wonderment. Some background information about this photograph may help you understand this photograph as I do. The photograph has social meaning for the two girls whose shadows have been revealed and held for a pause by this photograph. Best friends since grade school, they had a few months of schooling remaining until their graduation when they took this photo. The meaning is subtle but significant to these two learners and their story hints at a cherished association between friends whose lives are about to change in unknown ways. The combination of the visual image with the text in the context of their upcoming graduation illustrates a reflective pause in their lives, a 'stop moment' that is for them a poignant moment of recognition about their relationship, as well as an opportunity to consider the ways that their lives may change as their upcoming months together in school dwindle away as the school year inevitably draws to a close. Their choice of text is the clue that revealed their story to me.

![Photo 31. my friend and I (Jane, 2010)](image)

The poetic text that students select for their photographs shapes, focuses, directs attention and transforms our experience (Eisner, 1998). In photographs where students’ text has been included, the meaning that the student makes of the image is branded with their words which lead us towards a meaning that we may not otherwise make without the poetic text included. Consider the following photograph without student poetic inscription on it. Before it is claimed by text we notice that "a picture tells its own story" (dancer Lianna Slaughter in Clarke, 2004, p. xi).
Now look at the same photograph again below and you will notice that the meaning changes when inscribed with student text.

The photo is a visually spatial text that directs meaning in one specific way and the poetic text is a visually literate text that pulls you in another direction towards meaning making. The reader is forced to consider what meaning the student text directs, otherwise, the reader would tease out meanings more related to their own lived experience. In this way the interpreter of the photopoetic image and text is urged
towards understanding the sense that the student made of this photograph in a more directed way.

**Making New Meanings**

The intertextuality of photography and poetics offers up "thick descriptions" (Geertz in Eisner, 1973, p. 15) that are artistically evocative and complex in their interrelated connections. These connections are openings that become opportunities to look deeper into the meaning of the experience. I call these intertextual connections, *moments of wonder*, for "wonder reminds us there is mystery" (Snowber, 1998, p. 167). The online etymology dictionary denotes the non-theological use of the word ‘mystery’ in 14th Century English as a "hidden or secret thing".21 It is wonder that leads a student to select one photograph over the other and that wonder involves varying degrees of feelings for each individual experience of it. Wonder may involve awe, curiosity, fear, excitement, engagement, or discovery. Some may wonder with mild curiosity while others feel a movement from awe through confusion into insight, until eventually a shift in understanding takes place. *Photopoetic* exploration seeks to reveal hidden and secret mysteries about the dance experience; it provides an interpretive framework for looking at student work and for investigating the meaning of students’ moments of wonder.

What is the significance of surprise in works of art? When students are watching dance compositions in class, they are asked to note moments of surprise and then we analyse these further. Similarly, in selecting their own photographs to share students look for something of intrigue or awareness whereby the imagination perceives a contrast or visual element that does indeed intrigue their artistic sensibilities. In the creative process of viewing the photographic dance work of other students “to see how the work ‘works’, what gives it its power and effectiveness as an image” (Richmond, 2009, p. 15), we talk about ‘magic moments’ and surprises. Wheatley (2002, p. 133) describes this as the sacred or anything whose beauty catches us by surprise.

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Surprise in the course of work is also the result of securing a new insight – one that was hitherto unexpected. No surprise, no discovery, no discovery, no progress. Educators should not resist surprise, but create the conditions to make it happen. It is one of the most powerful sources of intrinsic satisfaction (Eisner, 2002, p. 8).

Seattle based dance educator, Anne Green Gilbert, in ‘Brain-Compatible Dance Education’ informs us that “synaptic connections in the brain are created through novelty. These new connections are then hard-wired through repetition. Too much novelty leads to confusion and frustration. Too much repetition leads to boredom. Find the balance between novelty and repetition for optimum learning” (Gilbert, 2006, p. 13). Nachmanovitch describes what happens: "when our attention is caught by something intriguing, magical… aha… surprise, attention… Mind and sense are arrested for a moment, fully in the experience. Nothing else exists. Everything around us becomes a surprise, new and fresh -- this lively and vigorous state of mind is the most favorable to the germination of original work of any kind" (Nachmanovitch, 1990, p. 51). When I first viewed Photo 34, I was surprised by the added graphics but as I read the accompanying text, I realized a new awareness.

Photo 34. Dancing just feels somehow magical to me. It's like I can't get hurt because I find freedom... like a dove that flies across a bright blue sky or a waterfall and a glistening stream in the middle of the forest and I dunno... ha ha ha... enchanted trees and mini pixies! (Sarah, Jewel, 2012)
The dancers in photo 34 are in grade eight. These lively younger students burst through the dance studio door every class squealing at the top of their lungs to each other, "OMG I haven't seen you since last block" and similar excessively dramatic greetings to each other. The overstated desire to be seen, heard, recognized and known explains why this photo could be considered over edited, except for the fact that it is the result of bubbling thirteen year old exuberance. The flowery imagery that the photo editor of this picture uses in trying to capture the feelings of wonder and awe that she experiences while up in the air in this position somehow matches her youthful joie de vivre. The enthusiastic editing is not unusual for new dancers as they discover moments of wonder about their dance experience. Compare this youthful exuberance with the Lady MacBeth-like composure in the following image of a senior student.

Photo 35. Even the picture she did with my hands. My hands weren't just as flexible. I couldn't even really do it. People who are less flexible and don't have much of a dance background can still think of creative ways and have a cool result (Kari, 2011)

Part of the educational significance of this photopoetic study for students is that they learn an important lesson about creating art through dance. They learn that they do not have to be experts in order to create artistic images of themselves dancing. Students can create their own meanings, metaphors, questions and artistic
representations of their own experiences. As students gain dance experience and understanding of the essential concepts of movement, their work often reflects awareness that they are consciously using and integrating them into their work. With the opportunities to weave in and out of several sets of aesthetic media (visual art, photography, dance) students also begin to apply the concepts of visual art (colour, line, shape, contrast, texture, pattern) into their developing work. Conscious use of the integrated elements of dance, and/or visual art shows up in interesting ways in Photo 36 below.

![Photo 36](image)

**Photo 36.** *Even though while the photograph was being taken, I remember thinking that, “I should be pointing my toes”, I thought it was interesting to see that this photo actually shows sharp angles. The black and white colours contrast well and the perspective from the floor looking upwards is something new that I learned about photography this time. It turned out so well and was a complete surprise to me. I feel proud of this photo (Lila, 2012)*

In contrast to the previous grade eight example, this thoughtful reflection is by a grade twelve student who has been in dance program for four out of a five possible years. Lila shows multiple aspects of awareness and she articulates her thinking well. Initially, as subject, she was thinking about her technique, but when she became the viewer, she was opened to a new artistic thought in recognizing the concept of contrast.
through black and white colours as well as the movement concept of smooth/sharp flow in the sharp angle created by her legs. The cross disciplinary melds of her understanding of contrast both in visual art and in dance concepts shows this. She also states her surprise and expresses an emotional feeling about her image in the photograph.

This is a well-articulated reflection that is more analytical than expressive though comprehensive in an overall way. As teacher I see that her awareness has grown with each exposure to the project from Grade 8 - 12. Her critical understanding of the process of this dance photography project has developed in the four years that she has participated in it. Her artistic sensibilities have been developed over time to the point that she not only has the skills to produce the piece of art but that her artistic perceptivity, or “seeing what most people miss”, has advanced as well (Barone & Eisner 1997, p. 92 – 93).

Photo 37. Well I've always been an art person so when I see myself making a body shape it's kind of like a different tool or utensil that I can use to create art. I didn’t really know what to do, like which angle to go at or which tools to use, so it turned out being incredible and sort of creepy (Mary, 2011)

The Photo 37 reflection was written by another grade twelve student who is strong in visual arts and dance and who has also been in the dance program for three years. This photograph demonstrates evidence of a well-developed understanding of the concept of line using both dance concepts and visual art concepts.
I further realized the educational significance of my students’ *photopoetic* activity when I interacted with them about their work. My attempts to communicate ideas to them at every stage along the way were received with appreciation and engagement, whether I was trying to help a socially inhibited student find a partner, giving critical feedback on photographs or encouraging students to take the time to retake photos. Dr. Karen Bond and Dr. Susan Stinson, building on the work of Csikszentmihalyi (1997) and Hirschman (1983), explored what makes dance experience fully engaging to middle school students; she found that engagement occurs when the boundaries of work and play break down. She noted the importance of choice, freedom, a sense of control, intrinsic motivation and appropriate levels of challenge (Bond, Stinson 2000). The *photopoetic* project seemed to offer these options for students.

Slowing down the experience and taking the time to engage with students at various steps along the way seemed to make a difference to them in how they viewed the work themselves. Teacher interaction with students made the difference between a ‘git ‘er done’ project and a project that held more meaning for them. They seemed genuinely interested in the collective work of their peers in the slideshows that we have shared at various times throughout the year. As my experience grew with the project I was able to introduce ideas that enriched the experience for them. Some of the more engaged students even wanted to discuss how this project was a research project for my dissertation. As their appreciation and understanding grew over time so did my instinctual feelings increase that there was important learning going on with the potential for this way of looking at dance to enhance other students learning about themselves.

The nature of understanding this experience contains an elusive messiness that morphs in and out of several fields and reappears uniquely costumed each time we catch a glimpse of it. “What images represent may not exist in “reality” and may instead be confined to the realm of imagination, wish, desire, dream, or fantasy” (Leppert, 1996, p. 3). An image may snag a student’s interest even though they aren’t immediately aware of the reason for the intrigue. Sometimes, by spending time reflecting upon, conversing about, writing narratively or poetically, meanings unravel themselves and offer clues of meaning that creates a unique artefact of the dance experience. Unlike the dance itself, this artefact is permanent, can be revisited, represents meanings to students and illustrates aspects of the dance experience that may not have been
considered otherwise. By thinking critically and reflectively about their own photographic images, students learn in a stilled moment about themselves, their bodies and dance at school.

**Reflecting About Transformation and Identity**

“This sense of possibility, of what might be, what ought to be, what is not yet – seems to be essential in moving the young to learn to learn” (Greene, 2008, p. 15).

![Photo 38. If you love dancing, you are a dancer (Mina, 2012)](image)

"While "being seen" by the camera, dancers "see" -- that is, they often make discoveries about themselves, about dance, about the world in general" (Clarke, 2004, p. ix). As Clarke notes, dancers look at a photographic image of themselves dancing and see themselves in a new way. For a beginning dancer such an experience can be extremely powerful. In a culture overly saturated with visual media images, when students are actually able to identify themselves as 'looking like a dancer’ they begin to dismiss the panel of critics (Cameron, 1996) that tells them they are not dancers.

Recognition that their photograph looks like a dancer is often the first step for a beginning dance student to identify with the possibility that they are a dancer. They may want to be a dancer, may feel like a dancer quietly inside of themselves, but the
photograph presents a new possibility to try on the identity of dancer; the photo sends a clear visual message to “the outside” that says “I am a dancer”. High school students are often overburdened with what their peers think, which is why I engage all of my dance students in this project at the same time. In this way students work together to create dance-like images of themselves and each other and to edit and to reflect upon these photographs at the same time. This allows for sharing of thoughts and ideas as well as for discussion and further reflection about issues such as identity and the evolving self. In an educational arts setting, students support each other in recognizing and witnessing each other as dancers in a society that has conflicting value laden significance for dancers.

Students in secondary school are transitioning from elementary school into secondary school and later, then on to post-secondary experiences. A select few students come into the program secure in an understanding of themselves as ‘dancers’ while others are experimenting with the experience and are trying an identity of dancer on to see if it fits their personal sense of themselves.

Photo 39. I am a dancer, dancing is what makes me, me (Mina, 2012)

For Mina however, in Photo 39 above, this identity isn’t something she questions. She self-identifies easily as a ‘dancer’ even though the only place she studies dance right now is within the school dance program.

The students who do stay in the dance program for five years do improve. Over time, they notice that their images in photos ‘look more like dancers’. “I notice that my
technique is better. I look more like a dancer this year than I did last year” (Jane, 2011). This self-realization provides positive reinforcement on the way to identifying as and becoming ‘dancer’. The grade twelve student in Photo 40 was a first time dancer who had never danced before that year. When I asked her what she wanted to write to go with her she looked at her photo, paused and then said quietly in a low voice, “I look like a dancer”.

![Photo 40. I look like a dancer (Anika, 2009)](image)

In terms of the viewer reading the image and the written text, these softly uttered words became the textual fragment of narrative that contributed towards Anika’s realization of an expanding identity. Without the preamble, when one looks at this photograph one wonders about a variety of possibilities. Why is she crouching? What is she inside of? What is she thinking? What is she responding to? What does this communicate to us about the dance education experience she is having in school? Looking at the photograph alone without the text causes us to question what is going on in the photograph. The text provides a further clue that we follow in order to imagine what meaning lies here. In this case, the text interferes and shifts us away from our own meaning-making process and directs us to thoughts about her identity as a dancer.

Here is the power of the photopoetic experience to transform meanings of life for students in ways relevant to their understandings of themselves and their place in the world. Creative discoveries about themselves open up new identities for them to
explore. When students are engaged in creation as self-agents, their work often rises cognitively into the realm of higher level thinking skills (Bloom, 1956). This project is student centered. It allows students to make self-directed decisions within the parameters of the project. Working with images of themselves and creating their own narrative contributions produces work that is uniquely student owned; that in many instances "shows rather than tells" (Denzin, 2003, p. 205).

Projects like photography and dance have educational significance because they begin in the sensory kinesthetic movement/dance realm and extend the dance experience into visual art and literary art forms, thereby increasing intertextual possibilities for enriched embodied experiences. In an educational setting where teachers are concerned about the development of the whole student, dance activities that require original thinking in composition, creative movement, editing, consulting, selection, discussion, writing and rewriting enhance the learning experience cognitively as well as in the social, emotional and physical realms. I was so impressed with how effective this project was that I recognized the power of it to reach a larger audience.
Chapter 4.

Attending to Student Voice

"My mom recently remarried and lately there’s been a lot of yelling going on in our house. I look forward to coming to school so I can DANCE!" (Clara, 2004)

Clara’s voice fairly shouted itself at me when I saw her work. The combination of image and text stared back at me and startled me to sit up and attend smartly. I have never forgotten this one lone voice from 2004, this call from the wilderness to care and to make sure that schools continue to build dance studios in them for students like Clara. My memory is seared with the image of a girl jumping into the air with arms, hoodie and hair flying out beyond herself in all directions, combined with the text that to this day I can recite from memory because of the obvious impact of the dance experience in this one student's daily life. Somehow this voice resurfaces again and again as evidence that, for this student, dance class provided a space and a place where she could escape the turmoil of her home for a time. It is widely understood among school teachers that many students endure conflict at home, but those words alone whether spoken or written, read or heard feel overused and are easily dismissed. It was the artistically expressive visual and narrative student testimony about that experience that was riveting for me. Because I respond in ways like this to the photopoetic combination of text and image, I present these images as an important voice about the experience dance students have in my classes so that others may attend to these voices as well.

‘Student voice’ to me is a tangible student presence that both constitutes and extends beyond my own understandings of this research. If I were to take all of my words out of this thesis, the reader could still piece together meanings about the student experience of dance in schools by viewing and reading the photographic and narrative captions alone. Student voice is the voice that is very much alive and exists despite and beyond my descriptions of process and context as a dancer/visual artist, teacher,
researcher. As I immersed myself in these student creations, I realized that what one student says is representative of other students’ experience. It made sense to organize groupings of photographs – in some cases from different years and by different students – around five recurring themes: body image & self-awareness, inclusion, boys and architectural responses.

While viewing student’s dance photographs, I caution the reader not to judge too critically. These students are thirteen to eighteen years of age and come in all shapes and sizes with a complex mix of needs. What may appear sophisticated to a thirteen year old may not conform to adult standards of appreciation and so a recommended policy for viewing student works of art is to suspend judgement and to be open to the possibility that student artistic choices are made for personally relevant reasons that we have to respect as significant in the context of their own personal growth and development as learners in an educational setting.

**Developing Body Awareness**

*Photopoetics* gives students the opportunity to investigate conflicting issues and messages that they may have about themselves and their place in the world. Working in this way can unearth highly sensitive personal issues centered upon the physicality of human bodies and the delicacy of human selfhood. Self-esteem and self-image are profoundly personal issues that have to be handled with sensitivity and respect. From the beginning I have been aware of issues of privacy and ownership, insisting that the image is owned by the subject in the photograph. I expect students to offer this kind of respect to each other to the point where respect is now an ingrained part of our program culture. I am sensitive to the fact that while a photograph may be a highly artistic image of a student, there is more harm than good done to their sense of personhood if it is publicly displayed against their will or if the student simply doesn’t like the photograph. On more than one occasion I have seen a look of sheer relief replace an unhappy look of concern when I have told a student that they don’t need to keep a photograph and that they must remember that they are the boss of their own body and subsequently also the boss of their own photographs.
Jacky:  When I was really young my parents put me in a ballet class and they ended up pulling me out because the teacher was making comments about like my size and saying that I was too big to be in the class. But dance was always something that I wanted to do and I still loved watching it even when I wasn’t in a class and so when I came to this school, I saw dance offered and I got really excited and I decided to join and it’s just been part of my high school experience ever since Gr. 8 – 12. I love it (Jacky, 2011).
Finding Dance Again

I once was keen for movement,
Bubbly self, loving every moment.
I would spin in my little pink tutu in ballet class,
Until my parents suspended my dance career plans.

I thought I was doomed to not find love for dance again,
But at ten,
I found my “dancing train”.
From Dance Club in Elementary School until now,
I have gone through every “ow!”
To see myself succeed in dance,
is just as surprisingly happy as seeing fresh, wonderful, and heavy snow.

Everything seemed fine,
Until some kids at school crossed the line.
Even though I heard it from all the people around me,
It wasn’t until high school that it really kicked me.

I was called many names, complimenting my big size,
While many other things that never was related to dance created a fuss.
To the point when I thought the body fat and self,
Would wiggle,
And jiggle,
Looking at all angles.
Until one day I performed, giving it my all.
Proving to the critics, that I CAN DANCE! Standing tall.
Once I had saw the videos of myself, I was surprised that
Not everyone has the sylph-like body type that we typically associate with a professional ballerina, and students who are not sylph-like yet who dearly love dance struggle with body issues. Ruth, in Photopoem 6, is one such student who loves to dance. She voices thoughts about her situation clearly and shares what she feels about what it is like for her not being “the size of an elf”. As her dance teacher I understand,
empathize with her plight and respect her declaration to dance for I had the same desire in high school. In the creation of her photopoem, Ruth found an open space to express feelings of hope, joy, frustration with teasing and bullying, desire, and pride in her ability to dance. The strongest line in her poem to me is her statement in capitalized letters, "I CAN DANCE". Yes, she can dance and yes, she should have the same opportunity to dance as everyone else in the dance program has.

**Fitting In**

*To know or to be known is an intimate act. It is the act which we desire in relation to other* (Snowber, 2009, p. 151).

![Photo 42](image)

**Photo 42. I feel like I'm part of something magical (Kari, Lisa, 2011)**

Brianne: For me it was all about fitting in. All my friends were dancers except myself and at first I didn’t really like it that much, because it was really intense and so after that first year of ballet I wasn’t too motivated to dance. I felt really overwhelmed and then I started going into jazz and contemporary and eventually I found a studio and I stayed with them for a couple of years... it was pretty good... but then I moved and now I’m at another studio that I like.

Kari: Well with like the emotional thing... it’s interesting because you could be like happy and do the hip hop thing or you could do like death of a swan. I think it’s helped me be a little bit more expressive. And like with physical it’s helped me to become more active and physical and like social you can talk to your friends, like oh well how do you do this it helps you build relationships and cognitive... well we did learn about bones and that sort of
thing... it helps keep me awake instead of falling asleep like in child psychology.

Jacky: I remember last year. I wasn’t doing anything special. It just happened at the end... like when I did it I was just jumping but when I looked at it I was actually horizontal to the ground... I dunno... I guess it made me feel a part of ...dance ... like I belong now... to see something that looks like that... feels kind of cool.

Jess: Dance has really helped me emotionally and socially. As for emotions just dancing with whatever you’re feeling that day... if you’re feeling sad you can just dance and let out everything that’s going on and with your friends you can just work together without saying anything.

Photo 43. When I first saw this photo I was amazed. It looked like I was floating somehow in the air. I like the strong lines and angles of my body. I honestly never thought that I looked this good dancing! I was surprised (Jason, 2010)

Photo Editor: I used a soft focus effect and softened the edges of the concrete in this photo so it is almost impossible to tell that he is sitting on a wall!

Jason, a first year beginning dancer received a boost in self-esteem when he looked at the above photograph of himself and saw himself as ‘dancer’ for the first time. He and another student collaborated in the initial photography exercise. He was pleasantly surprised by his friend’s photo editing results. When Jason made this
statement to me I realized how "the camera seems to be a special kind of audience" (Clarke, 2004, p. ix). In this instance, "performing or improvising for the camera can engender insights and realizations on the dancer's part that would not result from other kinds of performance. The camera helps dancers to get outside themselves" (Clarke, 2004, p. x). This student was able to step outside of his usual persona long enough to see himself in the new image and to identify himself as a dancer. As a tentative beginning dancer this image affected his self-confidence at an important time in his life and gave him a sense of belonging to a community of 'dancers'.

**Discovering Emotional Connections**

Sometimes dance photographs "may reveal underlying events, such as emotions or stories, that both dancer and photographer are unaware of at the time the shutter is released" (Clarke 2005, p. xi). The following photograph was unexpected, unintentional and almost a mistake that some might delete. However, when the subject of the photograph saw it, she saved it and handed it in with a caption that suggests some important meaning-making value for her sense of herself.

This image encapsulated meaning that was perhaps related to her emotional needs and development at that moment in time as you can see from the accompanying text. "As we learn to observe our own body language, we see the connection between our bodily expression and our emotional states of being" Snowber, (2004, p. 133). The photograph held personal relevance for her, perhaps in describing feelings that she had about herself or about a circumstance in her life. The meaning that is made of a photograph must be significant to the student as can be seen here in order to provide a transformative, meaningful learning experience.
"The role of imagination is not to resolve, not to point the way, not to improve. It is to awaken, to disclose the ordinarily unseen, unheard, and unexpected" (Greene, 1995, p. 28). Two years later Tracy wrote in a journal reflection, "Dance helped me survive hard times that I was going through" (Tracy, 2011). These words reinforce the sense that this image held artistic significance for this dancer that pinned down some of the complex emotional feelings that she was having at that moment in time two years ago. The fact that it acted as an artistic catalyst in expressing her emotional life over time is significant towards her growth and development.

Sacred is nothing special. It’s just life, revealing its true nature. Sacred is in the everyday experience (Wheatley, 2002, p. 132 – 133).

Joannie: I feel like it’s somewhere where you can be free from everything like you just express your feelings without using words... using your emotions in your body... it’s helpful when you’re stressed out or frustrated... it really helps getting away from academic classes.

Jess: For me it’s been mostly social so I would just come to the studio and whatever we’d be doing I’d just sort of switch to that mood... so that really helped with sort of figuring things out and gave me a chance to really connect to myself and see how my body works and learn that there are things that I can and can’t do.
Brianne: I don’t think people really understand how dance helps your mind. It really helps my memory... and on a more emotional note as well... just coming in here and even improvising and just figuring out where I am right now by expressing myself without words and just letting go.

Brianne: I think dance in school is just a way of breathing because after school it’s so hectic. I have commitments with family and friends so it’s like a course I always look forward to in the mornings, just coming in here and dancing around for a bit. It just helps balance everything out.

*Photopoem 4. Feel Like Dancing in the Air (Lisa, 2011)*

In *Art as Experience*, Dewey (1934) recalls a time when “all arts were integrally connected to daily living and not segregated as high art in its existence apart from human experience”. A goal of mine in working with students is to open possibilities for
lifelong learning for them so they will take dance with them when they leave school as a way of learning more about themselves and as a way of knowing the world around them – not only dance but art as a way of being in the world. I seek for students “to stay alive to the eros flowing through our own bodies, the pulse of creation in our inner geography” (Snowber, 2009, p. 152). By reconnecting artistic meaning in their lives through a peer generated documentation of student dance photography, students connect to the experience of art as an everyday experience once again “plumbing the depths of being fully alive” (Irwin, 2007).

**Inviting Boys into Dance**

"Hey Ms Kay, I picked dance on my course selection form but when I gave it to my dad to sign he took one look at it and made me change it to drafting. He said there’s no way any son of his will ever ‘dance’. So I guess I won’t be in your class after all" (Antonio, 2010)

"My dad only cares what mark I get in Math and basketball. He doesn’t care about the rest. He says the rest isn’t important" (Dom, 2010)
The number of boys participating in high school dance is very limited due to a narrowly defined dominant construction of Western male masculinity (Risner, 2007) that prevents more of them from choosing dance as a fine arts elective course. In our dance program of one hundred and fifty students, there are seventeen boys this year out of a total school population of one thousand six hundred students; those seventeen boys from a potential pool of eight hundred boys. Boys clearly represent the minority of bodies who dance in this school program although this number is slightly higher than in previous years. Signing up to take dance as an elective fine arts course for boys is seen as "an act of cultural resistance" (Risner, 2007) in a Canadian culture that is plagued with various fears about the body and full of condemnation and homophobic biases towards boys who dance in schools. Boys who do elect to take dance as a fine arts elective are going against a dominant myth in a high school culture that is cognizant of a Western European cultural paradigm (that) situates dance as primarily a 'female' art form, and has done so since the sixteenth century (Hasbrook, 1993). Many boys reject dance because of this paradigm.

I see that those boys who do dance in the dance program are confident within their own skin, strongly independent, highly creative and diverse in their background experiences and skills. Boys like Ken dance because they have a passion to dance and I have worked hard to include them in the program in an integral way. Gradually there is more acceptance of their right to participate in dance classes. I see it in the number of boys who 'hang out' in the dance studio now, who buy tickets to dance performances to see their friends who dance but still, in this culture, we have a long way to go before dance is a more welcome place for more boys to explore their expressive creative selves through physical movement.

22 Dr. Doug Risner is a professor at Wayne State University in Michigan, U.S.A. Dr. Risner’s national study (2006-2009), A Study of Boys and Young Adult Males in Pre-professional Dance Training in the U.S., illuminated the highly gendered professional dance world as evidenced through the minds and bodies of 75 male adolescents and young adult males. The study’s substantial social implications about gender, masculinity, homophobia, sexual orientation, gendered bodies and child culture appeal to multiple readers in dance, arts education, gender studies and cultural theory. The findings of the study are published in his book, Stigma & Perseverance in the Lives of Boys Who Dance (2009), Edwin Mellen Press.
Working with adolescent boys who are vulnerable to media displays of hyper-masculinity (MacDonald, 2005) and who are clearly influenced by family and peer pressure into strict adherence to a boy code (Pollack, 1998) has piqued my curiosity to investigate the unique experience that boys have in the dance classroom. “Illuminating the experiences of boys and young males in dance education provides an important vehicle for researchers interested in exposing dominant notions about masculinity, gender, privilege, sexual orientation and the body” (Risner, 2009, p. 139).

Photo 46  *When we begin choreographing a dance, that is when the magic begins. It is like opening a Disney book and making all of the characters come to life. You can become whoever or whatever you like. It’s exactly like a different life. You’re free to be yourself and put emotions into your dance moves (Alan, 2012)*

Alan’s text describes a creative and liberating feeling about the experience of learning choreography. His words remind me of Maxine Greene’s (1995) *Releasing the Imagination* where through the imagination alternative ways of knowing and being are accessed. Alan is on the football team at our school where he excels in both football and in dance. Though he is quite vocal, I rarely hear disclosures about the meaning of
the dance experience to him, in fact, this written one was handed in reservedly at the last minute. I received it gratefully for the insight it gave me into his feelings about the dance experience. For those boys who cannot, will not or do not easily vocalize their feelings about dance in the course of our everyday interactions, I find that these photopoetic creations provide a space and an opportunity for boys to describe their feelings and thoughts about dance once during the year, if at no other time. Their textual selections hold rich clues towards understanding the experience of boys who dance in schools.

Photo 47. *If other boys could just see what we actually do in dance class. If they could just see what our dances are like then they would sign up for dance more easily* (Stu, 2009)

Stu’s words illuminate an interesting perspective. As a newcomer on the curricular scene, dance is invisible to many people within the school system. Within that reality the experience of boys who dance, is poorly understood and is heavily engrained with misconceptions and sociocultural biases that interfere with participation in and enjoyment of dance classes by all boys.

For the ten years that we have had a dance program, girls have been the majority and have consistently held the dominant gender power. Girls have commented that they like having boys in the class with them. Some think it is more ‘natural’ to have boys mixed with girls while others like the potential of having male partners available for social dances. Conversely, some girls have told me that they like being in class where
there are hardly any boys. Some also like having male dancers available for traditional male roles in a dance. For their part, the boys whom I teach in dance classes, exhibit comfort being around girls. They talk easily to each other and get along well with girls. I was also delighted a few years ago by the confidence demonstrated by a group of grade eight boys who produced a gender reversal mini ballet of Cinderella. I have never witnessed open disagreement between boys and girls in these classes. One boy told me that dance class provided him with an escape from the teasing he gets in other classes, otherwise known escaping the mainstream “Rambo continuum” (MacDonald, 2005, p. 25) of boy values whereas other boys see this course as a way to learn more about getting along with girls. A significantly meaningful connection for some boys is the existence of other boys in the class and the opportunity for them to have even one other male to identify with. As James stated in his interview (June, 2010), “When I first walked into dance class and saw that Colin was the only other boy in the class I thought to myself, well, it looks like we’re going to be becoming really good friends!” Two classes this year have five boys each in them and the two groups of boys often ‘hang out’ together.

![Photo 48. You get to learn about other people (Jon & Viola, 2009)](image)

It is important for boys to experience movement with expressive intention as part of the full spectrum of movement possibilities. It expands their repertoire of movement awareness. “While competitive sports can provide outlets for boys’ energy and opportunities for boys to build a sense of belonging and cooperation through teamwork,
an overemphasis on sports can be limiting" (MacDonald, 2005, p. 56). The boys in Photo 51 were able to build a sense of belonging and cooperation through careful planning and a creative process of group consensus and problem solving. This photo required several retakes in order to satisfy their sense of composition. They were well pleased with themselves as a result and enthusiastically set to work editing it to enhance their artistic understanding of it.

![Photo 51](image)

*Photo 49 I learned there’s little things you can do to make a picture look good. You just have to find them. (Jerry, James, Albert, Les, 2012)*

Functional competitive physical activity should be balanced out with movement that has the intent of expressive artistic physical activity such as dance and creative movement. "When a person is in stressful situations, the brain releases a chemical called cortisol. This chemical destroys brain cells. However, when a person moves with ease and joy in an engaging dance class, the brain releases serotonin, a chemical that produces a feeling of well-being and self-confidence" (Anne Green Gilbert, 1995, p.
Movement needs to be presented to boys in a balanced way to include both functional and expressive movement so that students can see a wide range of movement possibilities and ways of being. A sign of societal imbalance is evident when boys are in the minority in dances classes and are subjected to homophobic teasing and lack of understanding about their reasons for wanting to dance from family members or peers.

**Photo 50  I like the difference of light and dark and how I blend in with the tree**
*(Emmanuel, 2010)*

Dr. Doug Risner's important work in his research area of boys and dance (2009) has helped me to understand my dancing boys better, particularly when he advises not to look homogenously at all boys who dance but to get to know the reasons why each boy dances and to avoid using common stereotypes when teaching boys to dance. I have felt relieved to learn more about the experience of boys who dance and know that my teaching pedagogy has improved. With my increased understanding of the experience has come steady (albeit gradual) and consistent enrolment of boys in the program. I also see boys dancing who understand themselves better as dancers.
Anne Green Gilbert writes "that boys are not resistant to dance; they are resistant to the way that dance is taught and that it is the boys themselves who have experienced good dance classes who will ultimately change our society's beliefs about boys in dance" (Gilbert, 2006, p. 274). Edmund Kilpatrick, a Vancouver based boys ballet teacher, advised Burnaby dance teachers at a professional development workshop on February 24th, 2012, to “take out the affectations of ballet, to tune in to the nature of boys who love to move and to limit the amount of contained movement exercises we do with boys”.

Photo 52. When I look at this photo of me I remember a young man who was very shy in the beginning of the year. Didn't know how it was gonna be with a class mixed with different grades. I see how I'm having fun and trying new things (Justin, 2012)
The boys who do take dance are the ones who feel they ‘have to dance’ regardless of societal pressures. Their bravery and passion for dance has given me important insights into the individual experience of each boy and helped me towards understanding how all boys may eventually dance freely as an artistic birthright without fear of bias and reprisal. The photopoetic project has provided me with opportunities to dialogue about what their experience has been. They share thoughts about their experience at all stages of the project but quite often I learn most when they write reflectively about the experience. I have learned:

- to consciously resist making general assumptions about all boys in dance class
- that many of the boys who do dance do so with determination and passion
- that boys appreciate the expressive aspect of dance and enjoy the opportunity to engage in dance as a creative activity
- some boys thrive upon being in both sports movement and dance movement activities
- boys are more likely to continue in dance and are happier to be in dance class if there are other boys in the class
- boys are more likely to continue in dance if they are supported not only at school and by their mothers but most importantly as well if their fathers understand, appreciate and support their interest in dance.
- the most successful ways of teaching dance to boys honors their unique active energy.

In my experience, usually, boys do not enjoy ‘contained’ balletic exercises in center floor as much as they enjoy travelling runs, leaps and jump combinations across the floor from corner to corner. Whereas girls generally appear to tolerate less active movement, it seems to me that boys are more successful if they have choices and opportunities to ‘let off steam’. This is a generalization but often it is true. Providing both kinds of activities accommodates all types of physicalities whether with boys or with girls.

My core philosophy and pedagogy of teaching dance originates from a heartfelt belief that dance is a joyful, aesthetically meaningful activity that all people should freely
enjoy as an expressive art form. “The recognition of a mind-body integration, liberation movements, potential male earning, and new educational efforts have all helped to make dance for males more acceptable” (Hanna, 1999, p. 161). These photographs begin to visually document the dance experience of boys and with their representation start to crack some of the almost impenetrable myths that plague boys’ choices to dance in schools today.

Photo 5. I have always loved to dance. When I saw dance offered, I signed up immediately (Stu 2008).

Responding to School Architecture

“How can one capitalize the time of individuals, accumulate it in each of them, in their bodies, in their forces or in their abilities, in a way that is susceptible of use and control” (Foucault, 1977, p. 157).

Students bodily operations are strictly controlled within a high school. Students must ask to leave the classroom, to use the washroom and to get drinks of water. Students are expected to stay within their classrooms for the duration of an entire class because teachers have been made legally responsible for their well-being during that time. Students wandering in hallways are unaccounted for, unsupervised, and therefore a potential security and behavioral risk. Schools’ structural characteristics shape the
ways we move within and around them. In my school sixteen hundred students move between classrooms during a seven minute break to change classes. It is controlled and formulaic. Of course, this creates pressure and anxiety for students to get to class on time and the hallways resonate with a sense of urgency and herd-like patterns of movement during break times. An individual's experience of space and time in schools is controlled.

![Photo 54. You have to walk down the hallways just like everyone else... but when no one is watching... it's a whole different story (Kami, 2009)](image_url)

Mere minutes before the following Photo 54 was taken, this same hallway churned with a bulging, bumping mass of bodies of all sizes and shapes from grades eight to twelve, albeit slowed down to a circumspect crawl by congestion. Students know that these passage ways are overcrowded and dangerous to small quiet people; less so to hulking older giants. Photo 54 was 'snapped' of a girl dancing elatedly down the hallway, an image which delightfully disrupts notions of power in several ways. At other times normalizing peer judgement would discourage any teen from cavorting in such an unceremonious and unusual way. Hallways were made for walking in sedately, giving due consideration to others. This dancer is ‘cavorting’ not walking, contrary to expected ‘normal’ behaviour in a hallway. While the photographer was not intentionally attempting to disrupt this discourse, my critical awareness of the discourse of power within institutions helped me notice that this photograph disrupts regular movement patterns
because of the way *this* body occupies *this* hallway space while classes are in session behind all the doorways that she dances past.

The other 1,599 student bodies in the building, less one photographer, are sitting in their desks and are, for the most part, ‘properly’ confined to the demands of academic studies. This dancing body is taking up more than her share of usually allotted space in the hallway and is moving in a way that would normally be impossible. The sense of freedom, of release and joy that this photograph ‘speaks’ to, contrary to the gaited shuffle of regular hallway process suggests that this dancing body is learning important bodily lessons at the same time as other bodies are confined ‘inside their heads’. Furthermore this image reminds us that bodies wriggled and crawled on this earth first; order, control, language and power came later. The experience of shuffling along the crowded hallway of a secondary school at break epitomizes the controlled conforming body against the unbound, freely moving, articulate body. In controlling traffic patterns of bodies it is important to "establish rhythms, impose particular occupations, regulate the cycles of repetition" (Foucault, 1977, p. 149). This photograph artistically disrupts thoughts of orderliness and control, by presenting other possible ways of being in hallways.

*Disrupting the Discourse of Hallway...
the shuffling gait not of prisoners, but of students
"assures its control and guarantees its use" (Foucault 1977, p.160)
taking life in hand one dodges the heavily book laden backpacks
that lurch unexpectedly towards you should you attempt to go against
the dogged directional flow of hallway traffic at break time, or lunch time
or the rationed seven minute shuffle between classes
or heaven forbid that you should try to make haste
or speed faster than the ‘normalized’ pace that has been practiced
and adapted best to survival as safest
and the least life threatening way to travel in a school.
this hallway scuttle is a dictated mathematic formula
take 1600 bodies, pried from their beds
earlier than their biological rhythms dictate
mix in varying moods
and fluctuating hormonal temperaments throughout the week
whether that be on a hunger driven course to the cafeteria
or with more desperation to get to the bathroom
or getting to class on time

to the impending sense of freedom and release that travelling movement
on Friday afternoons inevitably brings with it.

Hallways are not the only controlled spaces in the school experience. For one of
our photography sessions, I take students in supervised groups into other areas of the
school and watch as students disperse beyond the studio into far flung corners of the
school. They occupy space as dancing bodies in spaces where dancing does not
normally exist. I sense an excited feeling of release as they hurry past me seeking novel
site-specific places to frame their movement inquiry. In class they may be bound to
follow a regime – warm up, technique, composition, choreography, or presentation – but
for this project there is a component of choice that challenges students artistically.

I secretly delight in the creative ways that students re-imagine these spaces,
reclaiming them with their bodies. Students interact creatively with the architecture of
their surroundings. The yielding warmth and flexibility of youthful, humanly muscled,
living bodies is juxtaposed creatively against the rigid, unyielding forms of cold concrete,
glass, linoleum, wood, and steel that define the school building and grounds. Students
are visually reading their surroundings and creatively responding to environmental and
contextual clues as suggested in the photographs below.

Photo 55. (Brianne, 2012)
Photo 56 (Edna, 2012)

Photo 57 (Shelly, Mika, 2012)

Photo 58. (Fran, Katrina, Ruth, 2012)
Photo 59. (Sarah, Moira, Brianne (2012))

Photo 60. (Tayler, Mary, Mona, 2012)

Photo 61. (Cathie, 2012)
Photo 62. (Mona, 2010)

Photo 63. (Miranda, 2012)

Photo 64. (Alexa, Connie, Trina, 2012)
Dancers who have been released beyond the walls of the dance studio into the rest of the school building and grounds expand the realm of creative thinking and artistic possibilities as their young imaginations rise to the challenge of making meaning of the possibilities they encounter. They are actively “using the body to release the tension, understand relationships of self and other that are silenced, stressed and restricted in ways that are unhealthy” (Cancienne & Snowber, 2003, p. 250). All of these students have ‘read’ the contextual clues of their school environment and responded in a bodily way to this information.
Choosing to Dance

Whether to dance or not is very much a personal choice, affected in each of us from early childhood by social and cultural interactions with family and others in our communities. Generally speaking, students of mine who participate in Bhangara, Bharatnatyam, Croatian, Irish, Salsa, Ethiopian, Vietnamese, Ballet, Tap and Jazz outside of school on a regular basis, find it easier to participate in school dance activities than beginning dancers who have no experience or previous exposure. These dance-ready students find it easy to learn patterns and sequences or to take on leadership opportunities in a dance class, and they often demonstrate focus and determination that they have learned from prior dance experiences.

Photo 67. When I dance my Indian dance, I feel in control. My every hand movement, every leg movement, every expression tells a story. Whether it is the childhood of Lord Krishna or the song of love to the Lord of dance, Shiva, the music becomes an extra. There is no need for it, because I am the song, the story. I speak a language that even the deaf can understand and enjoy. I feel at home, in my comfort zone, in a place where I know every wall, door, and window like the back of my hand (Paavai, 2012)

When students share information with me about their cultural dance backgrounds I cannot help but feel one of two possible ways. Firstly, I am delighted that they are part of such a rich cultural heritage. I am happy for them and I welcome their 'dance ready' presence in my classroom. At the same time, a small part of me also feels a sense of loss that I have because my family heritage through dance is unexplored. Of course, by
now, I would have to choose between Scottish highland, English country or Romainian folk dance, but nonetheless I have regret that there is no ‘home, no comfort zone’ of multicultural dance such as Pavaii speaks about with her Indian dance. The opportunity to share students cultural dance backgrounds never happens often enough it seems but whenever we have the chance to explore cultural dances I feel a sense of sympathetic re-connection to that which may have been but now is lost in my own history. I sense that other students also appreciate the welcome and inclusive nature of cultural dances that celebrate friendship, joy and inclusion in community with family and friends and that they too, like me, feel richer for the opportunity to dance this way.

![Photo 68. I take myself to a beautiful place and there I dance (Samira, 2009)](image)

All of these ideas centered around student photographs provide a student-generated visual commentary about what students are doing, thinking and feeling. To see a photograph presents an image that contains possibilities for multiple kinds of understandings. The variety and creativity of these student photographs and photopoems gives visibility and voice to the experience that students are having in these personally discovered moments of wonder.
Chapter 5.

Considering the Educational Significance of Photopoetics

The quest for meanings of life begins at birth and carries on throughout a life time of human living. The desire to make sense of our lived experience is a strong drive that motivates the choices we make and the experiences we have in life. In order to make sense of the photopoetic experience and to affirm that dance is important in schools, let us consider some contributing ideas. The first one is, again, the phenomenological idea that a good starting place is within our own bodies to know that “meaning grows from our visceral connections to life and the bodily conditions of life” (Sheets-Johnstone, 2007, p. ix). Dancers use this sense of movement all the time as they navigate their bodies through space and as they engage in dance photography with peers.

While I am continually trying to understand students’ experience through their work, “we can never know if the young people whose words and images we have examined would agree with our interpretations” (Bond & Stinson 2000). As an interpreter, I am aware that my thoughts about a situation may change between one viewing and the next and may be altered over the course of time. My meanings are only my own subjective thoughts. Each viewer of these photographs will make their own meanings of them. Even students who express similar ideas in their text may think differently from each other and over time change their thinking about them. The real meaning of this project is negotiated between the work and those who view or read about it. Photojournalist Gilles Peress said that photography is very much “open text, where half of the text is in the reader” (Peress, 1997). A viewer makes sense of an image in direct relation to his or her own understanding of their own visual world.

Another idea that informs meaning making is the idea that meaning is created in relation to and in the context of the people we know and interact with on a daily basis. “Meaning is made with them, from them, against them by particular people in particular
Individuals create meaning through their interactions with each other and with the environment they live in. Learning is a social process. It does not take place only within an individual, nor is it a passive development of behaviors that are shaped by external forces (McMahon, 1997). It is through interactions with others that we create understandings of our experiences. In a busy secondary school brimming with teenagers, who are at a stage in their lives where social interaction dominates their understandings of themselves in the world, it is very clear to see how meanings are socially constructed. I observe the creation of these kinds of meanings in the dance studio all the time. There are codes about changing in the dance studio. Some students opt out and retreat to the privacy of the washrooms to change while others construct rules about changing within the studio and then they police each other about what is acceptable behaviour and what is not.

We hold assumptions about what we think dance ‘should’ look like. In our society the dominant aesthetic is that dancers should be thin and exceptionally flexible – otherwise, we’re not much interested in looking at them. Our gaze goes elsewhere to a place like the theatre, television or the commercial dance studio, where dance is a privileged, exclusive endeavour. However, the majority of students who dance in a school dance program are not particularly thin or exceptionally flexible; nor have they the advantage of private dance training. Nonetheless, as regular kids in an everyday setting of school, they experience many moments of beauty and meaning in the process of them learning to dance. I have invited students to recognize this beauty and to be a part of their own meaning making and I invite others to see and understand it. These are everyday students dancing their everyday meanings to life.

Kari: When I was younger I’d watch my cousins dance and they always had the year end recital and I was always so excited to go. I liked to watch them en pointe and all that sort of thing like I always loved ballet, watching
it. I have a really artsy family so it was always musicals and watching "Cats" and stuff. I've always wanted to take dance but I've never really had the opportunity to take dance because I've moved around so much, like this is my 12th school or something like that... so finding a good dance studio is always a difficult thing ... so when I finally had the opportunity to take this class I was really excited and happy to learn".

Kari: It's a great class. I always look forward to it in the morning. It's given me a chance to finally go out on stage and perform for myself instead of always sitting and watching someone else dance. I've been a little less lethargic since taking this class... instead of just sitting on the couch I'll go and dance in my room and so it's been a good experience.

**Expanding Dance Literacy**

Schools are places where the traditional concept of literacy has been narrowly defined as the reading, writing and comprehension of alphabetic text. This concept of literacy ignores our human potential to be literate in other ways and has been challenged in recent years. Dr. Henri Giroux is an acclaimed American writer, lecturer and cultural critic who is currently employed by McMaster University in Hamilton, Ontario, Canada. He theorized that a radical education would educate students to become media literate in a world of changing representations that also means teaching students to critically read not only how cultural texts and images are regulated by various discursive codes but also how such texts express and represent different ideological interests (Giroux, 1992, p. 77). This idea of the world as a text to be read opens up the concept of literacy for new interpretations. Following this idea, a multinational group of social science scholars known as the New London Group (1996) defined *multiliteracies* as a set of open-ended and flexible multiple literacies required to function in diverse contexts and communities. Gradually, this expanded awareness of the concept of literacy has brought to light the need for schools to think about education in new ways. Many educators now are seeking to understand how an expanded consideration of the concept of literacy increases the potential of schooling to become more effective and meaningful in the lives of all students.
Similarly, a group of Canadian scholars at The Center for Literacy\textsuperscript{23} claims that they possess one of Canada's largest, most up to date and comprehensive special collections on literacy and related topics.\textsuperscript{24} Located in Quebec, Canada, the Centre for Literacy (2012) defines literacy as a complex set of abilities needed to understand and use the dominant symbol systems of a culture – alphabets, numbers, visual icons - for personal and community development. The nature of these abilities, and the demand for them, varies from one context to another. The idea that we each enact multiple literacies at one time informs the concept of photopoetics as educational inquiry. Combining the 'literacies' of dance, photography, reflective writing, digital editing programs and collaboration brings curriculum alive so that it meets the demands outlined by Bond and Stinson and is potentially meaningful and relevant to students.

Another way to inform our understanding of literacy in schools, is to look at the photopoetic study as an experience that informs the creation of dance literacy. “Dance literacy fosters a multidisciplinary understanding of how movement ideas are enacted in various aspects of American culture and believes that viewing, thinking, and writing about dance brings students face to face (or rather, body to body) with their own cultural assumptions, forging potent intellectual connections between historical contexts, social issues, and the development of a critical point of view” (Accelerated Motion, Potaznik, 2011).

Photopoetics is an artistic reflective practice that encourages the exploration of all aspects of these multiple literacies. Several literacies are developed while working on a project such as this one; however the intertextual exploration of photography, dance and poetics is useful in shifting our understanding of literacy in education beyond its current single minded focus upon alphabetic reading as textual literacy into an expanded concept that integrates a visual spatial, sensory kinesthetic, bodymind way of

\textsuperscript{23} http://www.centreforliteracy.qc.ca/about/literacy

\textsuperscript{24} They receive public funding from the Government of Canada and are affiliated with McGill University in their work on health literacy as well as with initiatives in Manitoba and Nova Scotia.
being in the world. “Literacy, given this view of the world, means that we engage not only with what is contained in the library (conventional notions of reading), but also with what is in the art gallery (the making and interpretation of art), in the street (popular culture and student experience)” and in the dance studio (Hong, 2000).

"Critical literacy is the ability to read texts in an active, reflective manner in order to better understand power, inequality, and injustice in human relationships. For the purposes of critical literacy, text is defined as a “vehicle through which individuals communicate with one another using the codes and conventions of society”. Accordingly, songs, novels, conversations, dances, pictures, movies, etc. are all considered texts” (Coffey, 2012).

The Center for Media Literacy states that learners need to develop critical thinking and media production skills to live fully in 21st Century culture. Having media literacy means that students know how to access, analyze, evaluate, and participate with media content. The dance studio has a magazine rack in the corner of the room that contains a selection of dance magazines. The photography in these magazines presents dance images of dancers with extreme technique that does not mirror what mostly beginning dance students are capable of doing because it represents professional dancers who have trained extensively from a very young age. Many of these featured dancers have been selected to do so based upon their physical bodily attributes (small build, hip turnout, length of back, proportion of legs to body). There is a pervasive message that subliminally mutters away that this is 'the right way' to look and this message is difficult to overcome. In discussions about photographs of professional dancers in these magazines, students have expressed feelings of discouragement and failure that their bodies do not match the ones in the magazine and likely never will. By talking about these photographs critically and analysing them, students are empowered to realize that it is unrealistic to compare their beginning dance bodies with professional dancers. In order to accept their own body types and see themselves as dancers, dance

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students need the ability to critically interpret the powerful images of a multimedia culture (Thoman & Jolls, 2004). Discussion of these ideas helps develop their critical literacy about dance photography.

**Performative Literacy**

The performative encounter of photopoetics provides opportunities for students "to interact, express, respond, and critique within performative spaces" (Fels, 2002, p. 49). Working with a partner (and sometimes in small groups), students engage in an unfolding process (Fels, 2002, p. 4) of creative interaction with each other alternately in their roles as dancers and photographers "as they co-create as yet unimagined worlds" (Fels, 2002, p. 4). What learning is happening here? They express ideas and make suggestions for generating photographs and they respond to each other as they experiment with these ideas for photographs. They learn to empathize with each other as they take creative risks together. In this initial stage of the project students critique each photograph as they take it and collaboratively make rapid decisions in the process about whether to keep the photograph or to retake it or to try a new possibility suggested in interaction with each other and the newly emerging photographic work. Their learning about working with others increases for this stage of creating photographs occurs in a highly interactive generative space. There are three or four initial photography sessions where students explore varying themes and prompts. Revisiting the activity over time enables students to practice and develop both their technical photography skills and their interpersonal connections with each other. They learn from other students in the class about new ways to take photographs for we often hook a camera up to the television screen during class to critique and share photographs as students bring them in. Some students who have been involved in this project in other years have practiced their photography skills and thought about the project since the last time they engaged in it and they often act as leaders in a group as they share their past experiences with each other and make suggestions for new directions.

When the photography session is complete the partner/group work is over and each student is asked individually to reflect upon meanings about the experience. Students write about the experience and these writings range within the group to include feelings or thoughts about personal issues, friends, family, artistic ideas about life and
dance and observations about their lives and worlds, to name a few possible meanings. When meanings that arise are reflected upon and discussed with students, new understandings arise that are socially constructed (Moran, Tegano, 2005). They sometimes describe the experience and sometimes write poetry about feelings they associate with their photographs. During this reflective stage of the photopoetic project we share ideas about the significance and meaning of dance photography in their lives as dancers and photographers as well as ideas about editing and adding text to accompany the photographs. Students engage in timed writes with prompts for writing. There is also an ongoing conversation about the photographs in the computer lab as we are editing photographs.

Gradually for most students, the learning evolves into reflection as new thoughts emerge. Students actively enact and embody a performative literacy (Fels, 2002, 2008) when they engage in photopoetics as they work together to generate photographic images in relation to themselves, each other and their school environment and as they experiment with ideas, play creatively, pose artistically for the camera, modify their decisions, retake, write about and edit their work in search of the final product that satisfies each students internal sense of meaning of who they are in the world. They learn "to make meaning, apply learning to other situations or relationships, engaging in a phenomenological and hermeneutic performative literacy as they create and interpret images of themselves and their friends, reflect on actions, consequences and decisions and to be aware of these performative moments of learning "(Fels, 2002, p. 49). At all stages of the photopoetic project, students have opportunities to understand themselves as dancers and photographers in multiple ways that "gives a fuller picture of multiple realities in which we all live and the multiple capacities we can use to make sense of the world" (Bond, Stinson 2000 – 2001, p. 55). The learning that occurs during the performative encounter of photopoetics is performative literacy that actually continues throughout the school year as students are able to revisit the project when they view combined class photostory slide shows of student work later in the year. The high level of enthusiasm and interest in these slide shows, even after a lapse of several months indicates a further level of engagement for students learning as performative literacy when we revisit their creative work over time.
Dance is an expressive literacy with significant potential in education to make vivid the fact “that words do not, in their literal form or number, exhaust what we can know. The limits of our language do not define the limits of our cognition” (Eisner, 2002). The meaning of the photopoetic experience to students holds educational significance for them because it validates dance as a literacy for them that is a unique way of knowing the world.
Chapter 6.

A Dance of Methodologies

Our intent, then, in integrating dance/movement within qualitative inquiry is to provide a place for researchers to teach, perceive and transform education in ways that are overlooked – for it is in the process of movement method research that bodily-based theoretical frameworks can enlarge education research (Cancienne, Snowber, 2003, p. 15).

What is critical to understand is that the interplay between our imaginary play, and the individual and shared experiences of participants simultaneously in role and through their lived experience opens a space of inquiry; a new possible learning beckons to researchers and educators (Fels, 1997, p. 84).

This poetic inquiry performs a vibrant testimony to the possibilities of personal and political transformation that can emerge in research that is heartful and artful. When we collaborate creatively and lovingly, we can find the ways of bountiful hope for living together with health (Leggo, 2009 University of British Columbia, Faculty Profile).

Tap dancers sometimes work with a piece of music where the musicians stop playing for a section of a song. There, in a space of silence, dancers continue dancing and the rhythmic patterns of sound are showcased, usually in startling juxtaposition to the previously layered combination of music and tapping sounds. Stop time is considered to be the climax of a tap dance for it is the place in the dance where the dancer alone becomes the object of scrutiny. It is during this space in time where honesty about a tap dancer’s ability to carry on the rhythm of the piece is discovered, especially when the music recommences. A keen musical ear can tell if the dancer comes back into the music at the exact same time as the musicians resume playing. This section of the dance is the most challenging section because it is where the true
skill and technical ability of a tap dancer is revealed. Dancers rehearse the stop time section of a tap dance mercilessly aware that this is the moment of truth in the entire piece during performance.

As a dance teacher using photography to investigate ideas about dance in education I am possessed of a similar purpose in attempting to slow down the viewing of the dance photography experience, enough to discover cracks in the veneer of students known assumptions and understandings about dance and themselves in order to examine these ruptures thoughtfully. In communicating how this teaching project became arts-based qualitative research, I seek to choreograph my own dance of methodologies in my quest to make meaning as a dancer/artist/researcher/teacher. “Dance is an interpretive activity as it translates human movement in many different contexts and often merges text syncretically” (Fraleigh, 1999, p. ix). This chapter is an investigation to reveal how other research ideas have fanned the flames of my understanding of photopoetics. My personal philosophy of life and of teaching demands a certain fit of methodology and the sensory kinaesthetic nature of dance cries out for matching sensitivity in form. This newly inscribed dance of methodologies must resonate with education and art and life and my living in all three areas. The task is complex.


Although I understood that "artistic practice, teaching, and research are all ways of making sense of the world and finding our way through it" (Stinson, 2007, p. 145), when I began this work I often found myself caught between the three identities I have as an artist/researcher/teacher. Clearly there is no objective distancing for me. I care passionately about dance and I am a teacher. How could I be a researcher as well? Other days I would think, I am definitely a researcher so how does this fit in with being a teacher who is also a dancer? I had the opportunity to investigate these identities in my work with Dr. Rita Irwin in an a/r/tography course at the University of British Columbia, Canada in 2008. Within the framework of a/r/tography, I was able to gain a clearer perspective and to embrace the entanglement of these identities. Dr. A. Sinner from Concordia University, Montreal and Drs, C. Leggo, R. Irwin, P. Gouzouasis, and K.
Grauer from the University of British Columbia are among many education scholars who use the term ‘a/r/tography’ to identify the integrated nature of their work.

“To be engaged in the practice of a/r/tography means to inquire in 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. A/r/tographical work is rendered through the 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. A/r/tography is inherently about self as artist/researcher/teacher/ yet is also social when groups or communities of a/r/tographers come together to engage in shared inquiries, act as critical friends, articulate an evolution of research questions, or present their collective evocative/provocative works to others (Irwin, n.d.)” (Sinner et al, 2006, p. 1224).

In an article for the Canadian Journal of Education, these scholars explore the practices of arts-based educational research as documented in thirty dissertations written over a ten year time frame at the University of British Columbia. From this study, they have identified three pillars of arts-based practice – literary, visual, and performative – which define this work as a/r/tography, a hybrid practice-based methodology. These aesthetic pillars of a/r/tography are contiguously related in a rhizomatic relationship. "A rhizome is an assemblage that moves and flows in dynamic momentum" (Springgay, 2008, p. 158). These interconnected aspects of the experience are dependent upon each other; they exist in perpetual relationship to each other, and have meaning in relationship. Photopoetics combines these three aspects of a/r/tography through the narrative inquiry of student generated text, the photographic visual representation of dance imagery and active – interactive performative dynamics. Students engage in inquiry when they are performing movements for the eye of the camera, again when they are collaborating with the photographer in viewing and reviewing which shots to keep, edit and write about and once again when they view the collective slide show of their photos. Neither the text nor the photos nor performance stand alone in the context of
photopoetics. One is not more important than the other; each element enriches the other.

As defined by Springgay, S., Irwin, R., Leggo, C & Gouzouasis, P., (2008), four essential processes underpin a/r/tography as a methodology: a commitment to aesthetic and educational practices, inquiry-laden processes, searching for meaning, and interpreting for understanding. I apply the same processes to shape student inquiry in photopoetics; students are asked to reflect first upon their experience, and again as they respond to teacher directed questions, and finally after viewing their work in a slideshow in the context of their classroom community. These reflective activities provide them with opportunities to make meaning of the project before, during and after the experience of photographing their dance images. The open ended nature of the investigation has enabled the project to meander in new directions at times as student input reveals new thinking about the structure of the project. The complexity of the possibilities, that arise continually, shape the experience as it evolves over time. In striving to understand the nature of these meanings I see that the roles of artist/researcher/teacher are richly enmeshed, duly noted and appreciated for their rhizomatic entanglement.

The Renderings of A/r/tography

The characteristics of a/r/tography as a research method are described as “renderings” (Sinner, Leggo, Irwin, Gouzouasis & Grauer, 2006, p. 1223). These renderings are: contiguity, living inquiry, metaphor/metonymy, openings, reverberations, and excess.

Contiguity: Contiguity considers how an idea exists in the presence of other a/r/tographical ideas. With photopoetics I had to consider photography in relation to dance movement in relation to the process of photographic editing to explore meanings of the experience. Another aspect of contiguity is to consider ideas from the three perspectives I have as an artist/dancer, as a teacher of dance, and as a researcher. Contiguity exists between dance and the writing about it, that we all engaged in. One begins to notice the complex possibilities for multiple awakenings that begin to arise at the intersections between photography, writing, education and dance. All of these
aspects of relationality create connection points as well as open spaces between them, such as the nebulous link between the movement of dance and the stillness present in a photograph.

Living Inquiry: "Living Inquiry refers to the ongoing living practices of being an artist, researcher and educator" (Springgay, Irwin, Leggo and Gouzouasis, 2008, p. xxix)\textsuperscript{27} that promote a reflective approach to arts-based research. I investigate this rendering with accounts of the embodied living encounters I have had with dance, my students and reflexively with myself as a researcher. I looked at the theoretical, practical and artistic meanings of the students’ visual and textual representations in the context of our shared experience and not just as bits of data taken out of living context. Living inquiry promotes reflexive and reflective approach to analysis that involves rethinking and regenerating ideas about the work – in this case as a new way of thinking about the dance experience through student dance photography and writing. Living inquiry in a/r/tography does not necessarily produce a conclusive final artistic product; rather it aims to contribute to an ongoing conversation. Photopoetics has been a pause in my understanding of the educational journey of dance in schools as I share some processes and thoughts with fellow educators who will continue the living inquiry into dance in schools in their own ways.

Metaphor and Metonymy: The photography/writing project photopoetics is metonymic because photography and poetry represent only two of the multiple facets of the project. Poetics in this instance refers to the 'feel' of the textual representation because when I created a slide show of student photographs and accompanying text I had a distinct poetic sense of the work that portrayed the artistry of student expression. Some students intentionally wrote poetry while others wrote figuratively or expressively in journal entries or written responses to teacher prompts such as "When I dance...". Regardless of the genre of narrative that students used, I felt the name photopoetics captured the poetic character of their combined writings. Metaphors

\textsuperscript{27} Karen Meyer (2008) also conceptualizes living inquiry as a way of being and knowing the world that attends to place, time, language and other.
occurred frequently throughout the project for students and for me as figurative renderings are woven into both text and images.

Further examples of metaphor in student work can be seen in several photographs already displayed in this collection that are copied together below for reference. Photo 5 below of Liza holding her right leg so straight, toe pointed and high in the air became an image that was a symbolic representation about the meaning of her progress throughout her overall grade eight to twelve high school dance experience. Similarly, in Photo 31 of shadows of two friends about to graduate, Jane’s choice of text suggests that the artistic impression of their shadows symbolizes meaning about an important friendship to her. Tracy’s instant decision to keep and not delete Photo 44 combined with her choice of text reveals a significant emotional expression. Stu’s editing efforts in Photo 51 attempt to express the relationship of three friends as he described in his choice of text, “to show our connection I tied us all together with ropes of energy and flames of fire”. When I look at Photo 71 I am instantly transported into a memory representative of the mixed sensory awareness I have about my own early experiences in darkened indoor dance studios that is at the same time mixed up with a childhood memory I have of moving in the outdoor breeze and light of Gillies Bay. While others may wonder why this photograph is in the collection I can only say that it captures metaphoric meaning for me from my past.

The entire collection of photographs, on pages 105 – 111, about the juxtaposition of dancing bodies against the architectural form of the school building becomes a metaphor for the oppression of bodies contained in school buildings.

Openings: “One purpose of a/r/tography is to open up conversations and relationships instead of informing others about what has been learned” (Sinner, Leggo, Irwin, Gouzouasis & Grauer, 2006 p. xxx). During my courses at Simon Fraser University and at the University of British Columbia, I engaged in many conversations about the work that my students produced. As well, I had the opportunity to think about arts education
ideas that informed the evolution of photopoetics along the way. The idea that these photographs represented student voice about the experience was one of those arts education ideas. Also, in the beginning my students only worked with dance photography until I was asked, "How could you go further?" It was through this opening, this tear in the fabric of my assumptions, that a new aspect of the project came into being, namely the written part that sought to look beyond the visual experience of dancing and to get dancers talking, thinking and expressing their meanings about the experience as an integral part of their work. The photographs provided the opportunity to delve in search of new meanings.

Reverberations: Reverberations is described in A/r/tography as Practice-Based Research (Sinner, Leggo, Irwin, Gouzouasis & Grauer, 2006 p. xxx) as the "dynamic movement, dramatic or subtle, that forces a/r/tographers to shift their understandings of phenomena". In seeking to understand the nature of the transformative experience that happens in "releasing the imagination" (Greene, 1995) I found recognition of that idea within the stop moment of performative inquiry. I was so deeply engaged in the practical and active daily classroom experience that it took me a long time to understand the nature of photopoetics as arts-based research. I studied qualitative arts-based research methodologies and wrote papers for conference presentations. I delighted in my own personal photographic adventures and delved enthusiastically into poetic inquiry as ways of getting at the essence of meaning that I felt so strongly. I talked to my students about their thoughts and feelings about photopoetics, and gradually these practical, aesthetic and philosophical experiences reverberated until my understanding of the work gelled as arts-based research.

Excess: The rendering of excess is "that which is created when control and regulation disappear and we grapple with what lies outside the acceptable" (Bataille, 1985 in Sinner, Leggo, Irwin, Gouzouasis & Grauer, 2006, p. xxx). In this study, the excess is

the unseen aspect about the students dance experience, perhaps that which I can never know. Or, how could I bring attention to and make visible a phenomenon which I saw as almost invisible in education? I had to understand the educational experience first in order to reveal the unseen at the same time that I was developing the project and reflecting about meaning. I wanted these student photographs to become 'seen', to be appreciated for their educational significance to student learning. I wanted the experience of the students 'seeing while being seen' (Clarke, 2004) to become known beyond the classroom and recognized for its value as arts-based research.

Reflecting on the renderings of a/r/tography provided a framework for investigating the elusive artistic, theoretical and practical considerations of photopoetics. Even after I had realized most of the rich possibilities of the photopoetics project with my students, intuitively I still felt a disconnect. The teacher/researcher part was really clear to me in my work with my students but I had not yet personally experienced the photopoetic activity as an artist. Dr. Lynn Fels from Simon Fraser University, British Columbia, encouraged me to discover the missing link during one of our early thesis committee meetings. She asked me why I had not pursued the dance photography activity myself. Her question helped me realize my own reticence to be photographed and so, in order to 'mine' the experience as much as possible for new meanings and revelations, I put myself in front of the camera. In seeking to better understand my own reflexivity I thought it was important to experience "seeing" too "while being seen" (Clarke, 2004).

**Being on the Other Side**

In order to explore the position of subject, I went in search of my own "lost spontaneity" (Greene, 1995, p. 130) of dance. I embraced the artistic process of recapturing my own particular bodily connection to dance through a personal photopoetic investigation. I followed the same structural requirements I created in the student project of photopoetics, and I clearly felt a deeper connection to student experience by sharing the same process of exploration.

Beginning with simple cameras I worked with people I knew and trusted: my husband, Ray, my daughter, Karyn, and fellow grad students Kathy, Dara and Kate. As I
asked my students to do, I too worked with friends. I was excited to play creatively with camera, dancer and photographer. Possibilities loomed ahead, although in the beginning we were all faced with the apprehension of Twyla Tharp’s empty, blank “white room” (Tharp, 2003, p. 4) before movement creation happens. We wondered, "Where shall we start? What will happen? What matters?” Image creation often begins with an elusive and fleeting idea or feeling (Eisner, 2002). It was awkward at first to become accustomed to the role of subject instead of being in my usual situation as teacher onlooker/facilitator. Awareness of the camera began to recede as I started to play with movement ideas. I noticed too, that having imposed limitations helped us focus on a common goal. The limitation we worked with was a cape and a scarf. These props created a specific focus around which to create movements. It seemed easier creating movements with the scarf as opposed to full on solo dance improvisation because part of my concentration necessarily involved manipulating the prop rather than wondering what I looked like.

I discovered that it was important for me to take my exploration of dance and photography out of doors. Working indoors inside a studio is nonetheless “a geography of inside air” (Snowber, 1998, p. 160) that I wanted to escape beyond. David Abram’s (1996, p. 63) “sensuous world infused by birdsong, salt spray and the light of stars” has been a call I could no longer hold within and so I took my investigation outside into nature with as much creative spirit and open exploration as these bones “at this age” could muster. In a fresh environment not typically associated with dance, I was able to disassociate paralysing notions about myself as an aging dancer and was able to reconnect with my inherent joy in the aesthetic flow of dance. I was also able to experience the project as subject participant instead of as teacher/midwife. The insights were transformative.

The choice to discover dance in our joint photographic explorations proved to be a lively one that was liberating and ultimately energizing. The two hours that I spent at Point Roberts with my daughter was one of the highlights of the experience. The ‘shoe’ seemed to be on the other foot somehow to have her take photographs of me for a ‘school’ project in contrast to the thousands of photographs that I’ve snapped of her growing up. We have such an easy spirit of creative exploration between us that we went quickly into collaborative mode. Dancer Candace Noel Walters describes how I felt
that evening when she says, “I was comfortable with sculpting a movement, repeating it, holding it, and growing into it” (Clarke, 2004, p. 22). Similarly, we frolicked and played on that beach for two hours with our adventuring stopped only by the setting sun and the subsequent loss of daylight and Karyn’s growling stomach!

![Image](image.jpg)

A Dancer's Truth

Dance on rocky shore for grounding...

Ocean sees my silent strength...

Meanings flung into the sunset...

Stillness knows the song that's sung...

Dance into the fading twilight...

Catch this way of knowing’s rush...

Open up and embrace anguish...

Laugh at life's abiding touch...

Almost darkness settles quickly...

Know these moments speak my truth...

Wide expanse of sky is witness...

Body knows a dancer's truth
Later, the act of looking at photographs and editing them provided further opportunities for studying the images and reflecting upon them. I was able to "attend to the impulse to dance your (my) body back to wonder" (Snowber, 2007, p. 1452). Photo 41 below turned out to be an artistic surprise that delighted my imagination. Artistically, I love how the scarf invisibly blends into the sky as though there is no start or finish to either entity. It looks as though I am pulling the whole sky like a blanket over my body. As my students thrill with the exploration of scarves, so did I that evening.

In the dampening sea salted air
a chilled and icy blue dusk begins to blanket the earth
    I reach out and tug at one corner
and effortlessly the sky rushes in feather light and fast
    billowing over me in whispering rushes of silk
    that ripple and settle softly
    rolling wisps that cascade, caress
and carry me backwards and down, down, down
    onto the dark velvety mattress of night
    where I land lightly and dream

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Taking dance photography outdoors gave a fresh perspective to my experience of dance. I was able to play creatively with the same themes that I had previously asked my students to experiment with. Placing myself on the other side of the camera for a change refreshed my personal understanding of dance in my life and the impact it has upon photopoetics as my research. One of the key learnings is the need for a dance teacher to be again the dancer in order to maintain those visceral connections to the active experience of dancing by “honoring and paying heed to our directly felt experience of things” (Abram, 2010, p. 4).

Photo 69. I feel freedom outside, like a Ninja! (Josie, 2011)

I was able to connect with some of the exuberance and joy that I witness when my students photograph themselves dancing in the snow or holding on tenuously, high off the ground onto the playing field fence, like mosquitoes caught on a screen door or frozen momentarily en l’air in a dance pose with only wide open sky sustaining and witnessing their efforts.
Photography as Inquiry

The thrill found in a photograph comes from the onrush of memory. This is obvious when it is a picture of something we once knew. But in another sense don’t we each recognize everything we see in every photo? (Berger, 1972)
I remember this...

suspended by sheer glee and giddy nerve

that studio we danced in

smell of wooden floor and sweat...

arms flung out

youthful body soaring high in space

Can’t you recall that wide open sand bar in Gillies Bay?

laughter in a whipped up wind

so thrilled to discover freedom in motion

and the exquisite sensation of bodily connection and of flow!

Photography is said to "capture" movement. Perhaps it does, but "capture" suggests the confinement and deprivation of freedom. I like to think that the camera can also discover life in a sequence that would not otherwise be apparent and may expand one’s idea of the world (Clarke, 2004, p. 58).

Dance is an ephemeral art (Cancienne, 2007) for it “is something which is created and which does not exist prior to its creation” (Sheets-Johnstone, 1966, p. 13). The act of limiting my inquiry to only writing about the dance experience felt reductive and I did not think I could communicate my understandings of the ephemeral nature of the experience as well with words alone. In selecting photography as a way of looking at dance, I sought to invite students into “performance as research (verb) in a journey of ‘knowing, doing, being, and creating” (Fels, 1998, p. 28). The visually still image that a camera produces relates to the live moving image of dance, for the camera makes possible the creation of an image that becomes representative of the experience of dancing.
"The camera is a special kind of audience to the dance experience" (Clarke, 2004, p. ix). The photograph is not live dance but is a dance-like artefact that has possibilities for artistic investigations about dance. I wanted to engage learners in creative and critical inquiry through visual representation (Sanders-Bustle, 2003). These photographs of dancing bodies are visual body narratives (Bustle & Oliver, 2001) and visual bodyographies (Snowber, 2008) that are surely “thoughtful representations with valuable information” (Tegano & Morano, 2005, p. 5) showing that dance is something we do, as a way of studying ourselves (Fraleigh, 1999) and of learning more about our worlds.

Photography as we know it today is a collective invention that evolved over many years with contributions towards its development from various inventors in different countries. In its early development, photography was used primarily as record keeping about the lives of family members (Hirsch, 2000). It grew as a method of recording historical events and war records which grew into photojournalism on an international scale as well as an artistic medium of expression. Private individuals became enamoured with the possibility, and the demand of the populace to ‘own’ images contributed to the growth and development of a process that began with an eight hour exposure in 1826 and over time, reduced the exposure time needed to a fraction of a second in 2012. Margaret Mead and Gregory Bateson (1942) first used photography, after ten years of written fieldwork in their anthropological observational study into Balinese culture. They initiated the use of photography as a process of observation in research.

At first photography in research was considered unscientific because critics believed that looking at a visual image was too ambiguous a method to be considered rigorous research (Collier and Collier, 1986). At the time, experts believed that an image had inherent multiple meanings that could be made by anyone who looked at the photographs, which made it unreliable as research. Photography in research continued to develop through the century and debate about it as a research method re-emerged in the 1980’s (Collier and Collier, 1986; Prosser, 1998). Until this time, thinking about photography as a research method was dominated by realist scientific methods and attempts to control rigour in the process. Procedures and rules were recommended in order to generalize the experience and to attempt to control its use as a scientific
method. Historical uses of photography as a research tool in the fields of anthropology, sociology, photojournalism, art history, and documentary have produced theoretical, conceptual and practical understandings that inform the use of photography as a language of contemporary educational inquiry (Moran and Tegano, 2005; Sanders-Bustle 2003).

During the 1990’s photography in research broke away from strict use as a social sciences methodology. The use of photography in research was called the ‘new ethnography’ because ethnography was introduced and accepted for the first time as fiction that emphasized the centrality of subjectivity to the production of knowledge (Pink, 2005). Realist approaches to knowledge, truth and objectivity were challenged, and gradually photography was recognized as being no more subjective than written texts. Rapidly growing technological advances in the 1990’s made the use of photography more readily accessible to a greater population than ever before, as well as the aforementioned evolving paradigm shifts in the awareness of interdisciplinarity and reflexivity. In the past ten years there has been increased understanding that in studies of human subjects, the ambiguous aspects of photography afford unique opportunities for understanding the visual with exciting connections between ethnography and arts practice (Pink 2005; Grimshaw & Ravetz, 2004; Schneider & Wright 2005). Encouraged by the idea that “the medium must fit the research, not the research must fit the medium”, (McGuigan, 1997, p. 2), I found an apt research fit by using photography artistically as inquiry in education. Whereas photoethnography depends upon rules of sampling and data collection, photopoetics seeks to show as an artistic reflective practice how a collection of student work, whose primary significance exists as student learning, has important meanings for students about dance in education. It revels in the ambiguity and expressivity (Edwards, 1997) that enables layered and often multiple meanings.

Whereas the first photograph required eight hours of exposure time and Daguerre’s process required one minute of exposure time, today’s students capture images much faster with cameras that are carried somewhere on their bodies all day long and are immediately accessible to them. It is a school rule that students are not allowed to use their phones and iPods during instructional time; however, in non-academic classes, these boundaries are routinely pushed and I find myself dealing with
cameras, and iPods that are stashed in boots, bosoms, pockets, hats, sleeves and belt bands. They tell me, “I’m not allowed to let this phone out of my sight, because my dad says I have to keep it on my person at all times”. This driving need for security of expensive electronic gadgetry enables access to photography, among other modes of communication and social networking, ‘virtually around the clock’. Since the early days of photography, its meaning has shifted from being rare and special to more of an ongoing, readily available way of being and knowing the world. Students view photography as instantly accessible and take to using cameras more easily now than ever before.

![Photo 72. It's kind of cool just to be able to try different things to see what works (Ken, 2011)](image)

Although I have been immersed in this study over seven years, I can still look at a photograph on one day as a landmark in a student’s growth and development and return to it at another time to understand its pedagogical significance or to gain an insight about another way that a particular photopoem may represent student voice. This approach celebrates the interconnection of texts and images and technologies in students’ everyday lives and identities by considering how all parts "material, intangible, spoken, performed narratives and discourses are interwoven with and made meaningful in relation to social relationships, practices and individual experiences” (Pink, 2005).

A dancer dancing is the authentic “immediate encounter” (Sheets-Johnstone, 1966, p. 5) of dance. Once the dance is over, it exists only in memories, movies, and photographs which are secondary representations that can never ‘be’ the original
danced experience. In considering the image creation by camera, we recognize that “Photographers deal in things which are continually vanishing and when they have vanished there is no contrivance on earth which can make them come back again” (Cartier-Bresson, 1997, p. 76). Dancers often catch fleeting glimpses of themselves in the dance studio mirrors while moving. While this glimpse is similar in a way to a photograph, it is a fleeting version of the inside experience whereas the photograph places distance between the inner knowing of the movement and the ‘outside’ image. “It is through "inscription" (I use the term metaphorically) that the image or idea is preserved -- never, to be sure, in the exact form in which it was originally experienced, but in a durable form: a painting is made, a poem is written, a line is spoken, a musical score is composed” (Eisner, 2002, p. 6) and a dance is created. A photograph of a dancer in motion is an artefact, a moment frozen in time, a memory of dance embodied, as composed by the dancer and seen as framed by the photographer.

The Evolution of Photopoetics

The etymological roots of the word photography come from the Greek language to mean photo – “light” and graphos – “writing”29. Poetics from the Latin root ‘poiesis’ means ‘to make or to create’30. Etymologically, photopoetics translates ‘to make meaning or to create through light writing’. Photopoetics is spelled photo-poetics at Ghent University (Horstkotte & Pedri, 2008)31, photopoetic narratives32 (Veissiére, 2005) fotopoesias in Spanish and photopoetry (Alvarez, 1995)33, and photopoesia34 (Strati, 2000).

31 http://scholar.google.ca/scholar?q=photo-poetics+at+Ghent+University+%28Horstkotte+%26+Pedri%2C+2008%29+%2C+&btnG=&hl=en&as_sdt=0%2C5
32 http://www.actionresearch.net/writings/values/samuelloff240109.pdf
33 http://scholar.google.ca/scholar?q=manuel+alvarez+bravo+photopotry&btnG=&hl=en&as_sdt=0%2C5
The first use of the term “photopoet” is found in *Hugo Münsterberg: His Life and Works* written by Margaret Münsterberg in 1922. Münsterberg was a film theorist/psychologist who began his academic career in 1885. He was born in 1863 and died in 1916. Writing after his death, his wife, Margaret, cites from her husband’s earlier writings, “The photopoet must turn to life itself and must remodel life in the artistic forms which are characteristic of his particular art (Münsterberg, 1922, p. 284). In his work with film students Hugo encouraged his students to realize the need of serious photoplay writing by true "photopoets" who recognize the special demands of the art (Münsterberg, 1922, p. 284). Hugo also urged his students to discover the photopoet within themselves. His specific interest as a psychologist and a film theorist was in the emotional impact of the moving photograph. His book *The Photoplay: A Psychological Study*, published in 1916 by D. Appleton and Co., New York, introduced these aesthetic ideas about film photography that contributed to the evolution of the new art form of artistic photojournalism that had its roots in poetry, namely imagism and naturalism, aesthetics and photography.

Marshall McLuhan’s concept of the global village created a new aesthetics in 1967 when he famously stated, “The image is the medium and the medium is the massage” in *The Medium is the Massage: An Inventory of Effects* (Penguin Books, 1967). Since that time, many photographers, artists and poets, psychologists and aesthetics scholars have contributed to the development of both artistic photojournalism and to the evolution of photopoetics over the past century since Münsterberg first coined the term “photopoem”.

In ‘*The Mind’s Eye*’ (1998), in a collection of essays about photography written over forty five years of his life, Henri Cartier-Bresson (1908 – 2004) wrote, “the picture-

34 http://oss.sagepub.com/content/21/1/53.short
35 http://www.archive.org/stream/hugomnsterberg00mnuoft/hugomnsterberg00mnuoft_djvu.txt.
36 http://www.ndsu.edu/pubweb/~rcollins/242photojournalism/historyofphotography.html
story involves the joint operation of the brain, the eye and the heart. the making of a reportage = a picture story." He also asked the question, “What happens when photography becomes art?” This idea has provoked discussions in aesthetics classes about the nature of artistic photography around the world since then. In 1997, he wrote for the magazine American Photo that “Photography is not documentary, but intuition, a poetic experience”.

Since the publication of ‘The Mind’s Eye’ (1998), the term photopoetics has been widely applied as an artistic methodology throughout the world when scholars wish to investigate various social science and arts issues through the use of photography and poetry. In 1975, Ebony Magazine published a collection of “photopoems” which reflect upon themes which concern all people, identity, childhood, city life and country. Invariably in these applications, photopoetics presents a collection of photopoems to tell a story that is reverie like in its formation in the imagination or in the mind’s eye. I understand photopoetics as a way of artistically mining an experience to elucidate complex, intertextual, elusive and unique feelings and thoughts about a topic – in this case, with my students who dance in an emergent fine arts elective course in one secondary school in Burnaby, British Columbia, Canada.

Seeing Perception

“Ultimately, seeing alters the thing that is seen and transforms the seer (Elkins, 2008, p. 11).

Because of the work of ethnographers and anthropologists in the past twenty-five years, pictures and visual artifacts such as photographs have become accepted as credible evidence of educational research (Collier & Collier, 1986). “Visual images, for example, make it possible to formulate meanings that elude linguistic description” (Barone and Eisner, 1997, p. 90). With the gradual acceptance of photography in research as an image creating medium, “it became clear that there was not just a simple unitary activity which was called seeing that was recorded or aided by cameras, but ‘photographic seeing’ which was both a new way for people to see and a new activity for them to perform” (Sontag, 1977, p. 88). Photographic seeing differentiates between the habits of everyday looking and the active process of seeing objects with the coexistent awareness of how camera and lens can be used consciously to translate something seen into an image (Coleman, 2008). “Representation can be thought of as aimed at transforming the contents of consciousness within the constraints and affordances of a material” (Eisner, 2002, p. 6). Now the use of photography is recognized for the complex interpretational web that surrounds it (Sanders-Bustle, 2003).

The prospect of bringing visibility to the dance education experience has been of fundamental importance to my way of thinking about this process all along. I teach dance to secondary dance students “within the confines of a mirror-lined box all day long” (Erickson 2009, p. 122). Beyond the closed door of the dance studio, the nature of the dance experience in schools is virtually invisible to outsiders. I want to communicate some significant ideas to the community of dance educators to which I belong (Dewey, 1938). This desire for visibility, credence and belonging has led me to work with the photographic image that has created a seeing place (Fraleigh, 1999, p. 6) for dance in schools.

In the beginning, I recall feeling a sense of curiosity and intrigue about the ‘seeing’ dimension of the photopoetic experience. I knew there was meaning attached to the experience but it took time to understand the intricacies that this connection had to movement, writing and meaning making in education. The first inclination I had that there
was more to explore, came when I contemplated Clarke’s idea that “dancers see while being seen” when they are photographed. I was aware that something happened in the fleeting moment of creative exchange that was complex and intriguing both in the taking of photograph and the subsequent viewing of it.

Photo 73. Dance has brought me closer to my inner self (Kristina, 2009)

In 2007, Dr. Silke Horstkotte and Dr. Karin Leonhard published a book called Seeing and Perception that is a major contribution in the field. It is a diverse collection of academic writing about the topic. Although a thorough analysis is beyond the scope of this thesis I will touch upon it briefly in order to inform Clarke’s concept of “seeing while being seen” (Clarke, 2004).

“Vision… is embedded in a pattern of adaptability to new technological relations, social configurations and economic imperatives” (Crary, 1999, p. 13). I know that my students have imperceptibly adapted to the modern reality of instantaneous visual and textual communication with far greater ease and grace than I ever will. It is quite simply a reality of their times. Last year, a student fell on the stairway of the lower level of the school. Before the student could get up and proceed to class on the third floor, a bystander with cell phone in hand had recorded the event and sent it on to a classmate, who met the student at the doorway with a statement, “Are you alright? I saw that you fell on the stairway outside the dance studio”. The speed of the exchange, the accessibility of technological media and the concomitant repercussions this has for
social interaction among teenagers is vastly different today than it has ever been in the past. In this case and in the case of dance photography, seeing has new meanings.

Vision, then, is irrational, inconsistent and independable. It is intensely troubled, cousin to blindness and sexuality and caught up in the threads of the unconscious. Our eyes are not ours to command; they roam where they will and then tell us they have only been where we have sent them. No matter how hard we look, we see very little of what we look at (Elkins, 1996, p. 2).

Bal (2003, p. 9) reminds us that vision is itself inherently synaesthetic. The act of viewing is informed by all of our sensory perceptive capabilities. One group of my students used music that they danced to while they took photographs. When they later looked at their photos, they reported that they remembered the music and felt how their movements had been shaped by it. This example illustrates that we need to “reconceptualise vision as an exchange between the subject and object or perception and accord equal importance, and what is more, agency, to both parties; this has consequences for both sides” (Horstkotte, Leonhard, 2007, p. 4).

James Elkin, in his book, The Object Stares Back, implies that looking at a photograph is not something that I do but also it is something which happens to me. In other words, through the act of looking, I am changed. During this photopoetic experience, dance students were engaged in a ‘participant observation of vision’ (Horstkotte, Leonhard, 2007, p. 3). Transposing these ideas from the professional photographer/dancer environment into the educational setting led me to discover the ways that students’ understandings of themselves and others change as they participate in the photopoetic experience. In some cases the meanings help to reframe who they have been, who they are and who they are becoming on their individual journeys towards self-actualization.

Performative Inquiry

In order to “juxtapose alternative representations and foreground the very constructed nature of our knowing” (Lather, 1991, p. 136) about dance, I found resonance within performative inquiry as articulated by Dr. Lynn Fels (1998) who is an
associate professor in the Faculty of Education at Simon Fraser University and former lecturer at the University of British Columbia. During her Performative Inquiry course in the summer of 2007, I was able to bring my emerging photographic work to share with fellow grad students in a venue where we were all seeking to understand the performative aspect of our work as inquiry.

**Performative inquiry is an arts-based research methodology that invites cross-disciplinary exploration through drama/theatre, visual arts, dance, writing, and/or music. Researcher and participants engage in artistic practices and creative activities in order to investigate a research question or inquiry. Theoretically located within the interstices of complexity theory, enactivism and performance studies, performative inquiry calls attention to our everyday habits of engagement, our assumptions, our practices, who we are in relationship to others and our environment. Performative inquiry investigates the emergent “stops” (Appelbaum, 1995)—moments of risk, moments of opportunity—that a performative lens brings to our inquiry and pedagogy (Fels, 2012, Simon Fraser University, Faculty of Education, Staff Profile).**

The act of dance improvisation as performative inquiry explores knowing through the body, using its capacity to release the imagination (Greene, 1995), to uncover places of discovery, surprise, mystery, and wonder (Snowber, 2009). Through improvisation dancers narrate their lived experience “in a place for the recovery of the past as well as the production of the present” (Aoki, 1997). Autobiographical writing, performative inquiry, narrative and poetic inquiry, embodied ways of being, and improvisation as movement inquiry informs a methodology of "dancing my questions into wonder" (Snowber, 2009, p. 92).

*When I feel wonder, I realize it as something elusive that has stilled me momentarily; grasped my attention and held me hostage for a time; I am a quizzical prisoner paused mid stride with one foot suspended in the air while sensing some curiosity fed by awe; a moment of crisis; a moment of risk (Fels, 1996, p. 74) just beyond the reach of my fingertips; to perceive something that I feel will be wonder-ful;*
something that will answer the unknown question
shaped upon my lips but not yet uttered;
that will reveal to me that which “is tugging at my sleeve,” (Fels, 2004, p. 80).

The clearest examples that lead students towards new discoveries are the ‘stop’ moments. Called moments of wonder in this artistic reflective practice of photopoetics, these are the moments of suspension where student learners are stopped by an aspect of the experience to consider what they will do next. One of the ways that performative inquiry broadens my understanding of the way that dance educates is by providing insight into the ‘wow’ moment in Photo 74 below.

Photo 74. “Wow, is that guy in the air really me? I never saw “me” in action before, frozen in midair, pretending to do a slam dunk with “a piece of candy” and all that. I see a 13 year old teenager who’s filled with excitement and passion” (Lyle, 2012)

The fusion of several artistic forms facilitates the complexity of meaning that results. This image, with its monochromatic colour scheme and the sharp contrast of a dark body shape silhouetted against a light background seems to be quite possibly a new way for Lyle to see himself artistically. What happens in this moment of recognition? What has changed that stops Lyle’s understanding of himself enough to make him say "Wow"! Whereas he knew himself to be one way before he looked at this image, chaos erupts until he sorts out a new understanding of himself. Wow! is the stopping point until his thinking is reordered with new visual information.
"Between closing and beginning lives a gap, a caesura, a discontinuity.
The betweenness is a hinge that belongs to neither one nor the other.
It is neither poised nor unpoised, yet moves both ways…
It is the stop” (Appelbaum, 1995, p. 15 - 16).

“A stop is a moment that tugs on our sleeve, a moment that arrests our habits of engagement, a moment within which horizons shift, and we experience our situation anew. A stop occurs when we come to see or experience things, events, or relationships from a different perspective or understanding; a stop is a moment that calls us to mindful awareness of Arendt’s appeal for renewal through action in the gap between past and future” (Fels, 2010, np).

The stop is a movement of transition (Appelbaum, 1995, p. 24) in which the human bodymind intelligence system is at Appelbaum’s point of stop that faces two directions. One is a set of habits and tendencies, inherited and acquired (such as Lyle’s possible perceptions of himself in other kinds of photographs). The other is a cluster of impulses, which is equal in power to the first unknown, when Lyle is confronted with the new artistic image of himself. It is at this point of uncertainty, “and the stop is the hinge” (Appelbaum, 1995, p. 24), that new possible understandings emerge. The viewer engages in “transactional bargains with the object” (Dake, 1995) in the integration of new meaning into the self. Perhaps Lyle carries on in life, by incorporating the newly realized artistic identity of himself along with his previously known identities in the creation of an expanded sense of self. “It is through form, and reforming embodied space-moments of danced action, students come to new understanding, recognitions of what matters, and who they are embodied within the moment encaptured” (Fels, 1998). Photopoetics facilitates an investigation of that split second moment of ‘stop’ that is an aesthetic moment of wonder where cognition, identity, understanding and awareness are transformed into new understandings.

**Narrative Writing as Inquiry**

“Narrative Inquiry is any study that uses or analyses narrative materials” (Lieblich, 1998) such as journaling, reflective writing or poetry. Of significance to dancers and dance education researchers is the idea that the body is a site of
knowledge, (Abram, 1996; Cancienne & Snowber, 2003; Friedman & Moon, 1997; Griffin, 1995, Mairs, 1985, Sheets-Johnstone, 1992;). In life, things happen to our bodies and we store information in visceral ways that can be provoked to re-emerge when we write and dance. Dancers, among others, learn about their bodies and can come to understand how a memory can come to new life through movement. “Combining dance, a kinesthetic form, and writing, a cognitive form, can forge relationships between the body and mind, cognitive and affective knowing and the intellect with physical vigour” (Cancienne & Snowber, 2003, p 238). This connection is an important learning to understand about dancers because they do not just ‘think with their feet’. Dance connects bodymind understandings in the heart and mind of the body. As researcher I began writing about the process of writing about an early memory of dance that I have as a personal narrative (Resissman, 2002a) in order to explore my own relationship to writing and dance from an embodied memory I have.

The Gift

I remember the spittle that sprayed from Miss Slipper’s mouth
as she talked about our dances…
how I fell haplessly, hopelessly in love… within one heartbeat in time
how the world seemingly stopped still that day and waited for me alone
while I chose dance.

I write now about the passion I saw etched on my teacher’s face 40 years ago
as she showed us how to become cloud-like
while expressing Debussy’s “Nuages” dressed in costumes cut from curtains
there on that old wooden stage in the gym
of my high school in Powell River at the start of grade 11.
How Miss Slipper's words tumbled out
in a happy fluster of consonants and vowels that couldn’t explain fast enough …
while her Pied Piper movements and grace drew us in
and opened grand vistas of imaginative possibility
and flow… always flow

As I inscribe how I carried this precious gift of dance within me
the essence of this memory always goes back to that single instant in time
when I was ‘stopped’ in my tracks
filled with wonder and joy as
  passion was carved into the clay of my being, on muscles, in breath

I see in the process of writing this passion into meaning
how these words define an early stop moment in my life
that transformed my understanding of who I was in the world
how I was never the same person
  after that instance of falling in love when movement became my desire
Narrative Inquiry has also been called stories lived and told (Mishler, 1995) because when we write, our stories tumble into being and we attend to the mystery of them. In my work with students I have seen how there is a place for playful exploration with text as well as a time to make the seemingly inevitable skeletons in the closet dance and earn the price of their keep in the psyche, heart and bodymind as "narrated by (me,) the one who lives them" (Chase, 2005, p. 651) "I am not trying to record the historical accuracy of events and experiences and emotions (as if any such historical accuracy is really possible). I am instead trying to hold the past in a certain light in order to interpret it" (Leggo, 2008, p. 7). As I sought to interpret meaning about a long held memory from my personal dance history, I was exploring through narrative in order to evoke the essence of the experience. "Writing is essentially attention" (Cancienne & Snowber, 2003, p. 248) for when we write we attend to the qualities of an experience. In "The Gift", I was attending to the distant memory of an image of myself, at the same age as my students are, in a faded image from a beat up newspaper clipping. I was able to interpret feelings I have about that time as the moment of discovery that I loved to dance more than any other way of moving which was a novel meaning for me. I recall, the excitement we felt as a group of friends, connected by common desire, expressing cloud-like movements collaboratively towards the creation of new meanings using movement. This new awareness through narrative writing describes an epiphanal event (Denzin, 1989) or a turning point (McAdams, Josselson, & Lieblich, 2001) that changed my life irrevocably.

When I started writing this "extended story about a significant aspect of my life" (Chase, 2005, p. 652), I had not yet made the connection to that time as a moment of wonder for me; quite arguably as one of the major 'stop moments' in my life. At first I was simply drawing forth a memory, unbeknownst to me that a big idea about my identity and life was about to be revealed to me during the process of writing it down. Previously I knew I remembered that time more than other memories of school – this memory of the young student teacher who spent her Saturdays teaching us how to dance. Yet, further, in the process of grappling creatively with vague thoughts in poetic mode, I used the process of writing narratively "not simply as a form of text but as a mode of thought" (Bruner, Caudill & Ninio, 1997, p. 64) to construct events through narrative rather than simply to refer to events (Mishler, 1995) from memory. Through the
process of writing, I defined personal significance of this meaning in order to relate it to my own self formation in the context of my identity, initially as a dancer who became a dance educator and researcher.

In their article “Writing Rhythm: Movement as Method”, Cancienne & Snowber articulate the “self as a place of discovery within the research process" (2003, p. 238), an idea that resonates with my own experience. Narrative discourse highlights the uniqueness of each human action (Bruner, 1986; Polkinghorne, 1995) instead of comparing and contrasting individual experiences. The creation of my own unique "narrative of the self" (Richardson, 1994, p. 521) has revealed a learning that was educationally and artistically transformative of my own history and experience.

Barone and Eisner (1997) delineated seven design elements that they related specifically to literary forms of arts - based research; the creation of a virtual reality, the presence of ambiguity, the use of expressive language, the use of contextualized and vernacular language, the promotion of empathy, personal signature of the researcher/writer, and the presence of aesthetic form. While writing about my own personal narrative process in "The Gift", I created the virtual reality of a place from my past long ago. I was aware of the presence of ambiguity and continually sensed that I was chasing blurry, indistinct feelings that were elusive. As I ignored punctuation and grammar I chased after meanings like grasping for kite tails just out of reach. By writing imaginatively, I used the expressive and vernacular language in the context of a dance memory as I stretched into the unknown, and tried to order fleeting thoughts and ideas into a form that spoke a new truth for me. Indistinct, sometimes distant and shape shifting feelings melted and flared up as they danced into my mindful grasp and allowed their essence to be written evocatively into narrative (Richardson, 1994, p. 521) that promotes empathy, clearly has my personal signature about it and exists in the aesthetic form of a poem.

In my written retelling of a personal memory, I have honed my understanding of the significance of that time to me. Previously, I remember those days as ‘before Miss Slipper’ and ‘after Miss Slipper”, and I see the nature of this early dance experience as the dawning of new meaning in my understanding of myself as a mover. It was at this time that I felt empowered to commit to dance. I gave myself permission as a young girl
to state, "No, I truly do not like the mindless running of laps around the field. No, I do not like the competitive element of endless games. No, I do not like the functional skills based mindset towards all movement in my physical education classes. No to all of that. It is not me. I am a dancer. I love this new way of moving that collects all the desire within my body and channels my life energy through feelings and thoughts outwards to the world as creative expression. I declare YES to dance."

In the writing of this thesis, I scrutinize and evaluate, reflect and write about the journey – how this early awakening to dance started in another place and time. I experiment interactively with poetry, my own and students and others, as a way to break out of the structure of sentences, lined up on a page with square edges and so many rules, to capture the blurriness of evanescent bliss when puzzled entanglement sorts itself from the inside out through my bones and heart and soul as a connective power that stirs in me still to dance.

I examine my writing for patterns. I recognize meanings and contrast these meanings with other meanings. I shape the form with photos that show and words that tell within the realm of interviews, narrative and poetic inquiry and I turn my writing over as a fragile gift to others who guide and suggest. They give these pages back to me again and again until finally I write myself into meanings that stay on the page having satisfied my sense of knowing and curiosity. Finally I see in the interactive nature of narrative inquiry (Chase, 2005, p. 666) how, without conscious intent, in my teaching of dance, I too, unwittingly have passed something on to my students that was so long ago passed on to me as a gift. I see quite clearly how through the process of writing this legacy to life, that I passed something precious along to some students as well, not all students – and not the steps, but the love of dance. This is the power of narrative inquiry.
And then there is poetry – blessed poetry, messy or light, a release or an engagement, welcomed bravely and boldly or left alone to fester and seep through when least expected. Poetry finds a space between the ordinary, regular lines of our lives that allows meaning to trickle out slowly in rivulets that uncover ideas, feelings, memories and mysteries of living that we would otherwise never realize. When describing the process of writing poetry, Dickinson (1924, ed. collection 1976, p. 657) wrote, “possibility’s slow fuse is lit by the imagination”. In my Narrative Inquiry coursework at Simon Fraser University I felt liberated to explore the possibilities of poetry and was encouraged in this endeavour by the poetic inquiry of guest instructor, Dr. Carl Leggo (2006, 2007, 2008, 2009) from the University of British Columbia, B.C., Canada. His course was rigourously playful and I discovered a reconnection with poetry that I had indeed forgotten about in the everyday business of being a busy adult.

It was 1968... and I was still in school

I wrote poetry then because I was counselled

to take the creative writing classes that were so popular in the sixties

I later realized that students in other towns
learned how to write essays instead of poetry.

I did not discover this fact until I handed in my first History 101 essay to the history prof who told me quite kindly that my offering wasn’t an essay....

No indeed! (sigh) ... it was “a shopping list!”

Blindly ignorant until then I had scribbled poems by the dozen late into the night about seaside island life, Mt. Pochahantas and cats and dreams of what might be, and of loss and love and much “wounded poetry”...

And about how I would never ever become a teacher!

Early on, I learned a poet’s way of changing lanes of sliding effortlessly off the beaten track into an open space of flow and wordly whim to playfully invite words to shape themselves up until they danced in ways that suited my sensibilities

In Carl Leggo’s Narrative Inquiry course in 2006 I rediscovered the remembered joy of this creative play in poetry.

This time though, I used words to disrupt the rUp tUrEd lines of rustEd tExts that sought to tell me what to think and how to BE in THE Academy

Poetry sometimes just says it better
Poetry allows essences of meanings to \textit{bubble up} and to \textit{scatter} themselves onto a page in freshly imaginative ways that "disclose alternative ways of being in and \textit{thinking} about the world" (Greene, 1995, p. 90).

I \textit{embrace} narrative \& poetic inquiry as an artful methodology that \textit{honours} the flow of dance upon a page.

\textbf{Phenomenology}

"I decided that my only 'methodology' would consist of listening to each of the children -- their words and their movements --- and trying to be aware of both my own actions and the children's responses to them" (Stinson, 1985, pp. 222 - 223).

‘When I Dance...’ (2009 - 2012)

"I feel that passion, not skill, becomes that extra something that makes me unique" (Jacie, 2010).

"When I dance, my body sends a message" (Erika, 2012).

"I feel better doin' my hip hop 'cause I feel more confident after" (Emmanuel, 2009).

"I like our dance photography project because we get to use our own imagination" (Carrie, 2010).

"The music is important to me. Its vibrance just makes me go with the flow" (Rob, 2011).

"Dance lets me express the ways of my life" (Casey, 2011).

"When you really go for it, it feels for a moment, almost like flying" (Kathy, 2011).
“We are like one family, everyone unique in their own different ways” (Nerinha, 2010).

“We dance together and help each other and make good friends” (Rajinder, 2012).

“I let go of my reality, steal a piece of time, cheat gravity and remain in a photograph for eternity” (Karl, 2012).

“Dance is one thing in my life that I can control” (Chris, 2010).

“Dance lightens dark shadows in my life” (Alexa, 2009).

I seek “to study the direct (dance) experience (that students have in schools) as it is experienced in its felt immediacy” (Abram, 1996, p. xi). The above written statements were created by students in response to the journal prompt ’When I Dance...’. The immediacy of student thoughts and feelings as consciously experienced by them, illuminates their experience vividly. By presenting their written words, ideas are communicated about the phenomenological experience they have, as it exists without the interference of my interpretation. Similarly, when students select photographs and combine text in meaningful ways as photopoetic representations of meaning there is a phenomenological freshness to their student voice just as it exists.

Phenomenology is, in the 20th century, mainly the name for a philosophical movement whose primary objective is the direct investigation and description of phenomena as consciously experienced, without theories about their causal explanation and as free as possible from unexamined preconceptions and presuppositions (Herbert Spiegelberg, 1975).


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artistic reflective practice of photopoetics as research inquiry. Here, phenomenology provides new ways of looking at old phenomena. Photopoetics is a new way of investigating dance in secondary schools in a setting in which dance is a relatively new phenomenon. This frame allows us to "see" dance in a new way, to focus on the whole experience and to search for meaning structures (Moustakas, 1994).

In her introduction to The International Handbook of Research in Arts Education (2007), Dr. Liora Bresler from the University of Illinois at Urbana, Champaign, Illinois notes that in the past forty years the individual arts have situated themselves within Arts Faculties that work to support each other. An outcome of this connection is that we are “increasingly witnessing the generation of innovative artwork with mixed forms of representation, where the visual, auditory, and kinesthetic combine to create new types of art” (Bresler, 2007, p. xvii). The individual arts have maintained their distinctive identities while serving to ‘cross-fertilize’ each other. This “softening of boundaries” (Detels, 1999, p. xvi) occurred when photography and poetics fused as photopoetics.

Mary in Photopoem 5 below, demonstrates the mixed form of representation with her composed body movement, interaction with her photographer classmate, her selection and editing of the photograph as well as her text handwritten upon the image of her own body. This fusion of forms provides a dimension of choice that allows both for student ownership to flourish and for student voice to surface. When students work together they witness each other’s efforts and results. Beyond that their finished products are seen by a larger audience of peers who attend to the moment of disclosure when their work is being viewed. Incorporating narrative and poetic writing allows students to explore at the crossroads and intersections of their experiences as dance students.
A phenomenological approach allows me as researcher to tease out unique features of the phenomenon by exploring, thinking, describing events, re-thinking, analysing, writing and by identifying essences of phenomena, noticing patterns that emerge and apprehending essential relationships. Over time, ‘noticings’ have deepened my belief that photopoetics as a reflective practice provides a unique window into the
experience of dancing in schools for students. But more than that, I came to know that photopoetics is not just an effective ‘assignment’ and not just a way of teaching and viewing dance in education but also a way of researching the phenomenological experience of dancing in schools.

They’re giddy
Giggling
Gigglacious at times
Some searching in silence
Broody and dark
Dancing their doubts
“for the moment (they) move
(they) stand revealed” 42
Most thrill to be active, alert and alive
In that ‘space–moment of dance’ 43
Sarah’s face long when she asks

Aren’t we going to dance today?

Dancers are often photographed and though we may wonder what they are thinking about or experiencing at the moment when they were photographed, photographs of dancers are typically passive representations of them dancing. In this study students have been invited to participate full-heartedly in the creative process of their photopoetic creations. I have experimented with many ways to get students to reflect upon and think about what is happening for them in the process. "What’s important in schools is to get kids thinking about what they’re imagining" (Greene, 2004, p. 84). To get students thinking about their creative work in dance class is an essential part of the educational experience of dancing for them. Movement is a way of knowing

42 Doris Humphrey, 1895 – 1958.
43 Fels, 1998)
and *photopoetics* shows how thinking in movement is foundational to the lives of animate forms (Sheets-Johnstone, 1999). Thinking about what they imagine through movement makes them active participants in the process and produces products that are more active and not as passive as usual representations of dancers dancing. The phenomenological act of featuring their work as student voice presents their *photopoetic* work to be an act that exists as it is -- where "dance uniting with photography evolves into an adventure" (Clarke, 2004, p. vii).

**Knowing the Work as Research**

Now it is time to talk about my journey from teacher to researcher. My students had a journey but I did not escape unscathed for I also had a journey of my own and in both cases it was a journey of transformation. The nature of this transformation led me to understand my position as researcher.

I began with a feeling in my gut that gradually evolved over time as I crafted an inquiry that is supported by academic literature. There were times at the end of a school day when students had vacated the premises and silence reigned; when I was able to work on my puzzlement; to sit there and wonder about the work as research. Where was this chase leading me to? I recall some of the times when I would contemplate students’ work and I remember a few times when others would ask me questions I could not yet answer. As an interpretive researcher I realized that "interpretation does not wait until all the material has been collected but begins right away (Green and Stinson, 1999, p. 101). I knew that I understood more about these photographs than the images portrayed for when I passed them from one hand to the other I realized that a sense of story was heightened. When I showed them to a colleague I found myself sharing stories about some of them. I knew these stories because I knew bits and pieces about students’ lives that they had shared with me over time. It seemed a natural starting point to begin with stories that already existed and to ask students to delve into these deeper personal meanings through writing about the experience. I felt that beginning dancers could discuss and talk about their feelings of identity as ‘dancers’; that, as teenagers, they could reflect upon their individual awarenesses of body image, peer relationships and developing selfhoods; that the educational needs of students could be furthered in a bodily, cognitive, social, emotional and spiritual way and that understanding of the ways
that dance educates could be communicated to students and other shareholders in this dance education adventure as well. I started to search for ways for students to reflect upon the meaning of the experience.

While sifting through piles of dance photographs I had a strong feeling that together, we could journey deeper into the process of knowing and self-understanding. In hindsight, I realize that this feeling of intuition was strongly informed by my own experiential understanding of my own body and my felt dance experiences. The work that I did with students enabled them to observe their body language through photographs and to make emotional and other meaningful connections through their writing about the experience. I sensed further potential to “reveal critical social issues and questions about the dance experience that might not otherwise be recognized in a blend of description and interpretation, essence and analysis, poetry and critical reflection” (Bond & Stinson, 2000 – 2001). I sought to evoke the essence of the student experience as opposed to working with "inherited questions" (Kuhn, 1995). I felt the significance of this project before I analysed it. I learned that "like dance making, research is a purposeful, creative, interpretive, and intuitive process that is often circuitous and improvisational. The quintessential element of both choreography and research is discovery -- we enter without knowing, in order to discover what we need to know to lead us to what there is to know" (Hanstein, 1999, p. 23). I noticed that students enjoyed seeing slide shows of their work and I never tired of looking at the photos. I asked myself why? What was served by our collective wonder? I realized that the dance photographs provided a visibility about the activity of dancing that was dance-like and lasted beyond the moment of creation as well as being a dance-like artefact of the experience of dancing.

Photopoetics is not active dancing in the same way that we dance before and after this project, but it is reflection about students who have danced and will dance again in the duration of their entire school year. It is reflection often about the meaning of the dance experience to students but also about meanings of who they are on this journey called 'school'. The photopoetic project is a stop moment of its own right that exists as an active pause part way through the school year for students to pause and to reflect about meanings of their dance experience. I knew photopoetics was a form of inquiry that revealed student experience in a way nothing else could but it took some
time to unravel the mystery of how the researcher part fit together with the teacher part of it.

On the journey towards understanding this work as research, there were five generative sparks that supported my teacher intuition. First I sensed a disconnect between the deeply meaningful and personally transformative lived experience of dance as I knew it to be and what I was submerged in with this emergent new school dance experience. The disconnect was because I had had many varied and richly meaningful experiences personally and I wanted to connect students with similarly meaningful experiences beyond the regular daily routines of dance class. The experience of teaching dance was still a relatively new one for me because it was still a new discipline and the school I teach in had just started a new dance program. Second, ordinary conversations with students (2004) during the course of taking, editing and handing in dance photographs reinforced thoughts I had about the value of the project as intrinsically motivating and meaningful in multiple ways for students. The third influence was Clarke’s (2004) thoughtful interaction with dancers and their written responses to his questions which existed in a parallel realm outside the classroom. I would read about his ideas and then relate them to my thinking about my student situation. As well, Bond and Stinson’s (2000 - 2001) research with dance students and their descriptions of the ‘superordinary’ in dance was an impressive example to me that showcased student voice about the dance experience in schools. Their example showed me that artistic expressions of students may help "to display participant voice and give shape to the lived experiences of the participants" (Van Manen, 1989, p. 74). And finally, Risner’s (2009) research When Boys Dance and his wise advice to understand the experience of each individual boy helped me to understand the experience of each individual student; boys definitely included here. I investigated theories and methodologies that supported using dance photographs of inside participants, by students and of students not only as a teaching project but as arts-based research.

I have found deep resonance and understanding in my search for methodologies and practices within this ‘home’ place of qualitative arts-based research. Through embodied ways of knowing, performative inquiry, narrative and poetic inquiry, a/r/tography and phenomenology I have been able to best understand the nature of photopoetics as an artistic reflective practice of inquiry in dance education. In order to
theorize my work with students and to realize *photopoetics* not only as pedagogical inquiry but as research inquiry as well, I had to "engage one's reflective capacities in order to be the author of that experience" (Britzman, 2003, in Springgay, Irwin, Leggo, Gouzouasis, 2008, p. xxiv). In thinking back over all the accounts of reflection that I had as *photopoetics* developed over the seven year course of this research inquiry I began to see that the researcher voice was there all along from that first stop moment I had when I held those early student photographs in my hands in 2004. It was during that momentary pause in time after school that day that I became aware that "something is nagging, tugging at my sleeve, whispering" (Fels, 2004, p. 80). Something that I wondered about was tempting me to attend deeply to whatever shape this undertaking would take. That was an early stop moment for me as I sat pondering Lawrence Locke's "zesty disarray" before me that was the as yet unmined significance and value that those early photographs would later lead me to uncover.

I sought to look at dance in schools in a new way so I stepped outside of the technique and performance part of dance class and brought all of my collective artistic, dance and teaching instincts into full alert to question, think critically about, observe and identify the nature of the kind of learning that was taking place before my eyes that went beyond technique and skills based learning in dance. As dance curriculum research my research may be viewed as "experienced curriculum research" (Blumenfeld-Jones & Liang, 2007, p. 249) because the *photopoetic* experience "is "accidental" in character, since the teacher cannot make certain experiences occur, nor can the students plan what experiences they will have" (Blumenfeld-Jones & Liang, 2007, Ibid.). Most important to my conception of this research from start to finish is my interest in the learner experience of the curriculum and the educational significance of the student experience as student voice. Although the act of being intricately enmeshed in the experiential process of teaching over the seven year duration of the research project,

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often clouded the view that I had of this work as research, my position gave me intimate, ongoing access to the experience that outside researchers do not have.

I felt excited about the possibilities of delving deeper into the meaning of the artistic experience. As students revel in the novelty of new learning challenges I too felt artistic resonance when I read a call that "researchers have an important role to play in finding ways to capture the creative interplay of intelligence, emotion, somatic experience and verbal and nonverbal symbol systems at work" (Oreck, 2007, p. 352). I knew about these ephemeral aspects of the dance experience personally, saw that they were not well understood in the dance education world and therefore could not let go of the muse that urged me to stick with this inquiry over time, under fire and through times of doubt and stress.

Being a dance education researcher happens from a lonely place because there are few of us to be found locally. My prior experience as an arts educator teaching music, art and ceramics and sculpture prior to teaching dance has supported my understanding of dance as an aesthetic art form. With the financial support of Simon Fraser University I have been able to attend the National Dance Education and American Educational Research Association conferences where I was able to meet with, dialogue and learn from other dance education specialists and researchers over the years that has been invaluable in broadening my understanding of the potential that dance has to expand educational practice beyond traditional ways.

The process of writing as a phenomenological research inquiry has been a deeply engaging process. In the beginning I knew that I had "to start writing before I knew exactly what I had to say" (Rankin, 2001, p. 92) in order to understand and subsequently synthesize the treasury of intuitive feelings that I carried within me, the reality that I knew about and the personal passion and love about dance and my awareness of my students experience of dance that I knew about. In seeking to elucidate the features of this phenomenon and to reveal and share the wonder that I feel about the experience of dancing in schools, I have understood the writing process as a complex process of rewriting, re-thinking, re-flecting, (and) re-cognizing (van Manen, 1989, p. 10) meanings of significance. During this writing time I realized that "the writer is indeed the product of his or her own product" (van Manen, 1989, p. 6) as I
pushed and pulled all of these bits of bodymind awarenesses narratively and poetically into relevant and meaningful sense to share with other people. Writing my own voice into a world where dance has existed in the margins of Maxine Greene’s (1995) analogy of education as 'texts and margins’, has been a journey of discovery and revelation as I defined the creative and somatic authority of my own voice (Johnson, 1983, p. 169). On this journey, I have repeatedly felt thankful that I am doing this research at this time in history for I see clear evidence of a dawning understanding of the bodymind connection now that is a deeper understanding of the body in education than I have ever known before in my lifetime.

On one hand, my teaching experience has convinced me that a deep understanding of movement theory in education, of movement as an aesthetic language of expressive intent and movement as embodied knowing, is extremely necessary and equally rare in public schools. On the other hand, my research has convinced me that it is possible to address this need through teacher education and arts education. This realization gives me hope for the future of dance in education and I hope that dance educators will see the significance of teaching dance in a way that facilitates and promotes a healthy, balanced understanding of embodied ways of knowing and understanding the nature of our bodymind connection.

As a researcher, I combined several approaches and modified them in order to pay unique attention to my concern about revealing understandings about the dance education experience. I began with the phenomenological awareness that the student experience was pivotal to understanding. Embracing embodied ways of knowing I explored all aspects of my involvement in this project through the evocation and extraction of personal connections through anecdotal narrative and poetic inquiry. Through the investigation of my own ‘self, as a dancer, dance teacher and researcher I extracted personal embodied data of the ‘self’ as a site of knowledge. In so doing I was able to synthesize personal meanings of dance and was able to relate to the student experience as a way of juxtaposing our interconnected meaning making experiences. I cut across the disciplines of photography as inquiry and narrative writing as inquiry to create photopoetics. I have found deep resonance and understanding in my search for methodologies and practices within this ‘home’ place of qualitative arts-based research.
Through embodied ways of knowing, performative inquiry, narrative and poetic inquiry, a/r/tography and phenomenology I have best been able to understand and theorize the nature of photopoetics as an artistic reflective practice in dance education.

The role of the artist/researcher/teacher is:

- to understand the consciousness of dance from the inside out through intuitive bodily sensation and imaginative venturing
- to have an “immediate pre-reflective intuitional awareness of the act of dancing” (Sheets-Johnstone, 1966, p. 13)
- to know dance lovingly so that artist/teacher/researcher may recognize, understand and empathise with the individual meanings that students are making of it for themselves
- to be able to provide access to the experience for a wide range of individuals
- to explore ambiguity and intuitive nuances of meaning
- to understand the pedagogical experience as research inquiry.
- to chase after meanings together over shared years through time
  - to grasp meanings by the tail and to throw them back into the air just to see how all those bones and muscles pile up on the way back down and then ...
- to witness their art as sacred (Wheatley, 2002) with reverence
Conclusion.

Letter to Future Dance Educators

Dear Future Dance Educators,

The essence of my research as a teacher is to communicate the importance of tuning in to student needs, of attending to student voice about the experience of dancing as a way of informing our pedagogy and our development of curriculum, of ensuring that we best meet the real needs of our very real students. I am possessed of a deep personal understanding of movement for aesthetic purposes. I know the need to move as a way of learning about life, even though the school system has regrettably repressed this elemental way of being in the world as having secondary significance in students’ lives between 8:40 a.m. – 3 p.m. each day. I have worked to reintegrate a way of being in education and life where there is a time to dance for all people, whether they are mathematicians or poets, and there is a cost in human joy for those who deny its existence as potentially healthful, meaningful, pleasurable and aesthetically satisfying.

I teach because I enjoy the challenge of trying to make a difference in the lives of students. In order to do this I listen to their words and I watch their moving bodies as they speak their needs for all to hear and see. I see the curriculum as a suggested starting place for learning, an emergent curriculum (Wien & Stacy, 2000), but admit that students often tug at my heart and hand and pull me in other directions than from where I intended to go.

As a retiring teacher I look back upon a lifetime of struggle and challenge that shaped who I am. There was a starting out time where the need to prove my worth and value dominated the way that I taught. I learned over time that “for art to appear... the self must disappear” and I have lived by that credo for some time now (Nachmanovitch, 1990, p. 51). My job is not to impress students or to push them beyond their limitations. My best purpose is to meet student needs and to engage them as learners who are
growing young people. It doesn't matter if a young grade eight elite trained dancer, who thinks she has no friends, ‘should’ be in senior dance company if because of her emotional needs she pleads earnestly for me to let her be with her non dancer friend in regular dance class – because that's where she NEEDS to be for her best educational growth and understanding of her social self for a time. This awareness is only good listening which is one of the best teaching skills anyone can have.

In education, we are not training dancers for the professional dance world, though a few do indeed become professional dancers. We are dancing for a time with young people who are in search of their own identities, some plagued with insecurities and needs that are best met with acceptance, unwavering understanding and affirmation. Our dance studios need to be hospitable places where all of this can happen. Schooling is a challenging time for students, and we are fortunate to be able to welcome those who are movers into the expansive life-giving space of our dance studios and to understand their need to find sanctuary in dance for a short or longer time.

It is beneficial to teach technique in secondary dance classes. There are skills, tips and ways of teaching turns and jumps that facilitate more effective and accomplished movement. But technical expertise should not be a driving force in dance education and the development of technical expertise should never over ride a student’s better interests. All dancers should have the opportunity to achieve an A in dance class. Dance classes should not be a place where we are trying to ‘weed’ out students and trying to prevent them from feeling good about themselves.

These last years of mine in teaching have been a time to pay attention to photography as a teaching tool and further to develop it as photopoetics into an artistic reflective practice about dance in schools. It has been a time to investigate the aesthetic moment of wonder that holds incredible creative power to develop and enhance life meanings for students in secondary dance. I have repeatedly stood in amazement at the sheer power of these moments to transform student understandings of themselves from non-dancers to dancers, from non-believers to believers in themselves, from their own feelings of confusion to feelings of acceptance and understanding. We made this journey together with laughter and joy and moments of shared awe and reverence when beauty happened, in the everyday experience of living artfully in schools.
A highlight has been having the opportunity to witness the growth of those timid beginners who developed into strong caring role models who choreograph, direct, produce, dance and in effect over five years evolve into future teachers and leaders themselves before my very eyes.

This teaching and research through photopoetics has provided me with the wonderful opportunity to get close to the experience of boys who dance and to understand the importance of continued work in this area with a growing awareness of inclusion vs exclusion as a way of being in the dance/dance education world. Please continue this important work.

I have hope of a future where movement for creative and aesthetic expression is embraced by all as a human birthright, and taught in the schools from K – 12 and given equal importance with functional, skills-based sports education. I call for a balance within each individual to consciously have less bound and contained flow\textsuperscript{45} in their daily lives and to embrace more movement that has free flow. Yes, I am a dreamer. I hope that you are as well and that you will look to your practice to find ways of understanding

\textsuperscript{45} The concept of Force in Laban Movement Analysis consists of Energy that is smooth or sharp, Weight that is strong or light and Flow that is free or bound.
and developing this fragile, emergent and fledgling discipline of dance education as it evolves into the future.

As a dance teacher, you are ideally situated to take on the task of re-embodiment through a dance program that embraces the body as the main component of creative expressivity. By teaching students to occupy their own space, to fully understand their own 'push-pull connection', to travel competently with grace and confidence and to be fully present within their own bodies, dance teachers can help repair the threads of disembodiment that leave individuals feeling less than fully human.

Dance yourself to heal from sorrow and confusion and to express joy, so that you understand just how others must do so as well. Create dances that express ideas about life beyond the entertainment realm. Dance for love, for selfhood and community and to make the world a healthier and happier place to live in.

Yours compassionately on this journey,

Cheryl Kay

June 29, 2012.

"I want to know if you know how to melt into that fierce heat of living falling toward the center of your longing" (Self Portrait, David White in Wheatley, 2002, p. 61).

Photopoem 6. Dance (Katie, 2011)
References


